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Art Materials and Anxiety: A Study of Art Materials Used with Adults

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ART MATERIALS AND ANXIETY:
A STUDY OF ART MATERIALS USED WITH ADULTS

By

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The Graduate School has verified and approved the above-named committee members.
This thesis is dedicated to my husband, Brett.

Thank you for your love and support; it means more than you will ever know.
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ABSTRACT

The purpose of this research study was to determine whether or not adults experienced anxiety when given certain art materials in an art therapy session; and if the materials did cause anxiety for the participants, which materials caused more anxiety than the others. The study utilizes qualitative and quantitative data collections to answer the research questions. Past and present literature has been reviewed as well as previous studies to help guide the research process. The researcher conducted the study over the course of one month by conducting group sessions with 15 adult participants. The adults participated in three art sessions and were given a different art material in each session. These art materials were photographic materials, clay materials and drawing materials. At the end of each session the participants were asked to complete a questionnaire that inquired about their levels of anxiety and comfort with the art process. The data from the study found no particular art material to be more anxiety provoking than the others; however, some materials were more comfortable or more difficult to use than the others. The results were found by utilizing the quantitative and qualitative data that was gathered from the materials questionnaires.
CHAPTER 1
INTRODUCTION

“I can’t draw.” “I haven’t used these markers since I was in elementary school.” “This is going to look horrible.” “My art skills are very limited.” “I have no idea what I am doing.” These words are often spoken by clients attempting art therapy for the first time. Facing a blank piece of paper in an initial art therapy session may induce such anxiety. The following research study will look at different materials commonly used in art therapy sessions, and will attempt to distinguish which materials, if any, provoke or decrease clients’ levels of anxiety. The research study will attempt to address whether introducing art materials, specifically drawing, clay, and photographic materials, can affect anxiety. The pragmatic approach will be the epistemological perspective used to guide this research study.

- This study will attempt to answer these research questions: Does the introduction of art materials to a therapy session affect a client’s anxiety level?
  - How might drawing provoke or decrease anxiety, if at all?
  - How might clay provoke or decrease anxiety, if at all?
  - How might photography provoke or decrease anxiety, if at all?

In order to address these questions, small groups of adults who experience an average level of anxiety will be asked to participate in three art therapy group sessions. Each session will incorporate a different material; the participants will repeat the art directive in all three sessions. The participants will be asked for their reactions and will answer questionnaires regarding each of the three sessions. These questionnaires will ask the participants about their experience while using the material, as well as ask the participants about any anxiety that they may or may not have felt during the sessions.

Art therapists use a wide array of materials. However, this study will limit itself to three specific types of media; clay, drawing, and photography, which differ in the way that they are used, the process in which they are used and the outcome. The Expressive Therapies Continuum will be used to not only define the materials, but to better understand why the selected materials were chosen for the study.

As a result of this study, art therapists may better understand which art materials, if any, have the potential to provoke anxiety or discomfort in adult clients. This is not to say that a material that is proven to be anxiety-provoking should be discarded altogether; it may still be the
best option for dealing with a client’s specific issue regardless of the drawbacks. In some cases, anxiety may even be beneficial for the therapeutic process. In such a situation it might, however, benefit the client and the therapeutic process to introduce materials that the client is seemingly comfortable with, and as the rapport between the client and therapist is built, introduce those relatively anxiety-provoking materials when the client is ready.

Clay

Clay work allows a client to work on a three dimensional scale. It can be a fluid or resistive material that may be easily formed and manipulated by the client or artist (Lusebrink, 1990). Clay work can also be referred to as ceramics. “The term ceramics refers to all non-metallic, inorganic materials that lend themselves to permanent hardening by high temperatures” (Peterson, 2000, p. 11). The level of plasticity in the clay is dependent upon the amount of moisture that is found in the clay body. Plasticity is the clay’s ability to hold its shape once manipulated. If a clay body has a higher level of water, its ability to hold its shape, or its plasticity, is low.

Clay materials are either natural or man made. It is composed of fine particles of hydrous aluminum silicates and other materials depending on its structure (Peterson, 2000). Natural clays are usually comprised of sands, and may be baked at high temperatures in order to harden, such as earthen ware. Man made clays, such as oil-based clays, may not harden and can be used repeatedly (Rubin, 1984).

Drawing

Drawing allows a client to create a 2-D image on any type of surface including paper, fabric, or even wood. A variety of drawing materials may be utilized in an art therapy session, such as pens, markers and charcoal; however, for this study, oil pastels will be used. These materials offer the artist or client a broad array of resistive and fluid materials. Chalk and oil pastels tend to be more fluid materials (more easily manipulated), while drawing materials such as colored pencils tend to be more restrictive (more controlled) (Lusebrink, 1990). Oil pastels were chosen for this study because they are a fluid material that can be manipulated with the hands and require some technical skill in order to use them.

Drawing materials are often associated with childhood (Rubin, 1984). Materials such as markers and crayons are materials that children often use throughout the course of childhood development. While other materials may be introduced throughout the stages of development,
the most common materials used by children are drawing materials (Lowenfeld, 1987).

Photography

Photography allows a client to capture a memory on film, or a digital form of the memory. There are different types of cameras that can be used in order to capture an image. The two that will be referred to in this study are Digital Single Lens Reflex cameras (DSLRs) and Point and Shoot cameras. DSLR cameras are often associated with professional photographers, but have become more popular amongst amateurs. DSLR cameras allow a user to interchange the lenses on the camera itself; this means that a user can remove the lens that is on the camera body and replace it with another in order to obtain a different effect. These different effects may be a wider angle (which expands the field of view of the image), more zoom (which is a magnification of the image), or special effects such as fish eye (which is a bowing of the image). DSLRs also allow the user to have more control of the camera itself. This may come in the form of the user exposing an image for a lengthier amount of time, which allows more light to saturate the image. This allows for the user to have control over the final outcome of the image.

Point and shoot cameras differ from DSLRs in many ways. Point and shoot cameras are much smaller in size. They are often small and easy to hold with one hand, as opposed to DSLRs which are much larger and usually require the use of both hands. Point and shoot cameras are also easier to operate and use the idea of pointing at a subject and shooting the image. Point and shoot cameras have limited zoom and do not allow the user the ability to change lenses in order to obtain more zoom or wider angle. These cameras also differ from DSLRs in that the user has little control over the camera itself. The user cannot expose an image for a specific amount of time or adjust the amount of light that can come through; the user relies on the camera itself to decide how long to expose an image and how much light is needed for proper exposure.

Benefits of the Study

In doing this study, it is the intention that art therapists might better understand how some materials may be more anxiety provoking than others. Because some adults may be apprehensive of art therapy and they may perceive some of the materials as childish (Hanieh & Walker, 2007), it is important for the art therapist to understand the clients’ level of comfort with art therapy and their comfort with the art materials that are being used. If a client is apprehensive about art therapy because of such anxieties, they may not return for a second appointment, and eventually, may not get the care they need. By understanding the possible anxieties adults may have with
materials, the art therapist is able to build a better working relationship.

Definition of Terms

This section will be devoted specifically to defining terms that may be found throughout the different chapters of this research study.

1. Anxiety—Anxiety is defined as excessive worrying about certain situations or events on a consistent basis to the point that it interferes with everyday life and everyday activities (Nolen-Hoeksema, 2007).

2. Art Therapy—Art therapy is an expressive therapy that allows clients and therapists to utilize art materials for their therapeutic qualities. Art therapy is different from art as therapy in that a client is guided by the aid of a therapist and each directive is purposefully chosen in order to aid the client toward reaching his or her therapeutic goals.

3. Ceramics—Ceramics incorporates wheel throwing, which is also known as pottery and hand building, which requires the artist to use their hands as their main tool for building (Peterson, 2000).

4. Clay—Clay is a natural substance that is made up of silicates, which are the main component of the clay body, and other materials such as fluxes, materials that control the density of the clay body (Peterson, 2000).

5. Digital photography—Digital photography allows an artist to capture an image in time and space through the use of computer chips that are used in digital cameras. The image is therefore a file on a small camera, as opposed to an image that was once exposed onto a piece of film (Hirsch, 2000).

6. Drawing materials—Drawing materials are any materials that can be incorporated into the making of two-dimensional artwork. These materials consist of, but are not limited to, pencils, markers, charcoal, oil pastels, chalk pastels, and crayons (Rubin, 1984).

7. Digital Single Lens Reflex (DSLRs)—DSLRs are digital cameras that have the ability to use different lenses, meaning they have interchangeable lenses. These types of cameras also use one lens at a time which is different from a Twin Lens Reflex that utilizes two lenses to produce an image (Hirsch, 2000).
8. Expressive Therapies Continuum (ETC)—The ETC is a continuum model that comprised of different levels that an art material or art directive can concentrate. This continuum aids the therapist in choosing a directive for a client (Lusebrink, 199).

9. Media Dimension Variables (MDV)—The MDV model is composed of three continua in which art materials are placed according to the following qualities: resistive/fluidity, structured/unstructured, and simple/complex (Lusebrink, 1990).

10. Phototherapy—Phototherapy utilizes the use of photography and photographic images as a means of guiding a client towards meeting his or her therapeutic goals (Weiser, 1993). Like art therapy, phototherapy also purposefully chooses directives that are conducive the therapeutic process.

11. Plasticity—What allows the clay body to hold its form after it has been manipulated (Peterson, 2000).

12. Point and Shoot camera—A Point and Shoot camera is a small hand held camera that does not allow the user to switch lenses. It utilizes a single lens and often allows the user to have little control over the camera itself. In other words, the camera controls the settings for the user (Hirsch, 2000).

Overview of Study

The next chapter will present the current literature regarding art therapy and some of the history behind its development. The chapter will also indicate different types of anxiety and how art materials and art directives may possibly provoke anxiety for adults. The Expressive Therapies Continuum and the Media Dimension Variables and their levels will be presented, to clarify the characteristics of the materials chosen. Finally, the three art materials that were chosen for the study, drawing materials, clay materials, and photography, will be examined and how they are used in art therapy sessions.

In Chapter Three, the methodology used for this study will be presented. The research questions will be delineated as to how the study will be conducted, followed by how the sample participants will be selected. Chapter three will also include how the data will be collected and analyzed. Finally, the limitations of the study will be outlined, and the approximate time lines that will be utilized in this study.

Chapter Four will outline the different groups that were formed for the study. The chapter will also discuss how the participants were chosen and where the research was gathered. Each
chosen material will be given, along with the reasoning behind choosing the material and how
the Expressive Therapies Continuum and the Media Dimension Variables (Lusebrink, 1990) was
incorporated. This chapter will also provide the participants’ answers to the questionnaires they
were given, along with some of the participants’ personal comments.

Chapter Five will answer the research questions both with the quantitative information
that was gathered from the research and with the qualitative information gathered. The chapter
will also readdress the limitations of the study that were named in Chapter 3, the Methodology
chapter, and discuss how these limitations were handled throughout the course of the study. The
researcher will then discuss possibilities for future studies and what can and may be done
differently. Finally the last chapter will conclude the research study.
CHAPTER 2

REVIEW OF THE LITERATURE

This chapter will present the current literature in regards to art therapy, anxiety and art materials. The chapter will also explain the use of the Expressive Therapies Continuum, ETC, (Lusebrink, 1990) and the Media Dimension Variables, MDV and how they are integrated in this particular study. This chapter will also present the materials that will be used in this study and how each material incorporates the ETC and the MDV.

Art therapy

Art therapy is best described as “the marriage of two disciplines: art and psychology” (Malchiodi, 2007, p.3). Art therapy allows clients to explore their presenting issues in a creative and safe environment. “The term ‘art therapy’ is a huge umbrella, covering the use of art expression for many purposes in a great variety of settings” (Wadeson, 1980, p. 14). Art therapists treat a variety of populations, including geriatrics, children, adolescents, prisoners, war veterans, and people with disabilities. Art therapists work in a variety of facilities, such as public school systems, hospitals, prisons, nursing homes, and hospice centers. Along with the different populations and settings that art therapy incorporates, art therapists utilize different models as well, including group therapy, individual therapy, family therapy, couples therapy, and the open studio model (2007).

Art therapy has long been a part of human life, but was officially incorporated by Margaret Naumburg in the 1940s (Wadeson, 1980). Naumburg relied on psychoanalytic theories with her clients, allowing them to have free association with their artwork. Another pioneer in the field of Art therapy was Edith Kramer. Kramer allowed clients to experience the healing qualities of art with very little verbal response (1980).

When words are insufficient to express the pain and anger some clients may feel, these clients may use artistic materials to explore these emotions. “Verbal statements may not be reliable translations of our personal constructs or experiences. This suggests that in the therapy room, it may be useful to incorporate nonverbal methodology in order for the client’s world to be fully understood” (Hanieh & Walker, 2007, p. 184). Art therapy allows a client to focus on the creative process while the product itself takes on secondary importance (Ulman, 1961). Through the art making process, clients can engage in the release of emotions and energy known as
catharsis. It is through this art that a client engages in the therapeutic process and is in part the main initiator in the therapeutic process.

Art Therapy is used with clients experiencing mental health issues, trauma, grief, etc. Among the things that art therapy is used for is the treatment of the various forms of anxiety disorders. The next section will present the various types of anxiety, specifically performance anxiety, and how art therapy can be used with clients with anxiety.

**Anxiety**

Anxiety can be defined as a “state of apprehension, tension, and worry” (Nolen-Hoeksema, 2007, p. G-2). Anxiety is an emotional disorder that causes a person to experience excessive worrying, which can lead to more extreme conditions, such as agoraphobia or panic disorder. It is one of the most common emotional conditions that a person can develop (Ingram & Malcarne, 1995 and Kessler et al., 1994).

**Types of anxiety.** The Diagnostic and Statistical Manual of Mental Disorders 4th Edition, Text Revision (DSM-IV-TR) details the many different forms of anxiety that a person may have. Among these types of disorders are: generalized anxiety disorder (GAD); agoraphobia; panic disorder; social phobias; or social anxiety disorder, such as performance or test anxiety (DSM-IV-TR, 2000). However, only those disorders pertaining to this study will be discussed.

Generalized anxiety disorder is one of the most common anxiety disorders (Nolen-Hoeksema, 2007). Generalized anxiety disorder, or GAD, causes a person to experience excessive worrying over different aspects of the person’s life, such as work and school. GAD causes the person to experience not only uncontrollable, excessive worrying, but also somatic, or physical, symptoms of the anxiety, such as irritability or muscle tension (DSM-IV-TR, 2000).

Panic disorder causes a person to have sudden and often unexpected panic attacks. Panic attacks can be defined as “short, intense periods during which an individual experiences physiological and cognitive symptoms of anxiety, characterized by intense fear and discomfort” (Nolen-Hoeksema, 2007, p. G-11). These panic attacks often cause the person to have anxiety about the possible onset of future attacks. The person may consider the possible trigger of the initial panic attack and may avoid the situation that originally caused the attack. This avoidance may lead to agoraphobia, as previously mentioned (DSM-IV-TR, 2000).

Social phobia, or social anxiety disorder, causes a person to fear “social or performance situations in which embarrassment may occur” (DSM-IV-TR, 2000, p. 450). This causes the
person to fear possible embarrassment from the situation or possible ridicule or a feeling of inadequacy. This is often seen in situations where one must give a public speech of some sort (2000). This form of social phobia is also called test anxiety, performance anxiety, or stage fright. This type of social phobia will be monitored in the presenting study. The researcher will monitor the level of test or performance anxiety as documented by the participants of the study.

