



Executive Agency, Education, Audiovisual and Culture



PHOTOTHERAPY EUROPE in Prisons

Year 1: 2013

Mid-Project Progress Report

University of Roehampton, London (Lead Partner)

Kiipula Foundation, Finland

Universita Cattolica del SacroCuore, Italy

European Prison Education Association, Malta

Amitie S. R. L., Italy

Gradeco Association, Romaia

Aristotle University of Thessaloniki, Greece

Progress Report

Public Part

Project information

| | |
|---------------------------------------|---------------------------------------|
| Project acronym: | PIP |
| Project title: | PHOTOTHERAPYEUROPE in Prisons |
| Project number: | 527348-LLP-1-2012-1-UK-GRUNDTVIG-GMP |
| Sub-programme or KA: | Grundtvig |
| Project website: | In development |
| Reporting period: | From January 2013 To December 2014 |
| Report version: | 1 |
| Date of preparation: | 27/03/14 |
| Beneficiary organisation: | University of Roehampton |
| Project coordinator: | Del Loewenthal |
| Project coordinator organisation: | University of Roehampton |
| Project coordinator telephone number: | +44 (0)20 8392 3615 |
| Project coordinator email address: | d.loewenthal@roehampton.ac.uk |

This project has been funded with support from the European Commission.

This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

© 2008 Copyright Education, Audiovisual & Culture Executive Agency.

The document may be freely copied and distributed provided that no modifications are made, that the source is acknowledged and that this copyright notice is included.

Executive Summary

The Phototherapy in Prisons (PIP) project after its first year is on target and within budget. The successful delivery of the objectives 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.

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.

Table of Contents

| | |
|--------------------------------------|--------------------------------|
| 1. PROJECT OBJECTIVES..... | 6 |
| 2. PROJECT APPROACH..... | 7 |
| 3. PROJECT OUTCOMES & RESULTS..... | 7 |
| 4. PARTNERSHIPS | 14 |
| 5. PLANS FOR THE FUTURE..... | 16 |
| 6. CONTRIBUTION TO EU POLICIES | 18 |
| 7. CONCLUSION | ERROR! BOOKMARK NOT DEFINED.51 |

1. Project Objectives

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 (Green Paper, 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, counsellors, prison officers, psychotherapists, group facilitators and key workers) with prisoners in the EU, that enable an opportunity for emotional learning
4. To train practitioners trainees emotional development of prisoners (art therapists, counsellors, prison officers, psychotherapists, group facilitators and key workers) in using phototherapy techniques.
5. Evaluation of use of phototherapy by practitioner trainees through formation of post-training database.

2. Project Approach

Introduction

Within the therapeutic disciplines phototherapy and therapeutic photography are not completely separate entities but may be classified as existing on the continuum of photo-based healing practices. The two practices can be considered to involve making use of the “ emotional-communication qualities of photographs and people's interactions with them” (Weiser, 2004:, p. 1), to enable clients to speak of difficulties they experience (Weiser, 1999, 2001). Phototherapy and therapeutic photography were mainly developed in the 1980s and 1990s but there seems to be a resurgence of interest in phototherapy and therapeutic photography (Loewenthal, 2011; Weiser, 2000). This revival may be spurred by the advent of camera phones and increasingly inexpensive digital cameras, along with the availability of the iInternet enabling easy access to images on social networking sites such as Facebook and YouTube.

Phototherapy can be seen as the use of photographs to enable clients' expression of their concerns (Krauss & Fryrear, 1983; Weiser, 2002). 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. ' Therapeutic photography' on the other hand often involves the client actually taking photographs as a way of working through an emotional constriction self-initiated, photo-based activities conducted by a person, not necessarily a therapist, guiding the experience for self-exploration and personal growth (Martin & Spence, 1987, 1988; Spence, 1986). In this project, the term ' phototherapy' was initially used to cover any therapeutic use of photographs. Indeed, the distinctions between phototherapy and therapeutic photography are not always clear, and some practitioners use the methods interchangeably within their practice. Throughout this project, the term ' phototherapy' is used in a very broad sense. 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 their particular country where they practice. This process often involves taking photographs to work through an emotional constriction. The distinctions between phototherapy and therapeutic photography are not always clear, and some practitioners use the methods interchangeably within their practice.

