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Postgraduate Specialist Study of Creative Therapies,

major in Art Therapy

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INTEGRIRANJE EKSPRESIVNOG TERAPIJSKOG KONTINUUMA U VISOKOŠKOLSKO OBRAZOVANJE PRIMJENJENIH UMJETNIKA

Završni rad poslijediplomskog specijalističkog studija

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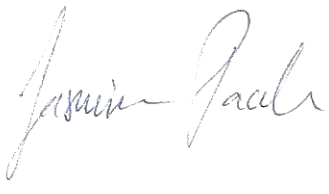
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Potpis



Integrating Expressive Therapies Continuum in Higher Education of Applied Artists

ABSTRACT

The hypothesis of this thesis is that the art therapy Expressive Therapies Continuum (ETC) methodology can be used in higher education training and in the professional work of applied artists in order to help them with the contemporary multifaceted challenges of their professions. Following successful examples of art therapy integration into art education in primary, middle and high school, this thesis takes on a challenge to overlay art therapy approaches to educational techniques in academic art programs.

Single-subject design research is presented here using ETC as a theoretical framework. Data was collected in three formats: 1) client's actual artwork, using textile media, 2) her weekly written self-reflections, and 3) the researcher's observations marked in Lusenbrick's Table of Predominant Characteristics of Visual Expressions on different levels of the ETC. The table was used as an assessment tool to observe the client's favored ETC components, or overuse or underuse of them, pointing out where certain obstacles to optimal functioning could be detected. If art therapy protocols are integrated into the training curriculum, two positive tendencies can be observed. The student's visual expressions will progress from psychopathological variations to the creative transition area, as well as through a developmental hierarchical progression. Engaging all levels of ETC (kinesthetic/sensory, perceptual/affective, cognitive/symbolic, and creative) within the creative process stimulates whole brain activation, bilateral processes, haptics and, crossing the body's midline, while making art classes an engaging space for personal growth and discovery, leading to a stable physical, mental, and emotional wellbeing, giving artist self-regulated way to deal with mental challenges of contemporary markets.

Integrating art therapy protocols into the highest level of art education could lead to a creation of therapeutic academic art curriculum.

Keywords

Expressive Therapies Continuum, applied art, art therapy in academic art education, therapeutic academic art curriculum

Integriranje Ekspresivnog terapijskog kontinuuma u visokoškolsko obrazovanje primijenjenih umjetnika

SAŽETAK

Hipoteza ovog specijalističkog rada je da se art terapeutska metoda „Ekspresivni terapijski kontinuum" (ETC) može primjenjivati u visokoškolskom obrazovanju i profesionalnom radu primijenjenih umjetnika, s ciljem da im pomogne u suvremenim višeslojnim izazovima njihovih profesija. Slijedeći uspješne primjere integracije art terapije u umjetničku pedagogiju u osnovnim i srednjim školama ovaj specijalistički rad preuzima izazov da integrira art terapijske pristupe i edukacijske tehnike u akademskim umjetničkim programima.

Istraživanje proučavanja pojedinačnog slučaja je prezentirano, koristeći ETC kao teorijski okvir. Podaci su prikupljeni u tri formata: 1) umjetnički radovi klijenta, koristeći tekstilni medij, 2) klijenotve tjedne pisane samorefleksije i 3) opažanja istraživača označena u Lusenbrickovoj tablici prevladavajućih karakteristika vizualnih izričaja pojedinca na svim razinama ETC-a. Tablica je korištena kao metoda procjene za promatranje klijentovih favoriziranih komponenti ETC-a, njihove ili prekomjerne ili nedovoljne upotrebe, ukazujući na to gdje se mogu otkriti određene prepreke za optimalno funkcioniranje. Ako su protokoli art terapije integrirani u nastavni plan, mogu se primijetiti dvije pozitivne tendencije. Vizualni izričaji studenta će napredovati od psihopatoloških varijacija do područja kreativne tranzicije, kao i kroz razvojnu hijerarhijsku progresiju. Kreativni proces koji obuhvaća aktivnosti na svih razinama ETC-a (kinestetički/senzorni, perceptualni/afektivni, kognitivni/simbolički i kreativni) potiče aktivaciju cijelog mozga, bilateralne procese, haptičku percepciju i križanje središnje linije tijela, čineći umjetničke predmete privlačnim mjestom za osobni rast i otkrivanje, dovodeći do stabilnog fizičkog, mentalnog i emocionalnog blagostanja, pružajući umjetnicima samoregulirajući načina nošenja s mentalnim izazovima suvremenog tržišta.

Integracija art terapijskih protokola na najvišu razinu umjetničkog obrazovanja. mogla bi tako dovesti do kreiranja akademskog terapijskom umjetničkog kurikuluma.

Ključne riječi

Ekspresivni terapijski kontinuum, primijenjena umjetnost, art terapija u akademskom umjetničkom obrazovanju, terapijski akademski umjetnički kurikulum

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1. Introduction

This study examines the effectiveness of integrating the art therapy framework of the Expressive Therapies Continuum (ETC) into the academic education of applied artists. ETC is suggested as a beneficial approach due to the versatility of examining multiple level creative and thought processes (kinesthetic/sensory, perceptual/affective, cognitive/symbolic, and creative). It is hypothesized ETC can be used to accommodate individual needs of applied artists. Furthermore, it is suggested that with the use of this methodology in academic training of applied artists, they can achieve a more balanced, self-regulated way to deal with challenges of the contemporary work place. Validating this hypothesis could thereby help open access to art therapy in the academic programs of art education.

Social significance of the study

Every year we see more and more cases of mental illness in the creative industries. The data show an increase of suicides, alcohol, and depressions in fashion industry. Theatre and film industry workers are not any different. Web designers, graphic designers, industrial and interaction designers are faced with challenges of alienation due to an their isolated digital work environment. We are daily bombarded with magazine articles titled: *Mental Self Care Is Not Self Indulgent; It's Essential, Mental Health Issues Can No Longer Be Ignored; Is Theatre Doing Enough To Protect Worker's Mental Health?; We Know That Life Can Be The Hardest Act Of All; Who Cares For The Mental Health Of Artists?*; and, *Arts Institutions Need To Step Up.*

There are some small studies and number of independent psychologists, counselors, as well as genetic scientists who are trying to raise awareness about connection between creativity and mental illness. "Beyond Blue's Mental Health and Depression in Arts Practitioners Paper cites US research indicating that between 59 and 77 per cent of artists, writers and musicians will

have met with a mental illness (which is in stark contrast to professionals in the sciences, business and sports where the figure is 18 to 29 per cent).” (Porter, 2015)

We are just recently starting to see establishment of institutions or associations, such as ArtsMinds looking after the industry in the United Kingdom, and Minds Over Matter is assisting with mental health issues of professionals in the creative industries in UK.

In comparison with professional sports, where mental well being has been part of necessary preparation for decades, mental health in arts has been neglected. The fact that mental health awareness and training is not part of any academic art curriculum opens questions and statements such as: “Do our art colleges even believe that it's their role to teach students the mental skills and strategies to successfully handle the adversities inherent in the artistic professions?,” and “Our arts training campuses are the perfect place to help teach budding artists the mental and emotional skills needed to maintain a healthy and long-term career in the arts. But this isn't happening.” (Porter, 2015)

Statement of the problem (context of study, importance of study)

In this study the focus is narrowed down from the entire art field to a segment of applied arts. Academic training and professional work of applied artists is very complex since it includes aspects of esthetics, functionality, engineering, construction, budget limitations, as well as market/client needs and wants. This is much more than is needed to train and work as fine artist mainly focused on self-expression. Applied artists are expected to be very artistic and unique in their “handwriting.” At the same time they need to be creative on demand, be always ready to come up with “next big thing,” work in highly competitive environments, endure long hours with lack of sleep due to a never ending mental cycle of obsessing about ideas, achieve high client expectations, and survive in an industry based on judgment and approval. Then, and quite frequently, “pressure can also come from the designer's own perfectionist personality” (Naseer, 2017). The reality is that while working on those multifaceted challenges of their profession, the artistic identity often gets lost, creative processes blocked and sometimes even mental health becomes unbalanced.

We witness that phenomenon as early as during college education. According to the Spring 2018, National College Health Assessment (conducted by the American College Health

Association in a large sample survey of 42,000 respondents), there is an alarming percentage of depressions and anxieties among college students. It is reported that during the previous year nearly 60% of students reported feeling overwhelming anxiety while 40% reported feeling so depressed it was difficult to function. The above numbers are for the general college population. There is no specific data on art students only, but there are numerous articles written by college psychologists and counselors stating that "art students face particular stress, and particularly intense, kinds of stress that their peers in many other scholastic situations don't." (Grant, 2010) There are a number of testimonials by well-established designers as well as students about the pressure in applied art departments. Galliano said "our tutors were eagerly telling us to forget about sleep, creating an atmosphere that made us feel guilty if we weren't working every second of the day. If students of fashion are taught that this is normal, I can only imagine how ingrained it is in a professional designer's mind." (Nasser, 2017) Gesine Foersterling, while completing a Masters Degree at the University of the Arts in Berlin said, "I suffered from sleep deprivation, and, in general, I'd say you tend to neglect methods of self-care. And, after a certain point is reached, your body will—in one form or another—alert and remind you, that you have to take better care of yourself." (Migowski, 2018) And "in light of BoF's recent report on the Antwerp-Academy-student's suicide, it seems more evident than ever that there are more than a few problems with the system." (Migowski, 2018)

It is becoming increasingly obvious that it is not enough to simply encourage students and creative professionals to adopt a healthy balance of work and private life, healthy eating and sleeping habits, exercise, mindfulness, etc. It is time to change their way of being trained in the creative processes.

Purpose of study

The purpose of this study is to investigate the effectiveness of integrating the art therapy methodology of the Expressive Therapies Continuum, or it's elements, into the academic training of applied artists. This area of study is especially important because it could create a self-reflective way for the artist to deal with the numerous multifaceted challenges they face. It could give them a comprehensive tool to use not just while in higher education, but to help them create balance in their professional lives.

The structure of the Expressive Therapies Continuum can potentially help college professors create their courses and assignments in a very different way. And, in the long run there are three important possible benefits of this approach:

1) Starting a creative process from kinesthetic/sensory level can make a difference in understanding and respecting the materials as a foundation, before choosing any particular materials to work with.

2) Running a creative process through all levels of ETC, allowing enough time/energy on every component of every level, can provide and emphasize the importance of self-care of the artist throughout the creative process.

3) From the perspective of the selected applied art field, it can help create sustainability/longevity of the field.

In this case study, Single-subject design research is presented, using journaling and artwork of the participant, observation of the researcher, as well as using ETC as a theoretical framework and the tool to assess this creative process from its pathological variations such as "overuse" or "underuse" of each component to "creative transition area" typical for well-functioning individuals who are able to integrate each component as a strength. (Hinz,2009:204)

Definition of key terms

1. *Expressive Therapies Continuum (ETC)* - The Expressive Therapies Continuum is a means to classify interactions with art media or other experiential activities in order to process information and form images (Kagin & Lusenbrick, 1978b, Lusenbrick,1990). The ETC organizes media interactions into developmental sequence of information processing and image formation from simple to complex. Image formation and information processing are categorized in hierarchical fashion from simple kinesthetic experience at one end to complex symbolic images at the other. The ETC is arranged in four levels of increasingly complex processing. The first three levels are bipolar or complementary (kinesthetic/sensory, perceptual/affective, cognitive/symbolic to creative). The two components of these first three bipolar levels represent functions or ways of processing information. The fourth level, the Creative level, can occur at any single level of the ETC, or can represent the integration of functioning from all levels. (Hinz, 2009)

2. *Applied arts* - The term “applied art” refers to the application (and resulting product) of artistic design to utilitarian objects in everyday use. Whereas works of fine art have no function other than providing aesthetic or intellectual stimulation to the viewer, works of applied art are usually functional objects which have been “prettified” or creatively designed with both aesthetics and function in mind. Applied art embraces a huge range of products and items, from a teapot or chair, to the walls and roof of a railway station or concert hall, a fountain pen or computer mouse. (Encyclopedia of Art Education © Copyright visual-arts-cork.com , 2019).

2. Literature Review

Introduction

In order to better understand how the Expressive Therapies Continuum can be integrated into the academic education of artists and designers, it is necessary to understand the challenges artists/designers and art/design students face in terms of mental health. This Chapter provides an overview of the literature addressing different aspects of that theme. The organizational structure of the Chapter emphasizes three themes in three subchapters: *Art Therapy and Art Education*, the *Expressive Therapies Continuum*, and the *Mental Health of Artists/Designers and Art/Design Students.*

In the subchapter *Art Therapy and Art Education* there is a review of literature on the application of art therapy methodology and tools, within art education. This opens a discussion on the lack of it in the academic environment. This subchapter shows current evidence on the benefit of integrating art therapy and art education, which is currently happening in primary, middle, and high schools. It also points out the small amount of research and academic writing advocating professional dialogue between art educators and art therapists in higher education, looking at students holistically, and the possibility of creating a "therapeutic curriculum.”

In the subchapter *Expressive Therapies Continuum* there is a historical overview of the development of ETC, explaining how each founding component and level has been developed based on individual ideas and concepts of early art therapists, and psychiatrists. These include Edith Kramer, Margaret Neumberg, Florence Cane, Janie Rhyne, Elinor Ulman, Mardi

Horowitz and Victor Lowernfeld. This subchapter also points out chronological trends in the published research on ETC starting from original authors Kirgin and Lusenbrick in 1978 to the most recent and comprehensive book by Hinz in 2009.