**Symptoms of anxiety.** As previously mentioned, anxiety can cause a person not only emotional, but also physical symptoms. Some of these symptoms include “dizziness, fainting, chest pain, and dyspnea” (Bakal, Hesson, & Demjen, 1994, p. 135). These types of physical symptoms are most frequently associated with panic disorder, but may be seen in other anxiety disorders as well. At times a person who is experiencing anxiety will substitute the somatic symptoms over the psychological symptoms as a form of defense against the “emotional distress” (1994, p. 139). There is also an increase in both somatic and psychological symptoms when the severity of the anxiety disorder is increased. In other words, the worse the anxiety is for the person, the worse the symptoms will be (1994).

**Anxiety and Art**

Art has been used as a means of dealing with anxiety since prehistory. In Bronowski’s *The Ascent of Man* (1973), he explored the use of art by prehistoric man. Bronowski reported that man would create cave paintings that depicted the fear and danger of hunting for food, as well as anticipation of future events. “According to Bronowski, prehistoric man believed that he had magic power through his art, to exorcise the fear and anxiety he felt…What the hunter considered magic, Freud would call catharsis” (Grossman, 1981, p. 186).

Art therapy has been utilized when working with clients with anxiety disorders. Non-speaking therapies, such as art therapy, may be less threatening to clients because they help the client avoid the self-conscious feelings associated with talk therapies (Christenfeld & Creager, 1996). Mandalas, for instance, have been used when working with this population. A study done by Curry and Kasser (2005) used mandalas in order to reduce anxiety that was induced before the art therapy sessions. This directive, as opposed to a free drawing directive, showed a decrease in the anxiety of the participants after 20 minutes of coloring (2005).

**Anxiety and Art Materials**

When entering an art therapy session, clients often experience performance anxiety, or stage fright, about the art making process and their ability to create. Clients may often feel a
sense of inadequacy when presented with an art directive, but it is up to the art therapist to help the client understand that artistic talent is not necessary (Rubin, 1984). According to Rubin, having artistic talent or ability can often hinder the therapeutic process in that it is harder for the client to be “genuinely ‘free’ in visual expression” (1984, p.84).

In an initial art therapy session with a client, it is up to the therapist to not only determine which materials can be utilized in order for the client to meet his or her goals, but also use materials that will not hinder the therapeutic process with the client. The therapist may need to find materials that a client is more comfortable with in the beginning of the therapeutic process so as to not cause the client to avoid returning for a second appointment. Some materials may provoke a certain level of anxiety when introduced to a client (Hanieh & Walker, 2007, & Rubin, 1984). Clients, particularly adults, may feel anxiety towards certain materials because of a lack of familiarity with them, or the idea that they have not used the materials being introduced since childhood.

This anxiety may originate from the adult clients’ feelings of inadequacy toward art in general. This may be because most people stop participating in art classes or being involved in art in their early teenage years (Lowenfeld, 1987).

Another way anxiety towards art materials may be displayed is by the adult client referring to the material as “childish.” Materials perceived as such may turn an adult client away from art therapy. “Even when one wants to offer media that can also be used by children, it is helpful to present materials in a way that looks and feels adult” (Rubin, 1984, p.85).

Art therapy would not exist were it not for the use of art materials. The materials themselves are integral parts of the therapeutic process and help facilitate the therapeutic journey for the clients. Materials can facilitate both two-dimensional and three-dimensional arts. These materials might consist of paint, drawing materials such as charcoal, clay, stone, and even wood.

When considering which art materials to use with a client, it is important for the art therapist to be aware of the client’s physical and mental capabilities. “[T]he art therapist needs to consider the relevance of the medium to any creative intention, in addition to its ability to be used successfully by a particular person or group” (Rubin, 1984, p.11). A child with poor motor skills may have a hard time grasping pencils or other thin materials. In this case an art therapist might have the child use clay and have him or her squeeze the clay in order to improve his or her motor skills.
Expressive Therapies Continuum

The Expressive Therapies Continuum (Kagin and Lusebrink, 1978) is a conceptual model that uses the expression and interaction with different art media (Lusebrink, 1990). The Expressive Therapies Continuum (Figure 1), or the ETC, incorporates the use of four different expressive levels that are utilized in the art making process. While art directives incorporate all levels of the ETC, most often a specific level is the main focus for why a directive is used with a client. The four different levels of the ETC are the kinesthetic/sensory level, the perceptual/affective level, the cognitive/symbolic level, and the creative level. The ETC appears hierarchical but is meant to work as a continuum in which a therapist moves a client from one level to another based on the client’s needs and the goals that he or she is meant to achieve.

The kinesthetic level of the ETC allows the client to have a release of energy while using bodily movements with more fluid materials (Lusebrink, 1990). The kinesthetic level takes advantage of the cathartic process that occurs when using fluid materials during the art making process. An example of an art directive that focuses on the kinesthetic level of the ETC would be splatter painting. This directive requires bodily movement and the release of energy to produce the artwork.

The sensory level of the ETC allows the client to have a tactile and haptic experience during the art making process (Malchiodi, 2002). A client has a physical connection with the art materials that are utilized for an art directive. An example of a directive that is focused on the

Figure 1: The Expressive Therapies Continuum Model (Lusebrink, 1990).
sensory level of the ETC would be a plaster sculpture. The client must first mix the plaster. This requires the client to have a hands-on experience with the plaster, for it requires the client to mix the plaster with his or her hands until it is ready for use. Then, depending on the intentions of the client, the sculpture may require further hands-on interaction.

The perceptual level of the ETC “focuses on the form or structural qualities of the expression, such as defining boundaries, differentiating form, and striving to achieve an appropriate representation for an inner or external experience” (Lusebrink, 1990, p.93). This allows the client to perceive the form within the artwork. An example of this would be the scribble drawing directive, which incorporates the kinesthetic level of the ETC as well. This directive requires the client to scribble on a sheet of drawing paper and then look at the scribbles in all directions and find objects within the scribbles.

The affective level of the ETC allows the client to elicit emotions through the art making process and through the media that is used. The use of color is closely tied to the affective level (Lusebrink, 1990). A color choice may display certain emotions for a client, while the lack of color may indicate otherwise. An example of an art directive that utilizes the affective level is part of the Diagnostic Drawing Series (Cohen, Hammer & Singer, 1988), or the DDS. This directive requires a client to express their feelings using lines, shapes and colors.

The cognitive level of the ETC allows the client to deal with “concept formation, sequencing, spatial relationships and mental maps, and abstraction” (Lusebrink, 1990, p.105). This level allows a client to problem solve and plan what he or she will create during the art making process. “A person operating on this level is able to use analytic, logical, and sequential skills while engaging in the art process” (Malchiodi, 2002, p.110). An example of a directive that focuses on the cognitive level would be a collage. A client may use different forms of paper, magazine images, or materials in order to depict an image. A client must plan out what images or materials are best suited for him or her to complete the desired outcome.

The symbolic level of the ETC allows the client to be visually connected to the image itself (Malchiodi, 2002). The client can form symbolic representations within the artwork and ask themselves what the artwork means to them. An example of a directive that utilizes the symbolic level would be to have the client depict a “self-symbol,” which represents who they are and describes what the symbol means to them. This allows the client to connect with the image itself and view the image and him or herself as one and the same.
The final level of the ETC is the creative level. This level may be utilized by the client at all times and acts as a vehicle that guides the client from one level of the ETC to the next. The creative level “emphasizes the synthesizing and self-actualizing forces of the ego and the self” (Lusebrink, 1990, p.95).

**Media Dimension Variables**

The Media Dimension Variables was proposed as a guide for materials by Kagin in 1969 (Aach-Feldman & Kunkle-Miller, 2001). Each level of the Expressive Therapies Continuum (ETC) has its own media properties. The different properties that a material/media can incorporate are the ability to be fluid or resistive, simple or complex, structured or unstructured, and mediated or non-mediated. These properties, listed below in Figure 2, act as a continuum in which the different materials may be placed.

<table>
<thead>
<tr>
<th>Fluid</th>
<th>Resistive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple</td>
<td>Complex</td>
</tr>
<tr>
<td>Structured</td>
<td>Unstructured</td>
</tr>
</tbody>
</table>

Figure 2: The Media Dimension Variables

The fluid/resistive level of the Media Dimension Variables (MDV) distinguishes materials that have a more fluid composition and qualities, such as water colors or finger paints, from materials that have a more resistive composition, such as magic markers and colored pencils (Lusebrink, 1990). Fluid materials might be used with a directive that lies on the kinesthetic level of the Expressive Therapies Continuum (ETC), such as finger painting directives that allow the client to experience a cathartic release of energy and to utilize the fluidity of the material which allows body movement.

The simple/complex level of the MDV pertains not only to the simplicity or complexity of the art material that is being used, but also to the ability required of the client to utilize the material that is being used (Lusebrink, 1990). Simple materials may be collage materials
(different types of paper, magazine materials, etc.) whose use does not require the client to be at a high cognitive level. Collages allow the client to tear paper, which is simple for a client to do. An example of a complex material would be woodcarving. The client must use carving tools in order to carve the wood. The tools are complex and require the client to have the cognitive ability to utilize the tools in an effective and safe way. It is important for the art therapist to be aware of the client’s cognitive abilities before using more complex tools, particularly when working with young children and developmentally delayed or handicapped individuals (Lusebrink, 1990).

The final level of the Media Dimension Variables is the structured/unstructured continuum. This pertains to the amount of steps involved in the art making process, or involved in the directive. An example of a media that is more structured may be developing a photograph in a darkroom. This process requires different steps that must be done in order to complete a well developed image. An example of an unstructured media may be painting materials. The client may use little structure when painting, as there is not as much preparation when painting as when developing a photograph.

**Drawing in Art Therapy**

A child begins producing artwork around 18 months of age (Lowenfeld, 1987). At this age, a child uses drawing materials and begins the scribble stage of their childhood development. Children may not use paints, clay, or photographs initially in their development in art, but rather uses drawing materials. These materials may include crayons, colored pencils, oil pastels, chalk pastels, charcoal, and markers. All of these drawing materials are used to create a two-dimensional piece of art.

**Advantages of drawing.** Drawing materials are often used in art therapy sessions and can be associated with materials that might have been used in childhood and adolescence. In this sense drawing materials are familiar and nostalgic for adult clients. Because of the familiar aspect of these materials, clients may be more inclined to use these materials over unfamiliar materials such as clay or watercolors. Another advantage to drawing materials is that as compared to clay materials and chemicals that are involved in photography, drawing materials make very little mess and require relatively little clean-up once finished.

Drawing materials are often more accessible than some three dimensional materials such as clay or wood and are easier to obtain and use in relatively any setting as opposed to a medium
like photography, which requires specific tools and on occasion a darkroom. Drawing materials are also easily transported and can be easily carried around on a person.

**Disadvantages of drawing.** Drawing materials often imply a certain amount of talent required to use the materials in a productive and artistic manner. While talent and technical knowledge of the drawing materials is not necessary in order to utilize them, people often have a stigma when it comes to using art materials such as drawing tools. Drawing materials such as oil pastels and chalk pastels are often seen as more expensive, and finer arts materials may not always be available to elementary aged children. Because of this, lack of experience and lack of familiarity with these materials may hinder a client in an art therapy session because of uncomfortable feelings they may harbor toward the materials (Hanieh & Walker, 2007).

**ETC & MDV.** Depending on the directive given, drawing can appear on many levels of the Expressive Therapies Continuum. While drawing can be seen on many levels, the sensory level may not be utilized. The sensory and kinesthetetic levels lend themselves to more haptic and tactile materials such as finger paints or clay. The perceptual and affective levels may be utilized when using drawing materials in an art therapy session. This holds true for the cognitive and symbolic levels as well. Drawing materials delineate space so they are good to use on both the perceptual and cognitive levels of the ETC.

Drawing materials are often seen as fairly restrictive and simple art materials according to the Media Dimension Variables (Lusebrink, 1990). Some drawing materials such as oil pastels or charcoal are more fluid in nature, but are not as fluid as other materials such as watercolors or oil paints. Drawing materials are often simple to use and require moderate cognitive ability in order to utilize them. However, the art therapist should be aware of the client’s cognitive ability and choose a drawing material that is best suited for that client (Rubin, 1984).

**Clay in Art Therapy**

“Clay work makes possible an entire non-verbal language or communication for the creator, through which his or her mental realm, emotional life, and primary object relations can be expressed” (Sholt & Gavron, 2006, p.67). Clay work provides hands on material that allows clients to have little distance between the art material and themselves. Clay requires clients to physically experience the clay with their hands; this allows the client to have a sensory experience with the material. Clay is tangible and tactile and may allow the client to feel a variety of emotions toward the material itself. “Clay can stimulate feelings of disgust as well as
feelings of pleasure; it can seem cold and unyielding, as well as soft and manipulable” (Rubin, 1984, p. 11). These feelings are all part of the physical experience that clay materials can offer.

**Advantages of clay work.** Clay is a versatile material the can be utilized by various age groups. It has the ability to be used as a fine art material, but also can be used in a kindergarten classroom (Peterson, 2000). Some art materials, such as water colors or charcoal, are harder for children to control. However, clay is an accessible medium for children. Because of its three dimensional physicality, clay can be used by those patients with poor motor skills. If a therapist is working with a stroke patient and helping them regain their grip in their hands, the therapist may give the client a piece of soft clay to squeeze. This gives the client a tangible art material use during exercise.

Clay often allows a client to involve in a “playful” art making process (Anderson, 1995). Clients are able to regress to a childlike state when using clay. It is easily manipulated and allows clients to fully express themselves through the use of the clay material. Clay reveals the “individual’s own personality traits and inclinations” (Ihde, 1999, p. 118). Clay has the ability to bring out a person’s character and playful side of their personality.

**Disadvantages of clay work.** It behooves the art therapist to build a working rapport with a client before introducing certain art materials (Rubin, 1984). Clay may be easily used by groups of all ages and functioning levels, but clay possesses the ability to evoke immense emotions. The client should feel safe with the therapist and feel that they can be emotionally vulnerable with the therapist. The possible cause of this is that the clay has the ability to cause the client to regress when using the material (Lusebrink, 1990). Some clay materials might also be toxic, so the therapist should know of these toxicities within the material that they choose (Rubin, 1984).

**ETC & MDV.** Clay can be found on all levels of the Expressive Therapies Continuum (ETC). Clay lends itself to the sensory level of the ETC. As previously mentioned, clay is a three dimensional material that allows the client to have a tangible experience with the art. Clay is also a kinesthetic material. A client uses body movement to build and form shapes. An example of this might be if the client pounds the material or throws it on a table. These two levels of the ETC may provoke different emotions for a client. “[k]inesthetic activity involving clay most often leads to expression of negative feelings, but sensory exploration of clay, especially with the eyes closed, is more likely to release sad feelings” (Lusebrink, 1990, p. 99).
Clay is also seen on the affective level of the ETC. Clay allows clients the cathartic release of emotions and allows the material to take the shape of those emotions. The clay has the ability to absorb those emotions and redirect them where needed (Henley, 1991). An emotion that is often displayed when using clay is aggression.

On the perceptual level of the ETC, the clay materials can be used symbolically as to indicate or perceived boundaries for the client (Lusebrink, 1990). These boundaries can be seen through the use of the material. “Some clients may reinforce their own limits by demarcating the boundaries of the paper or taking a small piece of paper or a small amount of clay” (Lusebrink, 1990, p. 102). Clay may also be used on the symbolic level of the ETC in order to build a self symbol. Finally, the cognitive level of the ETC may be utilized when using clay. Learning how to use the clay material itself is considered a cognitive task (Kramer, 1971).