Following Freud' s belief that “ the essence of repression lies simply in turning something away and keeping it at a distance from the conscious” (1915:147), it is argued here that photographs are potentially an avenue by which the unconscious mind can be accessed in order to explore repressions (those memories, thoughts

and desires that may be too difficult to accept into consciousness). Weiser (2001) holds a similar view in discussing methods in which subjects use photographs as a basis upon which to project their interpretations and meanings of their world.

Photographs can be a route to the unconscious mind, via the meaning clients attach to them. These projections may represent repressed feelings or experiences. Repression is an unconscious exclusion of memories, impulses, desires, and thoughts that are too difficult or unacceptable to deal with in consciousness. Freud believed “ the essence of repression lies simply in turning something away and keeping it at a distance from the conscious” (Freud

1915, p. 147). Photographs may be a device through which clients’ repressions can be realized. Similarly, Weiser (2001) discussed photo-projective methods in which clients project meaning onto photographs. The photograph may act as a tool, helping the client to become aware of their interpretation of the world. When incorporated into therapy, photographs have been reported to be effective at facilitating improvements with impulse control, social skills, and self-esteem (Cosden & Reynolds, 1982). Comfort (1985) introduced clients to the value of visual language as a foundation for imagery communication between the client and the therapist.

Four approaches chosen for the project

1. Photovoice

PhotoVoice arose in the 1960s in the UK and USA from what has been known as ‘participatory photography’. Freire (1970) developed a theory regarding pedagogy and participatory methods, which instigated the international development of such practices, with the term ‘Photovoice’ first being used by Wang and Burris (1997).

PROPERTIES

- Participants are supported to generate their own photographic work;
- A facilitator works with a group of people, often marginalized and/or disadvantaged, and teaches them how to use a camera with the aim of supporting them to define, communicate and improve their situation.

PURPOSE

Marginalised communities are given the opportunity to present themselves, their stories and their own points of view, thereby enabling organisations and communities to develop opportunities for social change and increased knowledge.

METHODOLOGY

1. **Develop and define:** Establishing the needs, priorities and expectations of communities to design a project that enables the use of participatory photography.
2. **Planning and preparing project activities:** detailing activities, developing networks, establishing equipment, securing participants, recruiting and training staff and volunteers, defining evaluation tools etc.
3. **Workshops:** facilitators assist participants with PhotoVoice workshops teaching and building upon relevant techniques, including those related to technology,

social skills, confidence, group work, ultimately to enable participants to determine their 'photographic voice'.

4. **Images and words are collated according to the project objectives and shared with an audience.**
5. **Final review:** evaluation of the project and planning for the future.

2. Digital Storytelling

Digital Storytelling is a term referring to a set of practices that involve the use of digital tools to tell personal stories or biographies. Digital tools are therefore used as ways of fixing memories, images, or events in order to reflect upon them.

Digital Storytelling is generally considered particularly suitable for the creation of personal or community biographies that focus on the individuals' as well as on their identity development.

PROPERTIES

Digital Storytelling teaches people to tell their stories in new and different ways, using a wide variety of tools and codes and creatively experimenting innovative languages. Thanks to this technique, stories and biographies do not imply the mere act of narrating different actions, they are rather narrations within actions. The focus is therefore is double: on the context, on one side, and on the subjective self performing an action on the other. Narrations generate emotions, sense of belonging and cognitive participation and support the understanding of complex events.

PURPOSES

- Favor emotional expression;
- Promote empowerment and self-awareness;
- Enable the opening to new point of views, stimulate changes, re-construction and interpretation of past events starting from the present.

METHODOLOGY

This method involves the use of technological instruments such as computers, digital cameras or video cameras. The software Pinnacle© is very often used to support this technique.

Thanks to the above mentioned instruments, individuals have the chance to create a story, also making use of photos and images. Picture order is chosen according to its congruence with the subject's biographical narration. At a later stage, the emotions and feelings that emerged during narration are analyzed and further images, captions, or comments are inserted.