In the subchapter *Mental Health of Artist/Designers and Art/Design Students* there is a review of current writing and the awareness of the multiple mental health care issues facing artists and designers based on the elements of high-stress, high-pace environment, creative personality qualities and genetic predispositions, as well as general lack of mental health care support. This is in contrast to strong mental health support in other professions, such as professional sports for example. This subchapter also points to some small new initiatives that help to open a door to addressing this problem, and this research could be one of them.

2.1. Art Therapy and Art Education

Little discussion has appeared about overlaying art therapy approaches to art education techniques in academic programs. Explicit application of art therapy methodology and tools within the art education is much more present at the level of primary, middle and high schools. Loesl (2010) addresses two sides of this integration. She emphasizes that many art teachers started to take classes in art therapy to gain more experience and have then embraced the art therapy field. Some are even motivated to add "art therapist" to their credentials. At the same time, we are even frequently witnessing a number of art therapists moving from clinical settings to educational systems. Even the American Art Therapy Association has established a committee to study the relationship between art education and art therapy. It was not always like that. It has changed substantially since one of the revolutionary discoveries in modern art teaching was “the recognition of the role of unconscious and preconscious processes in artistic creation.” (Kremer, 2001). That discovery started the conversation about “how far an art educator can go in utilizing art therapy techniques.” (Loesl, 2010) Dunn-Snow and Georgete (2000) explore art teacher's opportunities to support resiliency in children, bring pleasure, and provide both learning and therapeutic experience through art activities. Adding to a general debate of how students acquire knowledge (Bain, 2004), this approach supports immersion model vs. transmittal model. Cotina (2015) focuses more extensively on a program called “The Art Room,” which is designed as an intervention to address psychological difficulties that impede student school experience. Albert (2010) has implemented An Integrated Model of Art Therapy and Alternative Art Education, “where she uses teaching strategies to relay both therapeutic and educational information through a challenge of teaching students “about art and

about themselves" taking the role of teacher/therapist. Green (2014) supports the philosophy of "kids do well if they can" vs. "kids do well if they want to." Explaining that if a kid is not doing well "he must be lacking skills needed to respond to life's challenges in an adoptive way. However, all the above researchers have focused on overlaying art therapy in art education in circumstances where art will not to become those student's profession, but is just one of their many school subjects. By contrast, this research is on the training of artists in academic programs where art is their main focus. Taking into consideration that "the artistic process calls on the widest range of human capacities" (Ulman, 1997), the above mentioned Green philosophy now applied in academic level of teaching art could create a whole new field of research. What are the skills needed to respond to professional challenges of applied artists in particular? Rubin (1999) also focuses on importance of nurturing student's skills, calling them "students feeling of competence." John Dewey as early as 1916 stressed the importance of personal involvement and excitement in learning. There were many different concepts over time about how creative minds work: "Rationalism believes that creativity is generated with conscious, intended, intelligent and rational mind, while romanticism is a belief that creativity comes from irrational, unconscious and that rational consideration interferes with creative process." (Degmecic, 2017)

Dunn-Snow and Georgete (2000) are among the rare advocates of a professional dialogue between art educators and art therapists in higher education, arguing that there are a number of factors at work today to support that need. Noddings (1992), for example, writes about looking at his students holistically, realizing that their identities were complex and multifaceted. Based on their identities, social, emotional, physical, and cognitive needs, he plans a curriculum. Alison (2013) suggests that the process of planning a curriculum based on student needs is almost the same as using art therapy assessment to understand those needs. Henley (1997, 1998, 1999, 2004, 2012a) believes that "academic work can be a springboard to emotional problem solving" and he developed what he calls the "therapeutic curriculum."

Dunn-Snow and Georgete (2000:50) also emphasize the importance of "empathetically talking with students about their artwork." There are three levels of content in which a visual dialogue can take place and where empathetic questions can be asked. The first level is the overt level of content (describe what you see). The second level is the associative level of content (describe conscious associations to feelings, memories, wishes, dreams). The third level is the latent or

implied level of content. This third level is what art therapists are trained to address. This is the level dealing with unconscious materials.

An integrated program for art therapy in art education believes that the best way to serve students who cannot leave the classroom for art therapy is to make their art class an engaging space for personal growth and discovery. Ballengee-Morris, Carpenter, Sessions, and Taylor (2006:20) explained that in an integrated curriculum, the "overarching themes, concepts, issues, or problems are planned for and taught; however, the subjects or disciplines are no longer separate. Instead, the subjects or disciplines are woven together to make a more gestalt whole." A truly integrated art therapy–art education model exists when one cannot tell where one subject ends and the next begins. According to Stewart & Walker (2005), even if the end goal is to create an art product; the overall focus of the program is on the process of creation. In that approach students are able to reflect on their work, as they are integrating their own ideas, while also dealing successfully with their self-doubt and creating products that shows their achievement. (Henley, 2001:455)

In the research and discussions of what it takes to train capable artists, Dunn-Snow and Georgete (2000) were the first that mentioned the importance of art teacher's understanding of the Expressive Therapies Continuum.

2.2. Expressive Therapies Continuum

"Expressive Therapies Continuum is a theoretical and practical guide that describes and represents the ways in which people interact with various art media and experiential activities to process information and form images." (Hinz, 2009:17) It's organizing structure shows four levels: kinesthetic/sensory, perceptual/affective, cognitive/symbolic and creative. The first three are bipolar having components on the opposite ends of continuum, while the fourth one, creative, can at the same time represent integration of all levels in terms of emphasizing the importance of creative process and experience accessing the pure creative input, but can also be incorporated in each specific level. Kinesthetic/Sensory level represents a simplest way of information processing and is based on physically manipulation and handling of materials in order to form internal images of them (Lusebrink, 1991) without a need of words. It can be rhythmic, tactile, and sensual.

The next level, called Perceptual/Affective level person may or may not need words because information processing can be emotional and raw, expressed in images without regard to form (affective), or it can start to take a form and be immersed in the creation of formed images (perceptual). The most sophisticated and the most elaborate information processing is on cognitive/symbolic level of the ETC. This level requires planning and cognitive actions and operations (cognitive component) and intuitive recognition of multidimensional symbols (symbolic component).

All components on the left side of the continuum of each level corresponds to left hemisphere brain functioning (kinesthetic, perceptual, and cognitive). Components on the right side of each continuum correspond to right hemisphere brain functioning (sensory, affective, and symbolic).

Dun-Snow and Georgete (2000:47-48) discuss in detail why art teachers should be trained to understand similarities between the therapeutic and creative processes. They start by emphasizing the importance of empathetic talk with their students about their artwork, using discipline-based art education guidelines. But more importantly they emphasize if teachers would understand ETC, they would be more capable in designing the curriculum and project activities to better address student's individual issues and concerns. It would be a new way of expressing their ideas and creative concepts while addressing their needs, concerns, hopes and fantasies. It would provide a safe and socially acceptable path of creativity that would be more concerned with the general wellbeing of a designer/student then the currently used purely goal oriented approaches.

The Expressive Therapies Continuum is a theoretical framework that can provide a step-by-step guideline for art teachers to do the best they can in nurturing student's competencies. "The best art teachers will nurture their student's feelings of competence in a broadly beneficial fashion." (Rubin 1999:63)

ETC was initially introduced as a theoretical concept in 1978, published in Art Psychotherapy, and heavily discussed at the Ninth Annual Conference of the American Art Therapy Association that same year. According to Vija B. Lusenbrick, one of the authors of the original document, the material and the format of their writing might have been too condensed and too complicated, so he made another attempt in 1990 to further explain all levels of ETS. In his

book “Imagery and Visual Expression in Therapy” (Lusenbrisk, 1990) he combined it and supported the ETC structure with the new neuroscientific evidence on information processing of brain functioning known at that time. But the widest application of ETC was developed after the book “Expressive Therapies Continuum: A Framework of Using Art in Therapy” by Dr. Lisa Hinz was published in 2009. As Lusenbrink himself said in the forward of Hinz's book, “The strength of Dr. Hinz's presentation lies in the clarity of her writing and systematically organized approach to the application of each level of ETC.”

ETC was subsequently adopted by graduate art therapy training programs as a foundational and unifying theory of the field. One of the reasons why it has been so successful recently, is that in its format today, it includes consolidation and systemization of many elements of early art therapy approaches. Here are some of the most important ones.

Florence Cane is considered a grandmother of ETC because of her theory that “human beings perceive the world and process information from it through three main function: movement, emotions and thoughts.” (Cane,1951) Those three functions as described by Cane are equivalent to ETS's kinesthetic, affective and cognitive components. Even Cane, though not an art therapist, titled *The Healing Power of Art*. In the last chapter, *The Artist In Each of Us* she wrote about how if one of the above-mentioned functions is blocked students demonstrated academic, artistic, or behavioral problems. In her approach to “unblocking” students and integrating their buried functions, she explained improvements she witnessed, not just in their art, but also in their general functioning and the total balance of their characters. Their artwork become more meaningful, they were more connected to it personally, they had stronger ownership of their creations, as it was all more intertwined with their personal lives and feeling.

Margaret Naumburg, considered a mother of art therapy, contributed to the ETC through emphasis on symbolic content (Naumburg, 1966) strongly influenced by Jungian and Freudian ideas. Symbolisms was also important for Edith Kramer, whose other contribution to ETC was a description of using “precursory materials” and “chaotic discharge,” which became a basis for ETC's Kinesthetic/Sensory level.

Janie Rhyne's Gestalt approach (Rhyne, 1973) was important in formulating a Perceptual component of ETC out of her early studies of “visual language.” It was used to describe the

artwork focused on formal elements of visual expressions of the structures created (lines and forms).

Mardi Horowitz's research in “Image formation and cognition” (1970) as well as in “Image formation and psychotherapy” (1983) was important for development of ETC's cognitive component. Horowitz discussed the type of cognition that was more complex and abstract, possible to be present without concrete stimuli, calling it “lexical mode.” “This type of cognitive processing involved words and provided for new levels of abstraction, reasoning and the conceptualization of information.” (Hinz,2009:29) Elinor Ulman’s work (1975a, and 1987) was instrumental for the creative level of ETC. She was describing a creative experience as the one that is “aligning one's inner experience with an external depiction of it.” (Hinz, 2009:26)

Finally, Victor Lowernfeld's definitions of stages of graphic development (as well as defining that information received through kinesthetic, sensory, perceptual, emotional and intellectual channels would provide optimal creative and learning experience) helped Kagin and Lusenbrink define hierarchical progression of increasingly complex levels of ETC.

In addition to above listed variety of functions that became essential components of ETC, there is another important aspect of ETC that needs to be addressed. It is ETC organization and systemization of specific variety of media used in individual expressions and how they relate to each component and level of ETC. Kagin, in his master thesis (cited in Kigin and Lusenbrick, 1978b), discusses media dimension variables. They were categorized on a continuum from fluid to resistive. “Media was identified as fluid and likely to evoke emotions, or solid and likely to evoke internal structure during the creative act.” (Hinz 2009:30) Before them Mala Betenskey (1973) also analyzed the client's preferences to certain media based on media's inherent structural qualities.

But it was Kigin and Lusenbric, who incorporated all the information about use of variety of media into ETC’s current format to complete this theoretical framework. It is through assessment of client's favored ETC components, or overuse or underuse, that certain obstacles to optimal functioning can be detected. ETC is considered a possible guide for choosing optimum therapeutic strategies. For example, if client's strong preferences lay within one component only, it is an indication that person's life choices are too narrowly defined, as well as decision making skills not being well balanced.

"If unchecked, activity on the kinesthetic/sensory level has the potential to remain caught up in repetitive movement and formless sensation, while cognitive/symbolic processing could become characterized by intellectualization and artifice. Activities on the perceptual/affective level can provide the needed constrains to bridge functioning between the ETC levels." (Hinz 2009:16).

More on each level of ETC, and their components will be addressed in Chapter 3. There the ETC table of Predominant Characteristics of Visual Expressions on Different Levels of the Expressive Therapies Continuum will be used as a main informal assessment instrument for this research.

2.3. Mental Health of Artists/Designers and Art/Design Students

There are number of reasons why in recent years we are hearing more about mental health of artist and designers, as well as the students of those professions. The environment is one of them. "The design industry has a reputation for creating high-workload, high-stress environments. Workload can be managed, but stress will always be there with looming deadlines, inter-studio competition and high client expectations." (Dawood, 2018) The second reason often being mentioned is the nature of the profession and personality needed to do those creative jobs. Dr. Eric Maisel, who is a creativity coach, explains it from the perspective of creative, experimental, innovative people who work in those professions: "this experimental brain of ours continues to race on, even when we don't want it to—often at the cost of a good night's sleep. This is true for everyone; but it is especially true for artists who are likely to be obsessing about ideas, career challenges, survival issues, and a whole host of other brain-engaged matters. The same mind that produces creative ideas may also have trouble getting quiet when sleep is wanted." (Gosling, 2018). The third reason being mentioned is the level of involvement at those jobs. Dr. Gail Kinman (who is a professor of occupational health psychology, and a director of the Research Centre for Applied Psychology at the University of Bedfordshire) explains that the level of job involvement is what makes creative people more at risk of certain mental conditions. "People who do this type of work breathe it…you're not aware of time passing, you're not aware you're hungry, you're not aware that you're sitting awkwardly." (Marshall, 2018)

There are a number of examples coming from arts and design world, and particularly from applied arts such as fashion, web designers, theatre and film, where we can see unpleasant consequences of the above-mentioned reasons.

