UNIVERSITY OF EDUCATION, WINNEBA

**INTEGRATION OF ART THERAPY INTO COUNSELLING PROGRAMMES
IN GHANAIAN TERTIARY INSTITUTIONS**

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of the requirements of the awards of the degree of
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DECLARATION

Students' Declaration

I, KENNEDY ASENSO, declare that this thesis with the exception of quotations and references contained in published works which have been identified and acknowledged, is entirely my own work and it has not been submitted either in part or whole for another degree elsewhere.

Signature: ………………………………………

Date: ………………………………………

Supervisors' Declaration

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis/Dissertation/project as laid down by the University of Education, Winneba.
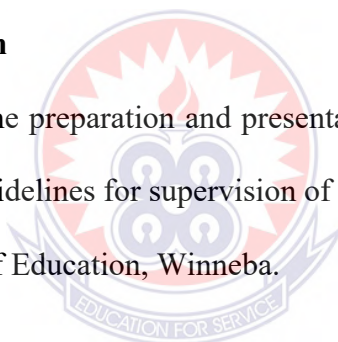
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Date: ………………………………………

DEDICATION

I dedicate this to my mother (Mary Nti), my siblings, and my lovely wife (Mrs. Gloria Asenso).

ACKNOWLEDGEMENTS

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ABSTRACT

The study explored the integration of art therapy into counselling training in Ghanaian universities to improve counselling services. The objective was to investigate the views of educational stakeholders in Ghana regarding the integration of art therapy into counselling education. The interpretivism paradigm of qualitative research approaches and case studies was employed to address the problem of the study. A Sampling size of seventy (70) participants (categorized into **A** and **B**) was utilized. The study employed the thematic analysis procedure to analyze the data. The findings revealed that the integration will open avenues for minors (children), the deaf, and the dumb to express themselves and request needed assistance. Integrating art therapy into counselling will help counsellors access the unconscious minds of clients by revealing secrets that may be difficult to find out when using only talk therapy. Art therapy is seen as effective in transcending language and cultural barriers, making it suitable for individuals from diverse backgrounds. Educationists highlighted the importance of a cross-disciplinary approach that combines knowledge from the arts and counselling fields to fully harness the therapeutic potential of art therapy. The study recommended that art therapy be incorporated into counselling training programmes. This integration will equip counsellors with the necessary skills and knowledge to effectively utilize art therapy as a valuable tool in their practice. The study further recommended prioritizing the therapeutic aspects of art therapy in counselling education, exploring cross-discipline programmes between art therapy and counseling, and encouraging collaboration between art therapists and counsellors.
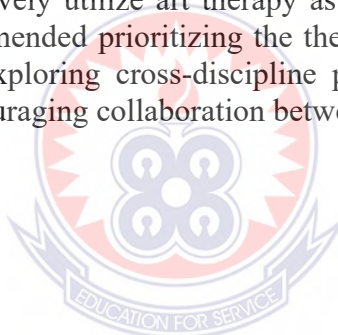
CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The multifarious ways in art makes it a unique study area to explore and unveil some hidden important facts that need to strive for a high height in life. Historically, Art has been identified and used in diverse ways to aid mankind including its therapeutic purposes. Carr (2014) postulated that, the mantra which posits art as a holistic education (hand, head and heart) is not completely utilised unless it links to the total well-being of mankind by integration which compels humans to engage in a scientific language that is unfamiliar to many of us and to transcend intellectual boundaries. It is being advised for the school curricula in both established and developing nations to incorporate art therapy into the counselling process due to its increased popularity. Art therapy involves utilising an art form, whether through spoken or unspoken means, to create a receptive and engaging environment for clients in counselling. This approach aims to foster their personal growth and development in a functional and beneficial manner. Cultivation of the arts are enriching for counsellors as well because it sensitises them to beauty and creates within them a greater awareness of possibilities (Jourard & Landsman, 1980).

In his artistic studies with Bedouin women (widows and divorcees who live alone) in Israel, for instance, Huss (2018) found that clients usually feel better relief when art is incorporated into an already-existed community counselling approach because artworks trigger speech and hence recommended its inclusive in the educational system. With much achievement from the Art therapy programme launched in the curriculum to enhance fine and gross motor abilities and provide people with visual and spatial challenges with colour and space-oriented art

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assignments in the USA, Alyami (2009) wished-for the same in the medical field in the future. In Eastern Europe, art therapy has been advocated as an intervention strategy by educators, volunteers, and other professionals. Barath (2003) pioneered the creation of art therapy programs specifically designed for children who have experienced trauma in Bosnia and Herzegovina and Croatia.

Art therapy has been used independently and collaboratively with other therapeutic practices in Africa and has proven efficacious (Field & Kruger, 2005; Nabarro, 2005; Solomon, 2006; Chu, 2010; Berman, 2011). In the 17th century, ancient Egyptians doctors used Art to help patients by having them listen to music, or stories, watch theatre performance, or ask their patients to paint images from which they could discover the pathological problems of the patients and better diagnose the psychosis (Foucault, 2004). Limited discourse and authentication however denied Egyptians to be credited as pioneers in art therapy, although they were first to use art as a diagnostic and restoration medium in which patients communicated without any intermediate discusser (Foucault, 2004). In furtherance, he posited that the restoration of this kind which made use of art was not certified due to a lack of proof. While creative expression has been a part of human history for thousands of years, the formal recognition of art therapy as a psychotherapeutic discipline did not occur until the late 19th century, as noted by Vicks (2003).

Morin (2020) discussed the multiple benefits of art therapy, including stress reduction, enhanced client communication, and the exploration of different aspects of one's personality. One of the primary objectives of art therapy, according to Morin, is to utilise the creative process as a means for individuals to delve into self-expression, gain fresh personal insights, and acquire effective coping mechanisms. Visual techniques constitute a significant component of art therapy (i.e. drawing, painting,

colouring, sculpting, or collage) or performing (i.e. music, dance, or drama). Loesl (2010) highlighted the overlooked and avoided problems that school-aged children often bring with them from their homes, suggesting a need for the educational system to address not only academic needs but also behavioural and emotional issues (Paternite, 2005; Randick & Dermer, 2013) through therapeutic processes. When students have a positive self-perception, they are better able to concentrate on their education and future aspirations (Isis, Bush, Siegel & Ventura, 2010). Art therapy is seen as highly beneficial within the school context, with proponents asserting its effectiveness and easy accessibility compared to other forms of therapy (Hussey & Guo, 2003). One significant advantage of art therapy is the exchange of information and mutual enrichment between therapists and clients (Moriya, 2000). Artistic expression serves as a means to assess the child's inner emotions and perceptions, facilitating communication between their internal and external worlds (French & Klein, 2012).

Gnezda (2015) in a study 'Art therapy in education setting" revealed that personal difficulties that interfere with students' ability to concentrate on learning are more common than scholastic difficulties in explaining why so many students struggle in school, perform poorly on exams, or drop out. This might mean that the use of counselling as a diagnostic measure for detecting client (students) problems in various educational institutions remains inadequate. There is therefore the need for an alternative tool aside from counselling in the educational system to augment better diagnosing and proper restoration to improve students' academic performance (Malchiodi, 2003; NCPSE, 1997). In contrast, art therapy has never received top precedence in Ghana's educational system, which is one of those in developing nations.

The use of expressive arts possesses the ability to empower patients to transcend mundane experiences and establish a connection with aspects of themselves that conventional verbal therapy might not reach. Incorporating art therapy into counselling education to provide counsellors with the necessary art therapy expertise to improve their performance in the educational system has thus become not critical but also imperative. To date, there is a lack of research examining the specific impact of art therapy within the school counselling process. Suzanne (2021) highlights the utilisation of art therapy in counselling within the medical field, while Suzanne and Nancy (2017) emphasise the importance of integrating expressive arts into counselling practices among therapists. Both studies were primarily concerned with the perceived importance of the integration process, but silence on how to develop a course that could be incorporated into counselling educational training to introduce counsellors to the treatment and recovery processes in art therapy. In his paper titled "Counselling as an Art: The Creative Arts in Counselling," Gladding (1992) examined the role of arts in counselling practices. However, he did not specifically discuss how counsellors can gain further knowledge about utilising art as therapy or the phenomenon of art in therapy.

Inadequate scholarly attention has been given to the modalities for ensuring effective incorporation of art therapy and counselling in the education systems and therefore remains a niche in the literature; hence this study "Art therapy as a modality in guidance and counselling education training in Ghana" to help find pathological causes of student problems and help solve them. There is a need to include additional modalities in school counsellor training, with an emphasis on art therapy, which this study will portray as an accessible and approachable instrument with tremendous therapeutic potential.

1.2   Statement of the Problem

Although art has long been used therapeutically in the context of both adults and children, it is relatively new to employ art therapy in school settings in Ghana. Art therapy is essentially multidisciplinary because it integrates art, psychology, and therapy (Jackson, 2003). Grounded theory research by Cavazos (2012) investigated therapists' viewpoints on art therapy's effectiveness across age groups and conditions. The outcomes underscored its significant benefits, suggesting its potential for diverse populations. A suggestion emerged for a graduate-level art therapy course for social work students, aligning with Faulk's (2001) idea that integrating art therapy can enhance therapeutic models and skill acquisition. Notably, this research was conducted in Sacramento, USA, prompting a similar exploration in a Ghanaian context. Consequently, this study delved into counselling educators' perceptions regarding art therapy's relevance in Ghanaian counselling education.

Chibbaro (2011) conducted research investigating the role of the arts within school counselling, with a specific focus on visual arts like painting and drawing techniques. The study explored various artistic strategies applicable to school counsellors. The key finding highlighted the potential for adept school counsellors to utilize art integration as an additional tool to enrich a child's life. This conclusion aligns with Gladding's assertion (2006) that art contributes to children's self-awareness and overall development, ultimately enhancing their quality of life. The research suggested that incorporating art therapy into classrooms could be a means to bolster student growth and development, adaptable to address diverse challenges based on individual needs. Notably, there is a paucity of research on the role of arts in school counselling within the Ghanaian context. Consequently, this study delved into practitioners' perspectives regarding the significance of integrating art therapy into

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counselling education within Ghanaian tertiary institutions. An illustration of this integration is found in the use of art therapy in schools to process trauma and aid in adapting to various situations (Gonzalez-Dolginko, 2018)

Jackson (2003) emphasised the potential of offering art experiences to students facing academic challenges or contemplating leaving school. Such experiences can adeptly address developmental, social, and emotional needs through non-verbal communication. The study aimed to establish a collaborative framework for art experiences, involving both art instructors and school counsellors. Data collection involved a focus group comprising five school counselors and seven art teachers from eight primary schools in Johnson City, Tennessee. Results indicated that a joint effort between an art instructor and a school counsellor in each elementary school could offer therapeutic art experiences to at-risk children. Importantly, this model could be implemented without additional staffing. In Ghana, the scarcity of art therapists in the education sector poses challenges to implementing such a model. Given this context, the integration of art therapists and school counsellors for effective diagnosis and support is hindered. This underscores the necessity of exploring the perspectives of art therapists, art educators, counsellors, and counselling lecturers with art backgrounds on integrating art therapy into counselling education within Ghanaian tertiary institutions. This inquiry seeks to bridge the gap and facilitate a collaborative approach to enhancing counselling practices through art therapy.

Chu (2010) talked about how art therapy and counselling were used with care in Rwanda. Although there is increasing acknowledgment of the significance of art therapy in enhancing mental and emotional well-being, there is a limited understanding of its role in counselling education. There is a dearth of art experience models to improve and support at-risk pupils' educational processes in Ghanaian

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public schools. By incorporating art therapy skills into the training of school counsellors, it becomes possible to offer art therapy experiences to children through counsellors. This integration is not meant to replace traditional art therapy but rather to provide immediate support to a population that currently lacks access to art therapy within the system. The effectiveness of art therapy in educational environments is not widely acknowledged or well-documented in Ghana. Thus, it is still unknown how educational players view the necessity of incorporating art therapy into counselling education in the Ghanaian educational system.

1.3   Purpose of the study

This study aims to examine the perspectives of educational stakeholders on the integration of art therapy in counselling training at the tertiary level in Ghana. This research seeks to comprehensively explore the viewpoints, beliefs, and attitudes of various education stakeholders, including counsellors, educators, students, and art therapists, regarding the integration of art therapy into counselling programs. The aim is to gain a thorough understanding of their perspectives on incorporating art therapy and its potential benefits in enhancing therapeutic interventions and promoting holistic approaches to mental health and well-being. Art therapy, as an expressive therapy, employs artistic mediums like painting, drawing, sculpture, and other creative outlets to facilitate self-expression, self-awareness, and emotional healing. By incorporating art therapy techniques into counselling training programs, future counsellors can acquire additional tools and skills to support their clients in a more comprehensive and innovative manner.

1.4 Objectives

Specifically, the study sought to:

1. examine the perceptions of counselling lecturers on the relevance of art therapy in counselling education at UEW.

2. ascertain the views of art educators, art therapists and counsellors with art background on the relevance of incorporating art therapy into counselling education in Ghanaian tertiary institutions.

3. find out how art therapy can be integrated into counselling education in Ghanaian tertiary institutions from art therapists, art educators, counsellors, and counselling lecturers with art background.

4. develop and test an art therapy course on counselling students for the purpose of integration into counselling programme.

1.5 Research Questions

1. What are the perceptions of counselling lecturers on the relevant of art therapy in counselling education at UEW?

2. What are the views of Art educators, Art therapist and Counsellors with art background on the integration of art therapy into counselling education at the tertiary level?

3. How can art therapy be incorporated into counselling education at the tertiary level in Ghana?

4. What is the impact of an art therapy course on counselling students' knowledge, skills, and attitudes towards integrating art therapy into their practice?

1.6   Significance of the study

This study will bring several benefits to society, encompassing both direct and indirect beneficiaries among the various stakeholders involved in the fields of education and mental health in Ghana. The direct beneficiaries include counsellors, educators, students, and art therapists. Through the examination of stakeholders' perspectives on the integration of art therapy into counselling training, this study aims to offer valuable insights into the advantages and obstacles related to the incorporation of art therapy techniques. Counsellors will benefit from gaining a deeper understanding of how art therapy can enhance their therapeutic interventions, allowing them to offer more holistic and innovative approaches to their clients. Educators involved in counselling training programmes can utilise the findings to inform curriculum development and enhance the quality of education by effectively integrating art therapy. Students pursuing counselling as a career will benefit from receiving a more comprehensive training experience that equips them with additional tools and skills to support their future clients. Art therapists, as professionals in the field of expressive therapy, will gain insights into how their expertise can be integrated within counselling training programs, fostering collaboration and interdisciplinary approaches.

Indirect beneficiaries of this study include individuals seeking counselling services and the broader community. By integrating art therapy into counselling training, future counsellors will be equipped with a wider range of therapeutic techniques to address the diverse needs of their clients. Art therapy can facilitate self-expression, emotional healing, and personal growth by providing clients with alternative modes of communication and self-discovery. As a result, individuals seeking counselling services may benefit from more personalised and effective

interventions, leading to improved mental health outcomes. As counsellors trained in art therapy become active contributors in promoting psychological well-being, the broader community in Ghana stands to benefit from a more inclusive and holistic approach to mental health. This approach encompasses various aspects of well-being and emphasises a comprehensive perspective on overall psychological wellness.

Additionally, the findings of this study will inform policymakers and organisations involved in the development of mental health policies and practices. By understanding the perceptions and attitudes of educational stakeholders towards art therapy integration, policymakers can make informed decisions regarding the inclusion of art therapy in counselling training curricula and the allocation of resources to support its implementation. This, in turn, can contribute to the advancement of mental health services and support systems within the country. The conduct of this study will bring numerous benefits to society, enhancing the quality of counselling education, improving mental health outcomes for individuals seeking therapy, and promoting a more comprehensive approach to mental health and well-being in Ghana.

1.7 Delimitation

The study is delimited to developing an art therapy modality that would be integrated into counselling training courses. It will focus on counselling lecturers who have knowledge of art or a background in art and students in the counselling department at UEW, academic counsellors with an art background, art therapists, and those who have taught art therapy courses for at least two years. The research study is specifically centred on the University of Education, Winneba, located in the Central Region of Ghana.

1.8   Definition of Terms

Therapy: In the context of this research, therapy is defined as a collaborative process that occurs within the therapeutic relationship between a therapist and a client. It encompasses the roles and responsibilities of both the therapist and the client, as well as the work undertaken during the therapy sessions. The therapeutic work involves three key dimensions: addressing and exploring emotions, thoughts, and behaviours of the client.

Therapeutic: To provide healing or restore to a state of health: A form of treatment or intervention that brings about the cure of an illness or alleviates discomfort.

Art therapy: Art therapy is a field within mental health that employs various art materials, the creative process, and the artwork produced to delve into emotions, resolve emotional conflicts, promote self-awareness, address behavioural and addictive patterns, enhance social skills, improve perception of reality, alleviate anxiety, and boost self-esteem (AATA, 2013).

Symbolism: Symbolism is an intrinsic and inherent aspect of human thought and creativity, transcending cultural boundaries and persisting throughout history (Courtney, 1989).

Counselling: Counselling involves a personal and direct relationship between a counsellor and an individual, where the counsellor utilises their expertise and interpersonal skills to create a supportive learning environment.

1.9   Organization of the Study

The research comprised five chapters. The first chapter provided an introduction to the study, including the background, statement of the problem, research purpose, objectives, and research questions. It also discussed the significance of the study and sets delimitation. The second chapter offers a comprehensive literature review on art therapy as a form of training in counselling education, drawing upon the works of various authors. Chapter three focuses on the research methodology, including the research approach, study design, study population, sample size, sampling technique, data collection methods, and analysis procedures. Ethical considerations are also addressed in this chapter. In chapter four, the research findings are presented and discussed in relation to relevant literature sources.

Finally, chapter five concluded the research with a summary of the study, conclusions, and recommendations based on the research findings.
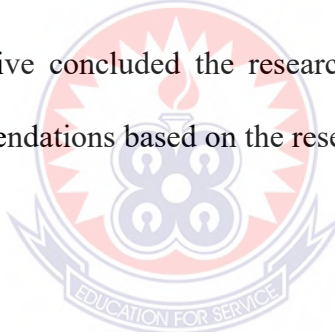
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

The literature review of this research encompasses several key areas pertinent to the topic. These areas include Art, Concept of Art Therapy, and State of Art Therapy in Ghana, The education system in Ghana, the role of counselling in education, and the concept of course design. The subheadings of this chapter are as follows:

1. Theoretical Framework

2. Concept of Art

3. Visual Art and the Brain Functioning

4. Arts Education and Brain Function.

5. Impart of Art

6. Concept of art therapy

7. Signs and Symbols in Art Therapy

8. Types of Art Therapy

9. Some Art Therapy Approaches and Restorations

10. Art Therapy in Africa

11. Education system in Ghana

12. Overview of the Educational System in Pre-independent Ghana

13. Structure of the education system

14. The Concept of Guidance and Counselling

15. The Role of Counselling in education

16. Methods of Counselling

17. Concept of Course Designing

18. Models of Course Design
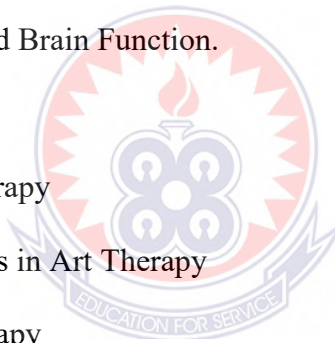
19. Summary

2.1 Theoretical Framework

The researcher based his work on the integration of art in therapy, art as therapy and perception theories, drawing inspiration from sublimation theory. The focus was on utilising art as a powerful tool for therapeutic purposes. In every scholarly research, it is imperative that the study is hinged on a theoretical or conceptual framework that explicitly explains the basic beliefs, theories or concepts that informed the study. The theoretical framework, as defined by Kumar (1999), encompassed a collection of ideas, assumptions, expectations, beliefs, and theories that serve as the foundation and guiding principles for research. Kumar also explains that it is a tangible representation, either in the form of visual diagrams or written explanations that outlines the main elements to be investigated, including the critical factors, concepts, or variables, along with their presumed interrelationships. He emphasised that the theoretical framework is an essential component of the research process.

The researcher found inspiration in Sigmund Freud's Sublimation theory within the context of art therapy. Freud initially proposed this theory in 1923 as cited in Stone, (2016), suggesting that it serves as a mechanism for the ego to reduce anxiety stemming from unacceptable urges or emotions. According to Freud, sublimation involves the transformation of undesirable impulses into socially acceptable and desirable behaviours. It is viewed as a sign of maturity, enabling individuals to express themselves in appropriate and civilised ways. The outcome of this process may inspire individuals to engage in positive, productive, and creative behaviours or to seek activities that are better for their health. Your ability to

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sublimate uncontrollable impulses into actions that calm your rage and enhance your bodily well-being will help you control your emotions (Freud, 1989).

Sublimation ideas in art therapy are the major theory driving this research. Margaret Naumburg and Edith Kramer, art therapy pioneers influenced by Sigmund Freud's sublimation theory, employed art making to assist their therapeutic processes. Through symbolic communication, Naumburg aimed to improve verbalization and transference, while Kramer aimed to improve sublimation through creative effort. The difference between Naumburg and Kramer is noteworthy because while Naumburg adhered to the conventional psychoanalytic approach of exploring hidden interpersonal conflicts, Kramer shifted the emphasis towards developing a mature ego defence mechanism that enables individuals to independently manage unconscious conflicts (Tobin, 2015). Freud (2010) states that sublimation is a mature ego defence mechanism where instinctual energy is redirected towards socially beneficial objectives, such as artistic expression. It is widely believed that humanity's greatest cultural accomplishments can be attributed to the process of sublimation.

Art therapists have embraced and adapted the concept of sublimation, placing a strong emphasis on the creation of something new in relation to past experiences. They have been critical of oversimplified interpretations of sublimation. Art therapists have explored sublimation as a means of transforming instinctual energy and its connection to the mother as a lost object. They have also examined the relationship between sublimation and symbolism in the development of the ego. By focusing on various aspects of the art object in relation to sublimation, art therapy highlights sublimation as a transformative process that bridges the gap between clinical treatment and the social sphere (Kramer, 1987).

Freud (1962) proposed that the mental structures consist of two primary components: the id and the ego. The id is responsible for fundamental pleasure-seeking instincts, while the ego acts as a mediator. However, the impulses originating from the id are not always compatible with societal norms or practical in everyday life. Therefore, there is a constant need to modify these impulses to align them with reality more effectively. This conflict between the desire to satisfy id impulses and the necessity to adapt them to fit reality is internalised within the ego. In response, the ego employs defence mechanisms to cope with frustration, which can range from pathological to mature in nature. A neurosis arises when unconscious conflicts between the id and the ego occur, and the resulting anxiety from pathological ego defences becomes severe enough to prompt an individual to seek treatment. Freud developed psychoanalysis as a method through which patients could gain awareness of their unconscious conflicts and ultimately free themselves from their neurotic symptoms.

In the approach of "art in therapy," the emphasis is placed on exploring the unconscious material and delving into the deeper meaning of the artwork. Unlike the "art as therapy" approach, which primarily focuses on the therapeutic process itself, "art in therapy" involves analysing the content of the artwork. Art therapists practising this approach may engage clients in discussions about their emotions, thoughts, and personal experiences related to the act of drawing, painting, or sculpting. The objective is to uncover insights and gain a deeper understanding of the client's inner world through the interpretation of the artwork. Art in therapy theory emphasises the use of the end-product of art for restoration (Naumburg (1963), cited in Rubin, 2012). During the art therapy process, in the context of exploring the deeper meaning of a picture, clients are encouraged to describe what they directly observe in the artwork rather than offering their subjective interpretations. This stage of art therapy often

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facilitates the transition from the unconscious to the conscious, as clients gain awareness of the interconnectedness of various aspects in their lives. Through this process, clients come to realise the profound connections that exist between different elements and experiences, leading to a deeper understanding of themselves and their personal narratives.

Kramer (1993) developed the "art as therapy" approach, which involved integrating psychoanalytic understanding with artistic ability. Similar to Freud, she recognized the significance of sublimation as a powerful method for managing the potential harm caused by unconscious urges. However, Kramer differed from Freud by asserting that verbalization and transference were not effective in attaining this goal. Instead, she believed that sublimation itself was the ultimate objective. Kramer emphasised that art therapy should be considered distinct from psychotherapy, as its therapeutic benefits arise from the psychological processes evoked through creative expression (Kramer, 1993, p. 25).

According to Kramer, the primary need of patients in art therapy was assistance in developing and fortifying a mature ego defence mechanism. This support aimed to enable individuals to effectively manage the presence of unconscious conflicts in their daily lives, fostering independence and resilience. The art therapist's role was to become an ally of the patient's creative endeavours, providing technical assistance as well as emotional support. Artworks serve as containers for unexpressed tension, effectively capturing and reflecting the dramatic aspects in both their form and content. Kramer argues that sublimation, in relation to creative activity, holds greater significance than verbalization and transference, as it fulfils the psychoanalytic objectives set forth by Freud. Psychologists Pioneers Margaret Naumburg and Edith Kramer used sublimation in art to improve their therapy

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procedures. Both trailblazers based their research on art therapy sublimation ideas (Tobin, 2015).

In their 2018 work, Blackmore and Troscianko delve into the intricate and ever-evolving realm of the theory of perception. The theory of perception delves into how humans and other living organisms perceive and make sense of the world around them. It delves into the intricate processes of gathering, processing, and translating sensory information into conscious experiences and comprehensible understanding. Over time, a multitude of theories have emerged, each presenting distinct viewpoints regarding the essence of perception. Among these theories are direct realism, representationalism, idealism, constructivism, Gestalt psychology, cognitive psychology, ecological perception, and neuroscientific theories. Each theory offers a unique perspective and explanation, contributing to our comprehensive comprehension of perception. This field is a constantly evolving landscape as we delve further into our knowledge of the brain and consciousness. The study of perception is not confined to a single discipline; rather, it encompasses insights from various fields. (Blackmore & Troscianko, 2018).

2.2   Conceptual Framework

A conceptual framework defines and establishes the boundaries of a research study by identifying and interrelating key concepts, indicators, and characteristics of the phenomenon under investigation. It serves as a foundation for understanding and predicting events or phenomena, synthesising relevant concepts to provide an analytical framework. This tool allows for conceptual distinctions and the organisation of ideas in various contexts. Ultimately, a conceptual framework is a product of gathered concepts that aids in explaining and comprehending the research phenomenon (Ngulube, Mathipa, & Gumbo, 2015).