According to Joe Lambert and Dana Atchley, the founders of the Center of Digital Storytelling (CDS) in Barkley, California, some of the most important elements of this method are:

1. Actual personal stories that maintain the author's perspective, expressing his/her intentions and objectives.
2. "Dramaticquestion": the individual needs to choose a subject that is worth being told or narrated. At the beginning of the story questions posed should be surprising and not trivial and answers should only be given at the end of the narration.

3. The story is told with a personal point of view: the subject chooses the key moments he/she wishes to comment on and selects a particular soundtrack.
4. Not too many pictures and words should be used.
5. The rhythm should be consistent with the content and narration modalities. Liveliness is key to tell a good story.

3. Self-portraiture

The Self-portrait experience® is a technique developed by Cristina Nuñez (2005) and used in the prison of San Vittore (Milano, Italy).

PROPERTIES

"What is important in this exercise is the inner search each of us makes when continues shooting, looking at the pictures or simply when he/she stops to reflect on his/her own portrait, this generated self-awareness and acceptance".

PURPOSES

- Stimulate the creative process starting from the emotions;
- Improve the personal inner image
- Improve the personal public image.

THE COMPLETE METHODOLOGY consists of three parts with several self-portrait exercises each. The three parts are: "Myself"; "Myself and the others", "Myself and the world ". The first part explores the individual's own emotions, the ego plasticity, the body and roots (family album); the second part investigates the relationship with others while the third focuses on the subject's relationship with the world, that is, his/her own role within the society.

1. The subject is asked to enter a room where a special photographic set has been set up: the background is dark and a timer device connected to a button activates a series of snapshots.
2. The subject is then asked to enact or play difficult emotions (first part of the method), choosing from anger, despair, and euphoria, while plunging into his/her inner world. *"Please choose one of these emotions, play, exaggerate but don't do it for the camera. Do it for yourself. Push the fake, strained emotion out, listen to yourself and look for the true, spontaneous emotion, whatever it might be. Move, use your body to stimulate your guts. (...) Do not insist on playing at yourself, just get out of yourself."* These are the instructions subjects are usually given by the photographer before the process starts.
3. Time needed by each subject to make the self-portraits.
4. Some individual time with the photographer is taken to comment on and choose the final composition of the artwork. Generally Cristina Nuñez is personally leading this process without a specific method. Five pictures forming a sequence are selected and the subject is asked to tell what happens starting from the first to the last image and to give reasons for eventual changes in the well-being, self-acceptance and self-awareness.
5. The pictures chosen are shown to the group and dialogue is encouraged.

4. SPECTRO Cards

Spectro Cards utilise sets of photograph cards developed by Ulla Halkola for individual, group and therapeutic settings to enable the expression of emotion and storytelling.

PROPERTIES

Spectro Cards allow to:

- **Search for Essential Emotions, Emotional work and empathic resonance**
- **Portray experiences and memories**
- **Explore, analyze and define**
- **Create something new**
- **Tell Stories**
- **Realize visions**
- **Observe, learn and find new perspectives**

PURPOSE

As mentioned above, Spectro Card settings might be used for teaching, counselling or therapy; the evocative power of images is exploited to stimulate associations, promote self expression and self awareness as well as to enable interactions between different subjects.

METHODOLOGY

1) **Initial theme**

While there are no restrictions in the use of Spectro Cards, the instructor is required to clarify the framing questions at session commencement. 2) **Storytelling**

Participants are encouraged to share their subjective responses regarding the emotions aroused by the photographs.

Implementation of the four approaches

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:

- 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. 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 were to be used.
- b. A minimum of 3 (preferably 4) inmates will be facilitated to do photobooks using Loewenthal's 'Talking Pictures Cards' as a basis.
- c. A minimum of 3 (preferably 4) inmates will use cameras to take pictures with captions on 'preparing for release from prison'.