Clay has the ability to be on all parts of the Media Dimension Variables just as it has the ability to move all over the Expressive Therapies Continuum. Clay can be both structured and unstructured, both resistive and fluid, and both complex and simple. By adding water to the clay, the client can change the fluidity of the material itself; if the client allows the clay to dry out for some time; water will evaporate from the clay making it more resistive to work with.

**Photography in Art Therapy**

“Phototherapy is described as the use of photography in a therapeutic setting, under the direction of a trained therapist, to reduce or relieve painful psychological symptoms and as a method of facilitating growth and change” (Stewart, 1979 as paraphrased by Glover-Graf & Miller, 2006, p.167). Photo Therapy has been used as a form of therapy since the 1850s, when it was used with clients in psychiatric hospitals. “In the 1940s, photography was used with servicemen as a means of recreation and therapy, and it was later extended to civilian hospitals and used for persons who had physical and psychiatric disabilities” (Glover-Graf & Miller, 2006, p.167). Photo Therapy was used with veterans of war dealing with post traumatic stress disorder and as a means of recovery.

**Advantages of Photography.** Art in general may cause anxiety for adults as most adults stop creating artwork around the gang age period in childhood development. Photography is a more adult-based art form that is more conducive to art therapy for adults as opposed to other two or three dimensional art forms (Weiser, 1993). The option of using photography as an art
medium may help decrease the anxiety level towards the artwork and the therapeutic process (1993).

It is important to acknowledge that the process of drawing for some adults may be anxiety-provoking, particularly if it is associated with negative childhood experiences. Because drawing is a task some adults may feel uncomfortable with, a more appropriate tool to use with adults as a way of exploring personal constructs nonverbally is one that is more indigenous to adulthood: photography (Hanieh & Walker, 2007, p. 184).

Photography as an art form may be less anxiety-provoking for adults than other art forms even though photography is often thought of as a technical and demanding art form.

If a client is given the option of using a digital form of photography, the client can erase an image that did not turn out as they had intended and they have the option of retaking the photograph. The client also has the option of uploading an image into a software program and has the ability to edit their image to their liking. Using software programs also allows the client to use an art tool that does not require as much skill as a paintbrush or pencil. Also, with the option of editing a photograph, if the client does decide to alter an image and alters it in a way that they are not satisfied with, they have the option of “digitally erasing” what they had done; they can back up and do it over again.

Disadvantages of Photography. While the option of digital photography can be a useful and desirable option for clients, the use of digital software for altering images may also hinder the client. “This may take away from the spontaneity and ease of the task and misplace the emphasis on the ‘quality’ of the photograph, rather than its content…” (Hanieh & Walker, 2007, p. 198). When the client is asked to use film, the photograph takes on more spontaneous and genuine quality. The client takes an image and is essentially forced to live with the image that comes as the finished product. There is also the sense of anticipation that a client may feel that they will not experience when using digital. Digital photography allows the client to experience instant gratification, while the use of film forces the client to wait for the results of their efforts. A client must finish a roll of film, the film must be developed, and the pictures must be printed; the gratification is delayed and allows the client to experience the excitement and anticipation that comes from using film.

Because using digital may be perceived as more disingenuous than comes from taking an image using film, the therapist may give the client an option of using both. The therapist could
allow the client to use a film camera, have the film developed and then the pictures printed and have the client bring the images into the next session. The therapist could then allow the client to digitize the images by scanning the photographs onto a computer. The client will then have the ability to enhance the photograph to their liking.

Another potential disadvantage to the use of Photo Therapy is that exclusive use of one medium can bore the client. The option of using other materials and tools allows a client to experience the art making process in ways that strictly using photography would not allow. Painting and ceramics are more tangible art forms that allow the client to have the hands on experience with the art medium. Photography has the ability to feel somewhat distant and far from physical grasp.

Yet another possible disadvantage to using photography as therapy may be that clients could take photos with an audience in mind (Hanieh & Walker, 2007). There is a delay in the art making process when a client is asked to use photography. Clients have time to think about their images and what it is they would like to capture. This may allow the clients to think of an audience and what would pertain to that audience as opposed to the spontaneity of creating the artwork in the therapy session.

As previously mentioned, when doing photo therapy, there is often a waiting period in which the client addresses certain emotions and actually produces an image. If the client comes to therapy and discusses an issue they have been bothered by and are told to take photographs that depict their issues, their emotions toward the issue itself may shift and change during the period between discussing the issue and physically producing an image.

There is also the issue of examples. If examples are given for clients, this may increase bias (Lasseter et al., 2007). If a client is told to take images that pertain to their emotional state at the time, the client may ask for examples if they do not have ideas for images.

**ETC & MDV.** When utilizing the Expressive Therapies Continuum (ETC) a client may access the cognitive and symbolic levels of the ETC when working with photography (Lusebrink, 1990). The reason that the perceptual/affective level may not be reached may be due to the camera itself. A camera is a structured machine and a person may need to use their cognitive skills to work the camera. However, because of the nature of photography and the perceptual aspect, the perceptual/affective level may be reached. Photography is structured and somewhat
rigid material. Because of this, photography does not lend itself to the kinesthetic/sensory level of the ETC.

Photography, according to the Medium Dimension Variables (1990), is a restrictive material and somewhat complex. Photography is considered restrictive in the sense that it is not fluid, not that it restricts the client or user in terms of what he or she can do when creating a photograph or manipulating a photograph. Photography would be considered a complex material. As far as whether or not photography is structured or unstructured, this may depend on the directive itself, but photography itself (taking the photo and developing the photo) can be somewhat structured.

Perceived Responses of the Effect of Materials on Anxiety

Authors have suggested that different types of materials may benefit adults (Grover-Graf & Miller, 2006 & Hanieh & Walker, 2007) and that other types of materials may cause some anxiety for adults (Wadeson, 1980, Rubin, 1984, Grover-Graf & Miller, 2006 & Hanieh & Walker, 2007). However, very little information was found in regards to studies that provided information as to whether it was proven which materials were beneficial for adults and which materials caused anxiety.

Grover-Graf and Miller (2006) and Hanieh and Walker (2007) present the possibility of using photography with adult clients rather than using drawing or painting. Grover-Graf and Miller state that the use of drawing materials may cause anxiety for some adults and link this anxiety with a possible negative experience from childhood. Hanieh and Walker state that the use of photography may be less “intimidating” (2007, p. 167) to use than other art materials. The reason for this may be that other materials such as painting require a person to construct an image, while taking a photograph requires a person to capture a record in time (2007).

While Grover-Graf and Miller and Hanieh and Walker promote the use of photographic materials, Wadeson (1980) and Rubin (1984) make note of the possibility of anxiety to emerge from the art materials offered. Wadeson states that adults may associate drawing materials with childhood activities and feared that they would be perceived as inadequate. Rubin also mentions the possibility for the client to fear inadequacy stating “while patients fear looking inadequate and lacking skill, most adults and adolescents dread anything that appears childish or infantile” (Rubin, 1984, p.84-85).
These authors note the possibility of anxiety with art materials and suggest other art materials that may be used (photography), but in the literature findings there is very little information in regards to any significant study done on this subject matter. Because of this, this study proposes to find out which materials, if any, out of those studied (clay, drawing, and photography) provoke anxiety.

**Conclusion**

Anxiety and art materials are the focus of this study. The materials that were chosen for this study are drawing, clay, and photographic materials. All three were chosen based on their advantages and disadvantages, as well as their qualities pertaining to the Expressive Therapies Continuum and the Media Dimension Variables continuum. While the use of art materials with adults have been known to cause anxiety, there have been no studies found on this subject matter. This research study addresses the idea of art materials causing anxiety for adults. In the next chapter the methodology will be presented in detail.
CHAPTER 3
METHODOLOGY

In the following chapter the methodology will be presented and the research questions that this research study will attempt to answer. The process in which the data was collected is outlined and as well as how many participants were gathered for the study. The chapter also presents the materials that were used for the research and why each material chosen. It will also explain how the results were found using quantitative and qualitative data that was gathered by the use of materials questionnaires. Finally the chapter will present the possible limitations that may or may not have become an issue during the research study.

This research study evaluated how different art materials in art therapy may provoke anxiety with adults. A pragmatic approach was used to guide this research from which a mixed methods emerged. Pragmatism as a philosophy is founded on truth and concreteness (James, 1940). Pragmatism stands for “any practical tendency in philosophy, any tendency in philosophy to conform to the needs and utilities of life in its fundamental principals” (Bawden, 1904, p.422) A pragmatic approach allows the researcher to adjust the research design to fit the questions that are being asked (Mertens, 2005). This allows the researcher to use multiple research approaches, using various qualitative and quantitative measurements, and fit the research questions accordingly. By allowing the researcher to fit methods together, the researcher is better suited to answer metaphysical debates and questions that might otherwise be longstanding and irresolvable. “The pragmatic method in such cases is to try to interpret each notion by tracing its respective practical consequences” (James, 1948, p.142). The researcher is able to use a mixed method approach that can be adapted in order to best facilitate the means in which the data is collected.

Mixed methods research “uses both qualitative and quantitative methods in a single study or multiphase study” (Mertens, 2005, p.292). Quantitative research is defined as research that uses numbers and figures to measure variables in a quantifiable way, while qualitative research allows the researcher to collect data in a natural setting. This allows the researcher to “make sense of, or to interpret, phenomena in terms of the meanings people bring to them” (Mertens, 2005, p.229). The mixed methods approach used quantitative and qualitative research in order to gather the information necessary to answer the research questions.
Research Questions

It is the hope of the researcher that the proposed methodology will help answer the following questions about art therapy, the use of art materials, and anxiety. It is assumed in an initial art therapy session that clients who face a blank piece of paper may experience a level of anxiety. Therefore, the questions follow:

- Does the introduction of art materials to a therapy session affect a client’s anxiety level?
  - How might drawing provoke or decrease anxiety, if at all?
  - How might clay provoke or decrease anxiety, if at all?
  - How might photography provoke or decrease anxiety, if at all?

Sample

The sample consisted of 15 adults who were experiencing normal levels of anxiety. The researcher attempted to gather participants who were exhibiting similar amounts of anxiety. Adults were chosen for this study as it was anticipated that they would react to art materials with more anxiety than would children. Furthermore, it is easier for them to communicate this anxiety. It is valuable for the art therapist to know which materials may be uncomfortable for their clients (Rubin, 1984), for if the client is not at ease with the materials, the therapeutic process may be hindered (Hanieh & Walker, 2007).

Research Design

The research design was a mixed method design consisting of quantitative and qualitative measures. The quantitative data was gathered through a questionnaire given to participants at the beginning of the first session (see appendix A). This questionnaire was the Somatic, Cognitive, Behavioral Anxiety Inventory (Lehrer & Woolfolk, 1982). It measures anxiety on three different subscales, with those scales being somatic, cognitive, and behavioral aspects of anxiety. The higher the total score for the full inventory, the higher the level of anxiety (1982). Anxiety is measured on a Likert scale—a one-dimensional scale that is commonly used in questionnaires and asks the participants to rate their agreement of a given statement (www.socialresearchmethods.net, 2008). A sample statement on the SCBAI is “My throat gets dry” (1982). The participant is asked to answer the question on the given scale, with zero indicating “never” and eight indicating “extremely often.” The participants were also given questionnaires at the end of each art session (see Appendix B, C, and D). These questionnaires focused on the material that was provided and asked questions regarding the participants’
experience during the session. These questionnaires were divided into two sections. The first section was multiple choice questions asked on a Likert scale, while the second half asked short answer questions which provided the qualitative portion of the research. The qualitative data was gathered through the anecdotal responses to the questionnaire, as well as through observation and interviews.

The participants participated in three group art therapy sessions; the group therapy model was chosen over the individual art therapy model because of time constraints. From the 15 participants, six smaller groups of approximately two to three participants were formed. The same art directive was given to each group during three different art therapy sessions, and each session the participants was asked to use a different type of material. These directives included drawing, clay, and photographic materials. The given art directive asked the participants to explore the provided material and create a drawing, a sculpture, and an image of their choosing. The participants were asked to follow this directive during each of the three different sessions, using different art materials for each.

The six groups met for three art therapy sessions. The researcher altered the order in which each of the materials was used for each of the three different sessions. The purpose of altering the order in which materials were given for each session is so that the findings will not be skewed due to the initial material used. If each of the groups’ first art therapy session began with the use of drawing materials, for example, and the anxiety level experienced was heightened, there may have been difficulty determining whether that anxiety was from the material itself or from participating in an art therapy group for the first time.

There were six different groups. The order of which the art materials were given varied with each group. Each group was ordered as followed: Group 1. drawing, clay, photography; Group 2. drawing, photography, clay; Group 3. clay, photography, drawing; Group 4. clay, drawing, photography; Group 5. photography, clay, drawing; and Group 6. photography, drawing, clay.

The Materials

The three materials that were chosen for this research were digital photography materials, oil pastels, and stoneware clay. The reason that these materials were chosen over other materials such as play-doh and crayons is because the three materials may be perceived as more “grown-up” and are closer to each other in terms of quality (Rubin, 1984). The materials are all relatively
complex in nature and require the participant to become familiar with the material in order to achieve the desired outcome.

Photography materials

For the photography portion of the research the participants were asked to bring their own digital camera to the session. However, if the participants were unable to supply their own camera, one was provided for them. The participants were given 25-30 minutes to explore the cameras and their surroundings. They were asked to create an image of their choice using the provided camera. The participants had the opportunity to explore the inside of the church as well as the outdoors of the church grounds.

Once the session was over, the participants were told that they could choose two photographs that they would like to print out on the digital printer. They were also told that they could choose to print the photos in either color or black and white. The participants were not given the opportunity to digitally enhance the photographs. This was not allowed because of time and limited access to the technology necessary to do so.

Digital photography was chosen over standard photography primarily due to time constraints. Standard photographs captured on film take more time to process and to develop into photographs. Furthermore, digital photography is quickly becoming the norm for photography as film cameras and photography are slowly losing ground in the photography world. Another reason for choosing digital photography is so that the participants could immediately see their images and take their artwork home with them that day.

ETC and MDV. The photography directive that was given asked the participants to create an image of their choosing using the provided material. Because of the nature of the photographic material and the given directive, the participants were accessing the perceptual, cognitive, creative and possibly symbolic levels of the Expressive Therapies Continuum (Lusebrink, 1990). The participants experienced the perceptual level of the ETC through the use of the camera and capturing their image through the camera’s lens. The cognitive level was utilized by the participants’ ability to work the digital camera. The creative level was achieved by the participants throughout the session. Because of the unstructured quality of the directive, the participants were asked to be creative and depict an image of their choice. This forced the participants to be creative and have control over the finished piece. The symbolic level of the
ETC might have been utilized by the participants, depending on the outcome of each photograph and what the image means to each participant.

The photographic material, according to the Media Dimension Variables (Lusebrink, 1990) is resistive and complex in nature, but the given directive was unstructured. The camera is not a fluid material and can at times be difficult to use if the user is unfamiliar with it. Because the given directive was for the participants to create an image of their choosing, there was little structure involved and the participants were given the freedom to create whatever they would like.

**Drawing materials**

For the drawing portion of the research the participants were provided with a 16-pack of oil pastels and two sheets of 9X12” white drawing paper. The participants were given 25-30 minutes to complete their images. They were instructed to explore the material that they were given and to create an image or images of their choice using the material provided. The participants were asked to “play” with the material first and practice blending the colors with their fingertips.