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Conceptual Framework

SUBLIMATION THEORIES IN ART

ART IN THERAPY

ART AS THERAPY

WELLNESS
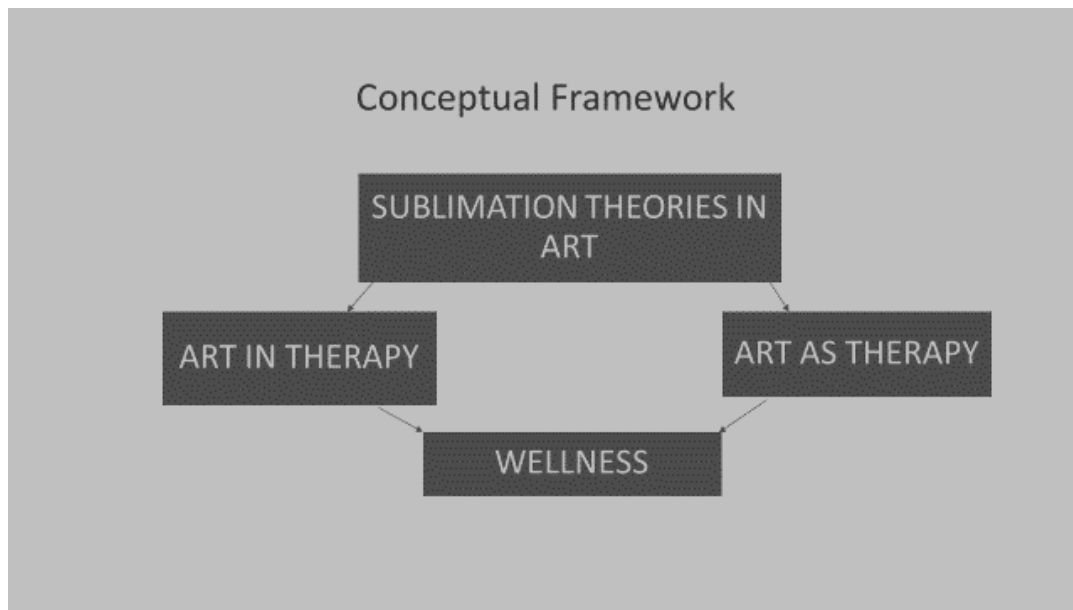
The sublimation theory was conceptualised in two parallel perspectives by Margaret Naumburg and Edith Kramer. Naumburg adopted a concept called "Art in therapy approach" that is the use of the end product of art for restoration. Art in therapy theory was propounded by psychologist Margaret Naumburg in the 1940s (Tobin, 2015). The theory highlights the use of the end product of art for restoration. Thus, it is an essential approach to therapy that incorporates art-making as a therapeutic tool to facilitate healing and personal growth. The Art in Therapy theory is grounded in the principles of sublimation, which proposes that individuals can transform their negative emotions and desires into positive and constructive outcomes. The theory, therefore, emphasises the importance of creative expression in promoting emotional release, self-discovery, and healing (Kramer, 1987). While Kramer, being a professional artist, also adopted the use of processes in art preparation to administer restoration which is termed as "Art as therapy approach". Images, body movement, and communication that occurs during and after the art-making process are used to promote understanding and healing (Wallace, 2001). The art at the centre of these two approaches bring wellness to the client. The researcher

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adopted these two theories from Naumberg and Kramer respectively by combining them in the study and hinged the study on through conceptualization of "Art in therapy and Art as therapy approaches".

2.3 Concept of Art

The definition of art has evolved significantly over time. It has been the subject of several research and conflicts as a result of its progression throughout history. Depending on the circumstances and demands of a particular historical period, the concept has gone through many stages and modifications. The concept's tolerance, definitions, and limits have developed to fit the structure and shape of each historical moment. The term "art" originated from the Latin word "ars," which had a different meaning in the past compared to its present connotation. Its meaning was more closely associated with "technique" as discussed by (Tatakiewicz, 1995). The concept has evolved in a continuous but not straight path, passing through numerous stages that incorporate and accept diverse traits or elements. According to Plato, art was not considered a rational or logical pursuit. In ancient times, there was a belief that art should adhere to specific rules and guidelines, whereas art that stemmed from imagination, inspiration, or fantasy was viewed as contradictory to the true essence of art. Furthermore, art in antiquity encompassed a wide range of activities, not limited to what we now define as fine arts, but also including manual crafts such as tailoring. Consequently, the idea of art (tecne) was a topic of philosophical discussion in ancient Athens (Tatakiewicz, 1995).

Danto (1973) argued that an object does not attain the status of art until it is situated within the Artworld, which is determined by its connection to the preceding history of artistic production, both in a broader sense and specifically related to the artist in question. It had previously been impossible for artists to create an artwork

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using their own tie, but Picasso managed to do it. Danto's observations have helped philosophers to recognize the importance of the historical setting in which a work is produced and displayed. As a consequence, definitions have emerged that incorporate the process of art's historical development as an essential aspect of its definition. Levinson (2002) proposes that something can be considered art if it is intended to be perceived in a manner consistent with how previous artworks have been rightfully perceived. He acknowledges that an object created for a specific purpose may still be considered art if that purpose was influenced by previous works of art, even if the creator was unaware of this influence. This means that art work can be created intentionally or unintentionally to serve a purpose.

Many scholars have defined the term "art" from various perspectives, depending on how they saw it. Art was once thought to be merely imitation or depiction (Plato, 1955), Heidegger (2008) takes a different approach by examining the ontological nature of artworks to understand their distinction from ordinary objects. Instead of viewing artworks as imperfect copies of reality, as Plato (1993) theorised, Heidegger seeks to explore why an artwork, despite being a physical object in most cases, does not merely reduce to a mundane thing. This question arises when an artwork is interpreted or understood, why cannot it be reduced to a simple thing? In addition, some academics shared their perspectives on the notion of art based on their personal experiences; Art can be used to convey emotions (Tolstoy 1995), intuitive expression (Croce 1920), and meaningful shape (Tolstoy 1995). As essential definitions, these are unsatisfactory.

A definition of art can be considered incorrect in two ways: either it includes a trait that is not universally found in all artworks, or it encompasses a set of characteristics that are not exclusive to artworks. The theories mentioned seem to be

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false on both accounts. Some artistic creations, whether in music or visual arts, can be categorised as abstract because they do not aim to represent or imitate anything else. Certain works intentionally lack expression, while others lack substantial form. Additionally, the defining characteristics of art are not limited to artworks alone. For instance, holiday photos can be seen as recreations of the visual scenes they capture, but they are not typically regarded as artworks. Many objects that evoke emotions, intuitively convey the creator's feelings, or possess significant form are not considered artworks. Advertisements, for example, can effectively evoke and generate emotions, mourning rituals can be intuitive expressions of grief, and the arrangement of mileage signs can exhibit considerable form. However, these objects are not typically classified as art. Moreover, art has capacity to transmit emotions, intuitively expresses both the creator's and admirer's feelings through "Art as therapy" and "Art in therapy" phenomena. Therefore, the definition becomes viable depending on how one relates it to condition and sometimes past experiences of art products.

The concept of art can also be approached from the functionalist and procedural perspectives and ideas. According to a functionalist definition proposed by Beardsley (1982), an artwork is either an arrangement that has the potential to provide a valuable aesthetic experience due to its distinctive aesthetic character, or it belongs to a category of arrangements that are typically intended to possess this capacity incidentally. In a more contemporary variation of functionalism, Zangwill (2007) emphasises the cultivation of aesthetic qualities by artists through the organisation of certain non-aesthetic properties. Consequently, aesthetic qualities hold value only if they are found to be appealing. The concept of value is integral to procedural definitions, which primarily aim to describe artworks without making evaluative judgments.

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The "institutional" story by George Dickie is the most well-known illustration. In his original definition (Dickie 1974), he defined a "work of art" as I an artefact and (ii) a group of qualities that have been chosen as candidates for appreciation by an individual or individuals working on behalf of the art world. Even more emphasis is placed on the social character of art in the revised definition he offered in (Dickie, 1984):

Definitions suggested that a public consists of individuals who possess some level of preparedness to understand a presented object. The Artworld, in contrast, encompasses a collective of Artworld systems, representing a historical and social context shaped by evolving artistic practices, traditions, artworks, artistic intentions, critical writings, and other pertinent factors. Within the Artworld, an Artworld method serves as a framework for exhibiting artworks to an audience. While Dickie (1984) acknowledges that his definition of the Artworld may seem circular, he defends this circularity as an accurate reflection of the complex and intricate nature of art. The functional and procedural methods to defining art do not have to be mutually exclusive. The researcher described each in terms of a primary criterion, since it is in line with "Art as therapy theory by Edith Kramer" and "Art in therapy theory by Margaret Naumburg" (Tobin, 2015), therefore, it is possible that anything qualifies as an artwork is considered valid only if it fulfils both the functional and procedural criteria. Nevertheless, there are instances of avant-garde art that challenge the traditional notions of aesthetic appeal, thereby challenging the separation between functionalism and proceduralism. Marcel Duchamp's ready-mades serve as an example, as they provoke contemplation on the nature and purpose of art. Despite deviating from conventional aesthetic effects, these works still fulfil the 'institutional' criteria associated with being considered artworks. They were created by a recognized

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artist, exhibited alongside other artworks, and analysed by art historians. These problems to functionalism exist: it is impossible to identify a single or pervasive function that all artworks could conceivably serve. Given that every artwork is expected to be functionally successful, it becomes challenging to justify why certain pieces are perceived as being of poor quality. Moreover, despite contradicting established notions of what is considered essential or valuable in art, many of these works are universally recognized as art. However, the theory itself tends to be conservative, excluding numerous conceptually intriguing modern works from the realm of art. It has been observed that functionalism and proceduralism can coexist and need not be mutually exclusive.

Additionally, historical reflexivity may be mixed with either strategy. For instance, it could be argued that art serves a purpose and that, based on how it has been realised in the past that purpose changes over time. Alternatively, it could be argued that the processes by which works of art acquire their stature are also susceptible to internal historical forces of the Artworld. The researcher refers to the definitions that emerge from combining these various approaches as "hybrids." In order to combine the benefits of various theoretical perspectives while avoiding the drawbacks that each perspective has when considered separately, hybrid definitions are thought to be better.

Danto (1997) suggests that for a piece of art to be considered as such, it should fulfil two criteria: (i) it should have a subject matter, and (ii) it should effectively convey its intended meaning. However, Danto acknowledges that these requirements may not be sufficient in themselves, as hinted at in his earlier articles (e.g., Danto, 1981). Carroll (1993), on the other hand, argues that anything can be regarded as a work of art if it addresses a specific topic and expresses an attitude or perspective through rhetorical

ellipsis, often in metaphorical form. This approach encourages the audience to actively engage in interpreting the work and filling in the gaps. Carroll asserts that while the first criterion relates to the work being about something, the additional criteria elucidate how the work accurately captures and conveys the meaning of its subject matter. Danto's 1964 essay also has the constraint that the work in question, as well as its interpretations, require an art-historical context.

Functionalism, proceduralism, and historical reflexivity are all present in this account. It implies that the artwork's objective is to engage the audience in a discussion about the subject of the piece. Danto (1986) makes reference to the structure and dynamics of the Artworld, as well as the historical development of art, when he discusses the significance of an artwork's art-historical context in shaping its identity. However, his theory has faced criticism regarding certain aspects. Firstly, his assertion that artworks must be about something has been challenged by Beardsley (1982) and others. Additionally, Danto's methodological assumptions have been questioned. One assumption is that every artwork could be visually indistinguishable from a non-art object, which he uses to argue against the traditional view that art is characterised by identifiable aesthetic features. Another assumption is that any artwork could be visually indistinguishable from another, which he employs to critique the institutional notion that two otherwise identical objects, one recognized as art and the other not, possess the same aesthetic content. Moreover, there is a question as to whether all art is intended to provoke interpretation, and if so, whether such interpretations must adhere strictly to the artist's intentions, as asserted by Danto (Danto, 1986).

Robert Stecker defends yet another hybrid definition (1997). Danto's perspective is that an object qualifies as artwork if it is created within one of the

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central art forms and is intended to fulfil a function that aligns with the contemporary role of art. This definition corresponds to the viewpoint of proceduralists, who argue that something can be considered art even if it doesn't fulfil traditional artistic functions. For works created in central art forms such as poetry, painting, and music, the intention to fulfil a function is deemed sufficient. A notable aspect of this theory is its recognition of the historical context, as it acknowledges that art's functions evolve over time in an ongoing and flexible manner. Consequently, the valuable functions of art in different periods may bear similarities rather than being identical. In this sense, contemporary art can be connected to historical art through the fulfilment or intended fulfilment of changing roles and functions. Meanwhile, Stecker separates his own point of view from several aspects of older interpretations of functionalism. The more important functions of art are those that cause experiences, although the relevant experiences can be cognitive, emotional, or interpretive, not only aesthetic.

Furthermore, he challenged the requirement that aesthetic experience be "disinterested" and solely reliant on perception. He recognizes that a concern for an item's practical usefulness can coexist with a concern for its art-related features and does not think that only sensual aspects of artworks are relevant to their ability to deliver an aesthetic experience. Stecker (2000) has defended his own meaning while also arguing that all workable definitions should be hybrid. Functionalist definitions must accept the historicity of art because it has no unchanging function or form. However, because the initial works lacked artistic precedents and institutional frameworks, references to art's utility are inextricably linked to explanations of their arthood. The importance of Artworld institutions and practices must be recognized to understand how objects lacking artistic value can be transformed into art, either

through appropriation by members of the Artworld or by aligning with established art genres.

In addition, unlike much non-Western and popular art, functionalism is wary of works that serve social, ritual, or instructional purposes rather than aesthetic ones. According to proponents of the "cluster" theory, such as Gaut (2000) and Dutton (2006), something is considered art if it fulfils a significant number of criteria that are relevant to art, without requiring every criterion to be present in all artworks. This perspective is referred to as anti-essentialist because it recognizes that artworks can be classified as art in diverse ways. However, some proponents of this viewpoint, like Meskin (2007) and Longworth & Scarantino (2010), argue that this approach can still accommodate a disjunctive definition of art. To amplify what is new and surprising in the product of art, we must push the boundaries of the work of art to their limit and take advantage of the fact that works of art are currently essential from one moment to the next, according to fashion. When a work of art is turned into a fashionable object, it quickly becomes a commonplace object. According to Baudillard (1981), elevating a banal or meaningless thing to the status of an absolute product and accepting it in this way emanates a new sort of seduction, because the art object in this scenario would be a triumphant "fetish" committed to destroying one's own aura. These theories have served to sustain the work of many artists who have created hybrid works of commercial products and minimalist geometric style, at the limit of hyperreality (something "more real than the real").

2.3.1 Visual Art and the Brain Functioning

Art is a way of expressing inner sentiments in a variety of forms, including spoken, acting, and visual. Music, oral literature, poetry, theatre, dance, and other verbal and performing arts are mostly acted with body postures. The Visual Arts, on

the other hand, are those that are primarily sensed through the eyes, such as painting, sculpture, graphic design, pottery, photography, leatherwork, and so on (Amenuke et al, 1991). Through conceptual art, the process of expressing emotions in a work of art could be observed. Art can be the way to enter into the hidden parts of human being especially, the psychic; art is a window onto human thought and emotions (Adams, 1999).

The intricate system of perceptual, cognitive, and motor skills involved in learning visual art suggests a common neural foundation and significant potential for cross-cognitive learning and creativity. Even infants demonstrate the ability to imitate actions based solely on visual input, indicating a connection between visual perception and motor responses, possibly mediated by mirror neurons. Similarly, the enduring presence of visual art as a means of communication throughout human history highlights its deep-rooted connection to our innate nature. The act of experiencing art and deriving aesthetic pleasure has the potential to impact cognitive processes at any stage of development. Furthermore, the design of visual artworks appears to be guided by universal compositional principles that transcend generations and civilizations. This understanding is supported by research conducted by Ramachandran and Hirstein (1999) and Tyler (1998, 2007).

Neuroimaging research has shown that both visual and performing arts engage multiple neural subsystems in the brain, involving nearly every known aspect of brain function (Zeki, 1999; Solso, 2001; Brown et al., 2006; Cross et al., 2006; Levitin, 2006; Likova, 2010a, b). This suggests that the arts may have a positive impact on other cognitive abilities by exercising various regions of the brain. While formal studies on the influence of visual art on general learning enhancement are limited, experience with visual arts, particularly in learning artistic styles, may have similar

facilitatory effects (Hess & Wallsten, 1987). The visual system is known for its remarkable ability to analyse spatial structures in two-dimensional and three-dimensional space, surpassing the capabilities of even sophisticated computer algorithms. These analytical skills are essential for achievements in visual arts (Kubovy, 1986; Gombrich, 2000; Tyler, 1998; Ramachandran and Hirstein, 1999; Livingstone, 2002). Neuroscience studies have also made progress in investigating the neural circuitry involved in the appreciation of aesthetic qualities (Zeki, 2001, 2004; Tononi, 2004). Through brain imaging studies, researchers have identified the cortical substrates responsible for encoding various art-related properties, including figure/ground categorization, long-range symmetry, facial expressions, and dynamic performances such as dance (Likova and Tyler, 2008; Tyler, 1994; Norcia et al., 2002; Sasaki et al., 2005; Tyler et al., 2005; Brown et al., 2006; Cross et al., 2006; Brown and Parsons, 2008; Likova, 2010a).

The experience gained through engaging with the complex structures found in visual arts is likely to have a significant impact on enhancing learning across various fields. By defining art as a communicative system that conveys ideas and concepts, it becomes apparent why the same brain structures involved in other cognitive functions, such as human language, are also engaged in artistic endeavours like music or drawing. This understanding is based on the premise of millions of years of brain evolution and biological adaptive strategies. As a multidisciplinary communicative system, the arts offer an ideal platform for exploring the pleasure of acquiring knowledge, which, in turn, serves as a motivating force for further exploration, questioning, analysis, synthesis, and both convergent and divergent thinking.

Recent studies are delving into the neuroscientific implications of learning activities such as musical performance, drawing, visual aesthetics, and dance on non-

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artistic domains. Neuroimaging research indicates that drawing, writing, semantic access, memory, naming, imagery, constructional abilities, and accurate spatial perception share a common neural substrate. The field of visual art learning, in particular, involves a complex system of perceptual, cognitive, and motor processes, suggesting the existence of shared neural mechanisms that can facilitate cross-cognitive transfer and creativity. For instance, a case study by Solso (2001) examined brain activity during drawing in a professional artist and a novice using functional magnetic resonance imaging (fMRI), revealing notable differences in cognitive processing networks. Similarly, research on changes in alpha rhythm as a result of artistic training has yielded consistent findings (Kottlow et al., 2011). Recent studies conducted in laboratory settings have focused on the process of learning to draw, comparing brain activity before and after drawing training using fMRI and correlating it with improvements in drawing performance.

Likova's innovative Cognitive Kinesthetic Training Method has enabled investigations in diverse individuals, including those who are blind from birth. Remarkably, even in the absence of visual experience, training in spatial drawing skills elicits significant utilisation of occipital lobe resources, including the primary "visual" cortex. Additionally, a reorganisation is observed in the network of temporal, parietal, and posterior frontal lobe regions, indicating their multifunctional role in blind subjects. These findings highlight the remarkable adaptability of the brain and its ability to engage in spatial tasks through alternative sensory modalities (Likova, 2010a, b, 2012a). A separate test revealed considerable improvements in general spatial and spatio motor cognition ability.

Arts have long been regarded as an element of human emotive experience, according to Efland (2002). One argument for incorporating the talents into academic

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courses is the belief that works of art can emotionally connect pupils with the curriculum (Greene, 2001; Eisner, 2002; Kindler, 1997). Elkins (2001) acknowledged that simply gazing at artwork of people can cause emotional overload. Art items were conceived of as models, imitations of nature, used to assist humans understand abstract concepts in one of the arguments from the Platonic school. More importantly, Eisner's (2002) perspective on aesthetics will drive the philosophy of arts integration across the curriculum in Gardner's (2006, 2007) research on the theory of Multiple Intelligence. Teachers will serve as role models and will kick off the art integration teaching process by including multiple intelligences, emotional intelligence, and an aesthetic awareness of the artistic process.

2.3.2   Arts Education and Brain Function

According to Goleman (2006) findings, there are two types of intelligence that make up an individual's learning process: intellectual (left brained) and emotional (right brained). Emotional intelligence is the capacity to effectively recognize and regulate emotions, both in oneself and in others, and to utilise emotions to guide thinking and behaviour. It involves a set of five fundamental traits and abilities that enhance emotional awareness and interpersonal interactions:

1. Self-awareness: The first essential component involves recognizing and understanding one's own emotions. This includes being aware of how emotions influence thoughts, decisions, and behaviours.

2. Self-discipline: This trait involves effectively managing and controlling emotions in a way that complements the task or situation at hand. It means being able to regulate and direct emotions, rather than being overwhelmed by them.

3. Inspiration: This refers to using personal motivations and desires to drive oneself towards goals and objectives. It involves aligning emotions and preferences with actions, creating a sense of purpose and direction.

4. Compassion: A vital aspect of emotional intelligence is recognizing and empathising with others' emotions. It involves perceiving nonverbal and vocal cues, understanding others' perspectives, and responding with empathy and support.

5. Social abilities: This encompasses the management of emotions in the context of social interactions, including building and maintaining relationships, resolving conflicts, and engaging in effective negotiation. It also involves the development of social, physical, and cognitive skills necessary for successful interpersonal communication.

Emotional intelligence comprises self-awareness, self-discipline, inspiration, compassion, and social abilities. These traits and abilities work together to enhance emotional awareness, decision-making, and positive interpersonal relationships (Goleman, 2006). According to Wooten (2008), kids' ambition to learn stems from their exposure to art education, therefore, for the students, art played an important role in the maintenance of their passion. Gazziniga (2008) referenced the Dana Arts and Cognition Consortium's findings from neuroscientific research in 2008, which suggested a probable causal association between art exposure and the brain's ability to acquire other cognitive domains.

Nonetheless, philosophy has frequently and thoroughly addressed the problem of defining art for two reasons. To begin with, art has always been a subject where philosophy has found a unique application, in that it raises a number of philosophical issues. Work of art has always piqued people's interest, just as much as, if not more

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than, other objects in the world. The many different aspects of art that have been studied indicate how appealing art is to philosophers. A wide range of questions and considerations arise when contemplating art, encompassing philosophical, psychological, ontological, practical, and evaluative aspects. These inquiries delve into why humans across different times and cultures have felt compelled to express themselves through art, what defines a work of art, the purpose of art, and how we assess the value of artistic creations, among others. Consequently, both the concept of art as a whole and individual artworks have continuously stimulated and challenged philosophical discourse. Throughout history, art has been predominantly regarded as a distinct realm, often rooted in religious contexts (Nietzsche, 2008).

However, it gradually diverges and extends, indicating a culture's intellectual growth while simultaneously keeping remnants of that fundamental relationship in the corpus of art. The transition from the religious notion of presentation to the concept of representation has been a subject of interest for philosophy. It explores the shift from the belief in a divine entity physically manifesting itself on stage and being worshipped by the public, to the idea of evoking the divine through the skill of actors who represent it without embodying it physically (Danto, 1981). Additionally, philosophy has been captivated by the question of why we take art seriously or find ourselves deeply engrossed in it. This is particularly true for art forms like theatre, film, and literature, which have the ability to evoke strong emotional responses in the audience. How is it that we can feel fear or be moved by works such as Dario Argento's Suspiria or the narrative of Paolo and Francesca in the Divine Comedy? Or experience profound sadness while listening to Max Richter's music, only to later discover that the composition, titled Sarajevo, embodies and conveys the meaning of a

devastating tragedy and grief on both formal and emotional levels due to its title? (Giusti, 2012).

In essence, when confronted with a work of art, humans experience a diverse range of emotions (Danto, 1981). What is remarkable is that all of these emotions are authentic, in the sense that as individuals sensitive to art, we genuinely feel them, even though the specific details may vary from person to person.

Despite the fact that the characters in Suspire are fictional and created by Dante for his narrative, their emotional impact on us remains significant. Paolo and Francesca, for instance, were reinvented by Dante, and they never truly existed in reality. However, their story has the power to move us to tears, evoking emotions and stirring our empathy. While it is true that real individuals may have faced similar misfortunes or possessed personality traits resembling those of fictional characters, it is important to recognize that these are ultimately stories crafted by our imagination. They serve as vessels for conveying universal human experiences, emotions, and dilemmas. The reason these stories continue to resonate with us lies in their ability to tap into our shared humanity. Through imaginative narratives, we can explore the depths of human emotions, connect with the joys and sorrows of others, and gain insight into our own lives. So, even though the characters in Suspire are not real in the literal sense, their impact on our emotions and the insights we derive from their stories remain meaningful. Fictional narratives have the ability to deeply resonate with us, evoke empathy, and offer insights into ourselves and the world we inhabit. While the victims of Sarajevo have made a lasting impact on collective memory and are documented in history books, it is important to acknowledge that the emotions we feel for fictional characters like Paolo and Francesca are just as genuine. Both sets of emotions are stirred by entities that possess a distinct form of existence, in this case,

works of art, which may or may not refer to tangible objects in the real world, whether they have existed in the past or are purely imaginary. None of this, however, appears to make a difference, at least not in terms of the magnitude of the feelings evoked. Regardless of whether the object that generates our fear, pity, or terror exists or has ever existed, our fear, pity, and terror are ever present in our thoughts and guts. The fact that our emotions do not distinguish between actual and fictional objects creates a contradiction, which leads to another, arguably more intriguing conundrum, known as the 'paradox of tragedy' in literature. In his Rhetoric, Aristotle addressed the paradox of tragedy, identifying tragedy's inherent ability to generate two negative emotions, pity and dread (Cornwell, 2016).

The focus should be on the negative aspect of these emotions, as they have a tendency to dampen our spirits and raise questions about our inclination to seek out such emotions and the things that evoke them. We may ponder why we willingly subject ourselves to the distress of watching a horror film. Additionally, it is worth exploring whether the sense of dread we experience while watching a horror film differs from the anxiety we would feel when faced with a similar event in real life Levinson (2014).

2.3.3   Impart of Art

Plato and Aristotle engaged in a dialogue where they discussed the significance and influence of the arts. Plato highlighted the negative consequences associated with the arts, while Aristotle defended their positive aspects (Plato, 1993). Despite the passage of time, the tense situation surrounding the debate on the value and impact of the arts has persisted. On one side, Plato's argument regarding the corrupting nature of the arts, the concerns expressed by the Church Fathers about their destabilising consequences, the phenomenon of iconoclasm, and the Puritan criticism

of theatre all contribute to the belief that the arts divert attention from more essential matters and promote escapism. On the other side, there is the positive tradition rooted in Aristotle's perspective, which has been upheld by influential figures such as Voltaire, Schiller, and Shelley. These proponents laud the potential of the arts to educate and elevate humanity. Since the eighteenth century, this positive tradition has largely dominated the discourse, with thinkers ranging from de Tocqueville and Dewey to the founders of the Edinburgh International Festival and the Arts Council in Britain after World War II. This schism is just one of the numerous divisions that have fragmented the ongoing debate (Plato, 1993). It is crucial to differentiate between the hedonic and eudaimonic advantages of engaging in cultural activities. The hedonic perspective focuses on pleasure and the avoidance of pain, whereas the eudaimonic perspective examines the connection between cultural participation and a sense of purpose, meaning, and intrinsic goals. The eudaimonic approach surpasses the notion of transient and shallow experiences, emphasising a more profound and multidimensional impact (Ryan & Deci, 2000).

A broader distinction arises from a separate discourse that raises questions about what expectations should be placed on the arts. Should they be required to have inherent benefits, or is the perspective of "art for art's sake" valid? Although the extreme focus on aestheticism and formalism advocated by figures like Bell, Whistler, and Wilde may be challenging to fully support, variations of this concept remain relevant. The differentiation between intrinsic and instrumental value has emerged in policy discussions, as we will illustrate. Psychological research conducted by Kasser and Ryan suggests that arts and culture have the potential to shift individuals' value systems away from concerns about status, income, and rewards towards a focus on their inherent worth (Kasser & Ryan, 1996; Kasser, 2002; Crompton, 2010). While

empirical research in this field is relatively recent, philosophers and theorists have argued since ancient times that cultural engagement, as a practice driven by internal rewards rather than external financial or prestige compensation, can cultivate an orientation towards intrinsic value (Hesmondhalgh, 2014).

2.4 Concept of art therapy

In her 2011 article, Degges-White described how various creative arts have been incorporated into therapeutic methods by healers for thousands of years. Comedy and theater were "prescribed" to people with mental illnesses like depression or anxiety in ancient Greece and Rome. For centuries, tribal dances have been used to cure both people and the environment. Since many years ago, people have used music to change their attitude, and modern Navajo healers still use music and sand painting in their healing (Degges-White, 2011). In the late 19th century, the theory of the unconscious, which originated from the pioneering work of Freud and Jung, became the prevailing psychological framework in the history of art therapy (Hogan, 2001).