In the fashion industry we witnessed number of notable suicides and depressions. "The world that is often portrayed as a place of glitz and glamour, excess, extravagance and excitement, where whimsical stories are created, culture is crafted and dreams are realized. Yet beneath the surface of a designer's psyche lies a very dark secret. When the party is over, we're left with an artist, unable to switch off and trying to reach an unattainable high once again. It's time we spoke about drugs, alcohol and depression in the fashion industry." (Naseer, 2017) In the industry that judgement and approval play crucial role, expectations from buyers and public are very high, but not less important is designer's own perfectionist personality. "Fashion demands perfection and so attracts perfectionists." (Hope, 2015)

It is not any different in theater or the film industry. "We know that life can be the hardest act of all." is not just an old saying but a slogan on ArtsMinds web site designed to support performers and creative practitioners in need. ArtsMinds was developed with collaboration of BAPAM (British Association of Performing Arts Medicine), Equity, Spotlight, and The Stage, to bring together resources for performers and creative practitioners facing mental health issues. "Theatre is a densely overpopulated profession fueled by passion and many have had a hunger to work in it from a young age. But it's also filled with rejection and has no assurance of success. For those who do succeed, and maybe even find stardom, their life can be changed for the better, but they can also become increasingly lonely as expectation increases. In contrast, for those who feel like their career is flatlining, a sense of depression can set in." (Jordan, 2018)

The stereotype of a "tortured artist" that we have known through the history is also still present. There is a debate if creative industry attracts such individuals or does it create them? Research claims the former, based on the fact that creative brain is more focused on details, making connections and re-playing things in their minds, which is a positive aspect in creative process, can be overwhelmingly negative in regular life. If faced with any kind of problems and traumas these individuals can play a negative event over and over in their mind and wonder what it could have been done differently, leading to feelings of hopelessness and depression. And in today's psychology we know that depression can be intensified if person ruminate on their

thoughts. "So, the basic fact that rumination helps in creative thinking is also the factor that more readily exposes someone to depression." (Naseer, 2017)

A study published in 2015 by Kari Stefansson, founder and CEO of deCODE, a genetics company based in Reykjavik, Iceland, said the findings, described in the journal Nature Neuroscience, are linking creativity and mental illness. "Results imply creative people are 25% more likely to carry genes that raise risk of bipolar disorder and schizophrenia. Painters, musicians, writers and dancers were, on average, 25% more likely to carry the gene variants than professions the scientists judged to be less creative, among which were farmers, manual laborers and salespeople. I think these results support the old concept of the mad genius. Creativity is a quality that has given us Mozart, Bach, Van Gogh. It's a quality that is very important for our society. But it comes at a risk to the individual, and 1% of the population pays the price for it." (Sample, 2015).

US research is also indicating the higher percentage of mental health issues among artists. "Beyond Blue's 'Mental Health and Depression in Arts Practitioners' Paper' cites US research by Ludwig published in the book *The Price of Greatness: Resolving the Creativity and Madness Controversy* indicating that between 59 and 77 per cent of artists, writers and musicians will have met with a mental illness (which is in stark contrast to professionals in the sciences, business and sports where the figure is 18 to 29 per cent)." (Ludwing, 1995)

At the same time, we know how big a role mental health support has been playing in professional sports for decades now. That unfavorable distinction between athletes and artists starts as early as in educational environment. Porter (2015) writes about how in Australia there is a frustrating situation with a lack of federal and state government involvement and collaboration between their arts, health, and education institutions. While on the other side there is a heavy investment in government-funded sports training institutes for psychological services and support for their student-athletes. And looking internationally, it is not much different, in majority of higher education institutions art students do not get any specific mental health support. "In arts training institutions, mental health awareness and training is not part of the curriculum. Not in any substantial way. Which begs the question: are our art training colleges releasing students are largely unprepared to deal with the particular mental stresses and challenges they'll be up against in their chosen vocation?" (Porter, 2015)

The reason why it is important to be addressing mental health needs in their college years is explained in a Mental Health Australia report. It presents findings that 75% of mental illnesses first manifest themselves in people under 25 years of age, and, left untreated, may well become chronic illnesses in later life. In general student populations (not just art and design students) the numbers are showing a high percentage of students with anxiety or depression. According to the Spring 2018 National College Health Assessment survey, "nearly 60% of students reported feeling overwhelming anxiety in the past twelve months and 40% of the 42,000 respondents reported feeling so depressed it was difficult to function during that same period." (NCHA, 2018). And in addition to that there is general understanding that studio-art training can be far more stressful than other fields of study. "Art students, may receive a certain level of technical training—how to draw the human figure, how to cast bronze, how to render a design on the computer. But they are expected to produce something that is original almost from their first class." Grant (2015) "All the while, students are placed in a highly competitive environment. Everyone was the art star at his or her high school and everyone is striving to do unique work. But the students are also attempting to develop their identities and beginning to recognize that most of them--in the fine-art realm anyway--are unlikely to be successful as professional artists." (Porter, 2015)

There is also of pressure of being "creative on demand" as well as putting up with a "public critique" Patricia Farrell, director of the counseling center at the Maryland Institute College of Art, points out. And dealing with public criticism can be challenging since many students cannot make distinction between criticism of their work and criticism of themselves. So, they may take it very personally. Also, in creative processes students are often very exposed emotionally. There is a saying, "you can't hide in art school." And in the case if the students have had some traumatic experiences in their earlier lives, those circumstances and memories might come up in artwork and they can be retraumatizing them again during the creative process, but students and art teachers are not trained how to deal with that.

There is also a question about the sustainability of these art and design fields. There is an open question and a lack of data showing how many students are still working professionally in the arts/design in years after they graduate, and of course there is no data showing their mental health. (Porter, 2015)

But there is a concern that many alumni have had to move to different fields of work. There is no quantitative research. We only talk anecdotally, as is true also in this case study research report.

There is some movement toward raising awareness and some attempts to provide resources. Magazine articles with titles such as “Who cares for the mental health of artists?” “A Career in the Arts is a Leading Cause of Mental Illness.” Porter (2015) “Is theatre doing enough to protect workers’ mental health?” (Shenton, 2016) are becoming more common and there has been a little more awareness that artist and designers are exposed to similar pressure as elite sportspeople and doctors, but receive little or no mental health support. Initiatives such as “Minds over Matter” and “ArtsMinds” are trying to step up. This thesis and the idea of implementing Expressive Therapies Continuum methodology into a training of applied artist is another attempt to create awareness and attract resources.

Conclusion

Integration of art therapy into art education is a topic that has been receiving a lot of attention in the recent years, but integration of art therapy into academic art education has barely been mentioned. It is not impossible to learn from those experiences of primary, middle and high schools as some innovative strategies and objectives for obtaining these goals have been created and therefore described in this chapter. Furthermore, even if many formal and informal assessments and instruments have been created and used for that purpose research in this area is incomplete.

A gap in the published research is a suggestion that some new viable approaches could be used to achieve a goal of "therapeutic academic art curriculum.” Therefore, Expressive Therapies Continuum as a complete theoretical framework that incorporates all elements of early art therapists theories and findings is here suggested and described. It is flexible enough and effective enough to incorporate interventions that can be beneficial for students of applied arts during their academic training as well as latter in life.

As applied art, even more than fine art, creative workers and students are witnessing more often than not mental health problems, discussion of those issues was also crucial. The availability of mental health support in education institutions as well as in professional institutions is very

low and one of the purposes of this paper is to raise awareness of this problem. As the problems become more frequent, and situation more alarming, it brings up the questions about the sustainability of each field of applied arts.

In conclusion, there is no valid current research about integration of ETC into academic training of artist. Therefore, this chapter had focused on different aspects that create a mosaic of elements needed to possibly start that integration.

3. Methods

Introduction

This study examines the effectiveness of integrating the art therapy protocols of the Expressive Therapies Continuum (ETC) into the academic training of applied artists.

Art therapy through ETC is a suggested beneficial approach to help art students navigate the multifaceted challenges of their training and the job requirements they face later in life. It is suggested (due to its both flexibility and complexity within all four levels) that ETC can accommodate individual differences among artists in training. If so, this could provide a strong foundation for a new type of education based on emphasizing the importance of self-care throughout the creative process, thereby helping to sustain a career.

This paper documents a single case study. The methodology is narrative (descriptive and qualitative) using the ETC theoretical framework for analysis of the findings. The art therapist/researcher (hereafter called the researcher) systematically investigates a student/client (hereafter called the client) response to working on a collection of artistic textiles. The study analyzes the client's responses, makes assessments of individual development, and draws conclusions about possible future applications of ETC in the higher education of applied artists. It is a goal that this study will add to the theoretical underpinnings needed to create a bridge between art therapy and applied arts education. This research is an intervention itself (not a relationship, or assessment of art therapy as a profession).

A table of the Predominant Characteristics of Visual Expressions on different levels of the Expressive Therapies Continuum (V.B.Lusenbrickis, 2008) is used to monitor the changes of the clients visual expressions during this case study.

Research Question and Hypothesis

For the purpose of this study, the following question is addressed:

1. What specific art therapeutic tool or methodology could be integrated into higher education of applied artist in order to help them self-regulate contemporary multifaceted challenges of their professions?

As part of this study, investigation included one research hypothesis:

1.Art therapy Expressive Therapies Continuum methodology can be used in higher education training of applied artist in order to help them self-regulate contemporary multifaceted challenges of their professions.

Participants

This research is a case study (single-subject A-B design), based on availability of an applied art student wanting to integrate art therapy protocols into her own body of academic art work. The participant is a 22-year-old female student of Bachelor of Arts in Technical Theatre. She volunteered to use art therapy protocols while creating her degree exhibition of artistic work and a self-reflective thesis. She provided written consent, allowing her experience to be photographed and quoted for research purposes. She used ETC as art therapy intervention in her degree project when faced with difficulties of personal trauma and a professional freeze. In addition to being referred to therapy with an outside art therapist, she was guided through her creative process by her art teacher/mentor who is also an art therapist in training (the researcher). She was encouraged to use art as therapy in her culminating project choosing the media she was most comfortable in (which was textiles), combining dealing with her personal problems and the self-reflective final project into one undertaking. So, in addition to private art therapy once per week to help her deal with personal trauma, she started her studio work in textile design using all levels of the ETC (kinesthetic/sensory, perceptual/affective, cognitive/symbolic, and creative). Her work and journaling (recording commentaries involving introspective accounts) became a highly self-reflective form of her own heuristic research (quoted and analyzed in this thesis).

Procedures

This study was carried out using a list of guidelines. The client would create a non-directive body of art work using a variety of textile techniques on all 4 ETC levels within 14 weeks (the length of academic semester). She would have weekly meetings with the researcher to discuss her progress and get needed guidance for further exploration. Parallel to this academic work she would participate in individual art therapy sessions in the student counseling center with the secondary art therapist processing her individual development and other traumas. The mentor (this researcher) sessions about her integration of art therapy protocols and textile art work development would be held in her regular art studio. This setting would maintain a non-

threatening artistic exploration environment (attended only by the client and the researcher). The secondary art therapist from student counseling would not be involved in this research. It would be up to the client how much of her personal explorations would be integrated into her artwork. She would keep extensive visual and written journal entries of her subjective experiences of this process. She would use that form or written journaling to create a self-reflective thesis to accompany her artistic body of work. At the same time, the researcher would record weekly development on the ETC table to observe psychopathological variations on each of four levels and to navigate the client toward the creative transition area.

Following the final session, the completion of the artistic work, as well as the review of the visual and the written journal of the participant, the assessments, the analysis would be completed to measure the therapeutic outcome. Also, the client would be given the option to continue therapy treatment with the secondary therapist in student counseling as needed.

Instrumentation

One comprehensive instrument, developed specifically to measure and analyze visual expressions, would be used to examine changes and improvements in client's functioning. See Table 1: Predominant Characteristics of Visual Expressions on Different Levels of the Expressive Therapies Continuum, (V.B.Lusenbrick, Personal communication, March 3, 2008). It was created by Lusenbrick to allow better understanding of "visual expressions on each of the levels of ETC." (Hinz, 2009:204) For each of 3 levels with two bipolar components (kinesthetic/sensory, perceptual/affective, and cognitive/symbolic) there are 5 columns. The far left (column 1) and far right (column 5) describe behaviors and forms of visual expression of extreme overuse or underuse of a specific component (naming them psychopathological variations). Columns 2 and 4, one step closer to the middle of the table, list behaviors and actions still demonstrating strong emphasis of expressions and actions of the far left or far right component. Column 3, positioned in the middle, is the Creative Transition Area where two ends of continuum meet. It describes qualities to be expected in the most balanced forms of visual expression. "As can be seen from the information in the table, in well-functioning individuals, the integration of information from each component is seen as a strength." (Hinz, 2009:204)

Table 1, Predominant Characteristics of Visual Expressions on Different Levels of the Expressive Therapies Continuum, (V.B.Lusenbrick, Personal communication, March 3, 2008)