Oil pastels were chosen as the drawing material because they have the quality of a crayon, but are often perceived as a material that is used in fine arts (Rubin, 1984). The material is also fluid in nature and allows the participant to have less physical distance from the material when using it. This means that the participant is able to get closer to the paper and have less distance between themselves and the material.

ETC and MDV. When using the oil pastels to create an image, the participants utilized, at minimum, the sensory, kinesthetic, and creative levels of the Expressive Therapies Continuum (Lusebrink, 1990). The sensory level was achieved by the participants’ use of their fingertips to blend the different colors together, allowing them to touch the material and feel its texture on their hands. The participants worked on the kinesthetic level of the ETC in the beginning of the session when they begin playing with the oil pastels and allowing themselves to get better acquainted with the provided material. The creative level of the ETC was utilized by the participants throughout the session. As mentioned before, due to the directive’s unstructured nature, the participants were forced to be creative and depict an image of their choosing using the provided material.
According to the Media Dimensions Variable (Lusebrink, 1990) the oil pastels are a fluid material that allow the user to blend colors together with their hands. On the simple/complex level of the MDV, the oil pastels would be in the middle between simple and complex. The material is somewhat simple to use, but requires the user to have some knowledge of the material in order to create the desired outcome with the oil pastels. The directive is unstructured and has little directions for the participant to follow.

**Clay materials**

The clay material allowed the participants to have a fully hands-on experience with an art material. The clay that was chosen was a stoneware base that air dries and does not need to be fired. This type of clay was chosen so that the participants could utilize a material that is close in nature to the clay used in ceramics. Materials such as polymer clay and other oil-based clays were not chosen because they do not typically dry, can be physically more challenging to work with, and are a costlier material. Additionally, with stoneware clay the participants have a neutral color to work with and are able to paint the piece after it has dried.

The participants were not provided with clay tools during their session. The researcher chose not to use the tools because it might have caused some anxiety about not knowing how to use the tools. However, a wire tool was provided in order for the participants to obtain the desired amount of clay out of the bag. The participants were also provided with a bucket of water in order to help them work with the clay. The water helped the clay become softer to work with and also aided in joining two pieces of clay together.

ETC and MDV. When using the clay material the participants utilized various levels of the Expressive Therapies Continuum (Lusebrink, 1990). The first was the kinesthetic level. The participants were told to play with the material and become acquainted with it before creating anything. This allowed the participants to pound and tear the clay. The participants also worked on the sensory level of the ETC. Clay is a hands-on material and does not allow any distance between the user and the material. The participants also experienced the cognitive level of the ETC in order to understand how to manipulate the clay material, and to use problem-solving to figure out how to create the piece that they wanted. The last level of the ETC that was used by the participants is the creative level. Because of the openness of the directive, the participants were forced to be creative in order to construct an art piece of their choosing.
For the first level of the Media Dimension Variables (Lusebrink, 1990), fluid/resistive, the clay material relies on the amount of water to determine where it lies on this continuum. If the participant does not use any water to aid them in creating a piece, the clay is resistive and sometimes harder to work with. However, if the participant adds some water to the clay, it loosens up and becomes more fluid and pliable. For the next level of the MDV, simple/complex, the clay material is more complex in nature and requires some technical knowledge in order to be able to create an art piece with the material. For the final level of the MDV, structured/unstructured, the directive is open and unstructured in nature.

Data Collections Procedure

There were six groups of two to three participants each that were observed in the study. There were a total of four questionnaires that participants completed during the study. The first questionnaire helped the researcher to understand the different levels of anxiety that the participants might be experiencing on a regular basis. It was given prior to the group art therapy sessions. This questionnaire is the Somatic, Cognitive, Behavioral Anxiety Inventory (SCBAI) (Lehrer & Woolfolk, 1982).

The remaining three questionnaires that the participants completed were the art therapy session questionnaire, given after each session. This questionnaire asked questions about the art making process and the materials. Each questionnaire was exactly the same except that the material in question was different on each questionnaire because the material used in session was different each time. After each session, the researcher recorded the data from the questionnaires.

Measures

The participants were given an anxiety inventory before beginning the art sessions. This questionnaire was called the Somatic, Cognitive, Behavioral Anxiety Inventory (SCBAI) (Lehrer & Woolfolk, 1982). The statements that are listed on the inventory answered on a Likert scale. An example of a Likert scale question would be: On a scale of 1-10, with 1 being no anxiety about using the art material(s) and 10 being extreme anxiety toward the art material(s), where would you rate your anxiety level towards the art material itself? An example question and scale would be: When told that I would be using clay for the art directive, I felt anxious. A) strongly agree, B) agree C) neutral, D) disagree, or E) strongly disagree.
Questionnaires

The participants were given a total of four questionnaires. The first questionnaire that the participants were given was an anxiety inventory known as the Somatic, Cognitive, Behavioral Anxiety Inventory (Lehrer & Woolfolk, 1982). This questionnaire measures the general level of anxiety the participants experience on a regular basis. The last three questionnaires that the participants were given at the end of each session asked questions pertaining to the art material that was given for that particular art session.

Somatic, Cognitive, Behavioral Anxiety Inventory

The Somatic, Cognitive, Behavioral Anxiety Inventory, or SCBAI (see Appendix A) (Pergamon Press, 1982), was given to the participants before starting the first art session. This questionnaire measures three different components of anxiety: somatic, cognitive, and behavioral (Fischer and Corcoran, 1994). The questionnaire was given to the participants in order to gauge their daily level of anxiety. The questionnaire consists of 36 items that allow the participant to rate the statements on a Likert scale. An example of one of the statements appears as follows:

I try to avoid social gatherings.

0 1 2 3 4 5 6 7 8
Never Extremely often

The scores are added together and the higher the score, the higher the level of anxiety. The scores of each subscale are also calculated in order to better understand which aspects of anxiety are more prominent: somatic, cognitive, or behavioral.

While the SCBAI was tested in a series of five studies, with a total of 621 participants that were involved, the average scores (means) were not reported (Fischer and Corcoran, 1994). However, the SCBAI has internal consistency (reliability) and has good concurrent validity as well (1994).

Material Questionnaires

At the end of each session the participants were given a questionnaire that pertained to the material that was provided for that session. The questionnaires are formulated the same and overall ask the same questions. The differences between each questionnaire were only when specifically listing what the given material was. These questionnaires were divided into two parts: six quantitative questions and three qualitative questions. The quantitative questions were listed as multiple choice statements and the participants were asked to choose from A) strongly agree, B)
agree, C) neutral, neither agree nor disagree, D) disagree, and E) strongly disagree. The qualitative questions were given in the form of short answer questions, in which the participants had a designated area in which to respond in. Each of the materials questionnaires organized in the same manner and the participants were not given a time limit in which to complete them.

**Data Analysis Procedure**

Once the data from the questionnaires was collected, the researcher divided the data into the three material groups: drawing, clay, and photography. Each questionnaire was logged and each question for each questionnaire was averaged, as well as the different percentages for the answers that were given for each question and for each different art material. There was also a section to record the observations during the art therapy session.

**Time-lines**

The study was conducted over the course of three months (spring semester of 2009). The first four weeks were spent recruiting participants. The groups were conducted during the last four weeks of the academic semester. The 15 participants were broken up into smaller groups of about two to three members. The groups met once a week on the weekends of the second month. Below is the time-line under which the study was conducted.

- First month of study—Recruited participants
- Second month of study—Conducted group art therapy sessions.
- Third month of study—Organized data and wrote up findings.

**Limitations of Study**

One limitation of this particular study was that the researcher must be at all times aware of the subjective reactions of the participants themselves. It was possible that the participants had opinions regarding the different types of art materials the researcher used, as well as towards the tools used along with the materials (camera, clay, oil pastels, etc.) There was also the concern of the subjective opinion of the participants to the research study itself. A participant may have grown tired of the research study and allowed the negative opinion toward the research to affect how they felt about the materials and the process.

The researcher also was aware of the possible issues that may have arisen with the chosen art directive. The researcher did not want the directive to be the cause of the participant’s anxiety. For this reason, the researcher chose a directive in which the subject matter was less personal and more universal. The researcher used a directive that had the ability to be successful with various
materials and mediums. The researcher was also aware of choosing a directive that might be too personal for the participants. If a directive was too personal, a participant may experience anxiety that was provoked by the directive itself and as opposed to the material that was being used. Because of these issues, the researcher was flexible with the art directive and chose a less personal and less abstract directive.

Another limitation that may present itself during this research study may be that the participants feel the need to “please the researcher” by providing certain results that they think the researcher may be looking for. The participants are given questionnaires at the end of the research study to find out their opinion toward the art therapy process. The participants may answer the questionnaire in the way they think the researcher would want them to. There is also the opposite of this situation. As previously mentioned, there is a possibility that the participants may grow tired of the research process and instead of “pleasing the researcher” with the desired results, the participants may give the opposite of what they feel the researcher is looking for as opposed to providing their actual opinion about the research.

There also may be an issue with the researcher seeking “answers that support his (or her) own preconceived notions” (Borg, Gall & Gall, 1993, p.114). While this will be constantly watched and the attempt to prevent this from happening will occur, there is a possibility that the researcher will unconsciously look for specific results in order to answer the research questions. This limitation also coincides with the participants attempt to “please the researcher,” so it is important that the researcher be fully aware of the possibility of both issues occurring.

**Summary**

This research study viewed the levels of anxiety, if any, that may have been provoked by the use of three different art materials in group therapy sessions. The materials that were used in this study were drawing materials, clay materials, and photographic materials. The study used 15 adults as the sample population in the study and used quantitative and qualitative research in order to gather information to answer the research questions. The researcher gathered quantitative information via questionnaires that the participants completed at the end of each group art therapy session, while the qualitative research was gathered by the researcher through observation of the participants’ reactions to the art materials in the group art therapy sessions. The researcher then organized and recorded the findings from the group art therapy. The research
study was conducted over the course of two months, with a third month at the end for calculating, organizing and documenting the results.
CHAPTER 4
RESULTS

The following chapter will present the findings that were gathered from the research study which will then be further discussed in Chapter 5. The first half of the chapter will explain how the groups were formed and where and how the participants were gathered for the study. The second half of the chapter will present the quantitative and qualitative data that was gathered through the use of the materials questionnaires that were given at the end of each art session. The quantitative data will be presented through graphs that show the average answers for each of the six quantitative questions. Answers to the qualitative questions from each participant will also be provided.

The Research

The data for this study was gathered over the course of one month. During that time the researcher met with groups of participants on the weekends, primarily Saturdays. The researcher formed six groups of 2-3 participants. While the researcher had hoped to have at minimum 20 participants, only 15 were available to participate in the study.

Groups

For the study, the 15 participants were divided into 6 groups consisting of 2-3 participants each. The order in which art materials were presented was rotated between groups, in order to rule out the possibility of the order influencing anxiety levels. The materials were rotated as such: Group 1) clay, drawing, and photography; Group 2) clay, photography, and drawing; Group 3) drawing, photography, clay; Group 4) drawing, clay, photography; Group 5) photography, clay, drawing; and Group 6) photography, drawing, and clay.

Participants

There were a total of 15 participants. The participants ranged in age from 19 to 66. The average age of the 15 participants was 30.73 years of age. There were 7 female participants and 8 male participants. All participants were members of the religious facility in which the research was gathered. The researcher distributed fliers at the facility and contacted participants via email and telephone.
Facility

The research was conducted at Element 3, a church in Tallahassee, Florida. The researcher contacted one of the directors at the facility and he volunteered to help find willing participants and to allow the research to be gathered at the church. This contact person talked with church members and told them of the researchers need for volunteers for the study. The research itself was conducted at the church in order to provide a familiar environment for the participants. There are some unanswered questions that presented themselves once the research was finished in regards to the facility and the participants that were recruited.

Sessions

Each group member was asked to participate in three sessions. Each session used one of three different art materials selected for this study. The participants were introduced to the material and were given the directive. They were told that they had 25-30 minutes to create something using the provided material. Once the time was up the participants were asked if they had anything they would like to share about their experience and were then asked to complete a questionnaire pertaining to the material they had used (Appendices B, C, and D).

Once the participants had finished filling out their questionnaires, they were asked to participate in a relaxation exercise. The purpose of this exercise was to reduce any anxiety that may have been caused by the art directive. The relaxation exercise (Appendix F) was a script that was read by the researcher to the participants after each questionnaire. The exercise lasted approximately 5-10 minutes, after which the participants were again asked about their experience using the art material and their overall experience during the session.

Questionnaires

Somatic, Cognitive, Behavioral Anxiety Inventory

The scores for the total Somatic, Cognitive, Behavioral Anxiety Inventory (SCBAI) were first calculated in order to gauge the participants’ overall level of anxiety. The average total score of the inventory was 84.53, with scores ranging from 29 to 132. On the first subscale, the somatic subscale, the average score was 26.8, with the scores ranging from 8 to 50. The behavioral subscale’s average score was 21.8, with scores ranging from 11 to 43. The last subscale, the cognitive subscale, had an average score of 35.9, with scores ranging from 11 to 75.
<table>
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<th>Cognitive Subscale</th>
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the art making process, and whether or not the provided material allowed them to be calm and relax. These questions were chosen so that the researcher could understand the participants’ full experience with the material and sessions and not focus only on the possibility of anxiety. Another reason was so that the participants would not focus primarily on anxiety as well, that they too would fully understand and acknowledge how the overall experience with each material was for them.

The participants were then asked short answer questions on the second half of the materials questionnaires. These questions asked the participants about their experience with the materials in the session and allowed them to go into depth about some of their likes and dislikes with the process. This section of the questionnaire, along with personal statements during the sessions, provided the qualitative section of the research study.

Below are the results for the quantitative portion of the materials questionnaires. Answers and numbers will be given for each question that was asked, followed by graphs depicting how these questions were answered along. Following this will be the qualitative questions that were asked and the personal responses that the participants gave to each of the three questions. The following section lists the results for the quantitative portions of the photography questionnaire.

Photography Questionnaire

1. “I did not enjoy working with the digital camera and printer.” One participant strongly agreed with this statement, one participant was neutral and neither agreed nor disagreed with this statement, three participants disagreed with this statement, and ten participants strongly disagreed with this statement.
2. “I felt anxious when told what material I would use.” One participant agreed, two participants disagreed, and twelve participants strongly disagreed with this statement.
3. “I was uncomfortable using the digital camera and printer.” One participant was neutral and neither agreed nor disagreed with the statement, four participants disagreed with the statement, and ten participants strongly disagreed with the statement.
4. “I felt anxious during the art making process.” One participant agreed with this statement, one participant was neutral and neither agreed nor disagreed with the statement, two participants disagreed with the statement, and eleven participants strongly disagreed with the statement.
5. “The digital camera and printer were difficult to use.” One participant agreed with the statement, one participant was neutral and neither agreed nor disagreed with the statement, four participants disagreed with the statement, and nine participants strongly disagreed with the statement.

6. “I did not feel relaxed after doing the artwork.” Three participants were neutral and neither agreed nor disagreed with the statement, four participants disagreed with the statement, and eight participants strongly disagreed with the statement.

Figure 4: Photography Questionnaire.

For all six of the quantitative questions, the majority of the participants either disagreed with the given statement or strongly disagreed with the statement. Only one of the questions had a response of “strongly agree” by one participant. Overall there were few participants that either
agreed or strongly agreed with the statements that were provided on the questionnaire for the photography session.