The early emergence of art therapy was made possible by the close interaction between the artistic groups of expressionism and surrealism. The earliest art therapists held that creating art has innate healing properties, that it is medication, and that it can effect change (Hogan, 2001; Junge, 2010). During the 1940s and 1950s, Hill and Kramer pioneered the formation of art therapy groups in psychiatric hospitals. They introduced a teaching art method that facilitated self-expression, marking an important milestone in the development of art therapy (Malchiodi, 2012; Vick, 2012). The first time art therapy was used in psychiatric hospitals, the majority of the patients received moral care. Patients were free to freely paint, draw, and make art as part of the moral treatment, which was a natural fit for art therapy. In contrast to the treatments that were then being used, art therapy was a new kind of therapy. Most of

the first art therapists and art educators did not set out to work with patients with mental or physical illnesses in hospitals or schools. They were instead artists and art instructors (Junge, 2010; Wix, 2000). Artists such as Viktor Lowenfeld, Maria Petrie, and Florence Cane have utilised art as a therapeutic medium for both toddlers and adults (Rubin, 1999). Initially, they were not recognized as "art therapists." However, as they discovered the healing potential of art in the recovery process of individuals with various psychological and physical ailments, the term "art therapy" emerged to describe this innovative therapeutic approach.

Initially, the art therapists instructed patients in creating art using their existing artistic skills and knowledge. As they guided the patients through the process of art-making, they observed notable transformations in behaviour and verbal expression (Appleton, 2001). The patients and art therapists would frequently collaborate when creating, and both parties would gain from the experience (Hogan, 2001; Junge, 2010; Wix, 2000). Patients received care akin to that of students, with an emphasis more on their skills than their limitations. The patients were able to articulate themselves differently through the process of making art and thinking back on it. In order to promote development and change, art was acknowledged as a tool to be used in therapy; emphasis was put on the creative process rather than the final piece of art (Vick, 2012).

Art was used for many different things in antiquity, but art therapy is still a comparatively new addition to psychology. Mental illness has long been thought to be a manifestation of either divine or demonic powers, producing fear and misunderstanding (MacGregor, 1989). However, many pioneers recognized the value of art in providing outlets for the mentally ill and made use of it. Psychiatrists began investigating mentally ill patients' tremendous desire to create when experiencing a

psychotic break, claiming that the patient's wish was a coping mechanism for confusion.

One of the pioneers of contemporary psychiatry, the German doctor Johann Reil, used art therapy for the first time in 1803. Between the 1940s and 1970s, a diverse range of individuals started using the term "art therapy" to describe their work with clients (Rubin, 2001). Additionally, in 1922, Hans Prinzhorn, an art historian and psychiatrist from Vienna, published the first research on the art created by individuals with mental illness (Rubin, 2001). In addition, Francis Reitman and Eric Cunningham Dax conducted research and experiments in 1946 using photographs taken by inmates in mental institutions (Edwards, 2004). He further discussed the belief that using "therapeutic theatre" to treat mental disorders was beneficial (Edwards, 2004). Rather than doodles generated by a demented mind, over time, clinicians have come to understand the value of using art to interact with their patients. Consequently, these pioneering individuals forged a distinct discipline that distinguished them from more established experts. Given the absence of formal training programs in art therapy, these early writers received guidance and mentorship from psychiatrists, psychoanalysts, and other mental health professionals from diverse backgrounds. Margaret Naumburg, Edith Kramer, Hanna Kwiatkowska, and Elinor Ulman emerged as four prominent figures acknowledged for their notable contributions to the field during this period (Malchiodi, 2007).

During the late 19th and early 20th centuries, the theories of Sigmund Freud and Carl Jung concerning psychology and the unconscious mind were experiencing a surge in popularity (Progoff, 2013). Rubin and Edwards contend that Western artists started to turn within rather than outside to create their works at the same time psychoanalysts were studying the mind (Rubin, 2010). In addition, doctors started

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looking into patients with mental illnesses who felt a strong urge to create during a psychotic break, saying that this urge was the patient's way of coping with confusion. These pioneers were among the first teachers in the field and each delivered numerous talks on the topic of art therapy. The first official degree programs were also introduced at this period (Malchiodi, 2007). Sigmund Freud's ideas have influenced art therapy ever since it first emerged, along with those of his disciples.

Freud's mental framework includes three levels of consciousness, arranged from the shallowest to the deepest, namely the unconscious, preconscious, and conscious (Malchiodi, 2003). Moreover, he proposes three psychological divisions: the superego, representing an individual's conscience or moral principles; the ego, which acts as a mediator, seeking to strike a balance between the impulses and the constraints imposed by the superego; and the id, composed of instinctual drives primarily centred around sexuality and aggression (Malchiodi, 2003). Like many other types of treatment, art therapy has a long and famous history. Paint, costumes, props, and symbols were used by ancient societies to transmit healing in their ceremonies (Rubin, 2004). As essential to the human species as language, sex, social interaction, and violence is the urge to create art (Malcohiodi, 2007).

Art therapy is often believed to have its origins in the Palaeolithic period (Edwards, 2004). During this time, early humans created imagery on cave walls using crude tools, possibly as a way to ensure a successful hunt by symbolically capturing their prey through paintings and magical practices. The belief in the transformative and healing powers of art can be traced back to ancient societies, where art was used to express intense emotions, control them, and treat illness. For instance, the Navajo people combined music, dance, and sand paintings in rituals that aimed to promote transformation and healing. The history of art therapy can be understood from two

perspectives. Firstly, since the late 1940s when the term and profession first emerged, there have been multiple conflicting interpretations and meanings of art therapy or art psychotherapy. The phrase "art therapy" is widely attributed to Adrian Hill, a British artist, who used it to describe the therapeutic use of art-making. Hill recognized the value of art therapy in fully engaging the mind and creative potential of patients who may have been emotionally restrained. He personally experienced the therapeutic benefits of painting and drawing while battling tuberculosis, stating that it allowed him to "build a strong defence against his troubles" (Hill, 1948).

During the same period, Margaret Naumberg also began using the term "art therapy" to describe her work in the United States. Naumberg's approach to art therapy was focused on facilitating the release of unconscious thoughts and emotions through spontaneous creative expression. Her methods were rooted in the transference relationship between the patient and therapist, as well as the encouragement of free association. There is a strong connection to psychoanalytic theory in Naumberg's art therapy model (Junge, 2015). In her approach, the development of the transference relationship and the patient's own interpretation of their symbolic creations are crucial elements of the treatment process (Naumberg in Ulman, 2001). The visuals produced in art therapy serve as a form of communication between the patient and therapist, representing symbolic speech.

Although the approaches of Hill and Naumberg in art therapy were distinct and have since been surpassed by subsequent advancements in the field, their groundbreaking contributions have had a significant and enduring impact. In the United Kingdom, art therapy has evolved along "two parallel strands" (Waller, 1993): The therapeutic utilisation of art advocated by Naumberg and Hill, and the second strand that highlights the therapeutic bond established between the client, the art

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therapist, and the artwork. While the former emphasises the healing potential of the creative process, the latter emphasises the value of the therapeutic relationship (Waller, 1993). Art therapy has a long and illustrious history, dating back to the use of imagery to transmit human emotions. Art therapy as we know it now began in the 1940s, thanks to Adrian Hill and Margaret Naumburg's pioneering efforts, and came out of the psychiatric movement, which emphasised Freud and Jung's psychoanalytic frameworks (Wadeson, 2010). Naumburg was a staunch advocate of psychoanalytic theory and practice in art therapy. Her approach focused on the therapeutic aspect rather than the creation of an aesthetic outcome. She believed that even the spontaneous art of untrained individuals could be beneficial in expressing and projecting unconscious conflicts and symbolic messages. Following Naumburg, Edith Kramer emerged in the 1950s with a different approach to art therapy (Kaplan, 2000).

Kramer's approach in art therapy highlighted the integrative and healing powers of the creative process, placing less emphasis on the final artistic product and more on the process itself. She emphasised art as therapy, focusing on the therapeutic effects of the creative process rather than therapy through art (Junge & Asawa, 1994; Wadeson, 2010). While Kramer drew insights from psychoanalytic theory to understand human growth and development and to inform her art therapy model, she distinguished the role of the art therapist from that of the psychotherapist. Her focus was on the psychological processes facilitated by creative expression. In contrast, Naumburg emphasised verbal reflection and used the artistic output as a basis for insight (Junge & Asawa, 1994; Wadeson, 2010). These distinct emphases of the pioneering art therapists reflect the early stages of growth and evolution within the field of art therapy.

Art therapy is a commonly employed therapeutic approach that serves a diverse range of individuals with various mental, behavioural, and physical conditions. Therapists have found that art therapy can help clients express what they may struggle to communicate verbally (Rubin, 2001). The concept of art therapy is paradoxical in the sense that it is both ancient and contemporary, as it has been used throughout history while remaining a widely utilised strategy in the present century. Just like language and tool-making, art for healing appears to be an inherent aspect of human nature, dating back to ancient cave paintings (Rubin, 2001). The development of art therapy can be seen as the formalisation of a practice that has existed for centuries, influenced by intellectual and social movements of the 19th and 20th centuries. Throughout much of human history, mental illness was often misunderstood and associated with either divine or demonic forces, resulting in fear and misinterpretation.

Re-humanization was aided by reformers such as Freud, Rush, Pinel, and Kris. Due to its diverse methodology and therapeutic applications for therapists, art therapy is regarded as a successful tool. It also aids in verbalising what customers are unable to express. Sigmund Freud famously said, "We experience it [a dream] largely in visual imagery. Art therapy is a form of mind-body therapy that seeks to enhance the mind's capacity to regulate behaviour and symptoms (Malchiodi, 2003). It has proven beneficial for individuals of all age groups, including children, adolescents, and adults, who may be dealing with a range of mental and physical conditions. Art therapy can be implemented in diverse settings, such as individual sessions, couples or family therapy, organisational contexts, and community-based programs. While clients and their families rely on mental health professionals to apply therapeutic

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techniques, it is important to recognize that clients are the experts of their own lives and possess valuable insights within their respective fields (Malchiodi, 2003).

According to the American Art Therapy Association, Art Therapy is a comprehensive profession within the mental health and human services field that enhances the well-being of individuals, families, and communities through active engagement in art-making, creative processes, psychological theories, and the therapeutic relationship (American Art Therapy Association, 2017). This definition highlights the benefits of art therapy in promoting mental health, fostering social connections, building community cohesiveness, and cultivating self-awareness. Spooner (2016) supports this notion by emphasising the therapeutic value of the arts in various fields such as museum studies, arts in medicine, medical humanities, education, and public health, suggesting that the topic of art therapy is still in its early stages and warrants exploration across different domains. Additionally, the text suggests that art therapy is often misunderstood and underutilised, and recent research and discussions have focused on its potential as a tool to assist individuals who have experienced trauma, abuse, or post-traumatic stress situations. Art therapy, often known as expressive arts therapy, is concerned with "any form of expression and creative vision" (McNiff, 2004, p.6). Drawing, painting, sculpture, weaving, pottery, theatre, music, poetry, writing, dance, crocheting, knitting, embroidery, and quilting, to name a few, are all means of expression that can be utilised together or separately. Art is a way of seeing life that encompasses all we do in every circumstance (McNiff, 2004).

Malchiodi also in her book "The Soul's Palette" (2002), creative activities are being incorporated into healthcare programs due to their numerous benefits for overall well-being. These advantages include stress reduction and relaxation, improvements

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in blood pressure, heart rate, and respiration, enhanced mood and outlook, and an increased ability to express and communicate emotions related to symptoms (Malchiodi, 2002, p. 21). Malchiodi emphasises that the act of creating art is both therapeutic and symbolic communication. The first portion provides an opportunity to express creativity, authenticity, and spontaneity, which can lead to personal fulfilment, emotional healing, and change, as well as health-promoting and growth-producing experiences. The second part, commonly referred to as psychotherapy, focuses on the products of artistic expressions – such as drawings, paintings, and quilted works that aid in the communication of issues, emotions, and conflicts, enhancing the verbal exchange between the person and the therapist to achieve new understandings and insights. Art, when combined with therapeutic direction and support, can assist people in resolving disputes, solving difficulties, and forming new views, all of which can lead to good changes, growth, and healing. Furthermore, art therapy is the only therapy that demands the person to devote themselves entirely to their own artistic creation process and to give the finished work of art personal importance by coming up with a narrative, explanation, or meaning for it (Malchiodi, 2007, pp. 4–7).

The person to fully engage in their own creative process and to offer the finished piece of art personal significance by coming up with a narrative, explanation, or meaning. Art therapy integrates the fields of art, counselling, visual arts, the creative process, human growth, behaviour, personality, and mental health to promote health and well-being (Malchiodi, 2007). By combining these elements, art therapy aims to enhance individuals' overall well-being and mental health (Malchiodi, 2007). Art therapy focuses on the formation and expression of pictures from within rather than those seen on the outside, and it addresses the inner experience, feelings,

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perceptions, and imagination. We use images to visually organise our feelings, thoughts, and perceptions about ourselves and the world around us. This is known as visual thinking, and it affects every area of our lives 24 hours a day; we use images to express our thoughts and feelings. When traumatic events are experienced or witnessed, the mind acts as a camera, taking a photograph that is then stored in one's memory and manifests as images. Sigmund Freud, the father of modern psychology, and Carl Jung, famed for his approach of active imagination and the creative self, both noticed the value of images in treatment and the fact that dreams, feelings, and thoughts are all perceived visually (Wallace, 2001). Freud believed that art is closer to the unconscious, and that by painting their dreams, his patients could better describe them. Images from memories and dreams, as well as their links to feelings, were important to Jung. They both came to the conclusion that allowing the patient to depict difficulties, ideas, or dreams as art images would aid in a deeper, clearer comprehension of the emotional experience and help the person work through it (Malchiodi, 2007).

2.4.1 Signs and Symbols in Art Therapy

The complexity of humans accounts for the diverse ways to understand, express and also press home demands right from time immemorial. Sigmund Freud believed that symbolism is not a product of human invention, but rather a fundamental and enduring manifestation of the human imagination. Symbolism is an intrinsic and inherent aspect of human thought and creativity, transcending cultural boundaries and persisting throughout history (Courtney, 1989). Morrell (2011) postulated that both concrete and abstract notions are communicated with by humans through a system of signals. Typically, a sign is seen as a substitute; a symbol stands for something deeper, the perception of more difficult-to-reduce-to-signs vast and complicated ideas.

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Psychological theorists are typically more concerned in signals than symbols (meanings) (names) (Morrell, 2011). From Freud's point of view (1965), what he called symbols are essentially more like signs; they work as substitutes (e.g., the famed cigar).

In addition, Jung (1933) endorsed the viewpoint of earlier authors in Morrell (2011) by highlighting the notion that symbols stand for a deeper, intangible, mystical process in which the mind battles to heal and protect itself. The capacity to convey denotation (such as a name), according to Langer's (1942) difference between signs and symbols in art (a meaning), varies. The "sign" in art is the image or denotation, and the "symbol" is the deeper meaning or connotation attached to the sign, according to Langer's meanings. In this respect, the symbol stands for our relation to the idea on a rational and emotional level. Mühlenbeck and Jacobsen (2020) offer a slight deviation in their definition, stating that a symbol is an object that represents something and can be considered as an external manifestation of ideas, which can be conceptualised or perceived. Symbolism can possibly be found everywhere, if one is willing to look. Using symbols to symbolise the immaterial or intangible or to give objects a symbolic meaning is known as symbolism (Mühlenbeck & Jacobsen, 2020). Symbols, as described by Byron and Laurence (2015), are physical manifestations that contain knowledge to stand in for a greater meaning. Symbolism is the art or practice of utilising symbols, particularly to represent the intangible or immaterial or to give items a symbolic significance (Mühlenbeck & Jacobsen, 2020). The actuality, structure, and substance that a symbolism seeks to portray can be fully experienced by the audience through symbols (Mühlenbeck & Jacobsen, 2020). Everything has the potential to contain symbolism if one is willing to search for it. The discovery of the earliest instances of material symbolism in cave markings that depicted buildings and

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their surroundings supports the idea that symbolism can be found anywhere (Mühlenbeck & Jacobsen, 2020). Symbols aid in a deeper understanding of the self. The use of symbols and art therapy made it possible to investigate how symbolism can help patients reach their therapeutic objectives (Nuttall & Pelletier, 2020).

Art may transmit both the sayable and the unsayable because of its special qualities, which make it both a sign and a symbol. Primary or secondary processes can result in the creation of art. The process of creating art can be linear (most artists can only work on one figure, shape, or element at a time) or nonlinear (the artist can return to a previous shape or add and subtract from the piece at any stage of its development). Discourse-based and non-discursive forms are both possible. Speakable language struggles to perform the dual functions of sign and symbol, but art can (Barthes, 1977 in Morrell, 2011).

Fig. 1: Symbolic of Emotions - Source: Smith (2021)

Water colours, paper, and paintbrushes were the tools utilised for this. The participants in the study assigned names to each object and linked them to specific emotions, such as "Red anger, orange apathy, yellow hope, green happiness, blue tranquillity, purple fear, pink anxiety, and turquoise sorrow." Additionally, the

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statement "this painting is symbolic of emotions" was included as an additional remark (Smith, 2021).

Fig. 2. A sunflower - Source: Smith (2021)

To complete this craft, the necessary materials included a pencil, a canvas, an eraser, oil paint, paint thinner, paint brushes, a paper towel, and paint brushes (Smith, 2021). The client added the remark, "The sunflower represents me," and described their items as four sketches showing different stages of a sunflower's growth. With the help of a sunflower and its characteristics, I can most effectively explain the kind of therapist I am. "A sunflower represents perseverance, growth, hope, and the associated process" (Smith, 2021).

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Fig. 3. Abstract - Source: Smith (2021)

The materials utilised for this artwork consisted of tissue paper, paint stix, fast stix, and paper. The participant, who identified as an art therapist, described the artwork as abstract and explained their intention behind it. They aimed to convey warmth and stability through the use of warm hues, while also employing translucent materials to symbolise openness and honesty in their therapeutic practice. Overall, the study participants allocated time for personal art creation as a means to reflect on the kind of art therapist they aspired to be (Smith, 2021). Multiple participants included the same symbols and themes in their artwork, including colours, hope, landscapes, warm colours, and elements of nature, transparency, grounding, and blossoms/blooms (Smith, 2021).

Hanes (2019) discussed how a group of therapists studied a case qualitatively to come out with findings about the use of house as a symbol in art therapy. A house is a building that houses a family or a small group of individuals or provides them with shelter (House, 2019). The home has served as a physical framework for

domestic behaviour throughout history. The concept of "home" is deeply intertwined with our sense of self, well-being, and connectedness. According to Huskinson (2013), the idea of being without a home, or experiencing homelessness, evokes fear and represents a life lacking in basic necessities such as shelter, food, and a sense of belonging. Our home serves as an anchor, connecting us to the land, city, or environment we inhabit. It provides us with a sense of permanence, stability, and the opportunity to establish our lives and identity within its boundaries (Huskinson, 2013, p. 7).

In 1909, Carl Jung, a psychotherapist, analysed a dream he had about a multi-story house and interpreted it as a representation of his own self. According to Jung, each floor of the house symbolised a different level of human consciousness and served as a reflection of his own identity. This dream played a significant role in the development of his theory on the collective unconscious (Hanes, 2019). The introduction of the House-Tree-Person (H-T-P) method by Buck in 1948 brought the concept of the home as a symbolic representation of the self to the attention of the psychology community. Various researchers, such as Gould (1987), Beck (2011), and Huskinson (2013), have discussed how homes are used consciously or unconsciously to express our individuality and differentiate ourselves from others.

The home and its components may have multiple symbolic meanings that overlap or occur concurrently at various levels. Malchiodi and van Vliet (1998) issued a warning against applying a single interpretation to a variety of indications or restricting interpretation to psychoanalytic theories. Gedo (2013) advised therapists not to place all of their faith in symbolic interpretations drawn from a symbol dictionary.

2.4.2   The Case of Latoya as discussed by (Hanes, 2019)

Latoya (pseudonym), an African American woman, with a younger-looking appearance than her actual age of 21. She was very particular about her clothing and makeup choices and took great delight in how she looked. She was frequently flirty and gave off the impression of being too confident, but she was actually extremely unhappy and low on self-worth. She was admitted to the hospital due to a depressed episode and heavy drinking. Latoya experienced a complex constellation of interrelated bio-psycho-social challenges, similar to those faced by many women who battle substance use disorders. Latoya, a single mother of two young children aged one and three, faced various challenges that encompassed relationship problems, disruptions in her family, psychological symptoms, experiences of trauma and abuse, and parenting difficulties (Hanes, 2019).

Her children were given to the Department of Human Services because there were accusations of negligence and she needed inpatient treatment. Latoya had no permanent residence and frequently spent short periods of time with friends and acquaintances. In order to protect her kids from the negative effects of her drinking, she frequently left them in the care of others while engaging in lengthy binges. She found it more and more difficult to give her children a stable home environment because she lacked vital social resources and support. She struggled in general with close connections and had no contact with her birth family. Latoya also overcame a horribly horrific upbringing during which she was physically and sexually abused and didn't form any strong bonds with anyone. Due to her father's ongoing substance abuse and her mother's emotional limitations, Latoya experienced abuse and neglect, which led to her being placed in foster care at the age of seven. During her three-week stay in the hospital, she participated in six art therapy sessions (Hanes, 2019).

In this case study, Latoya used art therapy sessions over a three-week period while receiving inpatient psychiatric care to create what she described as her dream home. Her home and all of its components served as a representation of her ego-self and provided insight into how she perceived herself both on an individual level and in connection to the outer world. Her multi-story house reflected two different conscious states. A living room, kitchen, and bathroom made up the entry floor, which symbolised the commonplace aspects of daily life. Her kitchen expressed domestic issues and a lack of social resources and support to appropriately handle domestic and nurturing needs in the home. Latoya's well-equipped entertainment room provided her the opportunity to remove herself from the stressors of everyday life.

Her make-believe world was portrayed by the upper storey, which included a foyer, bedroom, and bathroom. Self-indulgence, passion, and sensuality all took place in the toilet. The absence of a bedroom for her kids suggested that either her idealised world didn't have a place for them, that she was afraid the system that was meant to be there for her could be reluctant to give her back custody of her kids, or both. Her stairway enabled travel between her divergent realms of dream and reality so that she could fully experience each.

In Hanes' (2019) study, it was observed that Latoya's perception of an ideal house held significant meaning and served as a reflection of her sense of self. The specific furnishings, style, and arrangement of her home conveyed underlying issues and challenges, which were openly discussed with the treatment team and taken into consideration when planning her therapy and post-treatment care. Huskinson (2013) explains that our homes and the items within them serve as powerful symbols that convey our identities, even if we are not consciously aware of it. They represent significant aspects of our egos. In Latoya's case, she was discharged from the hospital

before fully grasping the meaning behind her ideal house and its representation of her identity. She had the chance to express and explore unsolved home-related difficulties through the creative process, nevertheless. Latoya was given a platform through the creative process to communicate, consider, and experiment with alternate realities, attitudes, and feelings. Her desire for a dream home might have been a reaction to the transience, disconnection, and instability in her existence.

Before leaving the hospital, Latoya entrusted her "dream house" to my care, and this act could have held various meanings. It is possible that she intended to leave with the hope of returning one day to complete her task (Chih-Ying et al., 2011). Latoya's statement of "Who knows...I might be back" suggested that she felt her mission was unfinished. By leaving her dream home behind, she might have been symbolically letting go of a painful reminder of her struggles to provide for herself and her children. It could represent the unrealized nature of her dreams or the absence of a stable place to actualize them.

2.5   Types of Art Therapy

A wide variety of experiential therapies that cross several artistic fields are included in the broad category of arts therapy. According to recent research examined by Cavazos (2012), the three primary sub-specialties within arts-based therapies are music therapy (MT), dance/movement therapy (DMT), and creative arts therapy (CAT). The use of creative arts treatment would be heavily emphasised.

2.5.1   Music therapy (MT)

Music therapy (MT) utilises music as a primary healing tool and has shown effectiveness in various treatment approaches, such as self-discovery and relaxation in the context of eating disorders (Justice, 1994; Parente, 1989; Robarts & Sloboda,

1994). Background music can be employed to facilitate breathing, positive visualisation, or meditation, while playing calming music during meals can promote relaxation. MT also involves analysing and discussing song lyrics, applying their insights to oneself, and engaging in discussions on topics like "unconditional self-love" or overcoming depression (Frisch, Franko, & Herzog, 2006). Song selection is tailored to the unique qualities and needs of individuals or groups. In some cases, cognitive-behavioural music therapy is employed, using music to address cognitive distortions and maladaptive behaviours in a supportive manner (Hilliard, 2001). For instance, clients may write and perform a "recovery rap" that reflects their journey of overcoming eating disorders and reclaiming their lives, highlighting the use of lyrics for personal awareness and change (Frisch, Franko, & Herzog, 2006).

2.5.2 Dance/movement therapy (DMT)

DMT, or dance/movement therapy, is an effective complementary treatment that recognizes the significance of the body in mental health. Despite its name, DMT goes beyond dance and exercise and encompasses the belief that the mind and body are closely interconnected, with the potential for physical engagement to bring about positive changes in the mind (Cavazos, 2012). The American Dance Therapy Association (ADTA) describes DMT as a therapeutic approach that promotes integration in emotional, cognitive, social, and physical aspects of individuals (ADTA, 2001). Most DMT practices also incorporate counselling techniques. Krueger and Schofield developed preverbal DMT interventions in 1986, which can be seamlessly integrated into verbal psychoanalysis conducted by licensed psychiatrists (p. 326).

DMT was developed as a therapy specifically designed for emotionally immature patients who may lack insight and verbal expression. It was intended for both

inpatient and outpatient clients and incorporated various techniques such as relaxation exercises, centering exercises, mirroring movements, confronting mirrors, drawing experiences during movement practice, and videotaping self-reflection and self-criticism (Cavazos, 2012). Blanch Evan, a prominent figure in dance therapy, developed a method aligned with psychoanalytic theory, focusing on achieving "psychophysical oneness" by connecting action and feeling through personalised DMT (Evan, 1991; Krantz, 1999; Levy, 1988). Other authors, such as Totenbier (1994), have utilised DMT in body image therapy. Totenbier proposed a model where exploring one's body leads to positive change. Activities like looking in the mirror, sketching self-images, creating body tracings, and comparing them to self-portraits were used to challenge distorted body views. By evaluating and experiencing various aspects of actual versus perceived body images, clients were believed to develop a more realistic perspective (paraphrased from Totenbier, 1994).

2.5.3 Creative-arts therapy (CAT)

CAT, or Creative Arts Therapy, employs various forms of artistic expression such as drama, role-playing, sketching, painting, and sculpture as its primary therapeutic modalities. Among these art-based therapies, CAT has gained significant popularity and is extensively utilised in a wide range of healthcare settings including residential programs, day treatment centres, outpatient clinics, inpatient facilities, and day treatment programs. This information is supported by references including Wolf, Willmuth, and Watkins (1986), Jacobse (1994), and Bloomgarden (1997). The methods used in the articles differed greatly, but a similar theme of symbolism as a tool for understanding occurred in all of them. Additionally, each of the mentioned authors highlighted the significance of creative arts in providing an alternative avenue

for individuals to express and explore their emotions. They emphasised the value of engaging in various artistic forms as a means of delving into one's emotional world.