LEVEL ONE: KINESTHETIC/SENSORY				
Kx = Psychopathological variations	**K = Kinesthetic level: Emphasis on kinesthetic expression and action**	**CR k-s = Creative transition area**	**S = Sensory level: Emphasis on sensations and sensory exploration**	**Sx = Psychopathological variations**
Kx ⟺	**K ⟺**	**CR k-s**	**⟺ S**	**⟺ Sx**
Agitated scribbles Agitated throwing Disregard of limits Destruction of materials Poor line quality Disregard of line Increased space use	Rhythm as integration Scribbling Stabbing Daubing Rolling	Dynamic kinesthetic expression with concurrent sensory feedback	Sensory integration Sensory exploration of materials and textures Sensory exploration of surfaces	Over absorbing in sensory experience Stillness or very slow movements Avoidance of sensory experience Lack of sensory integration Extreme sensory sensitivity
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px = Psychopathological variations	**P = Perceptual level: Emphasis on form and expression**	**CR p-a = Creative transition area**	**A = Affective level: Emphasis on affective and individual images**	**Ax = Psychopathological variations**
Px ⟺	**P ⟺**	**CR p-a**	**⟺ A**	**⟺ Ax**
Geometrization of forms Stereotypical images Incomplete images Poorly integrated forms Perservation of forms Predominance of outlines Overemphasis on details Very small forms Minimal use of color Decreased use of space	Perceptual integration Form predominance Line/shape mixture Shape variations Gestalt variations Differentiation on details Adequate use of space	Good or complex gestalt Color-enlivened forms Abstract or reality oriented Dynamic/forms involved in expression Descriptive use of color	Open forms Aesthetic ordering of forms Incomplete outlines Schema variations Overlapping forms Color use predominant Affective expressive forms	Disintegration of color Disintegration of form Dynamic outlines Agitated forms Affective images as hallucinations Large forms Overtly clashing colors More space used
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx = Psychopathological variations	**C = Cognitive level: Emphasis on cognitive expression**	**CR c-s = Creative transition area**	**Sy = Symbolic level: Emphasis on symbolic expression**	**Syx = Psychopathological variations**
Cx ⟺	**C ⟺**	**CR c-sy**	**⟺ Sy**	**⟺ Syx**
Loss of conceptual meaning Surface structure disintegration Illogical or incomplete relations between forms Spatial disintegration Obscure abstractions Rigid structure Overuse of words Extreme poverty of images	Cognitive interaction Cognitive formation Objective meaning Spatial integration Abstractions Problem solving Word inclusion Stepwise planning Cognitive maps Pictographs	Intuitive problem solving Self-discovery Spiritual search Self-acceptance	Integrative symbolism Symbolic meaning Symbolic relationship between forms Intuitive concept formation Subjective meaning Self-searching	Idiosyncratic symbolism Obscure perception of reality Symbols as defense

This table is used as an instrument in this thesis because it integrates the data, and provides examples of visual expressions that are reflections of strengths or weaknesses of each component. "An organizing function represents the way a person typically gathers and processes information to form images, and these correspond to the six components of the Expressive Therapies Continuum." (Hinz, 2009:204)

Kinesthetic/Sensory, Level One

Level one information and image processing provides basic kinesthetic and sensory preverbal feedback to the artist. Visual expressions for both components can be explained in order to better understand the concept. If the artist is movement oriented, the kinesthetic component will be most obvious in the visual expressions (such as drawing with dynamic lines, increased use of space, disregard for limits, focus on physical actions such as scribbling, stabbing, rolling, etc.) rather than the final art piece. Those actions can be very therapeutic in terms of finding inner rhythm, rhythm as integration, or simply for stress relief (equivalent to a punching bag in sports). In cases of extreme overuse of the kinesthetic component, there might be agitated scribbles, agitated throwing, destruction of materials. These all are representations of psychopathological variations that block image formation and inhibit project completion.

A similar focus on process, rather than results, might be noticed if the artist is sensory dominant. The research client might spend hours and days playing and responding to materials (responding to textures, sounds, sensations, or smells, for the pure sensual pleasure). "The ability to integrate sensory information into decision making and problem-solving activities is a benefit. The sensory dominant person can be highly sensitive to internal and external stimuli, capable of experiencing tremendous beauty and uniquely rich and creative synesthesia experiences (Ackerman,1991). Alternatively, the sensory-dominant person risks being overwhelmed by unfamiliar, multiple, or noxious stimuli (Aron, 1996; Zeff, 2004)." (Hinz, 2009:208)

Both extremes of being over-absorbed in sensory experience or completely avoiding sensory experience are indicators of psychopathology variations. Sensory explorations leading toward dynamic kinesthetic expression with concurrent sensory feedback are indicators of balanced personal visual expressions typical for the creative transition area.

Perceptual/Affective, Level Two

Level two thought processing moves beyond the experience alone to using the art media to create a final product that is gratifying or meaningful. On the perceptual/affective level, we can also study each component to better understand visual expressions typical for their overuse or underuse, compared to balanced use within the creative transition area. If the artist is perceptual dominant there could be strong geometrization of form and stereotypical images noted in visual expressions. In overuse there likely will be predominance of outlines and overemphasis on details. If there is extreme underuse of the perceptual component there might be incomplete images, poorly integrated forms, very small forms and decreased use of space. In a more balanced perceptual component, there will be perceptual integration with line/shape mixture, shape variations, differentiation on details, and adequate use of space.

In contrast to the perceptual component is the affective component. "The person for whom the affective component is dominant has open access to emotions. Emotions serve as appropriate signals to action; they are acknowledged, understood, and expressed." (Hinz, 2009:208) The affectively dominant artist will have strong use of colors and overlapping forms, while in its overuse variations we will be able to notice overtly clashing colors, disintegration of color, disintegration of form, agitated forms, and even images as hallucinations at the extreme. All of the above can be an obstacle to a meaningful expression.

If the artist is able to make aesthetically ordered and emotionally impacting work with the descriptive use of color and dynamic forms, we can say they are able to effectively work within the creative transition area (combining and integrating the perceptual and affective components).

Cognitive/Symbolic, Level Three

The cognitive dominant artist may be trying to problem-solve or create a plan of action. Whereas, functioning on the symbolic side, the artist may be responding to their situation or surroundings. Cognitive dominant person would create visual expressions with objective meaning, spatial integration, would include words, and the process itself would include stepwise planning, problem solving, abstractions, cognitive interactions and cognitive formations including cognitive maps and pictographs. "These characteristics reflect the involvement of the frontal cortex and the brain executive functions." (Hinz, 2009:209)

When the cognitive component is in overuse there can be rigid structures and overuse of words blocking the creative processes. When the cognitive component is underused, it manifests itself as loss of conceptual meaning, surface structure disintegration, illogical or incomplete relations between forms, spatial disintegration, obscure abstractions and extreme poverty of images.

In contrast to the cognitive, the symbolic-dominant person will be using intuitive concept formations. There can be a lot of visual and verbal metaphors. In visual expressions, subjective meaning and symbolic relationship between forms will be evident. It can be a very powerful tool in self-searching, and in integrating archetypical and individual symbols into understanding self and the world around them. In psychopathological variations, symbols can be used as defense and for obscure perceptions of reality.

In the creative transition area of level three, when cognitive manages to meet symbolic, we are looking at ultimate elements of visual expressions demonstrating self-discovery and self-acceptance within intuitive problem solving.

In explaining Table 1 it is important to emphasize that "It is not always the case that a single organizing process is strongly dominant. The well-functioning person demonstrates facile and integrates use of all or a minority of the ETC components…. Discovering the primary organizing function does not correspond to assigning a diagnosis. Information about the dominant organizing process can inform a psychiatric diagnosis, but it is not equivalent to it." (Hinz, 2009:210)

Important aspects of the interpretation of the visual expressions correspondence to Table 1 is also the client's verbal communication. There is a common understanding that "Drawings should not be interpreted blindly" (Hammer, 1997; Kpplan, 2003; Oster & Gould Crone, 2004). Discussions or post-drawing inquiry could be organized following creation. In this case the client kept a verbal self-reflective journal regarding her feelings, associations, metaphors, struggles and victories during the entire process. Even if "A creative experience can be therapeutic even when clients do not find words to describe it" (Lusebrink, 1990; McNiff, 1998), there is a much stronger quality of self-discovery if the recorded remarks create strong insight about themselves.

Variables

Independent variables. The independent variable in this study is an integration of art therapy Expressive Therapies Continuum (ETC) methodology into the academic education of an applied artist. The procedure for this study is that ETC methodology gets integrated throughout the period of 14 weeks.

Dependent variable. The dependent variable in this study is the observable improvement in the client's ability to become creative and motivated, and to deal functionally with the contemporary multifaceted challenges of her education and profession. This variable is measured at all levels of the Expressive Therapies Continuum (ETC) (kinesthetic/sensory, perceptual/affective, cognitive/symbolic, and creative) on a weekly basis.

Confounding variable. The confounding variable in this study is an art teacher who is also an art therapist and the investigator of this research paper.

Data Analysis

The row data is collected in a form of client-written self-reflections and accompanying visual self-expressions in form of textile artwork. The self-reflections are in chronological order of the creative process over the 14-week period. At the same time in weekly meetings, the researcher is keeping a record of demonstrated actions and behaviors in the Table of Predominant Characteristics of Visual Expressions. The researcher is looking for elements of overuse or underuse in the form of psychopathological variations on the ETC. Progress toward the creative transition area is documented in the table over the weeks. This process enables analysis of how and if the client moves from extreme elements of each component to the balanced middle section of the table. Such movement would demonstrate not just self-reflection but also self-healing.

Once data has been collected, it will be analyzed to determine if the client showed any marked improvement in ability to become creative and motivated, to deal functionally, with contemporary multifaceted challenges of her education and profession, all easily determined from the ETC table of Predominant Characteristics of Visual Expressions on different levels of the ETC.

Limitations to the study

Since this is a single subject design case study, there is an obvious quantitative limitation. Its general validity could not be argued. However, a successful showing can encourage further efforts to apply and evaluate the application of ETC in higher education training and the professional work of applied artist.

Therefore, after this research is completed author plans to replicate the same methodology on larger sample of applied arts students in higher education. If the larger sample research shows the same correlation of variables and if this case study is presented clearly, it could lead to replication by other professional in the field and confer validity. This also could open access to art therapy in college level art education as it recently has in primary, middle and high school art education.

4. Research Description and Results

Research presented in this paper happened over a period of 14 weeks. During that period three different forms of data were collected: photographs of the client's artwork itself (available in Chapter 8, Appendix), the client's written self-reflections, and the researcher's observations presented through tables of Predominant Characteristics of Visual Expressions of the ETC for each art piece or artwork series the client created.

That data are presented in 5 subchapters. In Subchapter 4.1. there is a chronological overview of the data collected, in weekly sequences. In Subchapters 4.2.-4.5. data of the client's self-reflective journaling is presented according to its relevance to each of the 4 levels of the Expressive Therapies Continuum.

The collection of data as described above is important in order to asses if art therapeutic protocols, such as ETC, can be beneficial to this particular student. Is it helping her to manage multiple challenges of her chosen profession as a costume designer?

4.1. Chronologically collected data

Since the researcher (art teacher/art therapist) and the client (art student) met weekly, chronological data are presented in weekly sequences. For each piece or series of artwork the researcher observed all types of visual expression the client used in that week and compared it with predominant characteristics of visual expressions within the ETC (Table 1). The researcher looked for all possible forms of visual expression, from psychopathological variations to creative transition areas within any and all levels of ETC, and created a separate data table for each piece or series.

Week 1 and 2

In first two weeks the client worked on an artwork series that she named *Expelling Bad Energy* and pieces created within that series were: *Redirection, Refinement, and Change* (see Appendix, *Artwork series 1*). She explained verbally in weekly meetings and in her written reflections that through this process she was literally expelling negative emotions, accumulated rage, and bad thoughts. For raw material she selected ruff, textured, woven fabric, that was

easy to tear apart, and she used that possibility to repeatedly tear bands of fabric one at the time, to calm herself down, and at the same time she was creating components for her future artwork pieces. Using the "destruction before reconstruction" model she played without any cognitive plan, or perceptual meaning, for quite some time. During those repetitive activities creative ideas were starting to come to her, leading to shapes, affects, symbols and meanings.

The lack of colors in raw materials is significant. The client verbalized that she intentionally selected materials in shades of gray, and that she made cognitive decisions on when to use lighter gray or darker gray depending on her mood variations in each day, hour, or moment. She used lighter gray when she felt more optimistic and darker gray when she was more of her own pessimistic self.

During those two weeks while she worked on this series, she was demonstrating wide range of activities on all ETC levels and components: kinesthetic/sensory, perceptual/affective, and also cognitive/symbolic. The beginning of her creative process that started in week one demonstrated expressions typical for psychopathological variations in all 6 ETC segments on all 3 ETC levels. The client, who at that time was going through personal depression, had low energy and low motivation, and suffered from consequential laziness started to work through those issues with variety of extreme expressions. All of these expressions are classified in the ETC table as psychopathological variations: destruction of materials (*Kinesthetic, Kx*), over absorbing (*Sensory, Syx*), geometrization of forms and minimal use of color (*Perceptual, Px*), disintegration of color and form, agitated form (*Affective, Ax*), obscure abstractions, and surface structure disintegration (*Cognitive, Cx*), and symbols as defense (*Symbolic, Syx*).

As she progressed in week two, in 5 out of 6 of those components her expressions moved one column closer to the middle: rhythm as integration (*Kinesthetic, K*), sensory exploration of materials, textures and surfaces (*Sensory, S*), shape variations (*Perceptual, P*), objective meaning *(Cognitive, C)* and symbolic meaning (*Symbolic, Sy*).

The most integrated middle section of the table in healthy creative transition area is reached only on one level demonstrating dynamic kinesthetic expression with concurrent sensory feedback (*Kinesthetic/Sensory,* CR k-s)

Table 2, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 1 and 2, Artwork series 1: *Expelling bad energy:* Artwork 1a: *Redirection*: Artwork 1b: *Refinement*: Artwork 1c: *Change*

LEVEL ONE: KINESTHETIC/SENSORY*				
Kx =	K =	CR k-s =	S =	Sx =
x	x	x	x	x
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
x	x		x	x
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
x	x		x	x

Week 3

In week 3 the client worked on a single piece called *The mirror* (see Appendix, *Artwork 2*). This colorful piece was created as a consequence of an individual art therapy session outside the classroom (with the secondary art therapist) where she was asked to create lists of her positive and negative sides. And she ended up with lot more positive than negative things about herself. This artwork also came immediately after the first series where she was openly dealing with a lot of anger and depression. So, in this week 3 she felt she was ready to move into a more positive side of herself. She used bright colors with symbolic meaning *(Symbolic, Sy)* and worked extensively in rhythmic motions using rhythm as integration *(Kinesthetic, K)* with sensory integrations and exploration *(Sensory, S).* With this artwork she moved quickly and directly into creative transition areas on 2 out of 3 levels: descriptive use of colors *(Perceptual/Affective, CR p-a)* and self-discovery *(Cognitive/Symbolic, CR c-sy)* demonstrating strong advancement in comparison with the previous week's projects.