The following section lists the results for the quantitative portions of the clay questionnaire.

Results for the quantitative portion of the Clay Questionnaire:

1. “I did not enjoy working with the clay.” Two participants agreed with this statement, five participants disagreed with this statement, and eight participants strongly disagreed with this statement.

2. “I felt anxious when told what material I would use.” Three participants agreed with this statement, five participants were neutral and neither agreed nor disagreed with the statement, five participants disagreed with the statement, and two participants strongly disagreed with the statement.

3. “I was uncomfortable using the clay.” One participant strongly agreed with the statement, one participant agreed with the statement, three participants were neutral and neither agreed nor disagreed with the statement, five participants disagreed with the statement, and five participants strongly disagreed with the statement.

4. “I felt anxious during the art making process.” Four participants agreed with the statement, two participants were neutral and neither agreed nor disagreed with the statement, five participants disagreed with the statement, and four participants strongly disagreed with the statement.

5. “The clay was difficult to use.” One participant strongly agreed with the statement, six participants agreed with the statement, four participants were neutral and neither agreed nor disagreed with the statement, two participants disagreed with the statement, and two participants strongly disagreed with the statement.

6. “I did not feel relaxed after doing the artwork.” One participant agreed with the statement, one participant was neutral and neither agreed nor disagreed with the statement, five participants disagreed with the statement, and eight participants strongly disagreed with the statement.
For question one, the majority of the participants strongly disagreed with the statement, for question two the participants were either neutral or disagreed with the statement, the participants either disagreed or strongly disagreed with question three, for the fourth question the majority of the participants disagreed with the statement, for question five the majority of the participants agreed with the statement, and for the final question the majority of the participants strongly disagreed with the statement.

The following section lists the results for the quantitative portions of the drawing questionnaire.

Drawing Questionnaire:

1. “I did not enjoy working with the drawing materials.” One participant agreed with the statement, two participants were neutral and neither agreed nor disagreed with the
statement, six participants disagreed with the statement, and six participants strongly disagreed with the statement.

2. “I felt anxious when told what material I would use.” Two participants agreed with the statement, three participants were neutral and neither agreed nor disagreed with the statement, four participants disagreed with the statement, and five participants strongly disagreed with the statement.

3. “I was uncomfortable using the drawing materials.” Three participants agreed with the statement, four participants were neutral and neither agreed nor disagreed with the statement, three participants disagreed with the statement, and five participants strongly disagreed with the statement.

4. “I felt anxious during the art making process.” Four participants agreed with the statement, one participant was neutral and neither agreed nor disagreed with the statement, four participants disagreed with the statement, and six participants strongly disagreed with the statement.

5. “The drawing materials were difficult to use.” Seven participants agreed with the statement, three participants were neutral and neither agreed nor disagreed with the statement, two participants disagreed with the statement, and three participants strongly disagreed with the statement.

6. “I did not feel relaxed after doing the artwork.” Three participants agreed with the statement, four participants were neutral and neither agreed nor disagreed with the statement, six participants disagreed with the statement, and two participants strongly disagreed with the statement.
On the first question of the drawing questionnaire the majority of the participants either disagreed or strongly disagreed with the statement. For the second, third, and fourth questions, the majority of the participants strongly disagreed with the statement that was given. The majority of participants agreed with the statement given in question five and the majority of the participants disagreed with the statement in question six.

**Qualitative Photography Questions**

For the qualitative section of the questionnaires, the participants were given three short answer questions about the experience that they had during the art making process. The following are the answers that were given to each of the qualitative questions on each of the questionnaires. The section has been divided into each material and organized into groups one through six.
**Group 1**

For Group 1, photography was assigned for the third session. The group spent 25-30 minutes taking photographs around the church grounds. There was little to no hesitation in beginning the photo session and very little reaction when given the ten minute warning. All three participants chose two photographs to print out. Once the participants’ photographs had finished printing, the participants were asked to complete a questionnaire. The questionnaire was divided into multiple choice and short answer questions.

For the first short answer question on the questionnaire, “What was this experience like for you?,” participant 01 stated that the experience was “fun.” Participant 02 stated that the experience was right up her alley and that she loves photography. Participant 03 stated “I love photography—so I felt creatively engaged and active. It was fun to try taking cool photos. The time flew by completely.”

The second short answer question asked “To what extent did you enjoy this activity?” Participant 01 wrote “I enjoyed taking pictures of things to get a different view of subjects and settings, exploring exclusion and inclusion.” Participant 02 stated “Best, first time printed pictures from my digital camera.” Participant 03 wrote “I had a lot of fun playing with angles and trying to find interesting things to shoot. I feel good about the outcome and my shot options.”

The third and last short answer question on the photography questionnaire asked “Was there anything about this that was difficult for you?” Participant 01 stated “Nope—not at all.” Participant 02 simply stated “no” and participant 03 wrote “getting the shot ‘just right’ usually will stress me out a little, but it is a minor issue in the overall process. I’m used to a little anxiety to ‘get it right.’ Getting the focus or composition exactly how I want it is the hardest part.”

**Group 2**

The second group had three participants. Photography was given during their second session. For this session participants 05 and 06 shared a digital camera and 05 stated that he enjoyed working with a partner. They were given 25-30 minutes to do the photography directive. There was little to no hesitation to begin when told what the material would be and there was
little to no response when they were given the 10 minute warning. Participant 04 stated that she became bored and had to be more creative.

For the first question of the short answer section, the participants were asked “What was this experience like for you?” Participant 04 stated “At first I was excited, but when I started taking pictures I kind [of] got bored. I was having a hard time finding things to take pictures of, but then I started getting creative and everything was amazing and I wanted to take a picture of it.” Participant 05 wrote “I felt I was able to appreciate things that I see all the time and take for granted. I really enjoy this!” Participant 06 stated that the experience was fun. “It was challenging to find different things in the environment to capture with the camera. I liked using different setting son the camera to get a different effect.”

The second short answer question on the photography questionnaire asked “To what extent did you enjoy this activity?” Participant 04 wrote “It made me remember how fun photography can be and how art is to the eye of the beholder.” Participant 05 stated that the activity “was awesome. I could do more of this, it made me feel more relaxed as I was walking around looking at the best of everything.” Participant 06 wrote that he “[l]oved it! I definitely love photography and wish I did it more often. Very relaxing and a chance to express creativeness.”

The third and final short answer question of the questionnaire asked “Was there anything about this that was difficult for you?” For this question participant 04 stated that the difficult part of the experience was “letting my mind go and just have fun and relax. Being creative with what I was taking pictures of.” Participant 05 wrote that “sometimes getting the shot I wanted was difficult.” Participant 06 stated “the sunlight made some outdoor shots harder than others.”

**Group 3**

The third group was comprised of two participants. They were given photography as the material for their second session. Both participants were given 25-30 minutes to work on their photographs. They were asked to chose two images that they would like to have printed out. Once the photographs were printed out the participants were given a questionnaire to complete.

The first short answer question on the photography questionnaire asked “What was this experience like for you?” Participant 07 stated “I wasn’t that impressed with my ability to manipulate the images with in the digital imagery.” Participant 08 wrote “I had a lot of fun with the camera. First I experimented with patterns and colors outside. When I came inside, I found
using the settings that were inappropriate for the material (i.e. fireworks inside) created a lot of pretty images.”

The second question on the questionnaire asked “To what extent did you enjoy this activity?” Participant 07 wrote “I like art in general, so I would like just about anything, I think.” Participant 08 wrote “I enjoyed it very much. I really liked experimenting with the settings.”

The third and final question on the photography questionnaire asked “Was there anything about this that was difficult for you?” Participant 07 stated “It took me a little while to figure out what all the options within the camera did to the image. I may still be unsure.” Participant 08 wrote “I tried to take a ‘good’ picture of the cars moving. That didn’t work so well.”

Group 4

Group 4 was comprised of three participants. The photography was given as the material for the third session. Participants 10 and 11 shared a camera for this session while participant 09 had a camera of his own. While participants in other groups went outside and explored the church grounds none of the three participants in Group 4 went outside. The group was given 25-30 minutes to create their images and to choose two photographs to print out. When the images had been printed out the participants were given the photography questionnaire. Before starting the questionnaire, participant 11 stated that it was easier for him to create an image with the camera.

The first short answer question of the photography questionnaire asked “What was this experience like for you?” Participant 09 stated that the experience was fun, “no strength required; unlimited photos. No mess.” Participant 10 stated that he was “[n]eutral. A little difficult getting things in focus because of my shaky hands.” Participant 11 wrote that the experience “was easy. There was no pressure to create. All I had to do was capture.”

The second short answer question on the questionnaire asked “To what extent did you enjoy this activity?” Participant 09 wrote that he enjoyed the activity “a lot.” Participant 10 stated that he was again “neutral.” Participant 11 wrote that the activity was “easy, there was not much to do.”

The third and final short answer question asked “Was there anything about this that was difficult for you?” Participant 09 stated the camera he used gave messages that were “hard to understand” and the screen was too small for him. Participant 10 wrote that the difficult part for
him was the issues he had with the focus. Participant 11 stated that the difficult part for him was “[f]inding something to capture.”

**Group 5**

The fifth group was comprised of two participants. Photography was given as the material for their first session. Each participant had their own camera and explored the church grounds both inside and outside. They were given 25-30 minutes for the photo gathering process. Both participants chose two different photographs to have printed out. After the photographs were printed the participants were given a questionnaire to complete.

The first short answer question on the photography questionnaire asked the participants “What was this experience like for you?” Participant 12 stated “I felt I had a lot of freedom to just take pictures for fun. I tried to get interesting pictures, but wasn’t too worried about the outcome. I feel like I’m not a good photographer, but this was still fun.” Participant 13 wrote that the experience was “enjoyable” for her. “I am a professional photographer so I enjoy taking pictures. The camera was different than I am used to though.”

The second question on the questionnaire asked “To what extent did you enjoy this activity?” Participant 12 wrote “I enjoyed it a lot. There was enough time to explore the grounds and take a lot of different kinds of pictures.” Participant 13 stated that she “loved” the activity.

The third and final question on the questionnaire asked “Was there anything about this that was difficult for you?” Participant 12 stated “Besides not knowing much technical stuff about cameras, no.” Participant 13 wrote “Just getting used to not having as much control over the outcome of the picture, since it was a point and shoot camera.”

**Group 6**

The last group, Group 6, was scheduled to have four participants, but only two of the participants showed for the sessions. Photography was given as the material in the first session. Each participant had their own cameras and both went outside to take photographs. Both participants, 14 and 15, enjoyed using the cameras although 14 had trouble with the camera itself. Participant 15 stated that taking the photographs was easy because “it is easier to capture images that are already there.” The participants were given 25-30 minutes to capture images and pick out two pictures that they wanted to print out. After the images were printed out the participants were asked to take a questionnaire.
The first question of the photography questionnaire asked the participants “What was this experience like for you?” Participant 14 stated that the experience was “relaxing, adventurous, and stretched by creativity.” Participant 15 wrote that the experience was “[v]ery freeing. I felt curious and felt like I was seeing interesting shapes everywhere.”

The second question on the questionnaire asked “To what extent did you enjoy this activity?” Participant 14 wrote “To a great extent—it was fun.” Participant 15 stated that he enjoyed the activity “very much.” Cameras are great!

The third and final question of the photography questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 14 noted the difficulty of “[h]aving a time limit. It would have fit me better to quit when I thought I was finished; probably in less time than allotted.” Participant 15 wrote that he did not have much difficult during the session and that the only real difficulty for him was stopping.

**Qualitative Drawing Questions**

**Group 1**

Group 1 was given the drawing materials during their second session. The group consisted of three participants. The group started out quiet with little talking and less energy than in their previous session. There was also more hesitation about beginning the drawing. The group was given 25-30 minutes to work on their images. One group member stated that they would have liked to have had more time to work and was feeling some anxiety about the time limit. After the participants were finished drawing their images they were asked to complete a questionnaire in regards to their experience with the material. As with the previous questionnaires, the questionnaire was divided into multiple choice questions and short answer questions.

The first short answer question of the questionnaire asked the participants “What was this experience like for you?” Participant 01 stated that the experience was “fun! I enjoyed the way the colors blended creating a dimension effect.” Participant 02 wrote that the experience was “[n]ew, never worked with materials before, learning experience.” Participant 03 stated “At first I was frustrated because of the missing process of the pastels. For me to get the blend I wanted, I had to wipe vigorously which was inherently frustrating. The medium is kid of messy to me.”

The second short answer question on the drawing questionnaire was “To what extent did you enjoy this activity?” Participant 01 wrote that she enjoyed the activity and that it was “fun!”
Participant 02 simply stated that the activity was “ok.” Participant 03 wrote “I like the mixing ability, as it can create some very soft imagery, with vibrant colors. I found the result gratifying overall and colors fun to work with.”

The final short answer question on the drawing questionnaire asked “Was there anything about this that was difficult to you?” Participant 01 stated that she did not have any difficulty, but did have some trouble “trying to figure out what to draw!” Participant 02 wrote that “not knowing how to use the drawing materials” was what she found difficult. Participant 03 stated “The material is messy to me, and tough to work with accuracy. It’s really abstract to me which requires some flexibility with the process. I had a hard time manipulating the pastels individually too and get used to how they work.”

Group 2

The second group was given the drawing materials to use for their final session. The group consisted of three participants. The participants were given 25-30 minutes to work on their images. Throughout the allotted time the participants worked quietly and there was little to no hesitation in beginning their artwork. Participants 04 and 06 worked intently on their images, while 05 stopped occasionally to look at the others images and to look around. There was little to no response when the participants were given the warning that they had only ten minutes left to finish their artwork; they continued to work quietly for the remaining ten minutes. Once the time was up the participants were given a questionnaire about their experience with the drawing materials.

The first short answer question on the questionnaire asked the participants “What was this experience like for you?” Participant 04 stated “I really enjoyed it. I was able to be free with the materials and just go with the first idea that came to my head. I liked how the colors smeared together. It was messy though and I was unaware that if you put a lot of the oil pastel on the paper, then try to smear it, it clumps up.” Participant 05 wrote “I loved the shading; it really let you produce what you wanted.” Participant 06 stated that the experience was “challenging. I really liked blending the colors. I liked using my fingers to give the colors a smooth looking effect.”

The second short answer question on the questionnaire asked “To what extent did you enjoy this activity?” Participant 04 wrote “I’m excited about being introduced to a new art material to work with. I feel like it can help me become more creative.” Participant 05 stated “it
was perfect for me, it really let me do what I like doing.” Participant 06 wrote that he “[r]eally loved it! Enjoyed drawing. It’s not something I normally do, but I would love to do it more often!”

The third and final short answer question on the drawing questionnaire asked the participants “Was there anything about this that was difficult for you?” For this question participant 04 simply wrote “no.” Participant 05 stated that “it was hard to shade the way I envisioned it but it was able to be improvised.” For this last question participant 06 also wrote no, “not really.”

**Group 3**

The third group was given the drawing materials for their first session. The group consisted of two participants. They were given 25-30 minutes to create their images. Both participants began their drawings right away and showed very little hesitation to begin. Both participants, 07 and 08, worked very quickly, with no talking and little acknowledgement of each other. Both participants used up the full time allotted and were asked to fill out a questionnaire about their experience when they were finished.