The techniques used by therapists differ depending on the client's behaviours, symptoms, and cognitions. There are many applications for creative art therapy, and each intervention serves a distinct goal. The following are examples of common interventions that this researcher came across: house/person/tree, mask, collage, and visual diaries. John Buck developed the House-Tree-Person (H-T-P) projective technique as an offshoot of the Good Enough Scale, which was used to assess intellectual functioning (Buck, 1966). When it comes to graphic art, Buck saw artistic creativity as a flow of personality characteristics. He thought that by sketching the inner picture of the primary process, subjects could objectify unconscious difficulties through drawings (Niolon, 2003). He concluded that the substance and quality of the HTP (House-Tree-Person) test were intended to be independent of the stimulus, indicating a connection to the individual's core personality traits. As the HTP test was originally developed as an intelligence assessment, Buck devised a scoring method to measure different levels of intellect, along with an interpretative analysis to assess overall personality characteristics (Niolon, 2003; Fujii, Okada, Akagi, Shigeyasu, Shimauchi, Hosogi, & Morishima, 2016). When it comes to creating therapeutic masks, the process draws on various fields such as expressive arts therapies, existential phenomenology, Jungian psychology, social critique, diversity, biology, and spirituality. To enhance clarity and paraphrase the statement.

Throughout history, masks have been utilised for diverse purposes, including increasing the likelihood of a prosperous hunt or fruitful harvest, facilitating ceremonial rituals during various life stages, acknowledging seasonal transitions, and summoning healing forces or warding off malevolent entities (Kassing, 2007).

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Therapeutically, masks have been employed to support individuals in their journey of self-discovery, helping them to delve into their identity, recognize and reconcile neglected aspects of themselves, delve into spiritual realms through sacred art, establish a profound connection with a higher power, embody an altered or more empowered self, navigate through emotional experiences or significant events, and seek equilibrium (Lujan, 2009). In therapy, the act of creating masks primarily serves personal objectives, which may evolve as the client progresses in their therapeutic journey, and the themes explored through mask making often exhibit considerable diversity. The selection of mask subjects is closely tied to the individual's life circumstances and the specific challenges they are facing, making this approach deeply engaging and thought-provoking. Participants chosen for this activity should possess a grounded sense of reality and be open to engaging in introspection (Lujan, 2009).

Collage is a forgiving medium, making it a popular choice among art therapists as an intervention, particularly for clients who are uncomfortable using clay, paint, or pencils. Engaging in collage creation alleviates the pressure of producing realistic drawings and eliminates the potential embarrassment of artwork resembling that of a ten-year-old. This aspect brings a sense of relief to most of my adult clients, who often express concerns about their artistic abilities during initial therapy sessions (Babcock, 2011). In addition, unlike a brushstroke over a canvas, it does not necessitate an immediate commitment. In practice, one has the freedom to modify their choices, explore different arrangements, and incorporate or remove photographs until they achieve the desired outcome when assembling a collage (Malchiodi, 2010). Therapists commonly utilise magazine photos as a projective technique, using visual stimuli to elicit narratives or stories from individuals.

However, collages offer a more comprehensive approach to working with projective images, enabling a deeper understanding of people's responses to printed materials and other visual stimuli (Malchiodi, 2010).

Visual diaries are "art diaries" in the truest meaning of the word. They frequently combine words with graphics, which are usually drawings. Similar to a diary, their contents may include unpolished sketches that will ultimately turn into finished works of art (Ismail, Chin, & Kamaruddin, 2022). Similar to a journal, they are meant to document daily experiences, activities, and feelings. They are frequently autobiographical in nature (Ismail, Chin, & Kamaruddin, 2022). Visual journals have long served as a means to document thoughts and imagination, despite being categorised as an art form. Art therapists widely recommend visual journaling as a method for exploring emotions and experiences over time (Malchiodi, 2010; Goldstein & Winner, 2012). Art therapy emphasises the understanding that artistic expressions evolve and transform from week to week and month to month; a single picture or artwork merely captures a specific moment. As individuals continue to create within their journals, their personal visual languages develop and change. Even dedicating a few minutes each day to graphic journaling has been demonstrated to yield certain health benefits (Malchiodi, 2010).

2.6 Some Art Therapy Approaches and Restorations

Art therapy has also been employed with people of all ages, from infants to the elderly (Rubin, 1999). This section of the literature study will concentrate on some of the different art therapy approaches that can be used to render restorations.

2.6.1 Developmental approach

Art therapy that adopts a developmental approach utilises the standard creative and mental development as a framework for comprehending individuals. Therapists employing this approach employ the typical stages of artistic expression, along with the normal progression of play, motor skills, and social interactions, as a foundation for assessment and subsequent interventions (Malchiodi, 2003). Through the client's artistic expression, this technique tracks the natural growth and changes in the individual's life. These stages appear to be universal in the ability of everyone to communicate via art. The development method highlights the need to have a thorough awareness of the stages of artistic growth (Malchiodi, 2003). This developmental approach identifies six stages of artistic expression: scribbling, basic forms, human form and beginning schema, growth of visual schema, realism, and adolescence. Scribbling, observed between 18 months and three years of age, marks the initial stage of artistic expression (Looman, 2006; Malchiodi, 2003). During this stage, children make their first marks on paper. The scribbles created at this time lack control, resulting in unintentional outcomes and a wide range of line quality in these early drawings (Malchiodi, 2003).

As children's motor skills improve, clinicians may observe an increase in the use of horizontal and longitudinal lines, circles, dots, and various patterns. During this stage, there is limited purposeful use of colour. Instead, the use of colour is primarily for enjoyment rather than conveying specific purpose or meaning. The primary objective of the artwork at this developmental stage is to be enjoyed for the kinesthetic experience it offers (Malchiodi, 2003). In general, the artwork itself receives little attention, and the background information is sparse. Children may still scribble in the basic shape stages of artistic expression when they are 3 to 4 years old,

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but they are now more engaged in giving them names and making up stories about them. It is feasible to link one's academic performance to the surroundings. Children are interested in discussing their sketches, even if adults think they are just illegible scribbles. According to Swoboda and Vighi (2016), as children progress in their artistic development, their skills expand to incorporate additional visual elements such as designs, patterns, and arrangements of forms and shapes like triangles, squares, and rectangles.

Malchiodi (2003) contends that during the early stage, children's attention span and concentration are still limited. However, they begin to assign meaning to their sketches, scrawls, and creations, perceiving them as specific objects in their lives. These emerging forms serve as early indications of human figures and other objects, marking the onset of the subsequent developmental phase. Between the ages of 4-6, when children have a basic understanding of human form and beginning schema, they start to draw rudimentary human figures. Although these figures may appear crude, children at this stage begin to incorporate subjective colours. They associate colours with their environmental experiences, such as perceiving the sky as blue. However, their primary focus is still on representing the actual figure or object rather than using colour. Additionally, children show little consideration for image composition or design. They place images throughout their work without paying attention to a ground line or size relationship (Malchiodi, 2003).

The subsequent stage in this progression is the development of visual schemas, which occurs between the ages of 6 and 9. During this period, children begin to refine their artistic abilities. They are able to create visual representations of people, animals, houses, trees, and other objects present in their surroundings (Malchiodi, 2003). The drawings become more conventional, incorporating elements such as

ground and sky lines, as well as showing objects in perspective. However, significant objects are typically drawn larger in proportion. In terms of colour, children at this stage tend to apply it objectively. For instance, all leaves are uniformly coloured green without variation (Malchiodi, 2003).

Realistically, realism is the fifth stage of artistic expression. When children and/or teenagers, ages 9 to 12, grow more interested in depicting what they feel to be realistic, they reach this stage. Ground and sky lines are used more frequently, colours are used more accurately, and people are portrayed with more complexity and gender differences. This age group is also when they start to express themselves more conventionally and become more literal in their "photographic realism" in order to attain perfection. And finally, you can now work on more intricate, challenging artistic expressions because your mechanical proficiency and enjoyment of trying new materials have both increased (Malchiodi, 2003). The final stage is known as adolescence. This stage is significantly more difficult to achieve because many people stop drawing or creating art due to other interests. Those who continue to create art, on the other hand, are able to apply perspective in their drawings precisely and successfully. Furthermore, their art work is more detailed, they have improved their command of different materials, they are more colour conscious, and they can produce abstract images (Malchiodi, 2003). Art therapists frequently employ this approach when working with individuals who have developmental delays, cognitive impairments, visual or auditory impairments, or physical disabilities. While this application of art therapy focuses on a specific population, developmental approaches can serve as a fundamental framework for all art therapy approaches with both children and adults. By utilising developmental milestones, therapists gain a means to

evaluate progress and establish treatment goals, drawing upon the extensive foundation of creative development (Malchiodi, 2003).

2.6.2   Humanism approach

Person-centred therapy seeks to promote greater independence, spontaneity, and self-assurance in patients (Rogers, 1951, 1961). According to the person-centred strategy, people are capable of finding solutions to their issues as well as recovering from them. The therapist's objective is to foster an environment that encourages growth so that the client can realise his or her complete potential and have faith in the person's inherent capacity for healing (Rogers, 2016). The potential of the individual to develop personal significance is emphasised in a person-centred approach to art therapy. Moreover, an essential element of this approach involves the belief that individuals have the capacity to openly acknowledge and address their discrepancies or imbalances, ultimately striving to cultivate a more beneficial way of living (Rogers, 2016). Finally, with the help of an empathic and attentive therapist, this approach helps clients to be validated and welcomed (Malchiodi, 2003).

Gestalt therapy emerged as a response to psychoanalysis and emphasises the idea of the whole being greater than the sum of its parts. This therapeutic approach aims to foster responsibility, honesty, directness, and authenticity in the relationship between the client and therapist (Malchiodi, 2003). Gestalt therapy encourages active participation and experiential engagement, believing that through sensory-motor activation, individuals can gain insight and clarity about their problems (Malchiodi, 2003). Generally, this perspective considers artistic expression as a therapeutic tool because it enables individuals to swiftly gain self-awareness and recognize themselves as a unified entity. In essence, humanism is a philosophical belief that focuses on the values, qualities, and behaviours considered to be the best in humans. Humanistic

approaches to therapy prioritise the client's current needs, well-being, and interests (Moon, 2008). By incorporating art into the humanistic approach, individuals can develop genuine self-awareness and tap into the conscious and unconscious metaphors within their psyche.

2.6.3 Cognitive behaviour approach

Cognitive-behavioural therapy encompasses various approaches, such as rational-emotive behavioural therapy, cognitive behavioural modification, and cognitive therapy (Palmer & Gyllensten, 2008). The rational-emotive approach is based on the belief that our thoughts are the root cause of emotional disturbances such as depression, anxiety, and anger (Ellis, 2006). Cognitive behaviour modification (CBM) is a therapeutic technique that focuses on identifying problematic self-talk in order to modify unwanted behaviours (Ankrom, 2009). Similarly, cognitive therapy assumes that thoughts precede emotions, and negative emotions arise from false self-beliefs. The goal of cognitive therapy is to assist individuals in recognizing and reassessing their negative thought patterns and replacing them with positive thoughts that align more closely with reality (Schimelpfening, 2012). In essence, all of these approaches share the central idea that it is not the events themselves, but rather a person's assumptions, expectations, and interpretations of those events that are responsible for the emergence of negative emotions such as depression, anxiety, and anger.

The main goal of CBT is to help the client recognize the erroneous and negative rules and assumptions that govern their behaviour and then to devise ways to replace or restructure those assumptions with more realistic and positive norms and expectations (Malchiodi, 2003). The application of CBT in art therapy enables clients to visually represent interior discourses with images in order to alter cognition and

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conduct because it uses language to do so. Throughout the session, clients are urged to picture themselves thinking, feeling, and acting in the manner in which they desire to think, feel, and act (Malchiodi, 2003). The client and the doctor must both actively engage in therapy when using CBT because it is a directive and structured approach. Customers are encouraged to physically manipulate objects and adopt new ways of thinking about their issues. At its most basic level, this kind of picture creation concretizes and externalises a client's problem. Therapists assist clients in this process so that issues can be discussed both vocally and nonverbally (Malchiodi, 2003).

2.6.4 Solution-focused approach

Narrative therapy is a relatively recent therapeutic approach that acknowledges the continuous construction of one's life story, shaping their sense of identity and place in the world (Richert, 2003). The primary objective of narrative therapy is to help clients externalise their issues, separating them from their sense of self. In this approach, the problem is seen as distinct from the person, as emphasised in the saying "the issue is the problem; the person is not the problem" (Richert, 2003). By dissociating the problem from the individual, it becomes easier to initiate changes and utilise inner resources. This perspective allows both the client and therapist to alleviate guilt and focus on finding solutions (White, 1989; White and Epston, 1990; Richert, 2003).

Narrative therapy employs verbal tools such as storytelling and therapeutic letter writing to facilitate the externalisation of the problem. When incorporating a narrative approach in art therapy, visual art becomes a means of externalisation while offering therapeutic benefits. For instance, creating a picture, painting, or collage representing the present situation allows individuals to observe and contemplate the situation as something separate from themselves. This process provides an

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opportunity to construct meaning and transform images into a new narrative, evoking a visceral understanding of how the situation feels (Riley & Malchiodi, 1994). Overall, art therapy with a narrative approach offers valuable opportunities for clients to not only consider but also visually explore alternative stories in collaboration with their therapist.

2.6.5 Narrative approach

Richert (2003) posits that narrative therapy is a relatively new form of clinical treatment that recognizes the ongoing construction of an individual's life story, shaping their understanding of self and their place in the world. The primary objective of narrative therapy is to help clients externalise their issues, separating them from their personal identity. This approach often emphasises the belief that "the issue is the problem; the person is not the problem" (Richert, 2003). When individuals perceive their issues as inherent aspects of themselves, it becomes challenging to make changes and tap into their inner resources. By distinguishing the problem from the person, both the client and therapist can let go of guilt and responsibility, enabling them to focus on finding solutions (White, 1989; White and Epston, 1990; Richert, 2003).

To help externalise the problem, narrative therapy uses primary verbal tools such as storytelling and therapeutic correspondence. When using a narrative approach to art therapy, the art provides a tool to externalise while simultaneously providing therapeutic advantages. A picture, painting, or collage of the present situation, for example, becomes visible (Riley, & Malchiodi, 1994). It enables the individual to observe and think about the situation as something external to himself or herself. This approach offers individuals the chance to generate significance and reshape images into a different narrative, invoking a deep emotional understanding of how the

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situation is experienced (Riley, & Malchiodi, 1994). Art therapy with a narrative approach, on the whole, has a lot to offer. The consumer has the opportunity to not only think about but also see alternate stories as photos from their therapist's joint work.

2.6.6   Neuroscience of Trauma

The development of the brain follows a bottom-up progression, starting with the brainstem, which is responsible for basic survival and functioning (Field, Beeson, & Jones, 2015). The human brain plays a vital role in regulating emotional, cognitive, behavioural, social, and physiological processes (Perry, Pollard, Blakley, Baker, & Vigilante, 1995; Field, Beeson, & Jones, 2015). When an individual experiences trauma, these functions can be impaired. Unlike the more mature brain of an adult, an infant's brain is highly adaptable due to its limited capacity to organise information effectively (Perry et al., 1995). The age at which a traumatic event occurs influences how it is perceived as traumatic, as younger individuals have less developed reasoning and cognitive abilities compared to older individuals who can facilitate adaptation (Perry, 1997). Moreover, children who undergo trauma are more vulnerable because their brains are actively progressing through critical developmental milestones. This can result in compromised functioning in areas such as empathy, humour, attachment, and emotional regulation (Perry et al., 1995). The brain consists of two hemispheres, the right and left, each serving different purposes related to human functioning and response. The right hemisphere is associated with intuition, emotion, visualisation, spatial awareness, and touch, while the left hemisphere is linked to language, sequential processing, and analytical thinking (Kolk, 2014).

In human development, the right hemisphere of the brain processes stimuli such as emotions and visual experiences at an early stage (Schore, 2005). When trauma remains unprocessed, it tends to be stored in the right hemisphere without a coherent or complete narrative (Perryman, Blisard, & Moss, 2019; Schore, 2005). The left hemisphere of the brain is responsible for retaining factual and verbal memories associated with the traumatic event, while the right hemisphere holds sensory information linked to the emotions evoked by the trauma, such as visual images, tactile sensations, smells, and sounds (Van der Kolk, 2014). Various elements of trauma are stored in different brain regions according to their specific functions and purposes. The experience of trauma has long-lasting effects on individuals due to the involvement of neurobiological factors. The human brain constantly monitors and assesses information related to one's environment, and the response to stress in a non-traumatized individual is significantly heightened compared to normal circumstances (Kolk, 2014).

2.7   Art Therapy and Trauma

When it comes to treating trauma, a thoughtful and strategic approach is required in using art therapy. Art therapy provides a unique avenue for processing information related to life experiences. Margaret Naumburg, an influential figure in the field of art therapy, found that art psychotherapy was as effective as, if not superior to, verbal therapy in releasing repressed material (Hinz, 2009). In a contemporary understanding of trauma theory, it is believed that the experience of a traumatic event may be inaccessible to memory because the event was experienced without any conscious or even unconscious awareness (Levine, 2009). The utilisation of creative art techniques in therapy is beneficial for trauma work due to their ability to access nonverbal material and knowledge (Kalmanowitz, 2016). The therapist plays

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a crucial role in assisting the retrieval and reawakening of memories in a safe and therapeutic environment (Levine, 2009). Combining creative arts modalities with talk therapy can be beneficial for individuals who have responded to trauma with a fight-or-flight reaction (Perryman et al., 2019). Engaging in creative processes involves a mind-body experience that aids in the processing and resolution of trauma. By employing specialised creative practices that connect the mind and body, the therapist can help the client understand their response to the trauma. For individuals who have exhibited a freeze response or an immobilised reaction to trauma, the kinesthetic process of creating art through movement can be particularly beneficial (Perryman et al., 2019).

Art therapy offers a less intimidating approach to addressing trauma. Compared to traditional therapeutic methods, art provides an alternative avenue for expressing trauma and can lead to a more profound and lasting impact (Mandi-Gaji & Piri, 2016). The brain is known to undergo use-dependent changes and organises itself based on experiences during development. As Perry et al. (1995) suggest, the unique pattern of neuronal activation associated with acute trauma responses is likely to become internalised. Through art therapy, individuals can become more aware of their inherent responses to daily challenges by uncovering their internalised trauma responses. The interpersonal context of art therapy contributes to establishing a foundation of safety and security, which is crucial for brain development (Kapitan, 2010). Art can facilitate a nonverbal dialogue between the therapist and the client, enabling the therapist to observe how the client processes painful situations without judgement. It can contribute to the development of a strong therapeutic alliance by demonstrating the shared commitment to collaborative work (Duncan, Miller, Wampold, & Hubble, 2009).

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Establishing a sense of safety is crucial when engaging in trauma processing to ensure a positive and supportive experience for the client. According to O'Brien (2004), art therapy can address chaotic feelings that may inadvertently evoke a sense of invasion and loss of boundaries. Engaging in art-making can provide a sense of containment as different brain systems associated with the traumatic experience are activated (Saltzman, Matic, & Marsden, 2013). Using highly structured materials can contribute to a feeling of containment and control (Naff, 2014). During a session, the art-making process can help alleviate tension by shifting the client's focus away from themselves and towards a tangible object (Naff, 2014). Through reflection, the art process and its outcomes can be effective in understanding the client's trauma. The author suggests that clients may come to view their artwork as an extension of their sense of self (Naff, 2014). This externalisation of the trauma experience can support the processing and healing of the trauma. With the therapist as a witness, the artwork and the process of creating art can build feelings of connection and community.

Lusebrink Mārtinsone and Dzilna-Šilova (2013) introduced the concept of the expressive therapy continuum (ETC) as a framework for understanding the role of art media in brain processing, taking into account different stages of development. The ETC starts at a non-verbal, kinesthetic, and sensory level and progresses towards more complex cognitive and symbolic concepts. It organises the use of art materials in a developmental sequence that corresponds to information processing and image formation (Lusebrink Mārtinsone & Dzilna-Šilova, 2013). By engaging in tactile stimulation through art materials, individuals can direct their attention to external sensations, which can provide insights into their internal emotional state (Hinz, 2009). This is particularly valuable when working with individuals who have experienced trauma, as it promotes internal awareness that may be suppressed as a result of

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traumatic experiences. During childhood, preverbal experiences involve kinesthetic and sensory engagement, as children primarily acquire information about their world through their senses. Art allows individuals to engage in sensory, kinesthetic, and cognitive processing (Lusebrink Mārtinsone & Dzilna-Šilova, 2013).

Art therapy serves as a bridge between the body and somatic responses to trauma, facilitating the promotion of body self-regulation as a coping mechanism (Kalmanowitz & Ho, 2017). When combined with therapeutic interventions, art therapy enables the neurobiological processing of trauma narratives and imagery through both vocal and nonverbal means (Hass-Cohen et al., 2014). Somatic memory, in which trauma is stored, occurs when the body communicates information to the mind and vice versa (Riley, 2004). While verbal memories are typically stored in the prefrontal cortex, traumatic memories often reside in the visceral response regions of the limbic system (Naff, 2014). Engaging in art-making, particularly in a messy and uninhibited manner, activates the expressive therapy continuum (ETC) at a kinesthetic and sensory level.

Artistic methods can elicit reemergence of repressed traumatic memories and events, accompanied by somatic sensations associated with these stored memories (Riley, 2004). Various forms of art can engage and captivate individuals from diverse backgrounds, tapping into their imagination, creativity, symbolic abilities, cognitive functioning, and kinesthetic capacities, aligning with the multifaceted levels of brain activity (Kalmanowitz, 2016). Symbolic expression and linkages are conceivable at the continuum's higher levels. The easier it is to grasp abstract concepts and engage in problem-solving activities, the more capable a person gets at conceptualising, verbalising, and understanding their trauma. Individuals' cognition skills will continue to improve as they engage in media that invokes the cognitive level (Hinz, 2009).

Art therapy utilises symbols to gently uncover and explore internalised trauma in a non-threatening manner. Symbols and metaphors formed through artistic expression serve as powerful psychological tools for facilitating change (Chapman, as cited in Perryman et al., 2019). The use of metaphors and symbolism in art therapy can create a sense of distance, allowing individuals to externalise their pain (Kalmanowitz, 2016). By creating a narrative through art, explicit and implicit memories of a stressful event can be integrated, helping the person find meaning in their trauma (Malchiodi, 2003).

2.7.1   Emotional regulation.

Engaging in emotional regulation is crucial for individuals to protect themselves from overwhelming sensations or experiences during trauma processing. To promote healthy coping and prevent emotional dysregulation, clients can utilise art practices that regulate emotions. Art therapy approaches contribute to the integration of emotional components through the involvement of the amygdala, which plays a role in processing emotions (Lusebrink, 2004). When confronted with feelings of fear and threat related to abuse or assault, the amygdala is activated, while the prefrontal cortex attempts to manage these intense responses (as cited in Salzman et al., 2013). When addressing trauma, art can serve as an alternative means of emotional regulation by providing a grounding experience through the physical interaction with art materials (Clark, 2017).

2.7.2   Left and right brain processes

Creative arts therapy emphasises the significance of understanding the functioning of the left and right hemispheres of the brain in relation to trauma. When trauma remains unresolved, it can result in dysregulation of the emotional centres located in the right hemisphere, making them less accessible to regulation by the cognitive and rational centres of the left hemisphere, as indicated by neuropsychological research (Schore; Taylor et al., as cited in Hinz, 2009). During trauma processing, both the right and left hemispheres of the brain are engaged in the art-making process, facilitating integration and movement (Malchiodi, 2003).

Art therapy literature suggests that the right hemisphere of the brain plays a crucial role in the development and storage of visual images, particularly in the context of art (O'Brien, 2004). It is the right hemisphere that predominantly processes emotions, including unpleasant emotions such as fear and sadness, while the left hemisphere is responsible for analytical and sequential processing (Lusebrink, 2004). When individuals re-experience their trauma, there is an observed increase in activity in the right hemisphere of the brain, as noted by Van der Kolk (as cited in O'Brien, 2004). Children have two minds: one that thinks and the other that feels, says the author (Schilling, 1996). Both of these minds can be accessed through the creative process. Children's sense of self is intertwined with how they interact with and experience the world around them. Children benefit from art therapy because it allows them to express and share feelings as well as discover new ways of thinking and responding to the world (Waller, 2006). There are several benefits to using art therapy with children, but they are also beyond the scope of this research study. Enhanced capacity to depict personal experiences in words and images, higher management of emotions and impulses, increased opportunities to study the self, and improved

communication abilities are among the benefits identified to be particularly relevant to the elementary-aged population (Ball, 2002; Kramer, 1971; Rubin, 2005). The benefits associated with art therapy are valuable for students' success in school, and the therapeutic process offered by art therapy proves to be an effective means of attaining these advantages.

Naumburg (1966), an influential figure in the field of art therapy, proposed that the act of creating art enables individuals to access unconscious information. Engaging in artistic expression allows for the emergence of unconscious material, leading to a heightened level of comprehension and insight. While children may not be capable of insight, the creative process in the company of an art therapist can help a child become more aware of himself or herself, feelings, and acceptable ways to express them (Waller, 2006). From this approach, art can be viewed as a vehicle for self-understanding that provides symbolic insight into a child's inner and outward reality (Regev & Guttmann, 2005).

Children frequently struggle with mastering an internal centre of control; art activity has the potential to alleviate these challenges. A youngster learns about art supplies and how to control media through the creative process. This has been shown to provide a sense of accomplishment as well as control over uncontrollable impulses (Regev & Guttmann, 2005). Art has also been discovered to act as a "container" for strong emotions, assisting the youngster in coping. (Waller, 2006). Theoretical explanations for why children have benefitted from play therapy are similar to those for why they have benefited from art therapy; both have helped youngsters master a sense of control and express their desires to grow up (Jarboe, 2002). Art creating has the potential to provide emotional relief since it allows youngsters to express

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"forbidden" and "dangerous" emotions or fantasies in a protected environment (Regev & Guttmann, 2005).

Children's reluctance to speak is typical, and art gives a symbolic and figurative means of communicating what can't be expressed in words. Creating art allows children to move outside of themselves, ponder on their images, and come up with new ideas that may lead to healing (Jarboe, 2002; Rubin, 1978). Oaklander (1978), a child therapist, acknowledged that through fantasy and art making a counsellor and child can engage in pleasurable activity, while also discovering how a child expresses a feeling. Art therapy interventions have also been demonstrated to be useful in identifying pupils who are at risk of becoming aggressive (Earwood, Fedorko, Holzman, Montanari, & Silver, 2004). A certain amount of aggression is beneficial since it promotes competition and competency in social assertiveness; but, excessive aggression can lead to undesirable overt behaviours like lying, fighting, theft, vandalism, and other maladaptive behaviours (Earwood et al, 2004). Because these are prevalent sorts of aggressive behaviours that can create functional damage and inhibit academic progress, this is an important issue when working with young children in the educational context. Art work has also been shown to assist children develop a more positive self-concept by allowing them to express themselves.

At the same time, it encourages freedom of choice and complete control over the process and outcome, making it a pleasurable pastime with the potential to improve one's self-esteem (Regev & Guttmann, 2005). Some art therapists believe that the physical enjoyment and playful aspects of art therapy and creativity have aided children's psychological development (Waller, 2006). Furthermore, by playing with creative supplies, youngsters who find it difficult to socialise and play might build confidence (Waller, 2006). Art therapy also offers a variety of communication

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options. By constantly conversing with one another and exploring the unsaid through artistic endeavours, students can acquire new problem-solving techniques that strike a balance between communication with others and individual expression (Long & Soble, 1999). To meet the criteria for personal and social development, students need to acquire knowledge, attitudes, and interpersonal skills that enable them to foster self-awareness, respect, and understanding towards themselves and others. The development of intrapersonal skills and increased self-awareness in students is referred to as emotional intelligence; in other words, students should be able to identify, respond to, and express emotions (Schilling, 1996). The skills and characteristics that define the strength of emotional intelligence and the level of emotional competence are referred to as emotional competence, which is a developmental concept (Schilling, 1996). Emotional competency can then be considered as linked to the ASCA's personal/social development requirements, and thus as another factor that can influence academic accomplishment (Schilling, 1996).