Table 3, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 3, Artwork 2: *The mirror*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
	x	x	x	
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
		x		
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
		x	x	

Week 4

In week 4, the client worked on an artwork series titled *Incompleteness*. She made two pieces in this series: *The shield* and *The crop* (see Appendix, *Artwork series 3*). Working from kinesthetic/sensory level she selected very different raw materials than before. She used soft and cozy green colored knited fabric from an old sweater and orange corduroy with linear but still soft texture, emphasizing the importance of that sensory integration and exploration component *(Sensory, S).* Rhythmic integration *(Kinesthetic, K)* was also displayed when she cut and sewed hundreds of circles to create the pattern. The innovative way she was attaching circles to the background created a very dynamic surface, so she achieved dynamic kinesthetic expression with concurrent sensory feedback in creative transition area of level one *(Kinesthetic/Sensory CR k-s).* The green and orange colors of that dynamic surface pattern presented her brighter side, but at the same time they were covering a very delicate white background through which she communicated her inner fragile self. For that reason, this dynamic piece of artwork was titled *The shield.*

In this process she again worked on all three levels but there were no psychopathological visual expressions present at all. In addition to the above explained elements from kinesthetic/sensory level she also worked strongly on perceptual/affective level going form affective expressive form *(Affective, A)* to dynamic forms involved in expression in creative transition area *(Perceptual/Affective CR p-a*). On level 3 she started with symbolic meaning to colors *(Symbolic, Sy),* leading to creative transition area of this level manifested as self-discovery *(Cognitive/Symbolic, CR c-sy).*

In the second artwork *The crop* she followed the same visual expressions as in the first piece but just the self-discovery *(Cognitive-Symbolic, CR c-sy)* had a different meaning: the green 3D shapes symbolized her knowledge and potentials, she explained. In her self-discovery she was realizing she was not using her full potential when depressed. Her great advancement was managing to work in all 3 levels in the healthy balanced creative transition area.

Table 4, Predominant Characteristics of Visual Expressions on Different Levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 4, Artwork series 3: *Incompleteness:* Artwork 3a: *The shield*: Artwork 3b: *Crop*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
	x	x	x	
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
		x	x	
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
		x	x	

Week 5

In week 5 the client went back to deconstruction and reconstruction phase, previously seen in first weeks. She returned to using non-colors working with high contrasting dark gray solid densely woven background and white textured lace like material. The art piece she created was called *Punching Through To the Surface* (see Appendix, *Artwork 4*) as she was kinesthetically exploring how to express her positive emotions. She was literally punching holes in the dark background allowing white texture to be seen on the surface. She purposely did not attach those white pieces to the background, but at the same time she was surprised to see them falling out occasionally. Noticing that, she connected it symbolically to her fragile positive emotions about herself and the world around her. She felt she needed further reinforcement, just as the white pieces needed to be fixed to the surface.

She again worked on all 3 levels but. On the perceptual/affective level dynamic forms involved in expression in the creative transition area (*CR p-a*) could be observed as she created interactive

component in this piece. On cognitive/symbolic level she also worked in creative transition area demonstrating self-discovery and self-acceptance *(CR c-sy).* But in kinesthetic/sensory level this artwork is an example where client can quickly go from psychopathological variation to the creative transition area in one week with the same piece of artwork. She started with destruction of materials *(Kinesthetic, Kx),* worked through stabbing *(Kinesthetic, K),* and ended up in dynamic kinesthetic expression with concurrent sensory feedback in Creative transition area of kinesthetic/sensory level (*CR k-s*).

Table 5, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 5, Artwork 4: *Punching through to the surface*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
x	x	X		
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
		X	x	
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
	x	X	x	

Week 6

In week six the student created the most personal piece so far. Naming it *Scars* (see Appendix, *Artwork 5*) she explained how she did not feel good doing it, she cried and felt literally sick during the process. She was associating a texture she was creating to open gut, or skin scabs that were dry and falling off. But managing to direct all the negative associations into a creative process was her biggest achievement of the week.

With her visual expressions in the same way as in the previous week, she combined all kinesthetic elements from psychopathological variations such as destruction of materials *(Kinesthetic, Kx),* through rhythm as integration *(Kinesthetic, K)* to dynamic kinesthetic expression with concurrent sensory feedback in creative transition area *(Kinesthetic/Sensory, CR k-s).* She also continued to work with symbolism of colors demonstrating integrative symbolism, symbolic meaning, subjective meaning and self-searching *(Symbolic, S)* by

selecting black as a background color and red as a color of blood, thinking of the anger, and insults she was exposed to in her life.

Table 6, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 6, Artwork 5: *Scars*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
x	x	X		
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
			x	

Week 7

In week seven the client needed to balance out the intensity that happened in the previous week and went back to neutral non-colors as well as familiar raw material. She felt safe using again the white open weave "optimistic" fabric, as she called it (she used the same one in week 5 in artwork *Punching Through to the Surface).* She also went back to familiar repetitive activity of creating strips of fabrics, and that also provided safety. At the end she actually named this artwork *Safety* (see Appendix, *Artwork 6*).

But in her process, there was a noticeable difference in this week's repetitive activity of creating strips of fabric in comparison with how she did it in first weeks. She was not tearing them, now she was cutting them. The motions were more controlled and more integrated. At this point it was not necessary for her to tear the fabric as was done during the "destruction before reconstruction" phase. She could now plan her activities and proceed with them in more controlled manner.

She continued her creative process by using her bare hands to knit those strips of fabric into a "spider net" symbolizing a safety of home she needed. In this piece she also intentionally left a bottom part of the artwork unfinished as a potential for future development and growth.

So, on kynesthetic/sensory level she only used Rhythm as integration *(Kinesthetic, K)* and on perceptual/affective level she only used adequate use of space *(Perceptual, P).*
But on the cognitive/symbolic level she worked in many different forms of expressions: Spatial integration *(Cognitive , C)*, metaphoric use of symbols, symbolic meaning, symbolic relationship between forms and intuitive concept formation *(Symbolic, Sy)*, to end in creative transition area of level three (*Cognitive/Symbolic CR c-sy)* with pure self-discovery.

As she was progressing in her work from week to week she was becoming faster in recognizing symbols, and making cognitive connections. She was also less likely to get started in any psychopathological variations, and was demonstrating more healthy choices within different ETC components.

Table 7, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 7, Artwork 6: *Safety*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
	x			
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
	x			
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
	x	X	x	

Weeks 8-11

In weeks 8-11 the client started to look for inspiration in nature. She was more ready to start working on less personal projects. She started communicating in a more professional way, was less involved in personal traumas and recollections, and was demonstrating creative spurts throughout the entire series of four new pieces. The new series she named *Promised Land*, and pieces within the series were*: Dry Soil; Sound of Forest; Waves, and New Crop* (see Appendix, *Artwork series 7*).

She used the same kinesthetic rhythmic techniques she discovered in her self-healing journey of previous pieces, but was able to start looking for the outside stimuli such as nature inspiration as waves, forest, soil, and fields. She worked confidently, with textures and colors of her choice thereby achieving a creative transition area on all three ETC levels: dynamic kinesthetic expression with concurrent sensory feedback *(Kinesthetic/Sensory CR k-s),* color-enlivened forms, dynamic/forms involved in expression and descriptive use of color *(Perceptual/Affective CR p-a)* and self-discovery and self-acceptance *(Cognitive/Symbolic CR c-sy).*

In the final piece for this series she went back to making personal connections. She started describing her peaceful and harmonic state of mind achieved through weeks of working on "preparing a field for the *New crop."* She was ready now to start "a new planting season" for herself, since "her field" has been cleared up.

Table 8, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Weeks 8-11, Artwork series 7: *Promised land*: Artwork 7a: *Dry soil*: Artwork 7b: *Sound of forest*: Artwork 7c: *Waves*; Artwork 7d: *New crop*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
		X		
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
		X		
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
		X		

Week 12

In week 12 the client was ready to start designing the new piece without a long preparation period of creating raw materials first (circles, strips). She did not need the phase of using repetitive kinesthetic motion to bring herself to focus, she could start designing the final piece right away. So, she looked for some components she created before, but were left unused. She

found white plastic circles; she had cut out early in the process when kinesthetic variations were dominant form of expression.

She started arranging dozens of them, thinking how they symbolize "her cleansed self." She also used green background symbolizing "her cleared field, ready for new crop" (from *New Crop* artwork). As she was looking to connect them, she used thin red thread, symbolizing that no journey or development happened without some scars from the past that make us stronger. But the quantity of red color was greatly reduced in comparison with what she used in her artwork *Scars*. She communicated that the white (for herself) and green (for her connection to the nature) were dominant colors, not red.

Consistent to her previous work she continued to use *Symbolic (Sy)* component as symbolic meaning for colors. She also used the symbolic metaphor of "traveling cloud" as she sees herself in a constant search of home (as she is in college away from her hometown).
On the perceptual/affective level she worked with only perceptive component using perceptual integration, line/shape mixture and adequate use of space *(Perceptual, P).*

Naming her new piece *The Final Destination* (see Appendix, *Artwork 8*) she finished by working in the creative transition area in the two above mentioned levels: on perceptual/affective level she reached dynamic/forms involved in expression and descriptive use of color (*CR p-a)* and in the cognitive/symbolic creative transition area (*CR c-sy*) she reached self-discovery and self-acceptance. At this point she was displaying strong ability to stay within the creative transition area, and her main insight of this week was that her home was not a building or a destination, but travels with her wherever she is.

Table 9, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 12, Artwork 8: *Final destination*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
	x	X		
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
		X	x	

Week 13

In week 13 the theme of "The Traveling Cloud" (*Artwork series 9*) was continued, and became a title of the new piece. But the shapes, colors and textures changed. Again, having a need to kinesthetically create components of her pieces she looked for finished components. The new moment was noticed in the client's readiness to use multicolored and patterned materials. The result was a balanced, happy, and cheerful patchwork.

Her newest work demonstrated, for the first time, strong visual expressions in the affective component of ETC such as overlapping forms and color use predominant *(Affective, A).* She also worked in the creative transition area of the perceptual/affective level, good or complex gestalt, color-enlivened forms, abstract or reality oriented, dynamic/forms involved in expression, descriptive use of color *(Perceptual/Affective CR p-s).*

As the entire piece was representative of herself, it was interesting to see her new work on the symbolic level: symbolic meaning and symbolic relationship between forms, with intuitive concept formation giving her a strong subjective meaning (*Symbolic, Sy*).

Since all her artwork pieces and series were self-directed, it was apparent she was now able to fully demonstrate the intuitive problem solving as a form of visual expression typical for creative transition area of cognitive/symbolic level *(CR c-sy).*

Table 10, Predominant Characteristics of Visual Expressions on Different Levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 13, Artwork series 9: *Travelling cloud*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
		X	x	
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
		X	x	

Week 14

In her final week, the student continued her self-discovery journey through a final piece of self-expression. Starting from integrative symbolism (*Symbolic, Sy*) on one side and combining it with cognitive formation, objective meaning and spatial integration *(Cognitive, C)* on the other side she quickly ended up in creative transition area of cognitive/symbolic level (*CRc-sy).* Her final artwork, titled *So close* (see Appendix, *Artwork 10*), had layers of zippers placed from cold colors on the outside to warm colors on the inside. She explained it to be a symbol of many layers of her personality, that needed to be "unzipped," to get to her warm inner self.

Table 11, Predominant Characteristics of Visual Expressions on Different levels of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008) Applied to the Client's Work of Week 14, Artwork 10: *So close*

LEVEL ONE: KINESTHETIC/SENSORY				
Kx =	K =	CR k-s =	S =	Sx =
LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px =	P =	CR p-a =	A =	Ax =
LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx =	C =	CR c-s =	Sy =	Syx =
		x	x	

4.2. Level One of the Expressive Therapies Continuum: Kinesthetic/Sensory

In this subchapter, the written data collected from the client's self-reflective journal is presented in the form of client quotations connected to the type of visual expressions she used and recognized, typical for kinesthetic/sensory level. The forms of expression that the quotes relate to are marked in the Level One section of the ETC table.

Table 12, Predominant Characteristics of Visual Expressions on Level One of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008), with highlighted expressions client used during the research, and explained in self-reflections.