The first question on the questionnaire asked the participants “What was this experience like for you?” Participant 07 stated that the experience was “[k]ind of fun. I’ve never been a good visual artist, in my opinion. But I enjoyed the opportunity to play around.” Participant 08 wrote, “It was a little weird smearing them—I expected more of a crayon-like texture—they got all over me and I kept making finger prints and smudges where I didn’t mean to.”

The second short answer question on the questionnaire asked “To what extent did you enjoy this activity?” Participant 07 stated that he enjoyed the activity “very much.” Participant 08 wrote “I enjoyed creating my pictures very much. I like to draw and they recreate what I’m seeing in my head. I wish I was more under control of my smudges.”

The third and final question of the drawing questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 07 wrote that he had a technique more like Salvador Dali in his ability to use the medium. Participant 08 that she found the smudging of the material to be difficult, “[j]ust the accidental smudge-making and blending the colors just right.”
Group 4

The fourth group was given the drawing materials for their first session. The group consisted of three participants. The participants were given 25-30 minutes to work on their images and were given a warning when they had ten minutes left to work. Throughout the first five minutes of working the participants remained quiet and rarely acknowledged one another and there was little to no hesitation to begin working. When the participants were given the ten minute warning there was little to no response and no need to quicken their pace to finish their artwork. After the participants had finished their artwork they were asked to complete a questionnaire. However, before starting the questionnaire they commented on the material. Participant 09 stated that he liked the way the pastels felt, but did not like that they broke easily. Participant 10 noted that the materials were not exact when he used them and participant 11 stated that he did not like the way the material bled together.

The participants were given a questionnaire regarding their experience with the material. The first short answer question asked “What was this experience like for you?” Participant 09 wrote that the experience was “fun” for him. Participant 10 stated that the “inability to make fine lines was a little frustrating but it was fine otherwise. I liked being somewhat able to blend colors.” Participant 11 wrote “[t]he pastels were unlike ‘normal’ crayons. I found them difficult because I had to alter my normal process in order to achieve my goal.”

The second short answer question on the questionnaire asked the participants “To what extent did you enjoy this activity?” Participant 09 noted that the he enjoyed the activity “very much,” while participant 10 wrote that the activity was “okay.” Participant 11 stated that “I did not enjoy the activity because it was not directed. I felt a bit lost—especially with unfamiliar materials.”

For the third and final short answer question of the drawing questionnaire the participants were asked “Was there anything about this that was difficult for you?” Participant 09 wrote that he could not get fine details and that the pastels break easily. He also stated that he couldn’t “erase errors easily and can’t sharpen the tip.” Participant 10 wrote the difficulty for him was not being able to make fine lines with the material. Participant 11 stated that the difficulty for him was “thinking of something to draw. Each time I would mix the color the pastels would run.”
Group 5

The fifth group was given the drawing materials for their final art session. The group consisted of two participants. The participants were given 25-30 minutes to use the materials and create an image. The participants were also given a ten minute warning before the session was finished. Both participants noted that they had never used the oil pastels before. However, even though they had never used the material, neither participant hesitated when asked to begin their images. Both participants worked quietly on their images and rarely acknowledged one another. Participant 12 repeatedly stopped throughout the session and was hesitant to continue working. There was very little response when the participants were given the ten minute warning. After the participants had finished their images, they were given a questionnaire about the drawing materials and the session.

The first short answer question on the questionnaire asked the participants “What was this experience like for you?” Participant 12 wrote “it was a harder medium for me since I’m not good at drawing, so it was hard to get used to. But it was still interesting to explore what could be done with the [oil pastels].” Participant 13 wrote that the experience was “fun” and that she was able to be “child-like.” She also stated that she enjoyed “being able to blend the colors.”

The second short answer question asked “To what extent did you enjoy this activity?” Participant 12 stated “It was okay—not as much fun as the others because the medium seemed more advanced.” Participant 13 wrote “on a scale from 1-10 about an 8. It was fun. Not as fun as the photography but I felt carefree while creating my picture.”

The third and final question on the drawing questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 12 noted that the difficult part of the session for her was “trying to think of what to draw.” Participant 13 stated “not really. My lack of artistic ability didn’t help anything, but since I was just drawing for pleasure, I didn’t find anything difficult.”

Group 6

The sixth group was given the drawing materials during their second art session. The group consisted of two participants. The participants were given 25-30 minutes to explore the material and create something using the material provided, oil pastels. The participants were given a warning to let them know that they had ten minutes left to work. Both participants mentioned that they had not used the material before, but neither showed any hesitation to begin
working on their images. Participant 15 finished his image after 15 minutes but went back to his work after a few minutes. He appeared distracted and frustrated. He later stated that he was surprised by how frustrated he was by the material. He also stated “[p]hoto is easier because you figure out different ways to represent reality, whereas with the drawing material you have to create something on your own.”

Once the participants had finished their images they were given a questionnaire about their experience in the session. The first short answer question asked the participants “What was this experience like for you?” Participant 14 wrote “While I said the material was somewhat difficult to use, it was because I hadn’t used it before. To blend colors took several attempts but once I was satisfied it was fun.” Participant 15 stated that the experience was “frustrating. I can’t reflect reality. Hard to find colors and to be patient to let the art ‘happen.’ [I] found myself scribbling and moving fast without any aim. [I] felt limited in regards to subject matter.”

The second short answer question asked the participants “To what extent did you enjoy this activity?” Participant 14 noted that it was “fun to experiment.” Participant 15 stated that he did not enjoy the activity very much, stating that it was a 4 or 5 out of a possible 10.

The third and final short answer question on the drawing questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 14 wrote “trying to come up with something to draw. I’m used to drawing with grandchildren but didn’t want to do that here. I wanted to stretch a little.” Participant 15 wrote that “reflecting reality accurately, choosing/blending colors, even picking subject matter” were all difficult for him.

**Qualitative Clay Questions**

**Group 1**

The first group was given clay materials during their first art session. The group consisted of three participants. They were given 25-30 minutes to experiment with the material and create something of their choosing using the provided material. The participants were each given an equal amount of clay and were each given the option of using the provided bucket of water. The group was talkative during the session and appeared distracted during the session. The participants were given a warning when they had ten minutes left to work. After they had finished their artwork the participants were asked to complete a questionnaire about their experience with the art material.
The first short answer question asked the participants “What was this experience like for you?” Participant 01 wrote that the experience was “fun! I don’t mind getting my hands dirty. I love art and I like making things.” Participant 02 wrote that the experience was “fun, memorable and creative.” Participant 03 stated “I hadn’t worked with clay since elementary school, but once I get into it again and started making progress toward my project I got very into it and wished I had more time to flesh out the details. It was fun!”

The second short answer question on the questionnaire asked “To what extent did you enjoy this activity?” Participant 01 simply stated that she enjoyed the activity “very much.” Participant 02 wrote that the experience was “lots of fun.” Participant 03 stated that he enjoyed the activity very much, “I haven’t worked 3-dimensionally for a long time. I felt creatively engaged—[I] just wished the others didn’t talk so much so I could focus. It was gratifying to make a sculpture. [I] just wish I had more time.”

The third and final short answer question asked the participants “Was there anything about this that was difficult for you?” Participant 01 stated “not really, just couldn’t decide what to make!” Participant 02 stated “not really.” Participant 03 wrote “making defined shapes is not easy. Working with the clay to get exactly what [I] want was not easy.”

Group 2

The second group was given clay as the material for their first art session. The group consisted of three participants. The participants were given 25-30 minutes to complete a piece of artwork of their choosing. The participants were provided with equal amounts of clay and a bucket of water per participant. Unlike group 1, the second group worked quietly on their artwork. The participants were given a warning when they had ten minutes left to complete their art. There was little to no response when given the warning. Once the group had finished their artwork the participants were asked to complete a questionnaire that asked questions regarding the clay material that was given. The questionnaire consisted of multiple choice and short answer questions.

The first short answer question on the questionnaire asked the participants “What was this experience like for you?” Participant 04 wrote “I really enjoyed it. It reminded me of when I was young and used to play with clay often. It was relaxing just to squish the clay between my fingers. I liked how if you mess up you can just squeeze and start over.” Participant 05 stated that the experience for him was “fun, relaxing, new” and was “fun to get messy.” Participant 06
wrote that the experience for him was “very relaxing, was creative, felt like I was able to release my thoughts, [it] was freeing.”

The second short answer question on the clay material questionnaire asked “To what extent did you enjoy this activity?” Participant 04 stated “to an extent that I want to buy some clay and play with it at home.” Participant 05 wrote “I really enjoyed it; it is something I would do in free time.” Participant 06 wrote that he “loved” the activity. “I am [a] creative person and really enjoyed the opportunity to create in this way.”

The third and final short answer question on the clay questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 04 wrote “it was frustrating when the clay got dry. I put water on it, but then it was too wet and hard to work with because it slipped through my fingers.” Participant 05 stated that “it was hard to come up with something to do at first.” Participant 06 noted that there was not much he found difficult in the session. “I don’t usually sculpt with clay so it was a challenge, but very enjoyable.”

**Group 3**

The third group was given clay for the last art session. The group consisted of two participants. The participants were given 25-30 minutes to work on their pieces and were given a warning when they had ten minutes left to finish their work. The participants worked quietly and focused on their individual work. There was little to no response when the ten minute warning was issued; however, both participants began cleaning up their space immediately after the warning was given despite the fact that they still had ten minutes to work. Once the participants had finished their artwork they were asked to complete a questionnaire in regards to the art material they had used. The questionnaire consisted of multiple choice and short answer questions.

The first short answer question on the questionnaire asked the participants “What was this experience like for you?” Participant 07 stated “I’m not particularly good at creating spatial art. I have a hard time deciding where to begin.” Participant 08 wrote “it was a challenge getting the clay out of the bag. Working with it, I got it under my nails which I strongly dislike.”

The second short answer question asked the participants “To what extent did you enjoy this activity?” Participant 07 noted that the activity made him feel a “little silly.” Participant 08 stated “once I got over it being messy, I enjoyed trying to create something beautiful. My original intent was a bowl, but then I kept adding to it.”
The third and final short answer question asked the participants “Was there anything about this that was difficult for you?” Participant 07 wrote “manipulating the clay. I think I would have enjoyed myself more if I had tools.” Participant 08 wrote that the difficulty she had was “getting the desired amount of clay out of the bag and once I had sculpted it, I wanted the surface to be smooth and kept making it worse.”

**Group 4**

The fourth group was given the clay materials during their second art session. The group consisted of three participants. The participants were given 25-30 minutes to create a sculpture of their choosing with the clay material provided. The participants were also given a warning when they had ten minutes left to work. There were brief conversations throughout the session, but remained mostly quiet throughout the session. After the participants had finished their work they were asked to complete a questionnaire that asked questions about the art session and the clay material.

The first short answer question on the questionnaire asked the participants “What was this experience like for you?” Participant 09 stated that he “liked the solid nature of clay, [it] was like getting exercise for hands—stress relieving.” Participant 10 wrote that the experience was “fun, actually. It was nice being able to create something I genuinely didn’t think I’d be able to at first.” Participant 11 noted that the experience was “fun.” “There was much more physical involvement.”

The second short answer question on the questionnaire asked the participants “To what extent did you enjoy this activity?” Participant 09 wrote that he enjoyed the activity “very much.” Participant 10 stated that he enjoyed the activity to a “large extent, by the end.” Participant 11 wrote that he enjoyed the activity “a lot! It was very fun and exciting.”

The third and final short answer question of the clay questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 09 stated that it was difficult for him to get “straight lines, I wish I had a cutting wire or other tool.” Participant 10 wrote “it was a little slimy/messy at first, but I got used to it.” Participant 11 stated that it was difficult for him “at the start. The clay was hard, but it got softer.”

**Group 5**

The fifth group was given clay as the art material for the second art session. The fifth group consisted of only two participants. The participants were given 25-30 for the session and
were given a warning when they had ten minutes left to work on their art pieces. The participants were asked to explore the medium and to create a piece of art of their choosing. The participants talked at during the beginning of the session, but worked quietly throughout the remainder of the 30 minutes. Both participants started on their pieces with little to no hesitation. When given the ten minute warning, both participants acknowledged the warning but continued working at the pace they had maintained prior to the warning. Once the 30 minutes session was up the participants were asked to take a questionnaire that asked questions about their experience with the art material.

The first short answer question on the questionnaire asked the participants “What was this experience like for you?” Participant 12 wrote that the experience was fun. “I felt more comfortable after getting used to the clay—probably about ten minutes into the session.” Participant 13 also wrote that the experience was “fun, but a little frustrating. Clay does not cooperate.”

The second short answer question asked the participants “To what extent did you enjoy this activity?” Participant 12 noted that the activity was “enjoyable. I like creating stuff. It made me feel like a kid—which I liked.” Participant 13 wrote “it was fun because it’s not something I do normally. I haven’t used clay for 12 [plus] years.”

The third and final short answer question on the clay questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 12 wrote that the difficult part for her was “figuring out how to stick two pieces of clay together.” Participant 13 stated that the difficult part for her was the “clay part. It was hard to figure out what to make and then once I had figured it out it was hard to mold the clay.”

**Group 6**

The sixth group was given clay as the material for their third art session. The sixth group consisted of two participants. The participants were given 25-30 minutes to complete a piece of artwork using the clay material provided. The participants were given a warning when they had ten minutes left to work. The participants began their artwork with little to no hesitation. The participants worked quietly throughout the session and rarely acknowledged each other. Neither participant acknowledged the ten minute warning and continued working at the pace they had been working at prior to the warning. After the participants had finished their artwork they were
asked to complete a questionnaire that asked questions about their experience with the clay material.

The first short answer question on the questionnaire asked the participants “What was this experience like for you?” Participant 14 stated “it was an interesting experiment since the only thing I’ve done before this play-doh with my grandchildren.” Participant 15 wrote that the experience for him was “pleasant and interactive. I felt more ‘attached’ and invested in the process. The process felt free and I was allowed to be curious.”

The second short answer question on the questionnaire asked the participants “To what extent did you enjoy this activity?” Participant 14 simply stated that the activity was “okay” for her. Participant 15 wrote “I enjoyed it more than the pastels and less than the photography. I liked being able to ‘prepare’ the clay in my hands—interacting with it before applying it to the piece.”

The third and final short answer question on the clay questionnaire asked the participants “Was there anything about this that was difficult for you?” Participant 14 stated that “not being an artist and being able to make something really neat with the clay” was difficult for her. Participant 15 simply stated “no,” that there was nothing difficult for him.

Summary

This chapter presented where the study was conducted as well as how the participants were gathered for this study. The quantitative and qualitative data that was collected during the research study was also presented. The data was gathered by using questionnaires before and after the art sessions. The study found that some materials were more anxiety provoking than others and that some materials were more difficult to use for the participants. In the next chapter the results will be discussed and will be used to answer the research questions pertaining to this study.
CHAPTER 5
DISCUSSION

The following chapter will discuss the data that was found through the research study and will address each research question outlined in Chapter 3. Each question will be addressed using first the quantitative data and then the qualitative data. The answers that were given for the Somatic, Cognitive, Behavioral, Anxiety Inventory will be provided as well as how the overall scores of each participant relates to the anxiety or difficulty level that they noted on the materials questionnaires. The limitations that were also addressed in Chapter 3 will once again be presented, as well as whether or not these limitations caused issues during the study. Finally, the chapter will conclude with the idea of future studies and what can be done to expand on the study if it were to be done again.

The research has been conducted and gathered throughout the given art sessions in order to answer the following questions:

- Does the introduction of art materials to a therapy session affect a client’s anxiety level?
  - How might drawing provoke or decrease anxiety, if at all?
  - How might clay provoke or decrease anxiety, if at all?
  - How might photography provoke or decrease anxiety, if at all?