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

3. Project Outcomes & Results

During the first year of activity, the PIP project partners have developed the following outcomes:

- During an inaugural visit to University of Roehampton in January 2013, the action research team, including National Coordinators was established, a project manager was named, communication between partners was set up, and further meetings in Romania in April and Malta in November were set up.
- An indepth literature review and recommendations report was created, with the purpose of exploring the literature and previous practices, summarising findings and making recommendations for the project. All partners contributed to the literature review to establish a collaborative document that highlighted methodology, materials and procedure.
- All partners were trained during the Romania meeting to establish a homogenised group of facilitators. Research was carried out in prisons in each partner country employing the use of photocards, spectrocards and Professor Del Loewenthal's 'Talking Picture Cards' within 6 one hour (50 minutes) individual sessions. These sessions were carried out by a trained facilitator. The phototherapy sessions were conducted with a inmates who had volunteered for these sessions. Client inmates were also facilitated to make 'photobooks' using the Loewenthal 'Talking Pictures Cards' as a basis. A further group of client inmates used cameras to take pictures with captions on 'preparing for release from prison'. In the final group client inmates were involved in a form of portraiture to be determined by each partner. In all cases, the client inmates were asked to complete a simple feedback questionnaire and a case study was written up for each of the approaches under review.
- The questionnaires, case studies and experiences discussed in the progress meeting held in Malta in November 2013, informed an evaluative document that contained details on how each individual partner implemented the phototherapy techniques and any deviations or pitfalls. It further highlighted the advantages and disadvantages of each approach. This document will be used in the coming year to produce guidelines and manuals to train other prison staff on phototherapy techniques.
- A website is in the process of being created which will hold all the information such as photocards, guidelines, manuals and feedback form templates to enable others to utilise the techniques tested in this project.

4. Partnerships

The PIP Project is composed of seven partners from six European countries : England, Finland, Italy, Malta, Greece and Romania.

The project coordinator is **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.

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.

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.

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.

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.

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 organized framework, able to ensure the optimal approach to the aims of making available to beneficiaries social services at European standards, for the improvement of their life.

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.

5. Plans for the Future

The second year of the PIP project will include the collation, production, trial, review and development of the following :

Guidelines

- A set of guidelines of the use of psychotherapy with prisoners will be drafted and circulated to key prison staff and Action teams for feedback. This will involve a preparatory meeting with prison staff, trials in each prison, a day's review and then a written report by each national co-ordinator.

Lesson Plans

- Six separate lesson plans containing specific phototherapy activities and strategies for group or individual use with prisoners will be created.
- Again, the use of the lesson plans will involve a meeting with prison staff, trials in each prison, a day's review and then a written report by each national co-ordinator.

Photocards

- A synthesis set of photocards specific for a prison population will be trialled in each prison, a day's review and then a written report by each national co-ordinator.

Each resource's review will involve a preparatory meeting with prison staff, trials in each prison, a day's review and then a written report by each national co-ordinator which will be synthesised by the partner allocated. Each National Coordinator will write an evaluation report for the webplatform with recommendation for changes where necessary.

The lead partner will synthesise and edit all the written material and photocard set selected for inclusion in the training product and consult with partners regarding guidelines on the design and production, on lesson plan design and production and on manual design and production. The final digital products, and evaluative database. Translations of the guidelines, lesson plans and manuals by will be produced.

Each country will then ensure that the products and guidelines are exchanged and used. This will be done through a series of local seminars in each country to demonstrate the products. Two one-day seminars will be held in each partner country, to which key prison staff will be invited to attend and view demonstrations of the use of the products. A report outlining findings, collated by the project manager will be submitted for inclusion to prison newsletters, and annual reports.

Meetings will take place between National co-ordinators and 4 further prisons in each partner country involving staff in prisons who play a key role in co-ordinating opportunities for the emotional development of prisoners (psychology department, education department, healthcare, occupational health and therapeutic services).

An overview of the evaluative project will be written up and submitted to a peer review journal for publication by the partners, in enabling dissemination to a national and internal audience.

- Published reports will be made available to the prepared webplatform as they become available
- Best Practice will be published online from lesson Plans, photocards, manual and guidelines as they become available during the project.
- The webplatform will be updated regularly with news and information about the project and product.
- The report will be circulated to the European decision makers, as well as an internet/e-mail campaign to raise awareness of the products and guidelines.
- The paper will be presented to a European Conference.
- Partners will hold an EU prison specific symposium in the UK in which the product will be demonstrated and a training carried out.
- Information will be exchanged internally within each institution through staff briefings, nationally through workshops on the products, nationally and internationally through conferences and the internet. All researchers involved with the product are able to draw on large networks of colleagues and they will be able to exchange the findings with them.