Problems frequently arise when students do not learn the skills, information, and behaviours required for academic success (Schilling, 1996). Similarly, when children's social abilities or emotional intelligence are not developed, difficulties arise (Schilling, 1996). These issues disturb the educational process and hamper classroom functioning in the educational context. Problems in a child's personal life can be perceived as issues that extend into the educational setting. The task of educating pupils is no longer restricted to academic factors; educators must increasingly deal with nonacademic factors that influence classroom instruction and student learning rates (Lassen, Steele, & Sailor, 2006). While attempting to maintain a learning friendly environment, teachers are encountering challenges in the classroom that go beyond the width and extent of what they are capable of handling.

Baker (2004) suggested that efforts to address disturbances in primary school require developmentally appropriate counselling approaches that are frequently outside the scope of classroom guidance lessons and achievement programs. In order to address student needs and preserve the classroom environment, students and teachers demand more support. Fortunately, the amount of time a child spends in school provides several opportunities to assess their development and adjustment: peer interactions, academic performance, and social behaviour (Wengrower, 2001).

Observing a child's behaviour and emotional competence in the classroom can provide insights into their personality and reveal any problematic tendencies, allowing for appropriate intervention and action to be taken (Webster-Stratton & Reid, 2004). Schools have traditionally dealt with problematic behaviour by developing social skills programs and tightening disciplinary procedures. It is unsurprising that the educational system has had a substantial impact on students' lives since it has given a framework within which various types of preventive interventions can be implemented (Wengrower, 2001). Art therapy in the classroom is a relatively new therapeutic method for reducing challenging or problematic behaviours, and it is rapidly gaining popularity.

Children have a natural creative streak, and making art may be a fun activity for them. According to research, elementary-aged students responded strongly to creative ways of counselling (Ray, Perkins, & Oden, 2004; Schilling, 1996), and school counsellors can easily provide pupils with the opportunity to speak through art (Ray, Perkins, & Oden, 2004). It appears just natural. Victor Lowenfeld and Lambert Brittain (1964) were early pioneers who recognized the profound influence of art on children's lives and pioneered the concept of "art education therapy." They felt that art aided psychological integration because of the synthesis inherent in the creative process;

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additionally, they linked intellectual growth and psychosocial stages of development to children's progress in drawings. Lowenfeld and Brittain set the groundwork for detecting developmental impairments in children through the art therapy process in numerous ways. This is essential since developmental delays are frequently observed in the classroom. Art therapy was first used in the school sector to help pupils who were seriously emotionally or behaviorally disturbed (Bush, 1997). In 1975, a school district in Texas initiated an early initiative to incorporate art therapy into the classroom setting (Busch, 1997). The purpose was to explore the potential of using art therapy as a diagnostic, screening, and therapeutic tool within a behavioural modification model for "exceptional student education." However, the program faced challenges and was discontinued after a few months due to insufficient evidence documenting the benefits of art therapy (Busch, 1997).

Baggerly and Parker (2005) provided group play therapy, which included elements of art therapy, for elementary-aged boys in an effort to address emotional and behavioural problems such as low self-esteem, depression, aggression, and defiance. They found that students developed a more positive self-concept, had more self-confidence, demonstrated internal strength, and were more motivated to work towards higher academic and social achievement. Gut (2000) incorporated art therapy into the educational realm and found that students' cooperative behaviour, peer acceptance, social skills, and problem-solving skills improved. Incorporating art therapy into the education curriculum was found to be a good therapeutic strategy for improving social skills and was, in turn, highly recommended for inclusion in the educational setting (Gut, 2000). Regev and Guttmann (2005) found that the mere act of engaging in art improved student feelings of empowerment and control and offered great potential for psychological benefits. Grytting (2000) reviewed much of the

literature and argued that art making provided children with opportunities for emotional expression, supported social development, built upon interpersonal and intrapersonal skills, and improved children's spatial and kinesthetic abilities.

Several studies have investigated the efficacy of art therapy within educational settings and have found it to be beneficial for children (Brantley & Brantley Kearns, 2004; Eisner, 2002; Ray, Perkins, & Oden, 2004; Roller White, Wallace, & Huffman, 2004). Thus, art therapy programs in schools can be seen as having the potential to give kids of all backgrounds and abilities the chance to overcome challenges that are preventing them from advancing academically. Art therapy can assist students in further developing the necessary information, abilities, and attitudes in order to improve academic achievement, social growth, and emotional competence, all of which contribute to improved academic success.

2.7.3 Art therapy for Aggression

In recent years, art therapy has been implemented in educational settings as a distinctive approach for children with special needs, as it encompasses cognitive, emotional, and social aspects of their development (Nissimov-Nahum, 2008). Nissimov-Nahum's study on the subject suggests that art therapy provides an outlet for children to channel their aggression, which is viewed as a potent source of energy that, if not directed appropriately, can hinder their learning process (2008). Additionally, incorporating art therapy into schools provides children with the opportunity to receive therapy when it would otherwise be prohibitively expensive for their parents.

Nissimov-Nahum (2008) conducted a study that involved three stages of data collection to explore the experiences, perspectives, and practices of therapists working with aggressive children in educational settings. The primary objective was to

investigate the relationship between therapeutic approaches and the perceived effectiveness of therapy. The study involved clinicians who treated children displaying violent behaviour, monitoring their progress from kindergarten to junior high. Through analysing successful and unsuccessful interviews, the collected data revealed a conceptual model outlining the principles of effective treatment. The research findings indicated that a relatively small percentage of therapists (24%) reported significant improvement in the children's condition, which was considered clinically significant. Minor improvement was observed in 49% of cases, while 27% of cases showed little to no change. However, the study found that the therapists believed they required more education and experience working with this group if they were to be more successful.

2.7.4 Art therapy for autism spectrum

The prevalence of pervasive developmental disorder (PDD), also referred to as autistic spectrum disorder (ASD), has increased in recent years. Alongside efforts to treat and manage PDD, research is being conducted to gain a deeper understanding of the disorder (Elsabbagh, Divan, Koh, Kim, Kauchali, Marcín, & Fombonne, 2012). Pervasive developmental disorder (PDD) encompasses a range of characteristics, including a preference for social withdrawal, heightened sensitivity to sensory stimuli such as sounds, smells, and tactile sensations, and difficulties in acquiring conversational skills (Epp, 2008). Numerous studies linking the disorder and its treatment have been conducted as a result of the development of this disorder as well as how art therapy enables patients to communicate without using words. A study was conducted involving children on the autistic spectrum, using art therapy and group therapy to enhance their social skills. The inclusion of art therapy in the social skills training was found to be effective, as art activities were deemed acceptable and

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engaging for the participants (Julian, 2004). The study involved 66 students, and pre- and post-tests were completed by 44 parents. The objective was to observe improvements in social competence and a decrease in problem behaviours through engagement in art therapy. The results showed statistically significant changes, with reductions in internalising behaviour, hyperactivity, and problematic behaviours (Epp, 2008). These findings highlight the positive impact of art therapy and its contribution to the well-being of individuals in society.

2.7.5 Art therapy for sexually abused children

The widespread recognition of child abuse as a serious problem stems from the fact that it involves adults abusing their authority over children in their care, in addition to the fact that it causes children to experience long-lasting trauma responses. Children who have endured sexual abuse often exhibit significant impairments in various domains, including temperament, behavior, cognition, and interpersonal relationships, as highlighted by Bohn (2003) and Diehl (2002). Additionally, anxiety, post-traumatic stress disorder, guilt, despair, and low self-esteem have been observed in these children, as documented by Carr (2000), Gardner (2002), and Wade (2000). Gardner (2002) further notes that common behavioral indicators include irritability, frequent soiling, nightmares, suicidal thoughts, and confusion regarding appropriate sexual behavior. These symptoms and behaviours stem from the fact that traumatic memories are primarily stored in the right hemisphere of the brain, which processes visual rather than verbal memories, leading to the child's difficulty in verbalising their abuse experiences (Virvo, n.d.). In the treatment of trauma disorders, such as sexual abuse, art therapy is frequently employed as a primary therapeutic modality, as it has shown effectiveness in aiding children recovering from physical or sexual assault, verbal abuse, or neglect (Malchiodi, 2008). Art is used in these circumstances because

it allows kids to reach their visual memories and express them. Children who have been abused can benefit from art therapy because it can help them explain feelings and situations that are difficult for them to express orally as well as manage their memories without becoming overwhelmed (Virvo, n.d.).

A research study conducted in South Africa discovered that the incorporation of art therapy in children's sessions led to a decrease in anxiety and despair, as reported by Pfeifer (2010). Art therapy is a widely recognized and enjoyed activity among children, seen as a means of self-expression and a fun and low-pressure hobby. Engaging in art activities allows children to handle uncomfortable emotions, organise and regulate chaotic thoughts, and process their emotions from a more detached perspective, enabling them to identify, project, and navigate challenging or conflicting thoughts and feelings. Through their artwork, children have the opportunity to provide insights into their self-perception and their perception of the world around them.

The first steps to bringing about positive change are to imagine it, so children's earliest glimpses of change may appear when they reflect on and react to the images, symbols, and metaphors they make (Gil, 2003). Generally speaking, the research on this subject indicates that using art therapy as a paradigm for therapeutic intervention causes children's behaviours to significantly improve and symptom levels to decrease (Pfeifer, 2010).

2.7.6 Art therapy for attention deficit hyperactivity disorder (ADHD)

Art therapy has been recognized as a beneficial form of treatment for individuals experiencing symptoms of ADHD. It has shown to be particularly effective in improving concentration, promoting calmness, and providing stability for both children and adults with ADHD (Association of Natural Psychology, 2006). Unlike other therapies, art engages the mind and emotions in a more effective manner,

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making it particularly suitable for individuals with ADHD who struggle to slow down and focus on tasks. Various artistic activities can help individuals with ADHD achieve a state of "flow" or "the groove," where they feel completely absorbed in an activity and experience a sense of happiness and reduced anxiety (Dalebroux et al., 2008).

When it comes to treating ADHD in children, art therapy offers several advantages. It is an appropriate activity that engages visual learning techniques, provides structure to therapy sessions, and allows children to express themselves. Additionally, the artwork created during art therapy serves as an immediate and visual representation of the individual's thoughts and ideas (Dalebroux et al., 2008). Overall, art therapy not only has numerous therapeutic benefits but also offers specific advantages for addressing ADHD in children. Because people with ADHD typically have trouble remembering what they have learned, painting provides a tool for them to relive experiences or thoughts, making learning simpler (Safran, 2002). A study conducted by Anne Dalebroux, Thalia R. Goldstein, and Ellen Winner (2008), explored the impact of art-making on short-term mood improvement. In the study, participants were exposed to a film with a negative tone and then engaged in various art activities. These activities included drawing a picture that represented their current negative mood, painting a picture depicting something cheerful and positive, or scanning a sheet for symbols in a neutral manner.

The findings of the study indicated that art-making had a positive effect on mood healing, with a particular emphasis on the role of positive emotions. Participants who engaged in art activities reflecting positive emotions experienced a greater improvement in mood compared to those who focused on venting negative emotions. This suggests that engaging in art-making with a positive focus can be more

beneficial for short-term mood enhancement than solely expressing negative emotions (Dalebroux et al., 2008). The joyful group was statistically considerably happier than the other two groups, whereas there was no statistically significant difference between the negative and neutral groups. The study's conclusions indicate that individuals can alter their moods with the aid of art. It does so by allowing the hands to communicate feelings, emotions, and energy (Dalebroux et al., 2008).

For those with ADHD, art therapy offers a kinesthetic and visual method of learning. It is an active form of treatment. It is a flexible tool for improving the abilities needed for achievement by people with ADHD. A further benefit of this strategy is that it allows people to draw while learning more about their condition, which boosts their self-confidence (Safran, 2002).

2.7.8   Art therapy and adolescent depression

Features that can be used in art therapy activities are amplified between the start of puberty and the conclusion of adolescence (Allen, 1988). Art therapy offers a means to express narcissistic obsession, power struggles between adolescents and adults, and the exploration of beliefs (Danesi, 2003). Through art therapy, adolescents have the opportunity to convey their emotions, either verbally or nonverbally, and engage in discussions with the therapist about their artistic creations. Utilising art as a medium for depression care is widely accepted, as artists have traditionally drawn inspiration from their emotions. It is not uncommon for individuals who have experienced loss or suffering to create significant works of art. Moreover, art therapy holds the potential to facilitate healing of both the body and mind, as the creative process triggers the release of brain chemicals that can effectively address feelings of sadness. Research suggests that art therapy can enhance overall well-being by reducing symptoms of depression and anxiety.

Art therapy serves as a means of communication, allowing individuals to express their life events, emotions, feelings, and ideas through nonverbal means (Malchiodi, 2007). It proves particularly valuable for those who struggle to express themselves verbally. Malchiodi (2007) highlights the emotional release and cathartic effects facilitated by art therapy. Additionally, Rubin (2005) emphasises how art therapy aids in self-discovery and self-understanding through artistic expression. This therapeutic approach promotes ego-support and fosters the growth of self-esteem. Rubin (2005) also recognizes the role of art therapy in connecting with one's inner child. By engaging in artistic activities, individuals can enhance their creative thinking and behaviour, leading to a deeper understanding of oneself and others (Malchiodi, 2007). Creating art provides a calming process that allows for creative self-expression. Malchiodi (2007) further emphasises the positive and beneficial nature of art therapy.

Art therapy has shown to be beneficial for adolescents in various aspects, including their perspectives and attitudes towards their environment, self-esteem (Chin et al., 1980; Stanley & Miller, 1993; White & Allen, 1971), interpersonal skills (Chin et al., 1980), and overall functioning (Rosal et al., 1997). According to Kymissis et al. (1996), art therapy aligns with the developmental needs of adolescents, allowing them to express complex emotions in a unique and active manner that suits their individuality. A greater understanding of depression, its causes, and techniques for reducing or eliminating it are more likely to occur when adolescents are given the freedom to express themselves creatively (Riley, 2003).

2.7.9 Art therapy and those suffering from schizophrenia

One in every 100 people will experience schizophrenia at some time in their lives. Schizophrenia is a severe mental illness. Schizophrenia patients who receive

antipsychotic medication experience a decrease in symptom severity and a reduced risk of relapse. However, adherence to treatment is a challenge for many patients, and even among those who adhere, persistent symptoms, relapses, and social difficulties can still occur (Crawford, 2010). The potential of a relationship between artistic expression and mental discomfort has been the subject of much speculation throughout history. Plato referred to artistic ability as "God's craziness," while Aristotle noted that exceptional individuals in the arts tend to be gloomy. The potential of the arts to aid in the coping and recovery process of individuals with mental illness has been a topic of interest for a long time. In countries like China, Japan, and other Far Eastern nations, healthcare workers have traditionally utilised artistic materials, music, and creative writing in their practices. Similarly, in the early 20th century, artists in Europe and the United States began working in psychiatric institutions, drawn by the artistic talents exhibited by individuals with mental illness.

Systematic efforts to integrate art materials and psychotherapy into "arts treatments" began in the 1940s, leading to the establishment of professional organisations that oversee the training of arts therapists. These therapists typically hold a bachelor's degree in the arts and receive specialised training in one of the arts therapies. Art therapy, in particular, has been widely used as a complementary treatment for individuals with schizophrenia and has shown promise in helping those who struggle with verbal expression. The first experimental study investigating the impact of arts treatment on individuals with schizophrenia took place in the 1970s, and since then, over 20 clinical studies and comprehensive analyses of music therapy, drama therapy, and art therapy have been conducted. The most encouraging findings from the study of expressive art therapy (music) were that using music therapy to treat

schizophrenia patients leads to improvements in their overall functioning and mental health (Clawford & Patterson, 2007).

Emerging research indicates the increasing significance of arts therapy in the treatment of individuals with schizophrenia. Arts therapies aim to enhance self-expression and awareness by combining art materials with psychotherapy techniques. These therapies are generally well-received by patients and have shown potential in improving mental health, particularly by reducing negative and general symptoms of schizophrenia, which often prove challenging to treat with medication alone (Clawford & Patterson, 2007).

2.7.10 Art therapy and eating disorders

The term "eating disorders" encompasses a group of conditions characterised by an individual's loss of control over their eating patterns and an excessive preoccupation with their body size and physical appearance (Mantilla & Birgegård, 2015). Due to the intricate nature of these mental disorders, recovery often necessitates intensive, prolonged, and multidisciplinary treatment. Art therapy holds a unique position in the psychotherapeutic treatment of eating disorders as it provides patients with a tangible outlet to express their emotions through the use of external media that they have control over. There are three main types of eating disorders: anorexia nervosa, bulimia nervosa, and eating disorders not otherwise specified (Sholt & Gavron, 2006). Anorexia nervosa is characterised by a persistent refusal to maintain a body weight at or above the expected minimum for age and height (less than 85% of the expected weight), an intense fear of weight gain or becoming fat, a distorted body image, and often amenorrhea (absence of three consecutive menstrual periods) (Garfinkel, 2002).

Bulimia nervosa is characterised by recurrent episodes of binge eating, which involves consuming a larger amount of food within a discrete period compared to most individuals in similar circumstances, accompanied by a sense of loss of control over eating. To prevent weight gain, individuals engage in compensatory behaviours such as self-induced vomiting, misuse of laxatives, diuretics, and diet pills, which occur at least twice a week (American Psychiatric Association, 2013). There is also a preoccupation with appearance, particularly weight, and these behaviours persist for a minimum of three months.

In a 20-week study conducted by Green, Wehling, and Talsky (1987), chronic mental patients were divided into two groups: one receiving regular therapy and the other receiving regular therapy along with art therapy every other week. Significant differences were observed in the attitudes towards self and interpersonal relationships between the two groups. Another study by Koerlin, Nybaek, and Goldberg (2000) involved 58 individuals with various mental and behavioural disorders who participated in a four-week arts treatment program.

While the level of reduction in psychiatric symptoms varied among participants, a study by Frisch, Franko, and Herzog (2006) found that 88% of those who completed an arts therapy program showed significant improvements in symptom reduction. Specifically, a subgroup of trauma patients experienced even better outcomes, suggesting that arts therapy in the context of trauma research may yield distinct results compared to other domains. Art therapy holds a unique role in the treatment of individuals with eating disorders, as it provides a holistic, sensory, and patient-centred approach that other disciplines may not offer (Makin, 2000). Therefore, incorporating art therapy into multidisciplinary treatment teams for eating disorders is not only beneficial for patients but also for the treatment staff. In order to

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address the challenges associated with eating disorders, which are among the most difficult mental illnesses to treat, it is recommended to include art therapy as an integral part of comprehensive treatment programs (Liang, n.d.).

2.7.11 Art therapy and the prison system

Within the prison environment, inmates employ defence mechanisms to protect themselves by exploiting their weaknesses and vulnerabilities. These defences, such as silence, falsehoods, and hostile behaviours, impede the development of essential life skills and hinder effective rehabilitation. The lack of knowledge and organicity among prisoners further complicates their ability to communicate their mental, emotional, or physical issues, posing challenges to the effectiveness of therapy interventions (Gussak, 1997). Moreover, seeking mental health treatment in prison is often perceived as a sign of weakness, leaving inmates vulnerable to exploitation by predatory fellow inmates or inexperienced staff members (Warner, n.d.). Imprisonment itself can intensify existing psychological discomfort and worsen pre-existing illnesses (Morgan, 1981). Consequently, there is a significant demand for mental health care in correctional facilities, and art therapy is often provided as a means of addressing these needs. According to a Special Report by the Bureau of Justice Statistics, mental health treatment is widely accessible in correctional facilities (Beck & Maruschak, 2001). However, the delivery of verbal therapy may not always be optimal, given the inclination of inmates to lie or remain silent in order to avoid appearing weak or vulnerable.

Artistic expression plays a crucial role within the prison environment. Inmates engage in various forms of artistic activities, such as crafting, painting wall murals, creating colorful envelopes for correspondence, and producing intricate tattoos, which are all highly valued and can enhance their social status among peers (Gussak &

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Ploumis-Devick, 2004; Kornfeld, 1997). The act of creating "excellent art" provides a means for sublimating violent and libidinal impulses, offering a socially acceptable outlet for expression and serving as a form of escape for incarcerated artists (Dissanayake, 1992; Kramer, 1993; Rubin, 1984) (Gussak, 1997; Gussak & Cohen-Liebman, 2001). Studies conducted by Brewster (1983) and California Arts in Corrections (1987) have demonstrated that participation in arts-in-corrections programs leads to a decrease in recidivism rates and disciplinary issues among participants.

2.7.12 Art therapy and other disorder

While the research discussed focuses on the benefits of art therapy for specific populations, it can also be applied to the treatment of various mental illnesses and medical conditions (Van Lith, Schofield, & Fenner, 2013). Studies and scholarly articles suggest that art therapy can be helpful in managing pain for individuals with conditions such as obsessive-compulsive disorder, borderline personality disorder, bipolar disorder, anxiety disorders, and cancer. The primary focus of art therapy is to promote self-expression, self-discovery, and emotional growth as a means of addressing psychological and physical distress associated with these disorders (Van Lith, Schofield, & Fenner, 2013). It is important to note that art therapy predominantly utilises visual arts, such as painting, drawing, and sculpting, rather than other creative forms like music, theatre, or dance, although there is some overlap between these fields (Levens, 1999). In the United Kingdom, specialised art therapists, similar to those trained in the visual arts, employ these therapeutic approaches (Darnley-Smith and Patey, 2003; Langley, 2006; Meekums, 2002; Wilkins, 1999). In art therapy, the focus is on establishing goals and promoting overall well-being rather than solely relying on statistical data to measure

effectiveness. The overarching objective of art therapy is to help individuals enhance or maintain their mental, physical, and emotional well-being, which can lead to improved self-esteem, better emotional expression and understanding, decreased maladaptive behaviours, insight into difficult emotions, identification and reduction of personal barriers, and reduced anxiety.

Art therapy aims to develop goals based on the individual's symptoms, behaviours, and emotional intelligence. The primary objective is to facilitate self-discovery and establish a connection between the self and the external world (Rubin, 2001). Art serves as a means of expression and communication, allowing individuals to explore and strengthen this relationship. Art therapy can benefit people of all ages and conditions, assisting them in reflecting on their inner thoughts, enhancing self-awareness, managing symptoms, coping with stress and trauma, and improving cognitive abilities. The specific interventions employed in art therapy vary depending on the client, but creative art, dance, and music are commonly used approaches.

Clients often desire to be understood but may be hesitant, guarded, or resistant to receiving the healing benefits of love. Art therapy addresses a range of personal needs through creative pursuits (Moon, 2008). The primary objectives of art therapy include helping clients resolve the issues that led them to seek therapy, expanding their perception of life, and promoting positive changes in repetitive and dysfunctional patterns of behaviour. Art therapy is utilised by therapists of various backgrounds, including art therapists, counsellors, psychologists, social workers, and even physicians. As therapy approaches become more time-constrained, art activities have been found to facilitate the rapid expression of relevant issues and problems, enabling quicker assessment and intervention (Malchiodi, 2003). Although art therapy is a relatively new field, the use of art as a method of treatment has a long history. The

diverse range of professionals using art therapy contributes to its complexity and challenges in understanding its scope and application in today's world.

Art therapy encompasses a wide range of populations, including children, adolescents, adults, seniors, individuals with illnesses and disabilities, veterans, those dealing with addictions, people with emotional disorders, families in crisis, and prisoners (Jain et al., 2022). The diverse applications of art therapy highlight its versatility. The exploratory nature of art adds to the complexity surrounding art therapy. The active participation of patients in their own care through art creation is a fundamental aspect of art therapy. To truly understand art therapy, personal experience and engagement are necessary. Art therapy is based on the belief that creating art is a healing and enriching process, serving as a nonverbal means of expressing thoughts and emotions. It is employed in various contexts with individuals, families, and groups to promote personal growth, self-understanding, and emotional healing, similar to other forms of psychotherapy and counselling (Malchiodi, 2007). However, for art therapy to be effective, it must adhere to the principles of both art and therapy. Rubin defines "art" as a way of discovering oneself and the world, and forming a relationship between the two, while "therapy" involves procedures aimed at facilitating lasting positive changes in personality and daily life (2010). As a result, art therapy promotes the idea that everyone has the ability to express themselves and that the end product is less significant than the therapeutic process (Malchiodi, 2003).

Art therapy is a distinct discipline and profession that is classified as a sort of creative and expressive arts therapy. Art therapy, like creative and expressive arts therapies, focuses on using the creative process for healing; however, it is a distinct discipline due to its emphasis on the use and mastery of artistic media as a mode of treatment (AATA, 2013), as opposed to the general use and understanding of various

other modes of expression (Levine & Levine, 2012). The profession of art therapy is defined by the American Art Therapy Association (AATA) as a mental health profession that utilises art media, the creative process, and resulting artwork to explore emotions, address emotional conflicts, enhance self-awareness, manage behaviour and addictions, develop social skills, improve reality orientation, reduce anxiety, and enhance self-esteem (AATA, 2013). However, the field of art therapy has evolved over time, and some traditional models no longer align with the old definition and practice (Kapitan, Litell, & Torres, 2011). With the introduction of therapeutic art-making experiences and increasing research, it has become more challenging to clearly identify and differentiate between various approaches within art therapy. Ambiguity can be found throughout the relevant literature on this subject.

In a study by Kapitan, Litell, and Torres (2011), the term "creative arts therapy" was broadened to encompass a range of cultural practices and alternative healing methods, allowing for greater flexibility. This research highlights how the evolution of art therapy can bring about positive transformations in families, communities, and even repressive social institutions. Through a community-based Participatory Action Research paradigm, known as art therapy practice, the boundaries between art therapy and therapeutic art are blurred. Unlike the traditional model of art therapy that focuses on using art media, process, and product to achieve mental health-related therapeutic goals (AATA, 2013), the Kapitan, Litell, and Torres (2011) approach emphasises a broader range of energetic healing practices and goals that may or may not be directly linked to mental health outcomes.

2.8   The Process of "Doing"

Art can be used to soothe or comfort individuals, communicate feelings, thoughts, values, and beliefs, create a sense of identity (who we are) and belonging

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(where we are geographically, spiritually, ethically), empower, heal, protect, and/or stimulate growth (Congdon, 1990). Images, body movement, and communication that occurs during and after the art-making process are used to promote understanding and healing (Wallace, 2001). Constructing, combining, moulding, glueing, sewing, stitching, painting, shaping, and sketching are just a few of the tangible experiences that can be had during the art-making process. "Materials are active collaborators in a person's creation, challenging and stimulating sight, hearing, emotions, and consciousness" (Betensky, 2001).

According to Malchiodi, art therapist Vija Lusenbrink claims that artistic creativity involves at least four types of experiences: kinesthetic/sensory (activity), perceptual/affective (form), cognitive/symbolic (image), and creative (image) (2007).(product). The kinesthetic/sensory level engages with art materials through movement, motor activity, tactile, visual, and other senses. On a perceptual/affective level, art materials are utilised to transmit ideas and sentiments, convey feelings or experience. At the cognitive/symbolic level, art materials are used to create a personal symbol to communicate feelings, thoughts, or experiences. The creative level combines all of the previous levels to produce a unique and creative final product (Malchiodi, 2007).

Psychomotor experiences include hobbies such as painting, drawing, sculpting, and quilting, among others, since they engage the senses of vision, touch, movement, sound, and others, depending on the medium. According to psychologist Eugene Gendlin, these experiences include a "felt sense," which is a physical awareness of a situation, a person, or an event that, in addition to thought, is a manner of generating meaning that aids us in understanding and appreciating the world around us (Gendlin, 1998). The sensory qualities of art make it easier to delve into

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emotions and experiences than using words alone. Art production can give a tool to integrate intricate sensations transmitted through the senses in times of emotional trauma, grief, or abuse. Additionally, the tactile nature of art materials — such as working with clay, textiles, or paints, to name a few -- may be soothing and relaxing, aiding in the emotional mending and healing process of art making (Machiodi, 2007).