Quantitative Findings

The first half of the materials questionnaires gave the participants statements regarding the art session for which possible responses were either “strongly agree,” “agree,” “neutral,” “disagree,” or “strongly disagree.” These questions, questions 1-6, were the same on all three materials questionnaires, though slightly altered to fit the specific material presented in the questionnaire.

The first statement that was given on the materials questionnaire stated “I did not enjoy working with the ‘drawing’ material” (each questionnaire had a different material). For this first statement, the materials that were enjoyed the more by the participants were the photographic materials and the clay materials. For each material, 13 participants stated that they either disagreed or strongly disagreed with the provided statement. The material that they appeared to enjoy the least was the clay material, with two participants stating that they either agreed or strongly agreed with the provided statement. Therefore, for the 15 participants, the
photographic materials and the clay materials provoked the strongest positive reactions, while the clay materials also provoked the strongest negative reactions.

The second statement on the materials questionnaires stated “I felt anxious when told what material I would use.” For this statement, the materials that caused the participants the most anxiety upon hearing which material they were going to be given were the clay materials. Three participants either strongly agreed or agreed with the statement on the clay materials questionnaire. The photographic materials caused the least amount of anxiety when the participants were told which material would be given. Only one participant either strongly agreed or agreed with the statement.

The third statement on the materials questionnaire stated “I was uncomfortable using the ‘drawing’ materials” (material is adjusted depending on questionnaire). For this statement, the materials that the participants were most uncomfortable with were the drawing materials; however, only three participants strongly agreed or agreed with the statement. The materials that the participants were most comfortable with were the photography materials. Only one participant strongly agreed or agreed with the statement on the photographic materials questionnaire.

The fourth statement on the questionnaires stated “I felt anxious during the art making process.” For this statement, the materials that caused the most anxiety for the participants during the process were the drawing materials and the clay materials. On each survey, four participants either strongly agreed or agreed with the statement. The materials that caused the most participants to either strongly disagree or disagree with this statement were the photographic material. Just two participants agreed with the given statement.

The next statement on the questionnaires stated “The ‘drawing’ materials were difficult to use.” Again, the materials were adjusted depending one which material was used for a particular session. The materials that the participants had the most difficulty using were the drawing materials and the clay materials. A total of seven participants noted that the materials were difficult to use. The materials that were the least difficult for the participants to use were the photographic materials. Only two participants strongly agreed or agreed with the provided statement.

The sixth and last statement on the materials questionnaires stated “I did not feel relaxed after doing the artwork.” The materials for which the most participants strongly agreed
or agreed with this statement were the drawing materials. A total of three participants did not feel relaxed with the drawing materials. The materials for which the most participants either strongly disagreed or disagreed with the statement were the clay materials. Only two participants strongly agreed or agreed with the provided statement.

In summary, the material(s) that the participants enjoyed the most during the art sessions was a balance between the photographic materials and the clay materials. The materials that was least anxiety-provoking first introduced were the photographic materials. The materials the participants were most comfortable using were the photographic materials. The participants were least anxious during the art making process when using the photographic materials. The participants also found the photographic materials the easiest to use. Finally, the participants felt most relaxed by the clay materials that were given.

The first research question asks: Does the introduction of art materials to a therapy session affect a client’s anxiety level? After analyzing the quantitative information that was gathered, no material was shown to cause much anxiety for the participants. While drawing and clay materials caused more anxiety during the process than the photographic materials, they only caused some anxiety for approximately 26% of the participants. Also, only 20% of the participants felt anxiety when told they were using the clay material, a higher percentage than that given for any other material. So while the materials may cause some anxiety for some participants, they did not cause anxiety for the majority of the participants.

The next set of questions asked how the materials may provoke or decrease anxiety, if at all. Because no particular material proved to be more overwhelmingly anxiety-provoking than the others, there seems to be no quantitative answer for the first half of the questions. However, it appears that the majority of the participants did find at least one of the materials relaxing in some way. Possible explanations for this will be addressed in the following section. The material that was found to be the most relaxing for the participants was the clay material, with 86% of respondents reporting it as such. It is possible, then, that the clay material has a greater ability to decrease anxiety and cause a greater chance for the user to relax.

**Qualitative Findings**

The second half of the questionnaire asked the participants short answer questions in which they had the ability to write down their thoughts and feelings about the material and the process that they had gone through. Chapter 4 outlined these questions and listed the
participants’ personal responses. While some participants noted that they had difficulty with
some of the material and the process, none of the participants discussed the idea of anxiety or
whether it was caused by the material that was given.

The first research question asks, “Does the introduction of art materials to a therapy
session affect a client’s anxiety level?” Based the qualitative responses that the participants gave,
this remains a possibility, but it did not appear to be the case for the participants in this particular
study. The next research questions ask “How might drawing provoke or decrease anxiety, if at
all?” While the material did not appear to cause anxiety for the participants, participants did find
the materials difficult to use at times. However, the main reasons for their discomfort in using the
material may not have been the material itself but the directive that was given. This will be
further discussed in the next section when the limitations are readdressed.

The next research question asks “How might clay provoke or decrease anxiety, if at all?”
As with drawing, the clay materials did not appear to cause any significant amount of anxiety.
Again, the issue that may have arisen for the participants when using the clay material may have
been because of the directive that was given and not necessarily the material. The next question
asks the same of the photographic materials, and, as with the other materials, there were no
findings that showed the photographic materials causing any signs of anxiety. However,
participants did discuss how they enjoyed the photographic materials considerably more than
they reported enjoying the other two materials.

**Correlation Between SCBAI and Quantitative Results**

There was no average listed for the studies that were done to test the reliability and
validity of the SCBAI (Fischer and Corcoran, 1994). The overall scores for the SCBAI were
averaged for this study and the average score was 84. Five out of the 15 participants scored
below the average score, while ten participants scored either the average score or above the
average score. Of the ten participants that scored higher than the average score (for this study) on
the SCBAI, seven of those participants experienced some level of anxiety during one or more of
the art sessions. Three out of the ten participants that scored about 84 did not note any anxiety
during any of the art sessions. Finally, only one participant who’s score for the SCBAI was lower
than the average experienced anxiety in one or more of the art sessions.

These findings show that there may be some relation between the participants general
level of anxiety and if they will experience anxiety when using art materials in an art therapy
session. While there may be some relationship between the two, this does not account for a third variable that may have caused anxiety for the participants, i.e. the directive that was given in the art sessions. The results may behoove an art therapist to use less anxiety provoking materials with clients that have heightened levels of anxiety.

**Limitations and How They Were Addressed**

In chapter 3 the researcher addressed possible limitations that may occur during the research study. These limitations were: the participants’ subjective opinions toward the different types of materials that were used and how this may or may not affect the responses given by the participants on the questionnaires, the possibility that the given art directive may cause some anxiety for the participants aside from the provided art material, the possibility of the participants’ need to “please the researcher,” and the possibility of the researcher seeking particular answers that support their own “preconceived notions” (Borg, Gall & Gall, 1993, p. 114).

The first limitation surmised that the participants may have a subjective opinion towards the materials, though this did not appear to be an issue. While some participants did express reservations, it appeared that the issues the participants had were not with the materials themselves but with the directive that was given. Also, the questionnaires that were given after the sessions did not ask questions that would allow the participants’ subjective opinions to interfere with the study.

The next limitation addressed the notion that the given directive may have influenced a particular participant’s thoughts and feelings toward the art session. Of the four noted limitations, this did appear to be somewhat of an issue during the group art sessions, specifically how the directive affected the participants’ comfort and anxiety levels during the art sessions. While some participants did experience some levels of anxiety, it may not have been entirely caused by the specific materials provided. Some of the anxiety or discomfort that might have been experienced during the sessions may have been due to the art directive that was given, the amount of time that was given, or by the tools that may or may not have been provided.

The directive for all three art sessions was for the participants to utilize the material that they were given and depict, capture, or build something using the materials. The directive itself was considered “open”, that is, he or she was asked to do whatever he or she wanted, and this
lack of direction may have created some level of anxiety. The researcher decided to give this directive because of the possibility that certain directives may be too personal for the participants. The open directive allowed the participants to use their own creativity; however, some of the participant may have reacted because they might not have felt that they were creative, thus causing some discomfort. Possible ways to deal with this issue will be discussed in the future research section.

The third limitation addressed the idea that the participants might feel the need to “please the researcher.” The participants were informed of the study’s purpose when reading the provided informed consent form; however, throughout the sessions there did not appear to be any participants who felt the need to “please the researcher.”

The final limitation addressed the idea that the researcher looked for answers that may fit their preconceived notions about the research and the possible findings. The researcher needed to be fully aware of this possibility throughout the research study. While the researcher had assumed that the adults might be more comfortable with one particular material, the researcher was in fact surprised by the findings and did not allow their preconceived notions to interfere with the final outcome.

**Future Research**

The presented study was a starting point due to the small number of participants; it behooves the researcher to continue the research in the future. More participants are needed, as there were only 15 for this study. Because the participants may have experienced some anxiety as a result of the given directive, the research might provide more insight if the participants are asked to participate in a total of six sessions as opposed to three. During those six sessions the participants would be given the same materials as they were given in this study, but they would be given the open directive for the first three sessions and then would be given a more containing directive for the next three sessions. Again, the participants would be given the same three art materials as provided in the first three sessions.

Also, the researcher would attempt to obtain a wider variety of participants from the surrounding area and not just from one particular facility. Additionally, because some of the participants have experience using art materials, particularly photographic materials, the researcher would address this in a pre-screening survey to determine the level of art
background the participants have. This would have allowed the researcher to utilize a larger proportion of participants that have had little experience with art materials.

Summary and Conclusion

The researcher conducted a study on art materials and anxiety with a group of 15 adults. The study examined three different art materials (photographic materials, clay materials, and drawing materials) and how the materials may or may not provoke a level of anxiety for the user. This research was conducted on adults because art comes more naturally for children (Hanieh & Walker, 2007). The participants were asked to participate in three different sessions using the three different art materials provided. The participants were then given questionnaires to gauge the possible levels of anxiety that may or may not have been affected by the art materials.

The research questions were answered through the use of quantitative and qualitative findings from the questionnaires that were given. The researcher found that no particular material that was given to the participants was found to cause a consistent amount of anxiety for the 15 participants. While some of the participants did note that they felt some anxiety from the materials or when they were told which material they would be given, less than a third of the participants felt some anxiety from any of the three materials. The majority of the anxiety that was felt by the participants was felt by the art directive that was given and not the art materials.

In the end, more research needs to be done to determine if there is a definite link between the anxiety that might be felt in the art therapy session and the materials that are initially given to the clients. The researcher hopes to continue the research study in the future to better understand how art materials affect the art therapy sessions with adult clients.
### APPENDIX A

**SOMATIC, COGNITIVE, BEHAVIORAL ANXIETY INVENTORY (SCBAI)**

Please circle the number that indicates how you feel for each item. *For example*, if you feel happy often, but not all the time, put:

<table>
<thead>
<tr>
<th>Item</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>I feel happy.</td>
<td>6</td>
</tr>
<tr>
<td>My throat gets dry.</td>
<td>7 8</td>
</tr>
<tr>
<td>I have difficulty in swallowing.</td>
<td>7 8</td>
</tr>
<tr>
<td>I try to avoid starting conversations.</td>
<td>7 8</td>
</tr>
<tr>
<td>My heart pounds.</td>
<td>7 8</td>
</tr>
<tr>
<td>I picture some future misfortune.</td>
<td>7 8</td>
</tr>
<tr>
<td>I avoid talking to people in authority (my boss, policemen).</td>
<td>7 8</td>
</tr>
<tr>
<td>My limbs tremble.</td>
<td>7 8</td>
</tr>
<tr>
<td>I can’t get some thought out of my mind.</td>
<td>7 8</td>
</tr>
</tbody>
</table>

Never: 0 1 2 3 4 5 6 7 8

Extremely often
9. I avoid going into a room by myself where people are already gathered and talking.
   0 1 2 3 4 5 6 7 8
   Never    Extremely often

10. My stomach hurts.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often

11. I dwell on mistakes that I have made.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often

12. I avoid new or unfamiliar situations.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often

    0 1 2 3 4 5 6 7 8
    Never    Extremely often

    0 1 2 3 4 5 6 7 8
    Never    Extremely often

15. I think about possible misfortunes to my loved ones.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often

16. I cannot concentrate at a task or job without irrelevant thoughts intruding.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often

17. I pass by school friends, or people I know but have not seen me for a long time, unless
    they speak to me first.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often

18. I breathe rapidly.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often

19. I keep busy to avoid uncomfortable thoughts.
    0 1 2 3 4 5 6 7 8
    Never    Extremely often
20. I can’t catch my breath.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

21. I can’t get some pictures or images out of my mind.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

22. I try to avoid social gatherings.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

23. My arms or legs feel stiff.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

24. I imagine myself appearing foolish with a person whose opinion of me is important.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

25. I find myself staying home rather than involving myself in activities outside.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

26. I prefer to avoid making specific plans for self-improvement.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

27. I am concerned that others might not think well of me.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

28. I try to avoid challenging jobs.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

29. My muscles twitch or jump.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |

30. I experience a tingling sensation somewhere in my body.  
   | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
   | Never | Extremely often |
31. My arms or legs feel weak.
   Never 1 2 3 4 5 6 7 8 Extremely often

32. I have to be careful not to let my real feelings show.
   Never 1 2 3 4 5 6 7 8 Extremely often

33. I experience muscular aches and pains.
   Never 1 2 3 4 5 6 7 8 Extremely often

34. I feel numbness in my face, limbs, or tongue.
   Never 1 2 3 4 5 6 7 8 Extremely often

35. I experience chest pains.
   Never 1 2 3 4 5 6 7 8 Extremely often

36. I have an uneasy feeling.
   Never 1 2 3 4 5 6 7 8 Extremely often
APPENDIX B

MATERIALS QUESTIONNAIRE (CLAY)

Number: ____________________
Date: _____________________
Age: ______________________

1. I did not enjoy working with the clay.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

2. I felt anxious when told what material I would use
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

3. I was uncomfortable using the clay.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

4. I felt anxious during the art making process.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

5. The clay was difficult to use.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

6. I did not feel relaxed after doing the artwork.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
e. Strongly disagree

7. What was this experience like for you?

8. To what extent did you enjoy this activity?

9. Was there anything about this that was difficult for you?
APPENDIX C

MATERIALS QUESTIONNAIRE (DRAWING)

Number: ____________________
Date: _____________________
Age: ______________________

1. I did not enjoy working with the drawing materials.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree
2. I felt anxious when told what material I would use
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree
3. I was uncomfortable using the drawing materials.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree
4. I felt anxious during the art making process.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree
5. The drawing materials were difficult to use.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree
6. I did not feel relaxed after doing the artwork.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
e. Strongly disagree

7. What was this experience like for you?

8. To what extent did you enjoy this activity?

9. Was there anything about this that was difficult for you?
APPENDIX D

MATERIALS QUESTIONNAIRE (PHOTOGRAPHY)

Number: ____________________
Date: _____________________
Age: ______________________

1. I did not enjoy working with the digital camera and printer.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

2. I felt anxious when told what material I would use
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

3. I was uncomfortable using the digital camera and printer.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

4. I felt anxious during the art making process.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

5. The digital camera and printer were difficult to use.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
   e. Strongly disagree

6. I did not feel relaxed after doing the artwork.
   a. Strongly agree
   b. Agree
   c. Neutral-neither agree nor disagree
   d. Disagree
e. Strongly disagree

7. What was this experience like for you?

8. To what extent did you enjoy this activity?

9. Was there anything about this that was difficult for you?
APPENDIX E

INSTITUTIONAL REVIEW BOARD APPROVAL MEMORANDUM

Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM
Date: 3/31/2009
To: Elizabeth Burns
Address: 1555 Delaney Dr. Apt 821
Dept.: ART EDUCATION
From: Thomas L. Jacobson, Chair
Re: Use of Human Subjects in Research
Art Materials and Anxiety: A Study of Art Materials Used with Adults

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 3/29/2010 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: David Gussak, Advisor
HSC No. 2009.2327
APPENDIX F

INFORMED CONSENT TO PARTICIPANT IN RESEARCH PROJECT

INFORMED CONSENT TO PARTICIPATE IN RESEARCH PROJECT

I freely and voluntarily consent to be a participant in the research project entitled “Art Materials and Anxiety.” This research is being conducted by Elizabeth Burns of Florida State University and the major professor who is overseeing the research is David Gussak. I understand this research project will study the use of art materials.