LEVEL ONE: KINESTHETIC/SENSORY				
Kx = Psychopathological variations	K = Kinesthetic level: Emphasis on kinesthetic expression and action	CR k-s = Creative transition ara	S = Sensory level: Emphasis on sensations and sensory exploration	Sx = Psychopathological variations
Kx ⟺	**K ⟺**	**CR k-s**	**⟺ S**	**⟺ Sx**
Agitated scribbles Agitated throwing Disregard of limits **Destruction of materials** Poor line quality Disregard of line Increased space use	**Rhythm as integration** Scribbling Stabbing Daubing Rolling	**Dynamic kinesthetic expression with concurrent sensory feedback**	Sensory integration **Sensory exploration of materials and textures** **Sensory exploration of surfaces**	**Over absorbing in sensory experience** Stillness or very slow movements Avoidance of sensory experience Lack of sensory integration Extreme sensory sensitivity

KINESTHETIC (Kx, K)

On Kinesthetic activities in general

> "Since I am a kinesthetic type, it was very important for me to touch the material that I am attracted to. The first material that caught my eye was a plastic, white table cloth that was very smooth and sleek. It was a white background at which I could bring all my problems and gradually cleanse myself." (Pletikosić, 2018:8)

Destruction of materials

"When I took the fabric into my hands, I noticed how easy it was to rip it apart. It gave me an idea to use that ripping motion to let out all my accumulated pressure before I start to process it further." (Pletikosić, 2018:11) Artwork series 1: *Expelling Bad Energy*

"My work ended up being letting out all the anger at the fabric. I was ripping it with harsh, reckless movements and I ended up getting strips of different sizes. With connecting the strips, I got the same width strips but double in thickness with two unhemmed edges sticking out at each side. I continued working by cutting the stripes into rectangles. The fabric went through a destruction phase, a reconstruction phase and then again, a destruction phase. Only then, in the last destruction phase when I cut up all the material again, I got what I wanted." (Pletikosić, 2018:11) Artwork series 1: *Expelling Bad Energy*

"The red fabric I decided to rip apart while thinking about insults that I had received to redirect my rage into a creative process." (Pletikosić, 2018:19) Artwork 5: *Scars*

Rhythm as integration

"It was interesting that I have always chosen a repetitive action for every form of work I did, so I was encouraged to check what that meant. I talked to my doctor and I found out that people who suffer from anxiety and people that have negative thoughts on their mind tend to repeat the same actions to reduce, neutralize, and avoid the negativity. The feeling of relief and insouciance during repetitive actions proved the doctor's statement. Therefore, I used those types of action throughout the whole research." (Pletikosić, 2018:9)

"I was repetitively stitching strips of fabric to the background and with that process I wanted to get rid of my scars." (Pletikosić 2018: 19) Artwork 5: *Scars*

SENSORY (SX, S)

Over absorbing in sensory experience, sensory exploration of materials and textures, sensory exploration of surfaces

"Touching the texture of "scales" gives me unpleasant feelings of thorns and tenseness as if I was touching crocodile skin." (Pletikosić, 2018:1o)

"It (particularly the textured gray fabric) caught my eye because of its "glitching TV screen" look and because of its light grey interwoven shades. The material has a mildly rough texture that causes goosebumps. At first sight, because of its un-hemmed edges, the material seems old." (Pletikosić, 2018:11) Artwork series 1: *Expelling Bad Energy*

KINESTHETIC/SENSORY CREATIVE TRANSITION AREA (CR k-s)

Dynamic kinesthetic expression with concurrent sensory feedback

"With these phases I calmed down the discomfort that every artist has at the beginning of working on their art and that is when new ideas for new textures started coming to me. This artwork consists of three textures that show the flow of energy and emotion. I wanted the textures to be pleasing to the eyes, so I gave a lot of attention and thought to

their composition and connections." (Pletikosić, 2018:11) *Artwork series 1: Expelling Bad Energy*

"The raw materials for this piece I again created myself by processing the fabric in my now developed artistic style, while some of them I made from scratch by crocheting, which really affected me in a positive, relaxing way. Coiling the wool and strips through hand sewing…" (Pletikosić, 2018:15) Artwork 2: *The Mirror*

"I placed wooden holders that held long strips of fabric that I later knitted with my hands. Throughout the process I felt fulfilled and positive. The music I listened to also contributed to that. Knitting and using my hands reminded me of a spider knitting his web that he needed for safety and to create his home." (Pletikosić, 2018:20) Artwork 6: *Safety*

"With this work I built a defense mechanism, my safe space, surrounded by knitted net that protects me and does not allow anybody to hurt me. The process of knitting was meditative which helped release the flow of energy. The net I knitted is not finished, it can still be extended and lengthened." (Pletikosić, 2018:20) Artwork 6: *Safety*

"The rolled materials I attached to the background with one single vertical seam. That type of construction gave the texture great freedom of movement. The movement was accompanied with a sound that texture created when in motion. The sound reminded me of forest trees during a windy night. While creating this picture, feelings of pleasure were flowing through my body." (Pletikosić, 2018:22-23) Artwork series 7: *Promised Land;*

4.3. Level Two of the Expressive Therapies Continuum: Perceptual/Affective

In this subchapter, Level Two client perceptual/affective self-reflections are quoted, as they relate to visual expressions of the ETC table.

Table 13, Predominant Characteristics of Visual Expressions on Level Two of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008), with highlighted expressions client used during the research, and explained in self-reflections.

LEVEL TWO: PERCEPTUAL/AFFECTIVE				
Px = Psychopathological variations	P = Perceptual level: Emphasis on form and expression	CR p-a = Creative transition ara	A = Affective level: Emphasis on affective and individual images	Ax = Psychopathological variations
Px ⟺	**P ⟺**	**CR p-a**	**⟺ A**	**⟺ Ax**
Geometrization of forms	**Perceptual integration**	Good or complex gestalt	Open forms	Disintegration of color

Stereotypical images Incomplete images Poorly integrated forms Preservation of forms Predominance of outlines Overemphasis on details Very small forms Minimal use of color Decreased use of space	Form predominance Line/shape mixture Shape variations Gestalt variations Differentiation on details Adequate use of space	**Color-enlivened forms** Abstract or reality oriented **Dynamic/forms involved in expression** **Descriptive use of color**	Aesthetic ordering of forms Incomplete outlines Schema variations **Overlapping forms** Color use predominant **Affective expressive forms**	Disintegration of form Dynamic outlines Agitated forms Affective images as hallucinations Large forms Overtly clashing colors More space used

PERCEPTUAL (PX, P)

Geometrization of forms

> "At the beginning, I was spontaneously drawing small circles on that surface that I would later cut out. Since I did not have a specific idea what I was doing, this action was an unconsciously selected one." (Pletikosić, 2018:8)

Perceptual integration

> "Here, for the first time I am beginning to look at the possibility of applying texture to the body, for the purpose of making garments, and the multidimensionality of such application started to fascinate me." (Pletikosić, 2018:14) Artwork series 1: *Expelling Bad Energy*

AFFECTIVE (AX, A)

Overlapping forms

> "I used a white translucent curtain that I cut into squares and a solid dark gray surface I pierced holes in." (Pletikosić, 2018: 18) *Artwork 4: Punching Through to the Surface*

> "By stitching my texture got thicker, it associated me to the protective layer that I have constructed around myself. Since I cover up my emotions, on the outside one can only see my happy mask. I would compare myself to the off-white cloth which is fragile and my protective layer with the orange and green circles." (Pletikosić 2018: 16) Artwork series 3: *Incompleteness*: Artwork 3a: *The Shield*

Affective expressive forms

"I liked this artwork the most because through it I perceived myself as a cheerful and positive person. I brought all the positive emotions into that piece." (Pletikosić, 2018: 15) Artwork 2: *The Mirror*

PERCEPTUAL/AFFECTIVE CREATIVE TRANSITION AREA (CR p-a)

Color-enlivened forms, Descriptive use of color

"The fourth piece I did, presents the turning point of feelings, in other words, their breakthrough to the surface. The selection of materials and colors speak about that breakthrough of good, positive feelings through the protective layer." (Pletikosić, 2018: 18) *Artwork 4: Punching Through to the Surface*

"For the background I used off-white fabric that "purifies." The colors green and orange describe my character and personality. The off-white color that looms below the textured colored material symbolizes the positive emotions that are gradually coming out to the surface." (Pletikosić 2018: 16) Artwork series 3: *Incompleteness*: Artwork 3a: *The Shield*

Dynamic forms involved in expression

"The picture shows the waves flowing into incompleteness which can be continued. The waves are the consequence of the wind and their size depend on the wind itself. The wind represents all my threats while the waves stop on the texture and gradually become flat and calm just as the negative energy in me subsided." (Pletikosić 2018: 23) Artwork series 7: *Promised land*: Artwork 7c: *Waves*

4.4. Level Three of the Expressive Therapies Continuum: Cognitive/Symbolic

In this Subchapter self-reflective data related to ETC level three, cognitive/symbolic, are presented.

Table 14, Predominant Characteristics of Visual Expressions on Level Three of the Expressive Therapies Continuum, (V.B. Lusenbrick, Personal communication, March 3, 2008), with highlighted expressions client used during the research, and explained in self-reflections.

LEVEL THREE: COGNITIVE/SYMBOLIC				
Cx = Psychopathological variations	C = Cognitive level: Emphasis on cognitive expression	CR c-s = Creative transition ara	Sy = Symbolic level: Emphasis on symbolic expression	Syx = Psychopatological variations
Cx ⟺	**C ⟺**	**CR c-sy**	**⟺ Sy**	**⟺ Syx**

Loss of conceptual meaning Surface structure disintegration Illogical or incomplete relations between forms Spatial disintegration Obscure abstractions Rigid structure Overuse of words Extreme poverty of images	Cognitive interaction Cognitive formation Objective meaning Spatial integration Abstractions Problem solving Word inclusion Stepwise planning Cognitive maps Pictographs	Intuitive problem solving **Self-discovery** Spiritual search **Self-acceptance**	**Integrative symbolism** **Symbolic meaning** **Symbolic relationship between forms** **Intuitive concept formation** **Subjective meaning** **Self-searching**	Idiosyncratic symbolism Obscure perception of reality Symbols as defense

SYMBOLIC (Syx, Sy)

Integrative symbolism, symbolic meaning, symbolic relationship between forms, intuitive concept formation, subjective meaning, self-searching

> "Drawing out circles led me to research about what would that repetitive action mean and what would the circle as a symbol represent. Looking around and at the world, the sun, the sky, the stars and the moon, I realized that everything looks like perfect circle. The whole world hides a symbol of the circle and I thought that gave it a lot of meaning. The circle has no beginning and no end and because of it, I see a symbol of unity, symbiosis and infinity. The circle represents perfect cosmic rhythm, cycle of the seasons, the planets orbit around the sun and it also symbolizes the time cycles. For me, the circle signifies perfection because when I look at the world around me I see that everything started with the circle, from that one central point around which everything revolves." (Pletikosić 2018: 8)

> "Since the symbol of the square also occurs here, I researched in detail it's symbolism that speaks about finding identity and stationarity. The square always represented comfort, serenity, confidence and protection. It reminds us of a house and a yard, of places where people live and build their home. I closed my eyes and began to think. Since I started studying in Osijek, I have been living in a rented apartment that does not look or feel like home, in that space I feel depressed and I am afraid to be in that space alone. During one of my art therapy sessions I found out, from my own drawings, that I do not have a stable place I can call home. The advice the therapist gave me was to redecorate the apartment in which I live so that it radiates with positive energy and that it starts feeling like a home, which would make my stay there much more comfortable. That opened my eyes and motivated me to solve the problem of stationarity. It encouraged me to invest in my apartment as much as I could and to create my own home in it. The square also has a symbolic connection with nature. It represents the union of the four elements: earth, fire, water and air; four directions: north, south, east and west; four seasons: summer, fall, winter and spring and the four stages of life: birth, early childhood, growing up and death. Jung wrote that the cuboid is the symbol of perfect harmony. Interestingly,

the cuboid speaks about isolation from the rest of the environment and invites us to examine our own feelings and to try to work on our relations with the environment." (Pletikosić 2018: 10)

"The symbolic meaning behind the triangle talks about the unwavering hidden force that I have within me. Triangle encourages us to explore the deeper aspects of our personalities and makes us wonder what we expect from life, where are we hiding our greatest potential, how to become better, more efficient and more fulfilled. The triangle is a symbol of power, the evidence to that statement is the fact that the Pharaohs built pyramids as their tombs to show how powerful they were and to be closer to the gods. The triangle has become a sign which directs. This is evidenced by the signs that are all around us: computer arrows, the traffic signs etc. People who often draw triangles are at a turning point in their lives or they are seeking advice from someone to guide them. While exploring the symbolism of the triangle, I think it directed myself to my further artistic exploration." (Pletikosić 2018: 12) Artwork series 1: *Expelling Bad Energy*

"I got the forms that remind me of the small fruits that symbolize my knowledge and capabilities." (Pletikosić 2018: 17) Artwork series 3: *Incompleteness*: Artwork 3b: The *Crop*

"I chose a black background and a red solid fabric which I would associate with blood." (Pletikosić 2018: 19) Artwork 5: *Scars*

"When I created the fifth piece, I was thinking about the people that have left scars in my life ..." (Pletikosić, 2018: 19) Artwork 5: *Scars*

COGNITIVE/SYMBOLIC CREATIVE TRANSITION AREA (CR p-a)

Self-discovery

"The tenth piece is inspired by zippers. While opening and closing the zipper I wondered how much do I let people get close to me. For this texture I used zippers in warm-toned and cool-toned colors. Since I had a box of zipper in different colors, I chose yellow and orange and also purple, blue and green. I was stitching them onto the fabric in that order making sure they could all be opened and closed. The interesting order of the colored zippers shows the inside layers which are filled with the colors yellow and orange while the outer part is mainly made out of zippers in the shades of blue, green and purple. The central part symbolizes my inner self which is cheerful, while the outer part symbolizes the outer armor that seems cold. Some of my acquaintances and friends often tell me that at the first glance I seem like a cold person and because of that people that do not know me well are afraid to start a conversation with me. When people actually get to know me they see that I am the complete opposite to that. They then see a very cheerful and open person. With this piece of artwork, I am finishing the work with textures recognizing that the unconscious or conscious actions, selection of colors, fabrics and symbols can tell us a lot about us." (Pletikosić 2018: 27) Artwork 10: *So close*

Self-acceptance

"Texture seemingly associates of plowed plains that are the fortune of our regions. My interpretation of this artwork is: preparing the soil which I cleared for new crops that I

will plant and make a fresh start." (Pletikosić 2018: 24) Artwork series 7: *Promised land*: Artwork 7d: *New crop*

4.5. Level Four of the Expressive Therapies Continuum: Creative

In this Subchapter written data related to creative process in general as it is intertwined through all levels of ETC are presented.