During the "doing" phase, "...artwork is first made from direct experience and then observed consciously with intentionality" (Betensky, 2001, p. 122). A conscious (intentional) level of connection or relation to the item occurs when one becomes involved in the creative process, expressive motions, and emotion, followed by the production of meaning. Moving through the stages of art creation and visual perception exposes components of one's personality that have the potential and/or strengths to assist one in overcoming obstacles (Betensky, 2001).

2.9 Art Therapy in Africa

Chu (2010) discussed the careful application of art therapy and counselling in Rwanda. The article described how creative box-making was used as a cross-cultural art therapy method in Kigali, Rwanda, by survivours of the 1994 Rwandan genocide. An American art therapist named Chu spent three summers in Kigali working with young adults who had survived the Rwandan slaughter. Chu presented the concept of initiating an art therapy initiative to the founders of a community development organisation in Rwanda, with whom he had already established a strong relationship. Chu got the leaders' permission and consent before starting to organise the exploratory art therapy groups (Chu, 2010).

Chu made significant efforts to ensure that her art therapy sessions were culturally sensitive by identifying suitable tools. Her primary objective was to find the best materials that were also readily available in Rwanda. Considering the challenging

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circumstances arising from the poverty conditions during and after the genocide, many participants had limited experience with art supplies. To avoid overwhelming them, Chu gradually introduced different items, allowing them to acclimate to the artistic process. Notably, the collage materials incorporated photographs showcasing a diverse range of people and representations of Rwandan culture (Chu, 2010). Recognizing the cultural norms in Rwanda, where displays of emotions are generally discouraged and therapy and counselling practices are not well-known or widely accepted, Chu took these factors into consideration.

In her work, Chu (2010) employed the box metaphor to illustrate the concept of privacy and personal space. She emphasised the emotional aspect in her art therapy sessions, as she believed that the box metaphor held relevance within Rwandan culture (p. 5). Chu ensured that her program adhered to the ethical guidelines set forth by the American Psychological Association (APA). However, assessing the ethicality of Chu's approach in Rwanda is challenging due to the absence of a professional art therapy society or an educational program dedicated to training art therapists in the country. Nonetheless, Chu's culturally appropriate strategy was the result of meticulous research on cultural variations and close collaboration with community leaders in Kigali (Chu, 2010).

Field and Kruger (2005) conducted a study in South Africa, where they examined the impact of art therapy on depression and locus of control among HIV-positive black women. The study was conducted by clinical psychologists Field and Kruger in 2005. The art therapy group had a total of nine ladies. The treatment paradigm used in this study was described by Field and Kruger as a "psycho cybernetic model of art psychotherapy." A way of producing art without the use of technical expertise or formal training is referred to as psycho cybernetic art therapy.

According to Nucho (2003), the therapist-client communication is established, facilitated, and sustained through the interpretation of visual outcomes in the artwork. The artwork serves as a medium for exploring and understanding the client's thoughts, emotions, and experiences. This approach is comparable to art counselling, which the authors also used as the name of their program. Making dolls served as the group's therapeutic exercise. Nucho (2003) suggests that doll making is linked to the theoretical connection between expressing oneself creatively and acquiring a sense of mastery over feelings of helplessness. Engaging in doll making can serve as a symbolic representation of the client's capacity to exert influence and personal power. It was discovered that the program effectively increased the participants' internal centre of control and decreased their depression.

Solomon (2006) recognized the importance of having both British-trained art therapists and South African healing practitioners in South Africa. Solomon emphasised the need for a collaboration between these two groups to meet the therapeutic requirements of the country. He further posited that individuals who want to perform art therapy in South Africa must have government-issued certifications. Individuals practising art therapy who do not have the required certifications may be prosecuted by the government. The process of credentialing, however, appeared to be "a well-kept secret," according to Solomon, because "the prerequisites for registration were never disclosed in any way" (2006, p. 18). This stumbling block has had a significant impact on professionals' capacity to obtain these certifications.

In South Africa, psychologists, counsellors, and social workers utilise art in combination with other therapeutic approaches to enhance well-being and promote health. Traditional healers, drawing from indigenous tribal practices, also integrate art into their healing methods. However, none of these professional groups have received

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training that meets the standards set by the South African government. As a result, healing practitioners have been conducting art therapy without official authorization from the government due to the challenges in obtaining credentials in the country (Solomon, 2006).

Considering the challenges faced by both healing practitioners and formally qualified art therapists in South Africa, there is an argument for the need to adapt art therapy approaches. According to Solomon (2006), art therapists should develop a broader understanding of art therapy's role in promoting health and resilience within communities. This approach aims to address the specific requirements of the local culture and respect traditional African healing practices. This broader perspective may involve including individuals who may not possess formal training or qualifications in art therapy. Supporting this viewpoint, Levers (2006) conducted research on Western-based counselling in Southern Africa and reaffirmed the importance of adapting counselling practices to respect indigenous culture. Levers reviewed previous studies on the integration of counselling and traditional healing knowledge in HIV treatment. Her conclusion emphasised the need for counsellors to avoid solely teaching Euro-American counselling models, which would exclude indigenous models, in order to respect the cultural heritage and combat the marginalisation of already marginalised communities (Solomon, 2006).

Berman (2011) and Solomon concurred that the demand for art therapy services in South Africa surpasses the capacity of registered art therapists, primarily due to a shortage of mental health facilities. This situation is exacerbated by the prevalence of "chronic trauma" within South African culture, leading to an increased need for mental health care. Berman argues that in order to address the impact of chronic trauma, facilitators should receive some training to offer individuals an

experience of being supported, contained, and engaged through the use of diverse art materials (Berman, 2011). In response to these requirements, Berman established the LefikaLa Phodiso Art Therapy Centre in Johannesburg. The centre offers a one-year, part-time program focused on the therapeutic utilisation of art and community arts counselling. While participants who complete this program are not recognized as "art therapists" due to their limited training, they are referred to as "community art counsellors." These individuals are trained to serve as witnesses, providing support, containment, and creating safe spaces for children, adolescents, and adults to express their experiences through art-making and creative processes ((Berman, 2011).

Nabarro, an artist and humanitarian assistance worker, relocated from the United Kingdom to Sudan to contribute to a creative arts psychosocial program led by the Dutch NGO War Child (Nabarro, 2005). Within this program, Sudanese artists and musicians began engaging with local children, and eventually, they partnered with War Child to receive technical and financial support. Their collaborative efforts aimed to provide art-based interventions to young individuals, enhancing their inner resources. During Nabarro's involvement, the focus was on working with children who had been displaced from their homes in Sudan, alongside social workers. Given the diverse languages and dialects spoken by the children, the ability of art to transcend language barriers was particularly relevant and beneficial in this context.

Nabarro's experience in challenging circumstances revealed that "creative arts programs have a positive and enriching impact on the lives of young individuals" (Nabarro, 2005). While being supervised by an art therapist remotely, she made it clear that she was not providing art therapy but rather conducting creative arts workshops. Nabarro operated responsibly and in accordance with British standards by acknowledging her skills and limitations. In Sudan, where there is no educational

curriculum or professional association for art therapists, ethical standards have not been established yet. However, the program implemented by local artists was culturally relevant as it originated from and was sustained by the community. The overall approach maintained a supportive attitude toward the children and focused on serving the community (Nabarro, 2005).

2.9.1   State of art therapy in Ghana

Cole (1990) noted that in Africa, art forms have been employed as a means of therapy or treatment. Although it can be difficult to quantify and scientifically measure the psychological effects of art, its undeniable impact is widely recognized. Art produces more profound psychological responses in traditional African communities. Cole (1990) continues, "The healing powers of ancient African art forms are largely veiled from view. "On the other hand, through the restoration of art forms, these potentials are harnessed. Traditional therapists may use the arts as tools and processes of operation.

Cole and Ross (1977) observed that indigenous arts serve as tools for reverence and play a role in therapeutic interactions that involve spiritual forces, the therapist, and the client. In one example, a traditional therapist instructed a sexually impotent young man to place his hand on the head of a sculptural figure while the therapist communicated with the figure about the client's situation. The client immediately recognized the figure as a symbol of strength and restoration, which instilled hope for a positive outcome. In this instance, visual art (specifically sculpture) was utilised to strengthen the client's faith in both the therapist and the deity associated with the sculpture, while also facilitating the successful completion of the therapeutic intervention (Cole & Ross, 1977). The young man's concerns were embodied in the tangible form of the sculpture, establishing a connection between the

sculpture and the spiritual realm. Thus, art became a means to an end. Indigenous art serves as a pathway for the client to embark on an interactive journey of self-realisation under the guidance and support of a traditional therapist. The young man's engagement with the artistic representation allowed him to become aware of his challenges and the possibility of finding a cure by placing trust in the efficacy of the gods. Overall, within the therapeutic context of art, this entire process may be considered successful (Cole & Ross, 1977).

Ghanaians, on the other hand, have been using the power of art to help them heal and adapt to their surroundings since the dawn of time. According to Antubam (1963), akuaba doll was purchased by a husband whose wife repeatedly gave birth to ugly-looking children among the Wasa Akan Ghanaians. He delivered it to his pregnant wife with all the features of beauty, such as a long neck with rings, an oval-shaped head, oval buttocks, oval calves, long toes, delicate fingers, and hairy eyebrows. He also talked about how women in Wasa Ghanaian states who have ceased having children wear yellow cloth to show that they are ready on the inside and out. However, some unusual beads thought to be "bodom" (beads) by the Akans have the capacity to breathe and procreate, according to women searching for the fruit of the womb. This indicates that the females wear these beads around their waists for an extended length of time, which increases their fertility (Antubam, 1963).

Being childless is socially catastrophic, as stressed by Danquah (2008). A deceased woman in Ghana who is known to have been kind is hailed as "the woman who provides for both mother and child" in obituaries. Unknown people are entertained by a cooking vessel that mystically acts as Grandmother. According to Danquah (2008), this is not true, despite the widespread belief that witches routinely eat human flesh. In the natural world, different artistic techniques are used to treat

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diseases brought on by witches and sorcerers. By using artistic mediums, it is a method of relieving the sufferer. To promote fertility and ward off evil spirits, the doll is employed in Ghanaian mythology. She emphasises her wish to have her own children, which is Ghanaian women's greatest blessing, and is given two dolls, one representing a girl and the other a male (Sarpong 1974). For the reasons described above, Sarpong (1974) continued by saying that the carver ensures that the doll satisfies all or some of the physical features that, in the Ghanaian's opinion, characterise beauty or the perfect personality. He might highlight bodily traits that are deemed appealing or perfect for people of both sexes. For instance, a man may be deemed attractive in some Ghanaian communities if his eyes are larger and almost projecting, he is tall and slender without being skinny, and his skull is slightly rectangular in form. On the other hand, if a girl or woman wants to be thought of as beautiful, she must have a somewhat oval head, be fleshy and smooth-skinned, and be dressed majestically and gracefully. Because of this, during initiation rituals or nobility rites for women, novices are placed on calorie-dense diets to make them more beautiful (Sarpong 1974).

Upon closer examination, it was revealed that the production and decoration of items in indigenous art were reflective of the art form itself and its intended purpose. This resulted in the prevalence of spiritual symbolism in the creation of religious artefacts. For instance, the circle holds great significance in religious and sacred art, representing the presence and power of God, as well as the continuous flow of life. The square or rectangle, on the other hand, symbolises holiness and is associated with both the divine and the male aspects, often denoting the territorial strength and authority of a male ruler (Sarpong, 1974). In the context of Asante regal ceremonial chairs, such as the "Asipim" chair, a combination of materials is often employed.

Alongside other symbols, these chairs evoke emotions of warmth, hospitality, and security (Sarpong, 1974).

Sarpong (1974) posited that the triangle serves as the female symbol, with queen-mothers adorning trapezoidal pectorals, triangular headgear, and sandals to symbolise friendship, allure, and national pride. High-status individuals like Chiefs and traditional healers also combine the triangle with other symbols to convey their attractiveness and benevolence. In contrast, the circle represents the continuous flow of life, while a broken circle paradoxically signifies fertility, representing the need to break the cycle to initiate new life, essential for the perpetuation of the life-stream. This concept suggests that individuals must introduce new life into society before ultimately ending the flow of life, possibly at the end of their own lives. Within Asante culture, the oval shape holds significance as a symbol of beauty and purification. Its cleansing properties make it prevalent in the design of amulets, talismans, shrine equipment, and everyday objects. Furthermore, the oval shape is regarded as the ideal form for a female figure in Asante society, embodying conventional beauty ideals (Sarpong, 1974).

2.10 Education system in Ghana

Over the years, Ghana's educational system has served multiple purposes, ranging from the spread of religion to the establishment of an elite group to administer the colony. At the time of Ghana's independence in 1957, the education system was modelled after the British system. However, since then, it has undergone several revisions. Notably, in the 1980s, educational reforms aimed to align the system with the country's workforce needs, shifting its focus from purely intellectual development. The current educational framework, starting at the age of six, consists of six years of elementary education, three years of junior secondary school, three years of senior

secondary school, and four years of university or tertiary institution courses. The first nine years of schooling are compulsory and provided free of charge, serving as the foundation for future learning (Steiner-Khamsi & Quist, 2000).

2.10.1 Overview of the Educational System in Pre-independent Ghana

Prior to the entrance of European imperialists in the mid-15th century, there were no traces of formal schooling in Ghana. As a result, the existing formal, western-style educational system in Ghana may be traced back to the Portuguese attempts in 1529 to establish formal education for their mulatto children (Cogneau, & Moradi, 2014; Martin, 1976). Following that, schools were founded at the Elmina, Cape Coast, and Christiansburg Castles37, respectively, by Dutch34, British35, and Danish36 commercial companies. These were haphazard schools with no formal administrative frameworks in existence. The schools were not organised in a hierarchical manner, with students moving from one level to the next.

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The signing of the Bond of 1844, which cemented British rule on the Gold Coast, signalled the eventual creation of a centralised colonial authority with consolidated control over domestic services like education and health. For two key reasons, the colonial authorities were particularly interested in education in their newly acquired province. Under the terms of the 1844 Bond, the colonial government was obligated to cooperate with local chiefs in order to harmonise the customs of the Gold Coast colony with British legal standards (Danquah, 1957). Recognizing this necessity, the colonial administration understood the significance of implementing a thorough educational system. Moreover, they acknowledged the need to provide training to local individuals who could assist in the day-to-day governance of the Gold Coast colony, a method known as "indirect rule" (Danquah, 1957).

Under the leadership of Kwame Nkrumah, the Gold Coast was granted partial internal self-government in 1951, marking a significant milestone. Nkrumah and his colleagues believed that education served as a means for nation-building and economic liberation. They viewed the existing educational system as inadequate for achieving their vision of an industrialised economy. As a result, in 1951, the government introduced the Accelerated Development Plan for Education (ADPE) as a comprehensive educational reform plan spanning ten years (Adu-Gyamfi, Donkoh, & Addo, 2016; Graham, 2013; Martin, 1976; McWilliam, 1959). The primary objectives of the ADPE were to enhance educational accessibility and improve its quality throughout the Gold Coast.

A significant change occurred in 1951 when the Gold Coast was granted partial internal self-government under the leadership of Kwame Nkrumah. Nkrumah and his colleagues viewed education as a crucial tool for nation-building and economic liberation. They recognized that the existing educational system was

inadequate for achieving their vision of an industrialised economy. To address this, the government introduced the 10-year comprehensive educational reform known as the Accelerated Development Plan for Education (ADPE) in 1951 (Adu-Gyamfi, Donkoh, and Addo, 2016; Graham, 2013; Martin, 1976; McWilliam, 1959). The ADPE had three main goals. Firstly, it aimed to enhance educational access and quality in the Gold Coast. Secondly, it sought to revise the existing curriculum to align it with the socio-cultural and economic needs of the emerging Gold Coast state.

A significant milestone occurred in 1951 when Kwame Nkrumah's leadership led to the Gold Coast being granted partial internal self-government. Nkrumah and his colleagues recognized education as a crucial tool for both nation-building and economic liberation. They believed that the existing educational system was inadequate for achieving their goal of developing an industrialised economy. As a result, in 1951, the government implemented the 10-year Accelerated Development Plan for Education (ADPE), a comprehensive educational reform initiative. The ADPE aimed to achieve three primary goals (Adu-Gyamfi, Donkoh, and Addo, 2016; Graham, 2013; Martin, 1976; McWilliam, 1959).

2.10.2 Structure of the education system

Ghana's educational system has undergone various changes, including a significant modification in 1987 that reduced the duration of pre-tertiary education from 17 to 12 years (Kadingdi, 2006). However, with the implementation of the 2007 Education Reform Act, two years of early childhood education starting at the age of four were officially incorporated into the free compulsory basic education. This increased the total number of pre-tertiary education years to fourteen. The current educational structure in Ghana is as follows:

- **Basic education level:** Eleven years, which includes two years of early childhood education, six years of primary education, and three years of junior high school (Kadingdi, 2006).

- **Second cycle education:** Three years, which comprises senior high school grammar, technical education, and other post-basic skills development programs such as the National Apprenticeship Programme (Kadingdi, 2006).

- **Tertiary level education:** The Ghanaian Ministry of Education has political responsibility for education. The Ghana Education Service is in charge of putting the Ministry's policy on elementary and secondary education into action. The Council for Technical and Vocational Education and Training coordinates technical and secondary vocational education (TVET). Ghana educational reforms;

1. Education Act, 1961

2. Dzobo Report,1973

3. New Structure and Content of Education, 1974

4. Education Commission Report on Basic and Secondary Education, 1987/88

5. Education Reform Programme, 1987/88

6. University Relationalization Committee Report, 1988

7. Free Compulsory Universal Basic Education (FCUBE) Programme, 1996 (originating from the Constitution of 1992)

8. Ghana Education Trust Fund – GET Fund Act 2000

9. 2007, Education Reforms

10. 1961, Education Act

As per Akyeampong et al. (2007), the introduction of the 1961 Education Act in Ghana demonstrated the government's commitment to providing free and

compulsory primary and middle school education. This act aimed to enhance educational access, as stated in the Basic Education Division report of the Ghana Education Service (2004, June). The report emphasised the obligation for every school-age child, determined by the Minister, to attend a recognized school and follow the prescribed curriculum. Consequently, public pre-tertiary education became tuition-free, and the government assumed the responsibility of supplying free textbooks to students in public primary, middle, and secondary schools (Adamu-Issah, Elden, Forson, & Schrofer, 2007). However, concerns arose about the potential decline in educational standards due to the rapid expansion of the education system, as highlighted in the Government of Ghana's White Paper on Education (2004). Foster (1965), mentioned by Akyeampong et al. (2007, p. 5), argued that opponents of the Educational Plan failed to consider certain significant consequences of widespread educational growth.

2.10.3 Ghana's structure of Education in 1966

Furthermore, during the late 1950s to mid-1960s, the problem of insufficient access to education, including non-enrollment and high drop-out rates, was not as prominently addressed. However, concerns regarding unequal access to secondary education emerged in the early 1970s (Adams & Anum, 2005). The concept of continuation schools received criticism for perpetuating a system of inferior education for the general population while reserving secondary schools for privileged Ghanaian children (Akyeampong et al., 2007).

2.10.3.1   *1974, Dzobo Review Committee*

As part of educational reforms in 1974, Ghana introduced the concept of 13 years of pre-tertiary education. This included six years of primary schooling followed

by three years of junior secondary study. The eligibility for admission to a senior secondary school is determined based on the results of the Basic Education Certificate Examination (Tagoe, 2011).

2.10.3.2　　Ghana's structure of Education in 1974

During a period of significant economic decline in Ghana, the country implemented educational reforms in a pilot form. In the mid-1970s, a large number of teachers migrated from Ghana to Nigeria in search of better working conditions. As a result, education became a means of social stratification, with wealthier families opting to send their children abroad for access to quality education (Addae-Mensah, 2000, April; Ghana Statistical Service, 2003).

2.10.3.3　　1987, Education Reforms

The 1987 education reforms in Ghana aimed to enhance access to basic education and consolidate the changes made in 1974. Under these reforms, students were not required to take external exams to progress from primary to junior secondary education. The curriculum, as stated by the Ministry of Education publication, encompassed both academic studies and skill training programs (2000). Subjects taught included English Language, Ghanaian Language and Culture, Mathematics, Environmental Studies, Integrated Science, Religious Moral Education, Physical Education, Music, and Dance. The junior secondary school curriculum included English Language and Culture, Mathematics, Social Studies, General Science, Agricultural Science, Pre-vocational Skills, Pre-technical Skills, Religious and Moral Education. Additionally, subjects such as Life Skills, Music and Dance, and Physical Education were taught but examined internally (Ghana Education Service, 2004, June;

Akyeampong et al., 2007; Curriculum Research and Development Division of GES, 2007; and other aforementioned sources) (p. 2).

The junior secondary school subjects were based on the 1974 reforms and aimed to cater to students' diverse talents while providing them with practical skills. The 1987 reforms focused on increasing investment in improving the access and quality of basic education. However, according to Akyeampong (2002), the well-equipped workshops intended for skills training in pre-vocational and pre-technical education did not work as planned due to a lack of adequately trained technical and vocational instructors. It is important to note that many of the subjects taught under the 1987 reforms are still included in the current primary and junior high school curriculum under the 2007 reforms. The 1995 Free and Compulsory Universal Basic Education Reforms, as provided in the 1992 Republican Constitution of Ghana, recognize education as a fundamental human right for all Ghanaians. This commitment to education is further emphasised in the Basic Education GES report of June 2004 (Agbenyega, 2007).

2.10.3.4   Ghana's structure of Education in 1995

In 1996, secondary education in Ghana comprised two optional years of kindergarten and six years of primary education. After completing primary education, students had the choice to enter Technical/Vocational School and engage in two years of apprenticeship training for employment opportunities. Alternatively, successful completion of three years of senior secondary school provided access to training colleges, polytechnics, or universities (Bureau of African Affairs, 2011, p. 3). Similar to previous reforms, the 1995 Free Compulsory Universal Basic Education (FCUBE) reforms faced challenges in sustaining early enrollment gains and achieving universal access to basic education (Akyeampong et al., 2007). Bame (1991) highlighted the

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need to address pedagogical issues and teachers' attitudes and behaviours instead of solely focusing on material resources. Targeted policies and initiatives were necessary to increase demand for basic education, particularly in rural areas. Management weaknesses, including inadequate supervision at the system and school levels, hindered the impact of the reforms (Maikish & Gershberg, 2008). Furthermore, unresolved issues related to effective supervision and monitoring at the district level, as well as logistical support for such supervision, presented challenges (Kadingdi, 2004).

The 2007 Education Reform in Ghana reaffirmed the previous commitment to providing free and compulsory universal basic education. It specifically impacted teaching and learning practices in junior high schools, making it relevant to the study at hand. The reform aimed to enhance curriculum development, teacher education, and governance in order to improve the performance of students in the Basic Education Certificate Examination (BECE). This section will further explore educational policies, focusing on policy implementation and the evaluation process, drawing on the works of Adamu-Issah et al. (2007), Akyeampong et al. (2007), Kadingdi (2004), and Tagoe (2011).

2.10.3.5   *The Education Strategic Plan (2010-2020)*

As outlined in the Education Strategic Plan of the Ministry of Education, the aim is to ensure inclusive education by providing educational opportunities for individuals with physical and mental impairments, orphans, and those with different learning paces. Whenever feasible, these individuals should be included in the regular formal education system. However, in cases where it is deemed necessary, special units or schools may be established to cater to their specific needs.

2.10.3.6   The Education Act 778, (2008)

The purpose of Act 778, which was passed in 2008, is to establish an educational system that aims to develop individuals who possess a comprehensive set of knowledge, skills, values, aptitudes, and attitudes. This legislation emphasises the importance of implementing strategies to achieve this goal.

2.10.3.7   The National Youth Policy of 2010

The National Youth Policy in Ghana focuses on creating an empowered youth who can contribute positively to the country's development. The policy aims to empower and actively involve the youth in productive endeavours, allowing each young Ghanaian to realise their full potential and enhance their self-esteem. It also seeks to inspire the youth to develop their creativity, innovation, and self-discovery skills, ultimately leading to an improved quality of life (Singal et al., 2015).

2.10.3.8   The Regular School

Every child, regardless of their unique characteristics or circumstances, has the right to receive education in inclusive regular schools. These regular schools are expected to collaborate and coordinate with various government agencies, including the Ministry of Health, the Ministry of Gender, Children and Social Protection, the Department of Social Work, the Department of Community and Rural Development, the Metropolitan, Municipal, and District Assemblies (MMDAs), the Commission for Human Rights and Administrative Justice (CHRAJ), and other relevant entities (adapted).

2.10.3.9   Special Schools

Lutfi (2009) states that special schools play a vital role in implementing Inclusive Education. Collaboration between special schools and regular schools is

necessary to create inclusive environments for children with exceptional needs. If a child is assessed and found unable to benefit from regular classroom attendance, they should be placed in a special unit within an inclusive school. It is important for every special school to be connected to an assessment centre staffed with well-trained personnel and equipped with resources for regular screening, assessment, and diagnosis. This additional responsibility helps identify and intervene early, improves staff retention and efficiency, and increases the accessibility of special schools to the community. Including personnel from special schools in the District Inclusive Education Team (DIET) allows for monitoring and evaluation of inclusive practices in schools. Additionally, personnel in the assessment centre should enhance their knowledge in assessment and counselling to provide effective support and services to families (adapted).

2.10.3.10   *Basic Education*

Barnett (1995) emphasised that the basic education level, which encompasses preschool, primary, and junior high schools, should address certain key aspects in line with the basic education policy:

1. Every child of school age should have the right to receive a comprehensive 11-year basic education, consisting of 2 years of kindergarten, 6 years of primary education, and 3 years of junior high school.

2. The government bears the responsibility of ensuring that early childhood education is not only free and compulsory but also accessible to all children, including those with special educational needs.

3. Furthermore, it is important for the government to establish specialised centres dedicated to providing appropriate early stimulation and intervention services for infants and young children with disabilities.

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2.10.3.11 *Secondary, Vocational and Technical Education*

As per the regulations stated in the Disability Law (2006), secondary education in Ghana comprises Senior High Schools, Technical and Vocational Institutions (TVIs), and Apprenticeship Programs focusing on areas like hairdressing and auto-mechanics. The annual school programs at this level should address the following key aspects:

1. Individuals with special needs or disabilities should not face any discrimination in terms of admission to these educational facilities.

2. Over time, second cycle schools should adapt their environments following the principles of universal design to ensure accessibility for all students, including those with special educational needs.

3. All second cycle schools are required to develop curriculum content or programs of study that are inclusive and functional, catering to the diverse needs of students.

4. Designated second cycle schools should have well-equipped resource centres staffed with trained personnel who can provide support to students with special educational needs. Ultimately, the goal is for all second cycle schools to have well-equipped resource centres that can cater to the needs of all students, including those with special educational needs.

2.10.3.12 *Tertiary Education*

Tertiary and higher education institutions, whether public or private, should not reject applicants based on their special needs. Admission should be granted to applicants who meet the minimum requirements for admission. Candidates with specific requirements should be given preferential consideration in the admission process. The establishment of partnerships between institutions and applicants can be

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achieved when both parties have a clear understanding of their roles and responsibilities. This entails ensuring clear information, effective communication, and transparency throughout the process.