A five-day training of 50 practitioners, to be prepared by national co-ordinators will involve will be carried out in each partner state, in which practitioners (art therapists, counsellors, prison officers, psychotherapists, group facilitators and keyworkers) will attend and will receive products and full training of the use of phototherapy with prisons. At least 50 practitioners will attend the training in each country.

6. Contribution to EU policies

This project has aimed to develop, through the involvement of seven partner organisations, the use of phototherapy within EU prisons in promoting the emotional learning of prisoners.

There is a wide range of learning opportunities offered in EU prisons, from classroom based provision to cognitive and thinking skills groups. However, despite the prison service's current focus on cognitive intelligence, psychologists have brought to attention the importance of alternative areas of learning and intelligence such as that of emotional learning in prisoner's adjustment, utilisation of skills and integration into society (Jimoh, 2007). In turn, an important gap has been identified with regard to the provision of 'emotional learning' opportunities in prisons in the EU.

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 (Green Paper, 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.

It is reported in a UK prison sample, 20% of prisoners experienced mental illness and emotional problems (Justice.gov, 2010) and often abused drugs and/or alcohol to manage their emotions (Bosteder and Hargrave, 2008). In Malta, 41% of prisoners are thought to abuse drugs, and large numbers experience mental health issues. Further, despite the relatively low number of offenders in Finnish prisons, we find high rates of reoffending and suicide (Joukamma, 1997) and a very limited range of activities within prison that provide an opportunity for emotional learning. Opportunities for emotional learning and psychological intervention in Italian and Austrian prisoners are particularly limited and sporadic. The rehabilitative goals within the Italian prison system of reducing reoffending rates and violence in custody and suicide (WHO – IASP, 2007) are particularly relevant today given the overcrowding and despairing environments of Italian prisons. Romanian prisons also face difficulties, in particular with the management of anger and violence in custody

compounded by the fact that the Romanian penitentiary system has little experience in the use of therapies as a method of recovery and social reintegration in prisons.

There is therefore a need for strategies to stimulate the integration and the creation of alternative ways to help prisoners. This identifies a particular need to enable emotional learning opportunities for prisoners in the EU.

In Romania and Finland, policy makers are beginning to acknowledge the proposal of new programs related to the art-therapy field as a viable solution for supporting the development of prisoners. In Italy, Malta and UK there are projects, conducted by associations, who try to help prisoners through teaching of art, music, and theatre. However, despite these projects enabling prisoners to develop skills and to acquire self-esteem, they are scarce, costly and often involve a level of staff training which is unsustainable.

This project has and continues to aim to address the emotional learning of prisoners through the use of phototherapy. Phototherapy involves making use of the 'emotional-communication qualities of photographs and people's interactions with them' within therapy sessions (Weiser, 2004:1). Phototherapy is a cost-effective method, allowing fast access to clients concerns; a method in which staff can be trained in a sustainable manner. Phototherapy seems particularly suitable to be used in this context as it provides a unique means of expression for those who are rarely given a voice, overcoming cultural and language barriers. Further, research into the use of phototherapy has been reported as enabling clients to experience improvements with impulse control, social skills and has proven to be effective in restructuring a sense of identity in at risk groups (Saita et al., 2011).

This particular project has developed the preliminary collaboration of the partners through a previous funded EU Leonardo da Vinci Lifelong Learning Fund partnership 'PHOTOTHERAPYEUROPE: Learning and Healing Through Phototherapy', which involved discussions between partners and the sharing of current ideas and practice with regard to the use of phototherapy and therapeutic photography techniques in the EU in promoting wellbeing and social adhesion. 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 who are involved in the emotional development of prisoners to use phototherapy with prisoners at individual and group intervention levels in enabling an opportunity for emotional learning.

7. Conclusion

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 fulfilment of all the established objectives.