CREATIVE

"Seemingly and by touch, the artwork reminds me of intestines and a bowel. It also reminded me of chestnut peels during the summer when it falls of the three (the peel rolls up and falls of). I would connect that with the idea of the scabs on the body that dry and fall of. The red color is the blood of martyrs spilled for freedom while symbolizing anger, power, energy, passion and shame. Through this work I freed myself from negative people and the thoughts about their actions. The shame that I experienced because of the insults has accumulated as anger that I then transferred into creative energy. Throughout this process, I did not feel well. I felt nausea and sadness that I was healing with tears. I got a texture that could look appropriate for the suit of the martyr where his sufferings could be immediately understood from the costume with this kind of texture." (Pletikosić 2018: 19) *Artwork 5: Scars*

"For some people repetitive action causes discomfort and unrest, while for me it was relaxing and I got into some form of creative trance in which first ideas started to come." (Pletikosić 2018: 8)

"I was playing with everything that I had in front of me and was creating combinations of different materials, poking holes in them, burning them, tearing them apart etc. I immersed myself in the game just like a child and I did not allow anyone to interrupt me. I worked recklessly and spontaneously, I've researched the possibilities of sewing fabrics as well as problems that could occur and I would come up with new ideas and gain knowledge." (Pletikosić 2018: 8)

5. Discussion

5.1. Theoretical Framework

As explained in Chapter 3, the Methods, Expressive Therapies Continuum was used in this research as a theoretical framework. It is important to have a practical and theoretical structure to analyze the ways the client processed information during the interaction with art material, and during the creative process in general. It is also crucial to use the framework in the art educational aspect since the research occurred in an educational setting, testing its possible application and integration into an academic art curriculum.

Understanding how the client's creative functioning on each ETC level can be used as a therapeutic interaction is crucial for this research. The ETC methodology allows conceptualization for presenting this research. The study of the client's individual level of functioning in the selection of art media used and her interaction with it, used this schematic model as a starting point to give the researcher information about the strengths and weaknesses of the client. It also provided a starting point for integrating art therapy into the arts curriculum.

Based on Lusenbrick's hypothesis that four levels of ETC correspond to four areas in the human brain, this analysis allows understanding where there is a disconnect in the client's cognitive functioning. The kinesthetic/sensory level (corresponding to the cerebellum) reflects a possible disconnect or a healthy functioning in the release of energy, motor activity, tactile expressions and general expressions through body and rhythm. The perceptual/affective level (corresponding to the limbic system with its primordial structure) supports expressed emotions (lower order emotional processing) and processing from the sensory, endocrine and autonomic nervous system. It controls functions such as emotion, behavior, motivation, long-term memory, and olfaction. The cognitive/symbolic level (corresponding to the cerebrum) reflects logical, analytical problem-solving skills, actualization of symbols, abstractions, concept formations and generalization of concrete personal experiences. The creative level (corresponding, according to Lusensbrick, to the corpus callosum) connects the left and right cerebral hemispheres providing synthesis on all levels and thereby allowing for creative expression leading to change, self-healing, self –actualization and self-discovery.

5.2. Empirical Validation and Verification

Table 15 presents the consolidated result of ETC predominant levels and components of visual expressions the client demonstrated in 14 weeks of research, (previously displayed weekly in Tables 2-11). This arrangement of the data displays the client's expressive changes over the 14 weeks. The darkest vertical columns show the psychopathological variations, while the lightest show the creative transition areas of each level.

Table 15, Predominant Client's Characteristics of Visual Expressions observed during the 14 week research time period, according to ETC levels

	EXPRESSIVE THERAPIES CONTINUUM														
	KINESTHETIC/SENSORY LEVEL					PERCEPTUAL/SENSORY LEVEL					COGNITIVE/SYMBOLIC LEVEL				
Week	Kx	K	CR k-s	S	Sx	Px	P	CR p-a	A	Ax	Cx	C	CR c-s	Sy	Syx
1	x	x	x	x	x	x	x			x	x	x		x	x
2	x	x	x	x	x	x	x			x	x	x		x	x
3		x	x	x				x					x	x	
4		x	x	x				x	x				x	x	
5	x	x	x					x	x				x	x	
6	x	x	x											x	
7		x					x					x	x	x	
8			x					x					x		
9			x					x					x		
10			x					x					x		
11			x					x					x		
12							x	x				x	x		
13								x	x				x	x	
14													x	x	

In this section, validation and verification of the data can be observed through the dependent variable of this research. Discussion includes empirical verification and validation of the observable improvement in the participant's ability to become creative and motivated, and to deal functionally, with contemporary multifaceted challenges of her education and profession. As described in Chapter 3 Methods, this variable was measured on a weekly basis through all levels of the Expressive Therapies Continuum (ETC) (kinesthetic/sensory, perceptual/affective, cognitive/symbolic, and creative) by observing client's work.

Although the proposed theoretical framework describes general relationships between the types of visual expressions particular clients use and their mental wellbeing, in this research they were specifically studied with one client in an educational setting. The collected data can be verified as authentic since the visual expressions in the form of textile artwork as well as client's written reflections of this research are reproduced here and quoted with permission of the client. The artwork and commentary were previously made public in her undergraduate final project. While it can be argued that the verification of the assessment data displayed in tabular form is subjective since there was only one researcher making assessments based on the displayed artwork, as well as verbal and written reflections categorizing them into tables. However, it cannot be argued that validity of the data is subjective, because it is not fragmented or too specific. All 3 types of data collected (artwork, written reflections, and ETC assessments) were instrumental in testing the application of this complex theoretical framework in this new setting.

In this case study, according to the data displayed in the above table it is possible to observe two main progressions:

1) In the first two weeks there were strong manifestation of visual expressions with psychopathological variations on all 3 levels (columns marked the darkest shade), and they slowly decreased by the end of the observation period. In those first two weeks the psychopathological variations were observed on all 3 levels. In the following weeks, when they appeared, they were noticed on only one level (in weeks 5 and 6). And psychopathological variations disappeared completely after week 6 of the observed period. While the most balanced type of expression, in the creative transition areas (columns marked in the lightest shade), appeared only in combination with all other forms of expression in the early weeks. But in latter weeks the client was noticeably working more and more directly in the creative

transition area, without having to go through the process of psychopathological variations of that particular level or component.

- We can call this tendency ***From Psychopathological variations to Creative transition area progression.***

Table 16, Client Visual Expressions movement over time from Psychopathological variations to the Creative Transition Area

	EXPRESSIVE THERAPIES CONTINUUM														
	KINESTHETIC/SENSORY LEVEL					PERCEPTUAL/SENSORY LEVEL					COGNITIVE/SYMBOLIC LEVEL				
Week	Kx	K	CR k-s	S	Sx	Px	P	CR p-a	A	Ax	Cx	C	CR c-s	Sy	Syx
1	x	x	x	x	x	x	x			x	x	x		x	x
2	x	x	x	x	x	x	x			x	x	x		x	x
3		x	x	x				x					x	x	
4		x	x	x				x	x				x	x	
5	x	x	x					x	x				x	x	
6	x	x	x											x	
7		x					x					x	x	x	
8			x					x					x		
9			x					x					x		
10			x					x					x		
11			x					x					x		
12							x	x				x	x		
13								x	x				x	x	
14													x	x	

2) A second progression can be observed in the data. In the early weeks, even if the client sometimes worked on all 3 levels, the kinesthetic sensory/level was always first to be used (left side of the table). Later, the client continued with two other levels consequently (arrows from left to right). Also, the kinesthetic/sensory expressions were the most numerous.

As the weeks progressed, the visual expressions gradually moved toward the perceptive/affective level (middle of the table) to end in the cognitive/symbolic level (right side of the table). See weeks 6 and 7 to notice that strong shift. In weeks 8-11 there is a more balanced expression on all 3 levels. Towards the end of the observed period, in weeks 12 and 13, there is a significant move to the right, with level one being skipped all together. The client did not need to deconstruct or go into repetitive motions to calm herself down, but was ready to directly focus on work at levels two and three. By the last week she was working solely on the cognitive/symbolic level three.

The entire observed data set can be classified as the one that follows the increasing complexity of visual expression on different levels of ETC, following the developmental hierarchy. As the ETC itself is organized from the simplest kinesthetic/sensory to most complex cognitive/symbolic level, the visual expressions of the client followed the same tendency. "As the increasing complexity of visual expression on different levels of the ETC echoes the stages of graphic development in children as proposed by Lowenfeld." (Hinz 2009:27). This research shows the same tendency can apply in an adult artist or an artist in training. It can help them self-regulate and provide for a more integrated experience. If artists allow themselves to regress to all levels and work through the developmental progression within each project they can create more interesting and unique artwork and also have a more optimal, creative learning experience.

- We can call this tendency **Developmental hierarchy progression**

Table 17, Client's Developmental Hierarchy Progression based on Predominant Characteristics of Visual Expressions

➢	EXPRESSIVE THERAPIES CONTINUUM														
	KINESTHETIC/SENSORY LEVEL					PERCEPTUAL/SENSORY LEVEL					COGNITIVE/SYMBOLIC LEVEL				
Week	Kx	K	CR k-s	S	Sx	Px	P	CR p-a	A	Ax	Cx	C	CR c-s	Sy	Syx
1	x	x	x	x	x	x	x			x	x	x		x	x
2	x	x	x	x	x	x	x			x	x	x		x	x
3		x	x	x				x					x	x	
4		x	x	x				x	x				x	x	
5	x	x	x					x	x				x	x	
6	x	x	x											x	
7		x					x					x	x	x	
8			x					x					x		
9			x					x					x		
10			x					x					x		
11			x					x					x		
12							x	x				x	x		
13								x	x				x	x	
14													x	x	

5.3. Synthesis of Acquired Knowledge

Limitations to the study

As mentioned in Chapter 3, there is a quantitative limitation to this study since it is a single case study design.

Implications for practice

This case study has shown that, if the artistic training curriculum provides guidelines, time and space for a student to be able to work on all ETC levels in an integrative way, two positive outcomes will occur. Primarily a student's type of visual expression will progress from psychopathological variations to a creative transition area as well as through a developmental hierarchical progression.

Using ETC in this manner is largely equivalent to "bottom up" strategies that allow the body to have experiences that deeply and viscerally contradict the helplessness, rage, or collapse resulting from trauma. "Top down" techniques work by expecting cognitive process to happen first. ETC helps students/clients to self-soothe with art making leading to stable physical, mental, and emotional after effect as well as artwork that is viscerally exciting and intellectually satisfying. It provides self-management during the process with developed ability for goal setting, resources identifying, applying appropriate management techniques, unconditional positive regard, and consistency. Engaging all levels of ETC within the creative process stimulates the whole brain activation, bilateral processes, haptics and, crossing the body's midline.

Current statistics show that a large percentage of classroom students have been subjected to physical, emotional, sexual or substance abuse that have left imprints of those traumatic experiences on their bodies, minds, and brains, influencing also their ability to be creative. "How can people gain control over the residues of past trauma and return to being masters of their own ship?" (Bessel Van Der Kolk, 2014) is the question we ask in any form of therapy. Creating a therapeutic art curriculum can be one way to do that. Some of the goals of that kind of curriculum can be to empower the individual with positive beliefs as well as to re-wire the brain for resolution of trauma through artistic practice.

Individual traumatic experiences can create lasting conditions that if left unprocessed can lead to long term inability to live and create functionally and to integrate emotional experiences. Creating through ETC allows individual self-development by creating artwork that expresses current individual needs first while increasing meaningful and enjoyable participation in everyday life. Post traumatic growth coming from a new understanding of self, the world and

how to relate to others can allow the applied artist a future focus that can be commercially oriented, providing a sustainable profession.

This case study shows how, with ETC, new self-concepts emerged during the creation of reflective art. "As students realize that the structure and effectiveness of the class is dependent on their willingness to use their own life experiences as inspiration for their work, they become more active participants in the process and they express themselves to the depth at which they are comfortable." (Albert, 2010:91)

When thinking about implications for practice, it is important to take into account ethical issues relating to art therapy in the classroom, especially when clinical situations arise: "When clinical issues arise that cannot be dealt with in the confines of the studio, I refer students to a school counselor or social worker for further attention. My role is not to manage any "cases"; rather, I use my clinical judgment from my training as an art therapist to know when to refer a student to the school's support services". (Albert, 2010:91)

Ethical issues we see today in application of art therapy in school setups can be easily transferred to possible issues that will come up in academic situations: dilemmas from referrals to individual therapy, privacy, safety and predictability, need to balance cooperation with the educational staff and its expectations of shared information with loyalty to the student/client.

Implications for research

Since there is only a small amount of research that points to creation of a therapeutic art curriculum in an academic setting (mentioned in Chapter 2: Literature review), this paper can be used to start a future research dialogue between academic art educators and art therapists.

The researcher of this paper has already started another case study with a larger student group also observing integration of ETC into their academic curriculum at the same University with students of applied arts.

5.4. Verification of the Hypothesis

The research hypothesis in this thesis is: Art therapy Expressive Therapies Continuum methodology can be used in higher education training of applied artists in order to help them self-regulate contemporary multifaceted challenges of their professions.

In this single case study, the hypothesis has been verified. By integrating ETC methodology into the art curriculum this clients' mental condition was observed to move from that of a lost, upset, insecure and unmotivated student in training who was questioning her career choices to that of a self-confident, creative and self-motivated professional in just 14 weeks. She described her own direct experiences giving us access to her unfolding and being discovered, as she worked through her blockage, created a strong visual arts exhibit in textiles media, wrote a self-reflective thesis, and came to her oral presentation stronger than ever.