2.11   The Concept of Guidance and Counselling

Birichi and Rukunga (2009) suggest that guidance and counselling is a traditional and enduring practice that has been transmitted through successive generations. Counselling and counselling both refer to similar but distinct activities. It is impossible to divide them because they are so closely related. In addition, Mutie and Ndambuki (2002) emphasised that it is incorrect to assume that people are fundamentally autonomous creatures. Mutie and Ndambuki (2002) argue that humans possess an inherent inclination towards independence, autonomy, and self-determination, indicating their capacity to shape their own future and assume complete accountability for their choices. The primary objective of guidance and counselling is to assist individuals in gaining self-awareness, enabling them to navigate life's challenges in a positive and constructive manner. The process involves identifying the underlying factors that contribute to difficulties and employing effective strategies to address or prevent situations that could result in unhealthy lifestyles. Ajowi and Simatwa (2010) stated that counselling and guidance services are vital factors in the disciplinary management of people in all civilizations.

According to historical studies, school counselling programs have changed over time in terms of their scope and progression, moving from decision-making about one's career and education to personal development, attentive services for particular "at-risk" populations, and universally accessible developmental programs (Paisley & Borders, 1995, p. 150). The literature review presented in this study examines the progress of the school counselling profession over a period of more than

a century, taking into account both the profession's historical context and the efforts made to propel it forward through different stages of development. The framework used to structure the review consists of six phases, which can be likened to the structure employed by Mark Pope (2000) in his essay titled "A Brief History of Career Counselling in the United States."

The literature review examines the evolution of the school counselling profession, highlighting its transformation from an auxiliary role to a vital service and eventually to a thriving and essential profession within the educational system. This development is guided by a structured framework that promotes growth and accountability, as described by Pope (2000). The first section of the review covers the period from 1890 to 1920. During this time, the predominantly agrarian population, focused on self-sustaining occupations such as farming, faced challenges in accessing basic education. However, the Industrial Revolution brought about significant societal and economic changes throughout the country, shifting the focus from rural and agrarian communities to urban centres driven by technological advancements. Innovations like water-powered machines in textile factories, the cotton gin, and the telephone played a pivotal role in this transformation. Consequently, education became more accessible to individuals from diverse socioeconomic backgrounds (Pope, 2000). With the development of technology, there was a renewed emphasis on developing an education system for the general population in the United States that was more open to people from all socioeconomic levels.

Initially, the post was known as a vocational guidance counsellor in the school system, and it was formed in response to a need caused by the late-nineteenth-century Industrial Revolution (Gysbers and Henderson, 2001). At that time, the primary goal of vocational counselling was to provide young individuals with the essential

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competencies and expertise required to excel in their preferred work settings and successfully navigate the conditions they aimed to experience (Gysbers & Henderson, 2006). With a focus on the transition from school to employment, "vocational guidance" initially referred to positions that were comparable to contemporary career counselling (Lambie & Williamson, 2004, p. 124). To bridge the emerging societal disparities caused by shifts in the American workforce, technological advancements, and increased educational prospects, vocational guidance counsellors endeavoured to connect individuals with suitable and esteemed occupations.

Frank Parsons, often recognized as the "Father of Guidance," exerted a significant influence on the early professional counselling movement (Glosoff, Schwarz, & DiZenzo-Priestley, 2017). His contributions to the development of one of the earliest structured approaches to directing and counselling in the United States earned him this esteemed title (Glosoff, Schwarz, & DiZenzo-Priestley, 2017). The monumental task of achieving this feat was accomplished through the establishment of the Boston Vocational Bureau in 1908, which was situated within the Civic Service House in Boston, Massachusetts. This bureau was built upon Frank Parsons' guidance and counselling framework (Gysbers & Henderson, 2006, p. 4). Additionally, Parsons founded and organised the Breadwinner's Institute, which provided educational opportunities for underprivileged individuals, allowing them to attend college and break the cycle of poverty. During World Wars I and II, the U.S. military leveraged Parson's work in vocational counselling, assessment, and testing to efficiently and swiftly determine the skills and abilities of soldiers, strategically assigning them to specific roles, thereby enhancing the unity and strength of the military force (Gysbers & Henderson, 2006).

West Olatunji, Reese, and Wingfield (2010) highlighted the shift of focus towards the school environment, specifically addressing the school-to-work transition and equipping students with the necessary knowledge and experience for success in the workforce after high school (O'Brien, 2001). During this period, the responsibilities of guidance counsellors were often assigned to teachers, who were expected to not only teach but also provide guidance to students regarding post-high school options such as college and employment. The role of a vocational counsellor was primarily perceived as a position rather than a fully developed curriculum or profession. Additional tasks such as attendance and class placement, which did not neatly align with managerial or clerical job descriptions, were frequently assigned to vocational counsellors. To thrive in the 1920s and beyond, the field needed to establish a clearer definition of its role in relation to other educators.

The second stage, spanning from 1920 to 1940, coincided with the "Roaring 20s," a period of significant prosperity in the United States characterised by a shift towards a more modern and forward-thinking society (Glosoff, Schwarz, & DiZenzo-Priestley, 2017). This era of prosperity provided an opportunity for education to receive increased support and for the school counselling profession to assert its role and impact on children. The public education system made strides in enhancing student learning by focusing on measures to improve efficiency and effectiveness. Additionally, there was a development of a new approach to assess human traits such as intelligence, personality, and vocational interests, which were incorporated into the school counselling function (Heavener, 2009). Jean Piaget's research on children's cognitive development played a valuable role in strengthening school counselling programs that addressed the specific developmental needs of students. Piaget's

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framework outlined four stages through which young children progress as they grow and mature.

Corbetta and Snapp-Childs (2009) outline Piaget's cognitive development model as comprising four distinct stages: the sensory-motor stage (infancy to two years old), the preoperational stage (two to seven years old), the concrete operational stage (eight to eleven years old), and the formal operational stage (eleven years old into adulthood). Educators who deal with these age groups should pay close attention to each stage because it focuses on the significant milestones that kids encounter as they get older (Simatwa, 2010). With the aid of Piaget's theory, educators were able to create lessons for all students that were both current and developmentally suitable. The Wall Street crisis of 1929 ushered in the 1930s, which contrasted sharply with the preceding decade's economic success (Simatwa, 2010). During this period, there was a significant increase in the unemployment rate, rising from 5% to over 30%. This economic downturn compelled numerous individuals to abandon their agricultural livelihoods and seek employment in urban areas. Consequently, the educational sector faced challenges as parents struggled to provide their children with essential resources like clothing, textbooks, and other necessities required for attending school. Additionally, a decline in tax payments in several states resulted in a scarcity of funds allocated to education. These financial constraints had a negative impact on the school counselling movement as it experienced reduced support and resources.

During this time, E. G. Williamson created the characteristic and factor theory, the first guidance and counselling theory, by building on the principles of Parsons vocational guidance (Lambie and Williamson, 2004). Although it was initially used in universities, secondary high schools all over the nation soon adopted it and began using it. By employing this approach, career advisers were able to gather information

regarding the unique patterns of characteristics, passions, skills, personality traits, and abilities exhibited by each student (Lambie and Williamson, 2004). This data served as the foundation for constructing individual profiles aimed at aligning students with future careers that naturally complemented their specific strengths. This method marked one of the initial endeavours to match individuals with occupations that suited their individual talents and innate abilities (Lambie and Williamson, 2004).

The United States became involved in a global war with the objective of reinstating the active participation of its citizens in the armed forces and the domestic labour force, coinciding with the gradual economic recovery from the recession of the early 1930s. As a result, women began actively contributing to the workforce, stepping in to fill the vacancies left by men who were deployed overseas. The makeup of American education would be substantially altered as a result of these enormous transformations in the economy and labour. In response to important societal upheavals, the field of school counselling would have to deal with and implement a new professional perspective that would incorporate, among other things, Carl Rogers' work. Stage 3 (1940-1960). In the 1940s, Carl Rogers, known as the "Father of Counselling," authored a book titled Counselling and Psychotherapy: New Concepts in Practice. In this publication, Rogers put forth his philosophy, suggesting that the primary role of a counsellor is to facilitate the client or student in attaining self-actualization and personal growth by deeply comprehending their unique worldview and life experiences. "By understanding clients as persons rather than problems, this idea had a significant impact on vocational counsellors, psychologists, and school counsellors" (Lambie and Williamson, 2004, p. 125).

A shift in mentality occurred, leading to the adoption of a "whole person" perspective when interacting with clients and students. This new perspective

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encompassed a comprehensive understanding of individuals, considering their personality, experiences, strengths, and weaknesses. As a result, clients and students began to be viewed holistically, taking into account the entirety of their being. While the vocational counselling movement initially focused on students' professional development needs, it neglected to explore how personal and social needs could impact academic achievements and career decisions (Wingfield, Reese, and West-Olatunji, 2010). Early vocational counselling within the school system faced a challenging dynamic, as the role often became burdened with numerous additional tasks and responsibilities, leaving little time for meaningful engagement in vocational guidance with students (Gysbers & Henderson, 2001). The broad interpretation of "service" made it difficult for the position to establish a clear professional identity within schools. Teachers in this role were often assigned administrative duties without sufficient organisation and structure in the counselling position (Gysbers & Henderson, 2001). Consequently, guidance and counselling activities were carried out by teachers without proper training or a framework to guide their work. Due to this lack of structure, the guidance and counselling field struggled to thrive and provide students with a coordinated and structured effort.

Prior to the 1950s, school counsellors were scarce, and if available, they were mainly assigned to high schools to assist students with college and career preparation. This scarcity was largely due to the limited opportunities for individuals to receive the necessary professional training and preparation to become counsellors (Lambie and Williamson, 2004). To address this issue and provide the guidance counselling movement with professional development strategies, research, tools, and an advocacy platform, the American School Counsellors Association (ASCA) was established in 1952 (Lambie & Williamson, 2004). In 1957, several significant international events

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occurred that had a notable impact on the counselling and guidance profession. The launch of Sputnik by the Union of Soviet Socialist Republics (USSR) led to the enactment of the National Defense Education Act (NDEA).

This legislation was intended to help students who excelled in maths and science by finding, nurturing, and supporting them. Under the NDEA Act, it became a requirement for every high school student to have access to qualified counsellors who could identify exceptional individuals, particularly in the fields of maths and science, and support them in pursuing a college education. To facilitate the development of these professional counsellors, funds were allocated to colleges and universities for the establishment of suitable counsellor training programs (Lambie & Williamson, 2004). As government support for the profession grew, there emerged a call for a professional association that would establish standards, principles, evaluation methods, and an overall framework for school counselling programs nationwide. During this period, counsellors were initially viewed as consultants for the educational team (Lambie & Williamson, 2004).

During the period from 1960 to 1980, a new approach to school counselling emerged, challenging the conventional direct service delivery model. Although there were no comprehensive models that utilised counsellors as consultants at the time, significant developments were on the horizon, promising to advance the field of school counselling (Kahnweiler, 1979). As part of these advancements, state committees were established, and project lead staff members were entrusted with the responsibility of developing a guidance counselling manual that states could use as a foundation for creating their own counselling models. This national support played a crucial role in shaping the future of school counselling (Gysbers, 2004).

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The importance of students' social and emotional well-being was recognized early on, with initial recommendations highlighting the crucial role of guidance counsellors. The Civil Rights Movement of 1964 further emphasised the significance of students' mental health, as noted by Carl Rogers and his non-directive counselling approach. During this time, school counsellors found themselves addressing various clients and students, which mirrored societal changes such as racial tensions, evolving family structures, and increasing crime rates throughout the country. Consequently, a more comprehensive approach to the responsibilities of school counsellors became necessary.

Students began to be recognized as complex individuals who are greatly influenced by their environment and life experiences. In the early 1970s, there was a growing focus on accountability, leading to a demand for more structured and targeted guidance programs. Various models for counselling were introduced during this period in an effort to provide organisation to the profession. A national initiative was launched to assist states in developing and implementing effective guidance and counselling models, with The University of Missouri receiving a grant from the US Office of Education in 1971 to support this endeavour. (Gysbers, 2004).

Subsequently, collaborative efforts took place between counsellor educators from various regions and the Missouri Department of Elementary and Secondary Education (DESE) to enable school counsellors to make substantial contributions aligned with the missions and objectives of their respective schools. The primary aim of this professional collaboration was to transform school counselling from a supplementary support service into a comprehensive initiative that forms the fundamental framework of all American schools (Lapan, Gysbers, and Kayson, 2007). The profession recognized the importance of structure and accountability, which

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facilitated its advancement through the introduction of new elements and requirements into the role of professional school counsellors. In Missouri, Gysbers and Moore were among the pioneers in establishing a comprehensive guidance program in the mid-1970s, laying the groundwork for further development in subsequent decades. Content, organisational framework, and resources were the three main components of the paradigm. The distinction between grade levels, demands, and time allotments is important to observe. (Gysbers, 2002). The diagram below depicts Gysbers and Moore's early work in developing school counselling and guidance models on which practitioners can base their work.

In response to the increasing responsibilities of school counsellors, professional organisations emerged to effectively structure the profession and develop standards, accreditation-related documents, and programs. One such organisation, the Association for Counselor Education and Supervision (ACES), was established in the early 1970s. Its purpose was to assist in organising and overseeing the training, education, and licensure of professional school counsellors nationwide. Subsequently, the Council for Accreditation of Counseling and Related Educational Programs (CACREP) was also founded to provide organisation and oversight in these areas for professional school counsellors.

According to a 1998 study conducted by Sink and Ginger, approximately 25 states in the United States had implemented comprehensive guidance and counselling models in their educational settings. The researchers also predicted that this number could potentially increase to 34 states within the following decade. This information spurred the school counselling field to strive for greater unity and organisation under a comprehensive guidance model. In 1975, the Educational Act for All Handicapped Children (now known as the Individuals with Disabilities Education Act, IDEA)

aimed to further expand the responsibilities of school counsellors. This legislation mandated that schools provide a free and appropriate public education (FAPE) to all children, regardless of their disability status, thereby expanding the role of school counsellors to include special education. (Lambie and Williamson, 2004). The National Commission on Excellence in Education's release from 1983, which showed a national decline in student performance and spurred additional reform and new initiatives to build on the legislation mentioned earlier, provided further support for the legislation (Lambie and Williamson, 2004). During this time, the counselling profession realised that being organised was not enough to advance the field; there was a critical need to show how counsellors' contributions to student growth and achievement were having an effect. The demand for teachers to exhibit responsibility by presenting data that showcases students' academic advancement mirrored the necessity observed in the period between 1980 and 2000, known as Cycle 5. Schools have continuously evolved to address the evolving requirements of both society and students, and this trend persisted throughout the decades spanning 1980 to 2000. Throughout the historical development of school counselling, starting from the initial stages of career guidance and the progressive movement, and extending to the current emphasis on comprehensive counselling programs, schools have undergone transformations to cater to these evolving needs (Anderson, 2002).

Numerous people and organisations all over the nation have been actively working toward educational change since the 1980s. Unfortunately, the discipline of guidance and counselling was largely ignored during the 1980s educational reform efforts. The contributions of guidance and counselling as well as the work of school counsellors to the general success of educational objectives were not widely discussed back then. (Model of the Missouri Comprehensive Counseling Program, n.d., p. 1)

The complete field of education, including school counselling, underwent a transition during this time period in American history from an industrial to a more information- and technology-based era (Pope, 2000). As new student needs were identified by educators, school counselling programs became more collaborative in their efforts to support and help students, parents, teachers, administrators, and the larger community. As evidence of this, the Carl Perkins Vocational Education Act was signed into law in 1984. This law was relevant in terms of the additional support it provided to strengthen programs for the underserved or disadvantaged populations that school counsellors collaborate to provide support. Some of these populations included but were not limited to "handicapped individuals, limited 28 English proficiency students and families, single parent homes and unemployed adults" (Pope, 2000, p. 204). These subgroups of students and families have a unique, often challenging set of circumstances and needs in which school counsellors are trained to assist with and support through short-term school-based counselling for students and connecting families with a variety of community resources for clothing, food, and shelter. Supporting students with these basic needs rapidly became a core component of the school counsellor's work. It became necessary to support these students as they sought basic necessities such as food, shelter, and clothing so when students attended school, they were able to be mentally and emotionally present for learning instead of worrying about how their basic needs would be met. "Legislation in this time period continued to influence the focus of school counselling as a specialty area, most recently via the school to Work Opportunities Act of 1994" (Paisley & Borders, 1995).

The goal of this particular legislation was to create even stronger connections between high schools and colleges and the workforce. As a result of this legislation,

all 50 states received federal funds to begin implementing school to work programs at the local level to better meet the post-secondary needs of students, increase student adult connections within the community, and foster an experience for students in which they are able to build up skills necessary to be successful in the workplace. While federal funding for this initiative ended in 2001, this program model aligned well with the work of high school counsellors and brought the importance of community and school to work connections to the forefront in terms of creating successful students who are continuing to positively contribute to their 29 community post high schools. Stage Six: 2000-2015 It was during this era that the school counselling profession once again found itself at the crossroads of providing effective interventions to facilitate students' career development, while simultaneously responding to other professional demands and societal shifts (Schenck, Anctil, et al., 2011).

The No Child Left Behind Act (NCLB) of 2001, as mentioned in a 2005 resource from the American Counselling Association, prioritised the academic achievement of all students in education reform. President Bush's motivation behind this legislation was his belief that American schools were neglecting the most vulnerable students and needed to change. The NCLB Act entailed providing federal block grants to states that meet certain criteria, including implementing annual assessments, ensuring progress, improving underperforming schools, and establishing consequences for failure. President Bush emphasised the need for bipartisan solutions that held educators accountable, particularly regarding Title I funding, while also allowing flexibility in federal education programs. Consequently, states were mandated to introduce statewide accountability systems that encompassed all public schools and the students they served.

Under the No Child Left Behind Act (NCLB) of 2001, schools were required to implement accountability systems that included adequate yearly progress (AYP) reports. These reports aimed to ensure that all students would reach proficiency in reading and maths within a 12-year timeframe. School counsellors were recognized as important contributors to this effort and were called upon to play a central role. The American School Counselor Association (ASCA) noted that the increasing emphasis on achievement for all students aligned with the counsellors' desire to move from the sidelines to the core of a school's mission. They were expected to provide support to all students based on the standards and guidelines outlined by the NCLB Act. To ensure that all students reach their full potential, it is crucial to elevate the role of school counsellors, granting them greater influence in the development and support of students. According to Anderson (2002), counsellors must be willing to say no to certain expectations in order to prioritise issues where they possess the knowledge and skills to make a meaningful impact. This collaborative effort among educators aims to meet the high expectations set by the NCLB Act.

The No Child Left Behind Act (NCLB) played a significant role in recognizing the importance of school counselling programs as an integral part of students' daily educational experience. It emphasised the need for school counsellors to be partners in student achievement. Hartline and Cobia (2012) noted that during this time, there was a heightened focus on documenting how school counselling programs were contributing to narrowing the achievement gap through counselling-based interventions. The profession began to prioritise the development of data-driven and comprehensive school counselling programs to ensure the sustainability of the profession for future generations of students. However, according to Schenck, Anctil, Smith, and Dahir (2011), state and national mandates such as NCLB and the Every

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Student Succeeds Act (ESSA) placed greater emphasis on academic achievement, which led to a diversion of essential resources from a crucial component of comprehensive guidance programs: career development. These mandates drew attention away from the importance of integrating career development into the broader scope of school counselling.

The authors Schenck, Anctil, et al. (2011) argue that the rapidly changing work landscape and ongoing economic uncertainties emphasised the importance of career guidance in school counselling programs. At the start of the 21st century, there was a consensus that school counselling should focus on comprehensive and developmental programs. These programs included individual and small-group counselling, regular classroom guidance lessons covering academic, career, and personal and social issues, as well as consultation and collaboration with administrators, teachers, and parents. While comprehensive guidance programs still offer support for remediation and crisis intervention, there is now a greater emphasis on preventive measures and promoting the healthy development of all students, as emphasised by Paisley and Borders (1995).

In conclusion, achieving educational equity in a democratic society necessitates equal access to quality teaching and a comprehensive curriculum for all children. It is essential for every student to receive the necessary support to excel academically and be prepared to choose from a wide range of postsecondary options after graduation (House and Hayes, 2002). Looking ahead to the future of the school counselling profession, it becomes crucial to ensure that all school counsellors are well-equipped to address the complex challenges students will face. These challenges include dealing with issues arising from single-parent and low-income families,

disadvantaged minority and immigrant groups, the emergence of technology-related problems like cyberbullying, and the rise of violence within schools and homes, which present new and difficult dynamics for schools and, specifically, school counsellors.

Trachtenbroit (2011) emphasises that the underestimation of cyberbullying and its connection to school violence can have severe and sometimes fatal consequences within schools and the community. Furthermore, the lack of proper preparation and response to cyberbullying at the local school level may expose schools to liability and potential litigation (2011). Cyberbullying has become a pervasive issue in almost all schools, significantly impacting students' ability to focus on their classroom instruction. This highlights how the role of a school counsellor is to provide support and enhance the crucial work carried out by teachers nationwide. Additionally, closely related to the pressing issue of cyberbullying is the growing influence of social media and other technology-related concerns that have infiltrated the responsibilities of school counsellors.

In modern educational settings, cyberbullying is a widespread and unfortunate issue. According to Mullen, Griffith, Greene, and Lambie (2014), it is crucial for school counsellors to be knowledgeable about the bullying laws in their states and the extent of their district's jurisdiction over cyberbullying and other technology-related issues that occur both within and outside of school premises. Furthermore, school counsellors face unique challenges when working with urban populations. Green and Keys (2001) stress the importance of rethinking the developmental models of comprehensive school counselling programs, taking into account the specific contexts and cultures in which these urban schools are located. Many urban schools are situated in neighbourhoods with multiple factors that place students at a higher risk of

experiencing violent deaths, juvenile arrests, abuse and neglect, substance abuse, and poverty (Green and Keys, 2001).

The evolving societal changes have indirectly influenced the counselling programs and the approaches of professional school counsellors in their daily work. These changes, combined with the demands for program evaluation and accountability, make the current and future work of school counsellors challenging yet crucial. The goal is to ensure that all students, regardless of their circumstances, have equal opportunities and access to a quality education (Paisley & Borders, 1995). Given the complexity of the student population and the high stakes involved, it is now more important than ever for school counsellors to have access to appropriate professional development opportunities. This will enable them to effectively advocate for and address the complex issues that 21st-century students face. In the present era, professional school counselling programs focus on three essential domains: vocational guidance, academic placement, and academic planning. School counsellors are vital members of the education team and are expected by their professional organisations to be agents of change within their schools and districts.

A recent study conducted by Hartline and Cobia (2012) discovered that intentional interventions delivered by counsellors had a positive impact on student test scores, grades, attendance, and discipline and behaviour. This highlights the unique role of counsellors in supporting students in academic achievement, personal and social development, and career development, ultimately preparing them to become productive and well-adjusted citizens in the future. The emphasis lies in utilising these three domains through a holistic and developmentally appropriate approach that centres on the needs of the students (Lambie & Williamson, 2004). According to

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Gysbers (2002), it is anticipated that future school guidance and counselling programs will remain intact, but the activities, tasks, and time within the organisational structure may be flexible to adapt to changes if necessary. However, in the current era, one of the primary challenges faced by the school counselling profession is the limited control that counsellors have over their daily work activities and the overall development of the profession.

School counsellors often find themselves in roles that are defined by educators who have little to no background or experience in school counselling, as noted by Paisley and Borders (1995). Building level administrators typically serve as direct supervisors for school counsellors and hold decision-making powers regarding their utilisation and evaluation. However, administrators often have limited knowledge about the role of professional school counsellors within a comprehensive guidance model and district parameters. Therefore, it is crucial for school counsellors to advocate for and educate administrators, parents, and staff about their role to foster an understanding of how their work impacts student development and achievement throughout their school years. District leaders, school administrators, school counsellors, and other staff share the responsibility of organising equitable and effective structures, processes, and plans that promote partnerships with families and the community (Epstein & Van Voorhis, 2010).

The school counselling role has been identified as a key link between the school and home, with the potential to effectively organise, implement, and maintain partnerships with families and the community (Epstein & Van Voorhis, 2010). A related issue is the evaluation of school counsellors, which often poses challenges due to administrators' limited understanding of the profession and the components of a comprehensive guidance model. This can result in discrepancies between school

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counsellor evaluation and the performance standards outlined by state counselling organisations. Nebe's (2010) research supports this claim, revealing that the best indicator of a school's alignment with the American School Counsellor Association's (ASCA) national model of guidance and counselling is the use of evaluation instruments specifically designed for assessing the performance of professional school counsellors.

In 2001, the Wallace-Reader's Digest fund initiated the Transforming School Counselling Initiative (TSCI), aimed at improving guidance counselling in public schools by transforming the graduate-level preparation for counsellors (Seashore, Jones, & Seppanen, 2001). Each state has its own requirements for individuals aspiring to become professional school counsellors. Some states mandate a bachelor's degree for working as a school counsellor, while an increasing number of states are transitioning towards requiring a minimum of a master's degree in counselling to practise as a professional school counsellor.

Regardless of the specific program or state, professional school counsellor preparation programs typically cover common topics. These topics include human growth and development, counselling theories, individual and group counselling, multicultural counselling, testing and assessment, ethics, research and program evaluation, career development, and on-site internship experiences (ASCA, 2016). In some states, candidates are also required to pass a supplemental state exam that covers these topics as part of the certification process. Ethical codes and standards play a significant role in the school counselling profession, guiding counsellors to practise within legal boundaries and uphold their ethical responsibilities in supporting the growth and development of young students. Legal rules establish the basic duties of

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counsellors, while ethical codes represent the aspirational standards for best practices in school counselling (Stone & Zirkel, 2010).

The ASCA model, developed in 2005, recognizes the holistic nature of students and serves as a bridge between education and counselling to help students reach their full potential. School counsellors play a proactive role in maximising students' educational capacities by providing them with access to career information, mental health services, and developmental guidance to set and achieve academic, social, and personal goals (Wingfield & Reese, 2010). Professional school counselling takes a different approach at the elementary, middle, and high school levels to address the specific developmental needs of students at each stage. School counsellors are uniquely positioned to offer expertise that focuses on fostering academic, personal and social, and career needs of all students, reflecting the current societal and environmental demands (Wingfield & Reese, 2010).

The role of licensed professional school counsellors in school leadership is an important aspect of 21st-century school counselling. The ASCA National Model emphasises the significance of leadership and advocating for systemic change (Young & Kneale, 2015). There is growing support for school counsellors to take on leadership positions, although this is a relatively new development in the field of professional school counselling. As the job of a counsellor continues to evolve and adapt to societal trends and circumstances, they are increasingly seen as advocates, leaders, collaborators, and consultants who promote equity in educational access and success for all students (ASCA, 2010).

In line with Wingfield and Reese (2010), school counsellors display leadership by actively collaborating and engaging in consultative interventions with key stakeholders such as teachers, administrators, families, and community members to

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enhance the well-being of students. The implementation of an integrated comprehensive guidance program is crucial for optimising the support provided by school counsellors in fostering students' academic, personal, social, and career development. Integral to this program are consultation, advocacy, and collaboration, which play essential roles. Professional school counsellors possess a unique understanding of the challenges affecting the entire student body and possess valuable knowledge of community resources that can effectively address the diverse developmental needs of students and their families. To further encourage and support student achievement, effective parent and family partnerships should be developed and maintained, which is closely related to the topic of community resources. According to Epstein and Van Voorhis (2010), research indicates that school counsellors play important roles in ensuring that elementary, middle, and high schools create and maintain initiatives that support overall student success through family and community engagement. Given the current circumstances, it is crucial for school counsellors to actively advocate for a shift that enables them to leverage their specialised training by taking on leadership roles, engaging in advocacy efforts, and embracing outreach opportunities that promote student success through innovative and progressive approaches.