The purpose of this study is to observe the use of materials with adults and to assess any level of anxiety that may be provoked by the specific materials. Participants will be asked to participate in three group sessions, lasting one hour each (total of three hours). During that time participants will be given an art directive and will be asked to use the selected art material. The art materials that have been selected for this research study are drawing materials, clay materials, and photographic materials. At the end of each session participants will be given a questionnaire and will be asked questions about their experience. Due to the nature of the research, some anxiety may be experienced. Because of this, participants will be given a relaxation technique at the end of each session.

Each participant will be given a code to use throughout the course of the study. The information linking the individual codes to the names of participants will be kept in a locked cabinet separate from the results of the study. Both the results and the participant information will be kept for five years and will be discarded on May 1, 2014.

I understand that my name or any identifying factors will not be used on the surveys or on the results. I understand that I will be assigned a code to use and this is what I will use on the surveys that I am given. I understand that this information will be kept in a locked cabinet separate from the results, and that all information will be discarded on May 1, 2014.

I understand that I will be asked to take part in group art therapy sessions conducted by Elizabeth Burns and that I will be asked to complete a survey after each session. I may also be asked to participate in an interview with this interview.

I understand my participation is entirely voluntary and there will be no penalty for non-participation. I also understand that I may stop participation at any time. All of my personal information will be kept anonymous and confidential to the extent allowed by law and my name will not appear on any of the results.

I understand that I might experience anxiety during the therapy sessions. The researcher, Elizabeth Burns, will be available at any point during the research process to talk with me about any discomfort I may experience while participating. I understand that I can stop participation at any time as wished.

I understand that this consent may be withdrawn at any time without prejudice or penalty. I have been given the right to ask and have answered any inquiry concerning the study. Questions, if any, have been answered to my satisfaction. If there are any additional questions or any additional information needed the participant may contact the researcher Elizabeth Burns at esb07a@fsu.edu or 773-318-5460, David Gussak at dngusak@fsu.edu or 850-645-5663, or the Institutional Review Board at Florida State at 850-644-7900.

I have read and understand this consent form.

________________________________________  ________________
participant  date

General Relaxation and Stress Control

Relaxation Tape Script

This self-hypnosis tape is excellent to use anytime you wish to relax, to relieve stress or tension, or just make yourself feel good. This tape is also excellent to use prior to using any other hypnosis tape in order to condition yourself for excellent hypnosis results. You may continue to use as long as you wish. I recommend that you use it at least once a week just to maintain better control of your life.

Relaxation Tape Script

Close your eyes and take a deep, full breath and exhale completely, all the way to the bottom of your lungs. All the way out. Do it again now, just relax and let it all out. One more time, and this time hold your breath. When you hold your breath, fill up your lungs with air, breathing in as much as you can. Hold it in. Keep your eyes closed. Now, let your breath out slowly and let yourself relaxing all over.
Focus your attention on your knees now and relax everything below your knees. Relax your calves. Relax your ankles. Relax your feet. And relax your toes. Relax your toes. Everything below your knees is now loose and relaxed. Now relax your thighs as completely as you can. Let your thighs just droop limp and loose and heavy into the chair. Relax your hips and relax your waist. Now relax your chest as completely as you can. Allow your breathing to be easier and deeper, more regular and more relaxed. Relax your shoulders now. Let the muscles in your shoulders be heavy and loose. More and more completely relaxed. Relax your neck and throat. Let your head just droop as all the muscles in your neck just relax. Now relax your face as completely as you can. Allow your face to be smooth and loose, relaxed and easy, your jaws all loose and relaxed, your teeth not quite touching. Everything smooth and loose and easy. Now relax as completely as you can all the little muscles around your eyelids. Feel your eyelids growing heavier and smoother. More and more deeply relaxed.

I want you to imagine now that all your tensions, all your tightness, and all your fears and worries are draining away from the top of your head. Let it drain down through your face, down through your neck, through your shoulders, through your chest, your waist, your hips, your thighs, down through your knees, your calves, your ankles, your feet, and out your toes. All your tension, all your tightness, all your worries and fears are draining away now from the very tips of your toes, and you are relaxing more and more.

We are going to do this relaxation exercise again. This time I want you to allow yourself to relax even more fully and completely than you did the first time.

Focus your attention on your knees once again and relax everything below your knees. Relax your calves. Relax your ankles. Relax your feet, and relax your toes. And now relax your thighs even more completely. Allow your thighs to droop limp and heavy into the chair. Relax your hips and your waist. Feel the relaxation flowing into your chest now. Relaxing the vital organs within your chest, your heart, your lungs, allowing your breathing to be more intense, more regular, more and more completely relaxed. Now relax your shoulders even more. Feel your shoulders heavy and loose. More and more deeply relaxed. Relax your neck and throat. Relax your face even more. Feel your face all smooth and loose, completely easy and relaxed all over. And now relax even more all the little muscles around your eyelids. Feel your eyelids heavy and smooth, more and more deeply relaxed.

We are going to do this relaxation exercise once again. This time I want you to allow yourself to relax completely. There is nothing to fear, you will always hear me, so just pull out all the stops and allow yourself to sink into perfect relaxation.

Focus your attention again on your knees and relax everything below your knees. Relax your calves, relax your ankles, relax your feet, and relax your toes. Now relax your thighs completely. Feel the deep and heavy relaxation flowing into your hips now. Feel it going up through your waist, flowing into your chest, to your shoulders, heavy and loose, completely relaxed. And
now this heavy relaxed feeling is going into your neck and throat, all over your face. Your face is all smooth and loose, completely easy and relaxed, and the heavy relaxation is flowing into your eyes and eyelids now. Your eyelids are so heavy and so smooth. Ever more deeply relaxed.

I want you to imagine now that you are looking at a blackboard. And on the blackboard is a circle. Into the circle put the letter X. Now erase the X from inside the circle. And now erase the circle. Forget about the blackboard now as you just go on relaxing more and more deeply.

In a moment, I am going to count backwards from 100. I want you to count with me silently to yourself. Say each number to yourself as I say it, then when I ask you, erase the number from your mind and allow yourself to relax even more deeply. 100... say the 100 to yourself. Now erase it from your mind and go deeper. 99... and erase it all away. 98 and erase it. 97 and now erase it so completely there is nothing left at all, just deeper and deeper waves of relaxation.

Focus your attention now on the very tip of your nose. Keep your attention gently focused on the tip of your nose until you reach a point where your entire attention is on my voice. And when you reach that point, you can forget about your nose and just go on listening to my voice and allowing yourself to relax more and more deeply. And as you keep your attention focused very gently on the tip of your nose I am going to take you down through four progressively deeper levels of relaxation.

I will label these levels with letters of the alphabet, and when you reach the first level, level A, you will be ten times more deeply relaxed than you are even now. And then from level A we will go down to level B, and when you reach level B you will be ten times again more deeply relaxed than you were before. And from level B we will go down even further, down to level C. And when you reach level C you will be ten times again more deeply relaxed than before. And then from level C we will go all the way down to the deepest level of relaxation, level D. And when you reach level D, you will be ten times again more deeply relaxed than before. You are drifting down now, two times deeper with each breath that you exhale. Two times deeper with each breath. Your hands and fingers are so relaxed and heavy, and they keep growing heavier. Feel the heaviness growing in your hands and fingers. Heavy...heavier...heaviest still until now they are so heavy it is as though your hands and fingers were made of lead. And this deep relaxed, heavy feeling is flowing up through your forearms now. Feel it going up into your upper arms. Flowing through your shoulders, into your upper arms. Flowing through your shoulders, into your upper arms. Flowing up to your eyebrows, your forehead, over the top of your head. The deep relaxed, heavy feeling is flowing down the back of your head and down the back of your neck. You are now approaching level A.

You are on level A now and still going deeper. Five times deeper now with each breath that you exhale. Five times deeper with each breath. Your mind is so still and peaceful. You're not thinking of anything now.
Too relaxed to think. Too comfortable to think. And this heavy relaxation in your mind is flowing into your face and eyes. It is flowing down through your neck and into your chest. Flowing down to your waist, down through your hips, your thighs, your knees, your calves, your ankles, your feet and your toes. You are now approaching level B.

You are on level B now and still drifting deeper. Floating smoothly and gently into perfect relaxation. Your arms and legs are so relaxed and heavy they feel like logs. Your arms and legs are stiff and numb and heavy... simply immovable. Your arms and legs are like planks of wood. You are now approaching level C.

You are on level C now and still drifting down. Sinking into the chair. Sinking deeper and deeper into perfect relaxation. And as you go on drifting even deeper, I am going to count backwards from 15 to 1. Each number that I say will take you deeper and deeper still, and when I reach 1 you will be on level D. 15, deeper, 14, deeper still, 13... 12... 11... 10... 9... 8... 7... 6, let it all go now, 5... 4... 3... 2... 1... 1... 1, so deep, so dreamy, so heavy, so misty.

You are now on level D and still drifting down. There is no limit now... no limit. Go on floating, drifting deeper and deeper into perfect relaxation, deeper with each breath.

As you continue to drift deeper and deeper into perfect relaxation, I offer these suggestions for your benefit.

Using this and other hypnosis tapes or practicing your own self-hypnosis enables you to get more control of your life and to enrich your life by solving your problems.

These states of deep relaxation are very beneficial to your mental and physical health.

You are now becoming more relaxed, and you will continue to be more relaxed every day. You will always be relaxed and calm no matter what is happening around you. And anything that does happen, you can handle it in a relaxed, mature, and sensible manner. For you are now learning to be more and more in control of your own life. You will no longer allow other people or events to intimidate you or to cause you stress. You are in control, and you like it that way. You will be calm, relaxed, confident, and in control at all times.

You are learning to relax...to release all anxiety and relax and let go. For you are in control of all aspects of your life now. No longer will you allow anxiety, tension, or nervous energy to impede you. Every day you will notice yourself relaxing more. You will notice yourself becoming more calm and more in control than ever before.

You will notice every day that your attitude is becoming more and more philosophical and free of serious concern about life's daily problems.

You will feel very relaxed, yet very alert.

Now repeat the following suggestion to yourself as I say it. "Every day in every way I am getting better, better, and better."

Now, take a deep breath and relax.

The next time you hear my voice on tape, you will allow yourself to relax ten times more deeply relaxed.
than you are now. And the suggestions I give you then will go ten times deeper into your mind.

In a few moments I will awaken you. When you awaken you will feel very relaxed and very refreshed all over. You will feel alive and alert, very refreshed. Full of energy. You will feel just wonderful. You will keep on feeling relaxed and fine all the rest of today, and all this evening. Tonight when you are ready to go to sleep, you will sleep just like a log all night long. And the first thing you know it will be morning, and you will awaken feeling on top of the world.

I am now going to count from 1 to 5. At the count of 5 you will open your eyes, be wide awake and feeling fine, feeling relaxed, refreshed, alert, and in very high spirits. Feeling simply terrific!

1 . . . 2 . . . coming up slowly now . . . 3 . . . at the count of 5 you will open your eyes, be wide awake and feeling fine, feeling better than before . . . 4 . . . 5.

SNAP FINGERS

Open eyes, wide awake and feeling fine, feeling better than before, and this is so!

* * *

Self-Image Improvement

With this tape you are going to enter into an altered state of consciousness that will enable you to improve your self-image by creating the image of yourself as you really want to be and then taking the steps to make that image become reality in the physical world.

I suggest that you take a few minutes, or hours if necessary, to seriously think about what you really want for yourself. Do you want more confidence? Would you like to be more outgoing? In better health? Have a new job? Be more patient? Be more decisive? Be free of negative thoughts and actions?

Think about all aspects of what and who you really want to be. Write it down and study it if necessary. Have the image of yourself as you really want to be in your mind. This tape will help you turn that image into reality.

Do not be concerned that you must get everything done in one session of listening to this tape. You can change or modify your self-image anytime you wish by listening to this tape as often as you wish and making whatever changes you wish. This tape is not a one-time thing; it is designed to give you a tool to use every day for the rest of your life, enriching your life in whatever way you choose.
REFERENCES


BIOGRAPHICAL SKETCH

Elizabeth Ann Burns

Education

**Master of Science, Art Therapy**
Florida State University, Tallahassee, FL  
2007—present
Overall GPA: 3.89

**Bachelor of Arts, Studio Art**
Georgia College and State University, Milledgeville, GA  
2000—2005
Overall GPA: 3.41

Art Therapy Experience

**FSU Counseling Center, Tallahassee, FL**  
08/08—present

*Art Therapy Intern*
- Develop individualized treatment plans and goals
- Provide either talk therapy or art therapy treatment for clients with various presenting issues: eating disorders, depression, anxiety, grief/loss issues, academic issues, sexual assault, identity crises, etc.
- Manage 25+ individual client caseload
- Co-lead a body image group with another Art Therapist
- Manage daily case paperwork
- Outreach Committee member
- Participate in various outreach opportunities across campus

**Capital City Youth Services, Tallahassee, FL**  
01/08—05/08

*Art Therapy Intern*
- Developed individualized treatment plans and goals
- Provided individual and group art therapy for at-risk children and adolescents
- Consulted with clinical team and staff regarding art therapy interventions
- Managed daily case paperwork

**Gretchen Everhart School, Tallahassee, FL**  
09/07—12/07

*Art Therapy Intern*
- Assisted art teacher with group art activities
- Assisted children with severe learning disabilities
- Planned weekly art activities for the children
PACE Secondary School, Tallahassee, FL  09/07—12/07

*Art Therapy Intern*
- Assisted art teacher with group art activities
- Facilitated art activities for at-risk youth.
- Planned weekly art activities

**Volunteer Work**
- Worked with the Boys and Girls Club of Pass Christian, Mississippi. Engaged in art therapy with victims of Hurricane Katrina.
- Provided art therapy services for the Florida Disabled Outdoor Association during their annual events, 2008 & 2009.
- Participated in annual Coats for Christmas drive since 1996.

**Workshops and Conferences**
- Attended various art therapy workshops focused on grief and loss, working with persons with disabilities, and working with victims of domestic violence.
- Attended workshops focused on anxiety disorders and suicide prevention.

**Honors and Organizations**
- American Art Therapy Association  2007-present
- Florida State University Art Therapy Association  2007-present
- FSU-ATA Historian  2008-present
- Golden Key International Honour Society  2008-present