Learning how to allow herself a self-reflective time on every ETC level, rather that work directly to respond cognitively to a given project brief (which is how applied artists are trained to work) made a huge difference. She took ownership of her project and process again. This research presents her transformation from the baseline condition observed in an initial period (A phase) when she was lost, upset, insecure "artist-in-training" to intervention condition after the treatment (period B) of a self-confident, professional. In just 14 weeks the results were measurable using Predominant Characteristics of Visual Expressions according to ETC levels tool.

Here is a segment of client's self-reflective conclusion of her ETC-based creative process (that was graphically demonstrated in Subchapter 4.1. Chronologically collected data and in Subchapter 5.2. Empirical Validation and Verification). In her writing there is strong confirmation that working through ETC levels provided her support she needed to self-regulate as it was hypothesized in this research.

> "This undergraduate thesis work was carried out with the help of art therapy that uses media such as paintings, drawings, collages, modeling, etc. as a way of expression through which emotions, development, abilities, personality, interests, concerns and conflicts are reflected. I expressed myself through tearing and crumpling the fabric, stitching, folding and so on, and that created a whole new look. Through artistic process I got to a level to which the words do not want to or cannot come. This project was not concerned with the technically correct nor the aesthetically beautiful. It was important to express the emotional and ultimately achieve the communicational value. Throughout

this working process I introduced my own inside world that I could not bring out with just words. I also defined it more clearly, understood it better and I worked on it. I gave my everything into this work and my emotions and state of mind could have been seen throughout the whole process.

This project gave me the insight that working on something you love frees you. Working habits that I acquired through this process helped me to get rid of the laziness that I developed through depression. Having the opportunity to develop my vision into solid pieces of artwork and to play with imagination like a child, and then to have the ability to use that to work on myself and my future gave me a great insight. This project got me interested to further explore textures and work in the field of textile art.

Through this project, I discovered what I wanted in life. I discovered my problems and by working with the textures I was gradually coming up with the solutions for my problems. In addition, this work developed in me even greater love for the fabrics and costumes. This project opened my eyes and now I can clearly see that the textile art has a wide range of uses such as sculptures, paintings, monumental installations and costumes. This project, for me, developed a love for the textile art which I would love to explore more and tackle even bigger challenges than this one. The whole range of unique textures inspired by nature and my inner experience of them and the world around them, which have appeared as a result of this research work, have a legitimate costume design application for a wide variety of characters of different psychological and socio-economic profiles." (Pletikosić 2018: 32-33)

6. Conclusion

The field of art therapy in this research paper has been narrowed down to art therapy within academic art education. And then, targeting its application specifically to applied artists. Their creative challenges are much more complex than of fine artists who focus solely on self-expression. Applied artists have to deal with multiple facets of their professions, self-expression being just one of them. Dealing with clients, deadlines, functionality of their products, budget limitations, etc. while still being unique and "creative on demand" make applied artists extremely vulnerable to mental health challenges. In contrast to professional sports, where mental health has been part of their training and professional performances, in the arts mental health has been overlooked and even ignored.

This research attempts to provide a tool that can be integrated into the academic training of applied artists, allowing them to self-regulate and therefore provide sustainability of their professions. The most current and the most complex art therapy methodology consolidates all early art therapeutic theories - Expressive Therapies Continuum is used as theoretical framework in this research. Here it is tested in an academic setting in a single-subject A-B design case study. The participant is a 22-year-old female student of Bachelor of Arts in Technical Theatre, with a focus on Costume Design, who was willing to integrate art therapy protocols into her own body of academic art work. Data is collected in 3 formats: the actual artwork she created (using textile media), her weekly written self-reflections, and the researcher's observations marked in Lusenbrick's Table of Predominant Characteristics of Visual Expressions on different levels of the Expressive Therapies Continuum, (V.B.Lusenbrick, Personal communication, 2008). Lusenbrick's Table is also used as an assessment tool to observe client's favored ETC components, or overuse or underuse of them, pointing out where certain obstacles to optimal functioning can be detected. ETC was considered a possible guide for choosing optimum therapeutic strategies.

The date collected within the research shows the participant's transformation from the baseline condition observed in an initial period (A phase) when she reported herself as a lost, upset, insecure artist-in-training. This was supported by observable psychopathological variations in her visual expressions. After a 14-week treatment period (B phase) she expressed self-

confidence and professional motivation. This self-analysis is supported by the research results showing her to be working without psychopathological variations in her creative process.

The research hypothesis of this thesis, that art therapy Expressive Therapies Continuum methodology can be used in higher education of applied artist in order to help them self-regulate contemporary multifaceted challenges of their professions, has been confirmed in this case study. It demonstrates that if art therapy protocols are integrated into the artistic training curriculum to provides guidelines, time and space for a student to work on all ETC levels in integrative way two positive tendencies could be observed: student's visual expressions will progress from psychopathological variations to creative transition area as well as through a developmental hierarchical progression. Working on all ETC levels (kinesthetic/sensory, perceptual/affective, cognitive/symbolic and creative) can help students to self-soothe with art making leading to stable physical, mental, and emotional wellbeing. At the same it can help to create artwork that is viscerally exciting and intellectually satisfying. Engaging all levels of ETC within the creative process stimulates the whole brain activation, bilateral processes, haptics and, crossing the body's midline while, making art class an engaging space for personal growth and discovery.

Since it is difficult to argue general validity of single -subject design research, after this research is completed the author plans to replicate the same methodology on a larger sample of applied arts students. If the larger sample research shows the same correlation of variables, and if this single-subject design is presented clearly of practice description it would hopefully lead to replication by other professional in the field to confer validity.

Integration of Expressive Therapies Continuum into the academic art curriculum it can encourage creation of a therapeutic academic art curriculum. ETC as a framework provides enough structure for teachers/therapist to follow and enough flexibility and effectiveness for students to immediately see and feel the progressions, so they can apply it in their future training and professional life. The fact that more and more art teachers of different art fields have started to take art therapy classes is working towards support of a philosophy that “Kids do well if they can” vs. “Kids do well if they want to” Green (2014), meaning that if a students are not doing well they must be lacking skills needed to respond to life's challenges in an adoptive way.

If ETC can be integrated into the academic art curriculum then applied artists are more likely to have a better balanced, self-regulated way to deal with the challenges of contemporary markets. It could also create a broad opening for art therapy in the academic level art education as has been case recently in primary, middle and high school art education.

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9. Appendices

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***Artwork series 1**: " Expelling Bad Energy"; Artwork 1b: Refinement*

***Artwork series 1**: " Expelling Bad Energy"; Artwork 1c: Change*

***Artwork 2**: The Mirror*

***Artwork series 3**: Incompleteness; Artwork 3a: The Shield*

***Artwork series 3**: Incompleteness; Artwork 3b: The Crop*

***Artwork 4:** Punching Through to the Surface*

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***Artwork series 7:** Promised Land; Artwork 7a: Dry soil*

***Artwork series 7**: Promised Land; Artwork 7b: Sound of Forest*

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***Artwork series 7:** Promised Land; Artwork 7d: New Crop*

***Artwork 8**: The Final Destination*

***Artwork series 9:** The Travelling Cloud*

***Artwork 10**: So Close*



Artwork series 1:" Expelling Bad Energy"; Artwork 1a: Redirection



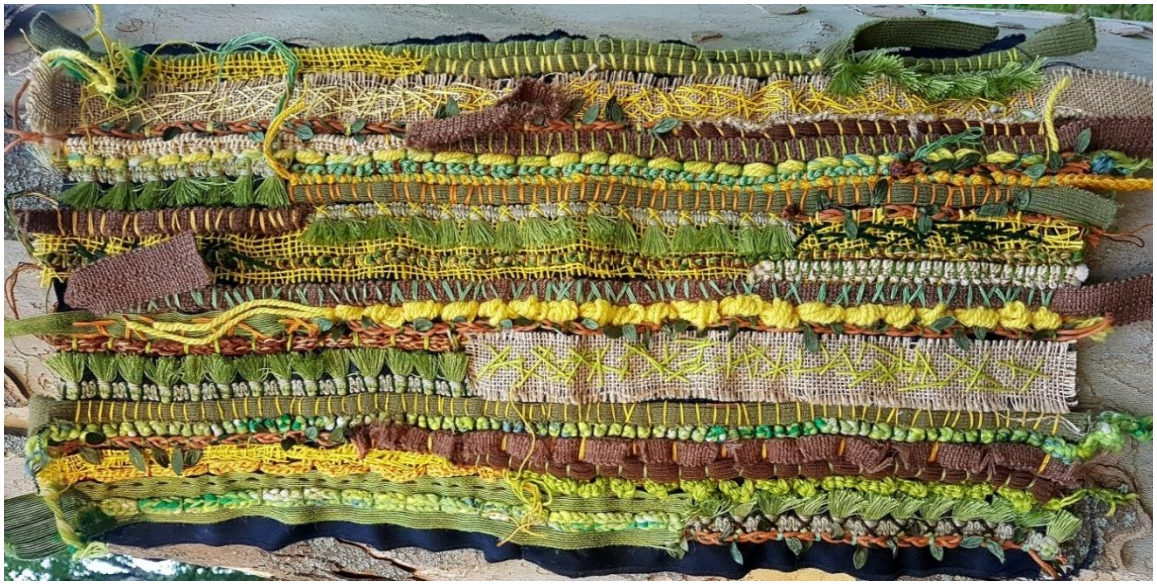
Artwork series 1:" Expelling Bad Energy"; Artwork 1b: Refinement







Artwork series 1:" Expelling Bad Energy"; Artwork 1c: Change





Artwork 2: The Mirror





Artwork series 3: Incompleteness; Artwork 3a: The shield



Artwork series 3: Incompleteness; Artwork 3b: The Crop



Artwork 4: Punching Through to the Surface



Artwork 5: Scars



Artwork 6: Safety



Artwork 6: Safety





Artwork series 7: Promised Land; Artwork 7a: Dry Soil





Artwork series 7: Promised Land; Artwork 7b: Sound of Forest

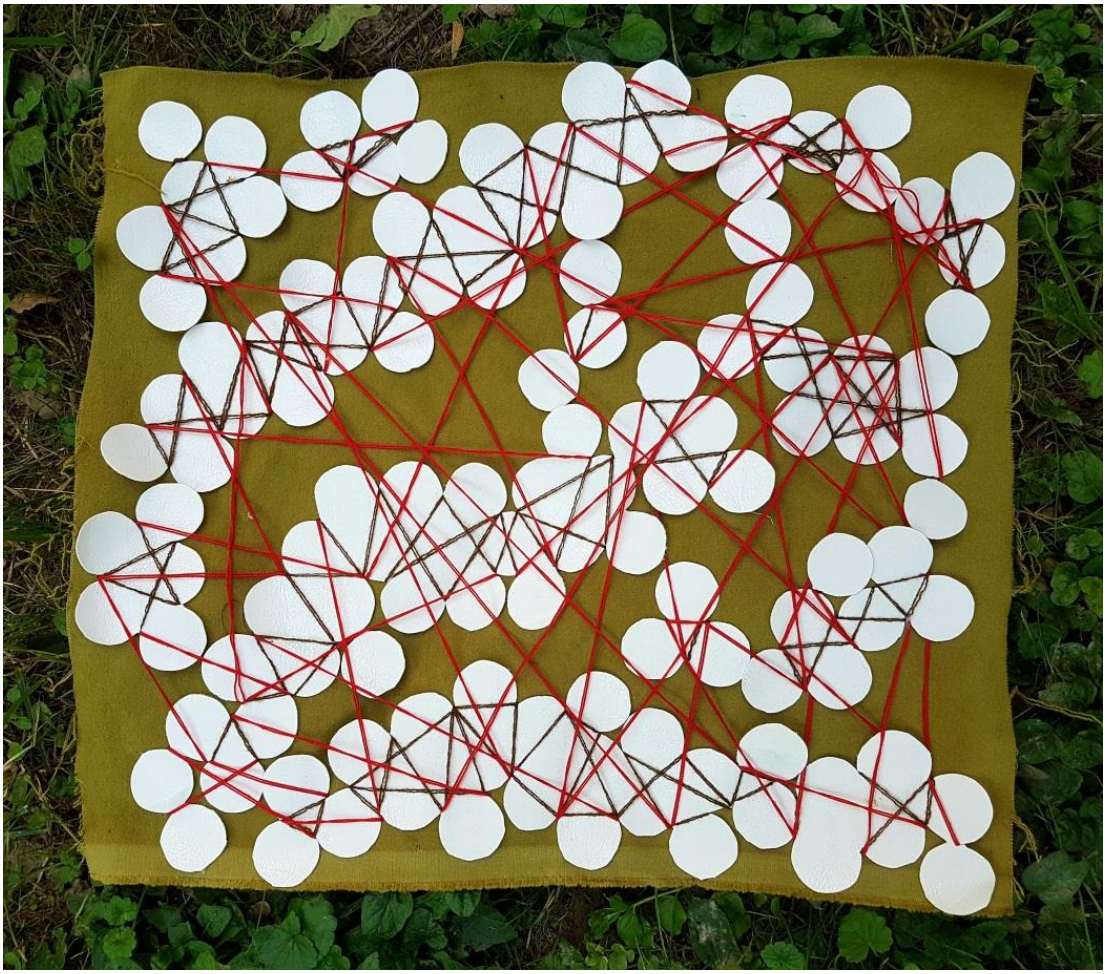




Artwork series 7: Promised Land; Artwork 7c: Waves



Artwork series 7: Promised Land; Artwork 7d: New Crop



Artwork 8: The Final Destination



Artwork series 9: The Travelling Cloud



Artwork 10: So Close