Dollarhide (2003) emphasised the crucial role of school counsellors in addressing contemporary classroom issues, as they are responsible for school counselling programs. The importance of school counsellors taking the lead in program design, advocacy, and active involvement in school reform is more significant than ever before (Dollarhide, 2003). Despite this, recent research by House and Hayes (2002) revealed that discussions about school reform often overlook the contributions of school counsellors and their work. Considering that school

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counsellors often play a vital role in shaping students' goals and aspirations, excluding them from school reform efforts would be a serious oversight (House & Hayes, 2002). Age, experience, professional training, and school setting were found to be related to leadership practices and a counsellor's capacity to effectively implement an extensive guidance program, according to Mason's (2008) findings in another study. A thorough guidance model was found to have been more effectively implemented in schools by school counsellors who demonstrated strong leadership abilities and practices, which had a positive impact on student performance. McMahon and Mason (2009) emphasise the importance of providing support to school counsellors in comprehending the application of leadership to their role. This understanding is essential for enabling them to embrace new responsibilities and drive the transformation of comprehensive programs (p. 108).

The integration of school counsellors into leadership roles within the education system signifies a new dimension in the profession. Young and Kneale (2015) highlight the importance of advocacy as a crucial skill for effective school counsellor leadership, positioning them at the forefront of educational reform. Mason and McMahon (2009) assert that national initiatives aimed at transforming the role of school counsellors emphasise their role as essential educators. However, the successful implementation of these leadership initiatives relies on school counsellors at the local level. Despite calls for leadership training in school counsellor preparation programs, the study suggests that the translation of this training into practice has not yet been fully realised (Mason & McMahon, 2009).

2.11.1 The Role of Counselling in Education

Counselling involves a personal and direct relationship between a counsellor and an individual, where the counsellor utilises their expertise and interpersonal skills

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to create a supportive learning environment. The goal of counselling is to assist the individual in understanding themselves, their current situation, and their potential future, enabling them to utilise their strengths and abilities in a way that is personally fulfilling and beneficial to society. On the other hand, guidance encompasses a broader framework of personal services within the school setting, with counselling being just one component of it. The counsellor plays a crucial role in the guidance program but also has additional responsibilities beyond counselling as they fulfil their guiding duties. It is important to note that the terms "guidance" and "counselling" carry distinct meanings and implications.

The former refers to assisting kids with their overall development, whilst the latter is typically focused on assisting pupils with specific issues. In simpler terms, guidance work focuses on prevention and development, while counselling focuses on providing support and addressing issues that require remedial action. There has been a global shift in the field of guidance and counselling, moving away from a casework and remedial approach towards a more proactive and preventive approach. This shift is supported by the works of scholars such as Gysbers and Henderson (1994), Yuen (2002), and Lai-Yeung (2014). As a result, guidance and counselling are essential therapies for schoolchildren.

Guidance in schools refers to the portion of the curriculum devoted to helping students reach their best potential as they get ready for adulthood and the workforce (O'Conchobhair, 1981). Akinade (2012) describes guidance and counselling as a process that aids individuals in developing self-awareness and comprehending their reactions to their surroundings. It assists them in finding personal significance in their actions and setting goals for their future conduct. Conversely, Oviogbodu (2015) defines counselling as a supportive process that helps individuals address and resolve

their problems. Counselling entails a deep emotional connection and focuses on the affective aspects of individual learning, such as emotions, values, and attitudes. It is a trusting relationship established between the counsellor and the client.

Counselling, as described by Egbo (2013), is a transformative learning process facilitated by a counsellor. It involves assisting individuals in gaining self-understanding, comprehending their environment, and making appropriate choices to foster their educational, vocational, and socio-personal development. In essence, counselling serves as a means for individuals to acquire knowledge and skills that are relevant both within and beyond the school context. It typically entails one-on-one interactions between a counsellor and an individual, although it may also involve group settings with two or more participants.

Throughout various civilizations, including the most primitive ones, guidance and counselling have been essential elements in the management of human behaviour. These practices originated from the necessity to guide individuals' actions in a manner that serves the collective interests of the group. Discipline is a crucial aspect for the smooth functioning of society, and guidance and counselling play a vital role in cultivating discipline. Regular utilisation of guidance and counselling is necessary for individuals to collaborate harmoniously towards shared objectives. Hendrikz (1986) emphasises that teachers and school administrators have the responsibility of facilitating the personal growth and development of students. The most vital aspect of education is the students because they are priceless commodities. The fullest possible academic, professional, personal, and emotional growth of students is one of the objectives of education. This is the main goal of guidance, which is a significant component of education.

Guidance and counselling services play a crucial role in empowering students to take responsibility for their decisions and understand the consequences that arise from them (Gibson, 2008). Often, students struggle to fully comprehend the material presented in various educational settings such as seminars, labs, and classes. The goals of guidance and counselling align with those of education as a whole, which include meeting students' basic physiological needs, fostering self-awareness and acceptance, nurturing relationships with peers, finding a balance between freedom and boundaries within the educational environment, promoting academic success, and providing opportunities for independence (Heyden, 2011).

Promoting appropriate attitudes and behaviours among students, both inside and outside the classroom, has always been a crucial aspect of education. However, the rapid increase in student enrollment in African countries, coupled with limited resources to meet the growing demand for education, has made school management more complex and challenging than in previous decades. According to Meyer (1991), discipline-related issues in schools are a major concern for educators worldwide. Discipline consistently emerges as a significant problem in public opinion surveys. Meyer (1991) and other authors argue that school discipline in the United States has undergone little change since the 1960s (Rue & Byarr, 1992).

Schools have been grappling with the issue of student indiscipline, which has led to various forms of unrest, including property damage, vandalism, sexual abuse, violence, and drug misuse. Tragic incidents like the Sharpeville massacre in 1960 and the shooting at Columbine High School in Colorado highlighted the severity of the problem. In Nigeria during the 1990s, the situation became so tense that troops were deployed to help maintain order in schools. Kenya also witnessed a rise in school unrest, drug abuse, teenage pregnancies, bullying, aggression, laziness, and

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ineffective parenting. In the past, measures such as suspension, expulsion, and corporal punishment have been employed to address indiscipline.

School discipline encompasses various strategies implemented by schools to maintain order and promote positive student behaviour. One such strategy has been the use of punishment to address violations of school rules and regulations, which are reinforced through education acts and ethical codes. However, it is important that any punishment administered to students is fair, proportionate, and moderate. Throughout the years, corporal punishment has been viewed as an effective means of instilling a sense of responsibility and proper conduct in misbehaving students (Chianu, 2007). Both public and private institutions were forced to stop using corporal punishment as of March 13, 2001. In secondary institutions, new approaches were required to address cases of indiscipline. A student may be expelled or placed on suspension for severe infractions of school policy.

Prior to suspension or expulsion, the student should be given a hearing. If expulsion is being considered, Nakipodia (2010) recommends that parents be invited to the disciplinary committee meeting. A right to appeal to a higher person or body should exist. Truancy, tardiness, insubordination, disobedience to teachers, cursing at or hitting teachers, calling other students derogatory names, fighting with other students, leaving the school grounds without authorisation, smoking, using drugs or alcohol, and destroying school property are some of the school regulations that Mumberes Girls provided. The consequences of suspension and expulsion from secondary schools are far too serious to be left to the whims and fancies of a school principal.

Before suspending or expelling a student, the director is required to seek input from various individuals, including the PTA, the school counsellor, the teacher

responsible for discipline, the board of governors, and the school counsellor.To promote acceptable behaviour in school, the behavioural method focused on the utilisation of external variables. Teachers employ shaping and extinction processes to influence student behaviour, according to Mutie and Ndambuki (2002). According to Hayes (2004), the integration of token economics or token reinforcement systems is advised when developing a successful school management plan. In this approach, the teacher possesses the power to identify particular behaviours or the number of behaviours to be addressed. Canter (1976) introduced a holistic disciplinary approach for the entire school, which highlights the utilisation of behavioural techniques to establish explicit limits, ensure consistent consequences, and offer incentives for displaying appropriate behaviour.

2.11.1.1   Methods of Counselling

Counselling perspectives and approaches have been shaped by research and theories about how people change their behaviour, mature, and engage with their surroundings. These counselling methods are frequently separated into three groups.

The school guidance program's counselling of students is one of its most fundamental duties. Counselling skills are necessary for school administrators, teachers, teacher-advisors, sports coaches, club sponsors, and licensed professional counsellors. Although trained counsellors are ideally suited to dealing with major emotional issues, teachers and other faculty members face situations where counselling is required on a regular basis (Coleman, 2009). They benefit from familiarity with counselling methods and viewpoints.

2.11.1.1.1   *Directive Counselling*

The directed counsellor is believed to be more concerned with the problem than with the counsellee. This notion is exaggerated. The student and her problem are inextricably linked. The directed counsellor, on the other hand, focuses on identifying and analysing the problem as well as finding a suitable solution. The counsellor in educational settings commonly relies on test results, school records, and reports to provide advice and information based on this data. The primary approach used by counsellors is known as "directive counselling," as stated by Coleman (2009). Directive counselling is most effective when the client exhibits anxiety, insecurity, or impatience, when the problem pertains to intellectual matters, when the issue arises from a lack of information, when the client has limited understanding of the problem, when there is no inner conflict, and when the problem lies in an intellectual domain (Coleman, 2009; Parsons, 2009).

2.11.1.1.2   *Non directive Counselling*

In the therapy of many sorts of emotional issues, the nondirective method is more beneficial. Many pupils that see the counsellor, on the other hand, have few, if any, emotional issues. In many circumstances, all that is required is some basic information or support. Despite the fact that nondirective therapy has many supporters, Rogers (1942) is widely recognized as the most prominent figure in the movement and has held its leadership position for over six decades. Non-directive counselling, in Rogers' words, aims to assist the student in "becoming a more structured person, focused around healthy objectives that [he] has clearly grasped and clearly selected" (p. 227). Its objective is to instil in students a feeling of purpose and the strength to overcome obstacles in life. As a result, the client gains the ability to

encounter challenges constructively rather than a neat solution for each of his problems from his counselling interactions.

2.11.1.1.3   *Eclectic Counselling*

Combining concepts from both directive and non-directive counselling methods produces eclectic counselling. As a result, the eclectic counsellor applies whichever approach seems to be most suitable in the particular circumstance. To effectively assist most students in schools, it is preferable to adopt an approach that lies between overly directive and eclectic viewpoints rather than strictly adhering to a client-centred approach (Coleman, 2009; Parsons, 2009). The primary objective of the counselling service is to facilitate self-awareness and personal growth through one-on-one or small-group connections. These interactions primarily focus on personal development and making informed judgments based on self-awareness and knowledge of one's surroundings. The counsellor aims to enhance the student's problem-solving abilities and improve their competence in making future plans and decisions. To achieve this, the counsellor assists the student in clarifying their thoughts, perceptions, attitudes, and goals, fostering self-understanding and self-acceptance. Additionally, the counsellor provides the student with pertinent personal and environmental information to support their plans, choices, or address any problems they may encounter.

2.12   Concept of Course Designing

O'Neill (2015) observed that the term "program" is commonly used to denote a cohesive assortment of educational units that result in the achievement of a qualification or award. However, students and some situations commonly refer to this as the 'course.' To add to the confusion, in the modular system, 'course' can also be utilised where 'module' is used as a 'unit' of credit-bearing study that is part of a

program. As a result, it's crucial to explain how these terms are utilised in your context when talking with a larger audience. Course design holds a prominent position within the curriculum or course development process, being recognized as the most crucial stage. It serves as the initial foundation in constructing the curriculum, shaping subsequent stages of instruction and course evaluation (Graves, 2000; Toohey, 2002).

Graves (2000) stresses the vital role of course design in shaping the classroom approach and working alongside teaching to facilitate the application of knowledge in classroom practice. Toohey (2002) underscores the importance of well-designed curriculum in enhancing teacher-student interactions. Throughout the various stages of curriculum development, such as course design, methodology, and student assessment, several changes have been identified (Fink, 2013; Thomas, 2012; Diamond, 2008; Richards, 2007; McKernan, 2008; Pennycook, 1999; Apple, 1999).

Course design, as defined by Hutchinson and Waters (1991), involves creating a cohesive set of teaching and learning experiences that aim to guide learners towards specific knowledge outcomes. In contrast, Graves (2008) describes course design as a time-bound teaching and learning experience focused on a specific objective. Graves emphasizes the distinction between "curriculum" and "course," stating that curriculum encompasses a broader scope, including the concept, purposes, design, and implementation of a comprehensive program (1996). According to Graves, the terms "course" and "curriculum" are not interchangeable because the curriculum involves aspects beyond the instructor's concerns, such as assessment analysis, placement testing, and program evaluation. Graves also highlights the course development process, which mirrors curriculum development and involves four stages: planning

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the course, teaching the course, ongoing assessment, and decision making and reteaching (1996).

2.12.1 Models of Course Design

Dubin and Olishtain (1987) extensively researched course design, considering various factors involved in constructing a course, including materials design, goal setting, objective establishment, and syllabus design. Yalden (1987) made a notable contribution to the literature by introducing the "Stages in Language Program Development " model. In 1995, Brown developed a systematic approach for creating and maintaining language curriculum, known as the "Systematic Approach to Designing and Sustaining Language Curriculum," which serves as a valuable model in this field.

Nation and Macalister (2010) developed a significant model that focuses on the curriculum design process, specifically highlighting the importance of course design within this process. The course design stage is considered crucial but challenging due to the numerous components involved, each with specific requirements. Course designers and instructors must consider various factors, such as the sequencing of elements, logical arrangement of content, and meeting learners' needs. Developing courses in a principled manner requires incorporating underlying concepts and assumptions rooted in different philosophical perspectives. These principles aim to guide the creation of courses that align with specific goals.

2.12.1.1   The Starting Point of the Course Design

When designing a course, this principle is concerned with which component to begin with. Is it logical to begin with syllabus design or defining learning outcomes, for example The starting point in course design depends on how you approach the

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challenges and select the most productive difficulties to address within the given context. According to Graves (2000). Graves teaches us that the best place to start when building a course is by first knowing the situation and solving its issues.

2.12.1.2 *Manner of Sequencing Components in Course Design*

The choice of path to follow during the curriculum design process is a significant consideration. According to Graves (2000), there are two approaches to address this question: a linear path or a non-linear path. The linear approach suggests a sequential and systematic progression, where each stage builds upon the previous one in a structured manner. On the other hand, the non-linear approach allows for flexibility and adaptability, enabling designers to navigate through different stages and make adjustments as needed, without strictly adhering to a fixed sequence. The decision on which path to take depends on the specific context and goals of the curriculum design process.

2.12.1.3 *Alignment in Course Design*

Developing courses that are relevant, coherent, and meaningful is essential for fostering an effective learning environment (Reeves, 2006). Scholars such as Graves (2000), Fink (2003, 2009), and Whetten (2007) highlight the significance of course alignment in achieving this goal. Alignment involves the process of connecting and harmonising the different elements of a course design. This includes ensuring that the learning objectives, instructional materials, activities, and assessments align with each other and with the desired learning outcomes. By achieving alignment, instructors can enhance the overall effectiveness and cohesiveness of their courses, promoting a more meaningful and impactful learning experience for students.

2.12.2 Components of Course Design

The majority of models see course design as a process with numerous basic components or learning aspects (Srijono, 2007). With the goal of demonstrating their importance in the course design development, the fundamental components are described below;

2.12.2.1   Defining the context

Graves (2000) defines the cornerstone of course design as "defining the context," while Richards (2007) refers to it as "situation analysis." This aspect of course design involves understanding and considering the specific teaching-learning environment, which encompasses the classroom, school, and institution. It also takes into account the particular group of teachers and students involved, as well as the specific learning themes at the individual level (Graves, 2008; 2000; 1996). Additionally, the context includes factors that need to be addressed at the course level, such as the student level, the duration of the course, and the location of the course. In essence, this stage of course design involves a comprehensive examination and analysis of the various contextual factors that shape and influence the design and implementation of the course.

2.12.2.2   Articulating Beliefs

Teacher beliefs pertain to the perspectives and perceptions that teachers hold regarding various aspects of teaching, learning, students, and the instructional elements within a course from a pedagogical standpoint. Graves (2000) identifies teacher beliefs as the foundation of course design. She argues that by articulating their beliefs, teachers can effectively design and implement their courses, drawing upon their past and present professional experiences (Gabilon, 2012; Borg, 2001; Farrell

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and Kun, 2008; Borg, 2008; 2006; Rogers and Hu, 2007; Chung-hsien Wu et al., 2011). These beliefs shape the teacher's approach to designing and delivering instruction, and they significantly influence their instructional decisions and practices. Therefore, acknowledging and understanding teacher beliefs are crucial aspects of the course design process, as they provide valuable insights into the teacher's perspectives and guide their pedagogical choices.

2.12.2.3 Needs Analysis

Graves (2000) defines needs analysis as a systematic and ongoing process of gathering information about students' needs and preferences, evaluating the data, and using the findings to make course selections that cater to those needs. Needs analysis is considered the fundamental component of course design, as it serves as the basis upon which other components like course goals, activities, themes, and assessments are developed (Richards, 2007; Brown, 1995; Jordan, 2004; Brindley, 1989). Nation and Macalister (2010) emphasise the importance of identifying "What Must Be Learned" and present three approaches for prioritising different types of needs. Munby's "target-situation analysis," as described by Jordan (2004), focuses on students' needs and performance at the end of the course. Richterich and Chancerel's "present situation analysis" examines students' starting point and current level at the beginning of the course. The "learning-centred approach" proposed by Hutchinson and Waters (1991) distinguishes between "goal needs" and "learning needs." Goal needs refer to what learners need to accomplish in the desired situation, while learning needs focus on what learners need to do within the learning environment. Learner needs can also be categorised as "objective needs" and "subjective needs" (Hutchinson and Waters, 1991). Overall, needs analysis is a critical stage in course

design, as it helps ensure that the course content and objectives align with the specific needs and requirements of the learners.

Objective requirements can be classified as either "necessities" or "lacks," while subjective requirements are referred to as "wants" (Jordan, 2004). Hutchinson and Waters also identify three categories for target needs: "necessities," "lacks," and "wants." Course design places great importance on content conceptualization, which is emphasized by Graves (2000; 1996), Nation and Macalister (2010), Breen (2001), and Crandall (1987). Various terms are used to describe content, including "conceptualizing content" (Graves, 2000), "syllabus design" (Yalden, 1987; Dubin and Olishtain, 1987), "selection and sequencing units of a given subject" (Nation and Macalister, 2010), and "input" (Richards, 2013). Material development, as defined by Brown (1995), involves systematically explaining the techniques and activities employed in classroom teaching. Any instructional input, such as textbooks, workbooks, and teacher instructions, as well as software and audio-visual information, is referred to as "material." When selecting resources for a certain subject, material development is characterised as a process in which teachers make judgements and options such as adaptation, modification, and reduction (Johansson, 2006; Tomlinson, 1998). Furthermore, formulating goals and objectives is also another important aspect. The terms "aims" and "objectives" play a significant role in curriculum design as they establish guidelines, priorities, and a clear description of the learning intentions for both educators and learners (Richards, 2007; Graves, 2000; Brown, 1995; Dubin and Olishtain, 1987).

Brown (1995) explains that "goal development" involves creating broad statements that describe desirable and attainable program objectives and outcomes, taking into account linguistic and contextual requirements. On the other hand,

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objectives are specific statements that define the precise knowledge, skills, and abilities that learners should acquire or demonstrate upon completing a course or program (Brown, 1995).

2.13 Summary

Degges-White (2011) suggested that throughout history, healing practitioners have integrated a wide range of creative arts into their therapeutic methods. Theatrical performance, role-playing, artistic creation in drawing, painting, and sculpture are the primary therapeutic techniques employed in creative arts therapy (CAT). Residential programs, day treatment centres, outpatient clinics, and inpatient hospitals frequently employ the three main forms of arts-based therapies, known as Creative Arts Therapy (CAT), as indicated by multiple studies (Wolf, Willmuth, & Watkins, 1986; Jacobse, 1994; Bloomgarden, 1997).

Despite the fact that the majority of the papers we reviewed used very different strategies, they all addressed the concept of using symbols as a comprehension tool. All the authors emphasised the significance of the arts as a means of comprehending and expressing emotions through various avenues.

In ancient Greece and Rome, people with mental diseases like anxiety or depression were "given" comedy, theatre and visual arts forms. Tribal dances have been used for millennia to cure the environment and people. Modern Navajo healers still employ both types of art to encourage healing because music and visual arts have long been known to have a positive impact on mood (Degges-White, 2011). During the late 19th century, the dominant psychological model in art therapy shifted to the concept of the unconscious, influenced by the groundbreaking theories of Freud and Jung. Art therapy began in the ideal setting when Expressionism and Surrealism emerged as independent aesthetic tendencies. Therapists employ various strategies

tailored to the client's behaviours, symptoms, and cognitive condition. Creative art therapy encompasses a diverse range of applications, each serving a unique purpose.

There seems to be a global shift in the field of guidance and counselling, moving away from a focus on individual problem-solving and remedial approaches towards a preventive and developmental perspective (Gysbers & Henderson, 1994; Yuen, 2002; Lai-Yeung, 2014). Counselling plays a significant role in addressing emotional aspects and personalised learning within individuals. Throughout various civilizations, including primitive ones, guidance and counselling have been crucial for managing people's behaviour and promoting their well-being. Counselling serves as a transformative process that facilitates individuals' acquisition of essential knowledge and skills.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter offers an introduction to the overall methodology and specific methodologies employed in the research. It discusses the foundational principles of qualitative and quantitative research, including their ontological and epistemological underpinnings, as well as the advantages and disadvantages of choosing qualitative research over quantitative research. The chapter outlines the study's design, the target population, the sample size, and the methods used for participant selection and data collection. It also addresses the analysis and evaluation of the collected data.

3.1 Philosophical Assumptions of the Research Design

Academic studies, especially research degrees, have traditionally been required to be based on specific philosophical assumptions. Hence, it is essential for the researcher to articulate the philosophical beliefs that underpin the research in a coherent and succinct manner. Presumptions are frequently influenced by the researcher's ontological and epistemological positions regarding the problem under investigation, and it is these philosophical foundations that allow the researcher to formulate insightful inquiries about the problem that result in suitable solutions. According to Holden and Lynch (2004) and Proctor (2005), philosophical ideas are the basis on which all academic researchers are built. This assumes that disregarding philosophical perspectives has an impact on scholarly research quality. Blaikie (2010) stated that, whether explicitly or implicitly, social researchers work within the context of a set of philosophical notions and ontological and epistemological assumptions.

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Researchers' methodological approach (which includes the sources and procedures used for data collection) is linked to the epistemological and ontological ideas about reality, according to Grix (2004). Grey (2004) asserts that scientific research is based on three core philosophical assumptions: ontology, epistemology, and axiology. Ontology specifically focuses on investigating the nature and existence of entities in the social environment (Cohen, Manion & Morrison, 2007; Grey, 2004). The search for truth or the nature of reality is the subject of epistemology. To put it another way, epistemology is concerned with identifying what constitutes knowledge and whether knowing, understanding, and re-presenting knowledge, reality, or truth is possible (Grey, 2004). Additionally, axiology is preoccupied with the researcher's morals and values (McGivern, 2006).

Heron (1996) asserts that the driving force behind all human activity is a person's values. He continued by saying that the ability to identify one's principles as a foundation for decision-making regarding the research one conducts and how it is conducted is an indication of an individual researcher's axiological skills. After all, you will be displaying your values throughout the study process. According to Kusi (2012), there are two ontological assumptions regarding social reality with which researchers can identify themselves: (a) that social reality is objectively actual, external, and independent of social construction. (b) That social reality is internal, contingent, and subjectively real, and that it can be formed from human social experience.

Grey (2004) distinguished three epistemic perspectives on reality's ontology: knowledge, reality, and truth. The three approaches to discovering or establishing reality, knowledge, or truth are objectivist epistemology, subjectivist epistemology, and constructivist epistemology. Objectivist epistemologists argue that reality exists

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independently of the knower and that truths should be discovered using a scientific method. Subjectivist epistemologists hold the viewpoint that researchers have the ability to create knowledge, but the objects or phenomena being studied exert their own meaning on individuals. On the other hand, constructivist epistemologists argue that meaning is not discovered but rather constructed, and that individuals construct their own understanding of phenomena in diverse ways, even when faced with the same phenomenon. Over time, positivism and interpretivism have emerged as the two most important ontological views for social science research (Grix, 2004). The social reality, according to positivists, is something that is shown to us but not created by us (Miller and Brewer, 2003). As a result, they believe that reality exists regardless of our understanding (Grix, 2004). That is, objective knowledge is attainable for them since study, due to its fixed and static nature, can precisely examine and find out reality. As a result, positivists support the application of natural science principles and procedures to social science research (Denscombe, 2002).

On the other hand, interpretivists argue that reality is a complicated social construct of values, meanings, and lived experience (Grix, 2004). According to them, people's meaning endowing capacities and the use of sensory observation and experience, as thought by positivists, are better ways to understand reality (Bryman, 2004). People's perceptions of their conditions or how reality is experienced provide the data for interpretivist research (Grix, 2004; Bryman, 2004).

Interpretivist data collection methods, such as interviews, observations, documents, and audio-visual materials, primarily involve gathering qualitative data in the form of words (Creswell, 2003). The present study was predominantly guided by an interpretivist philosophy, which emphasises the use of qualitative approaches for data collection and analysis. According to interpretivism, research cannot be

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objectively observed from an external standpoint; instead, it necessitates a direct experiential understanding from the perspectives of the individuals involved. Unlike the study of natural sciences, which often seeks to establish causal relationships, the interpretivist paradigm recognizes that meaning is constructed by teachers and learners in the classroom, making it difficult to establish uniform causal links. In this paradigm, the role of the researcher is to comprehend, explain, and demystify social reality through the diverse perspectives of the participants (Cohen, Manion, & Morrison, 2007). Rather than aiming to provide explanations, researchers in this paradigm strive to gain a deeper understanding of the phenomena being studied.

The ontological and epistemological orientations of the study were anchored in subjectivist epistemology and constructivist epistemology, according to a rigorous examination of the study's objectives and research issues. The researcher's adaptation of these philosophical assumptions was justified because the work was a case study that required the researcher to use flexible qualitative methods to gather subjective opinions and personal experiences of professional art therapists, counsellors, lecturers, and students on the need to integrate art therapy into tertiary level counselling training programs in Ghana. It also necessitated the researcher's search for and examination of archival material on the situation of art therapy in Ghana. The researcher also conducted an extensive search for archival material on the state of art therapy in Ghana as part of the study. This qualitative data, which solely relied on the narratives of seasoned art therapists, art therapy lecturers, counselling students, and school counsellors, field observations of practising counsellors and art therapists, and findings from archival records, did not consist of objective facts independent of the respondents' and researcher's opinions and experiences. However, these various sources of information were carefully organised to create a coherent and meaningful

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understanding of the importance of integrating art therapy into counselling programs in Ghana. These approaches were aligned with Grey's constructive epistemology philosophies (2004).

The researcher believes that situating the study in the interpretivism paradigm was appropriate because it was a case study research that sought to gather fragmented information about the perceptions of lecturers, students, practising school counsellors, and professional art therapists on the need for art therapy, and because this information was fragmented, it was logical that it be gathered in bits and put together to construct an understanding of the need for art therapy in counselling education. Again, the material was based on the personal experiences, opinions, and knowledge of certain people who had long been involved with art therapy and counselling in the study setting, as well as the personal observations of the art therapy researcher in the study environment.

3.2. Research Design

Research design pertains to the structure and framework through which a research method is formulated (Nesi, 2004). It encompasses the overall approach adopted by a researcher in creating a strategic plan to address the research problem. The design enables the researcher to select research methods that are suitable for achieving the research objectives and addressing the research questions. While research design serves as a blueprint for answering the research question, research method, as stated by Farris and Van-Aken (2019), refers to the specific approach employed to execute that plan.

Based on the philosophical foundations of the study, a qualitative approach was chosen as it aimed to thoroughly explore a problem by analysing data obtained from participants in their natural environments (Creswell, 2016). Atkinson, Coffey,

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and Delamont (2001) defined qualitative research as a social inquiry method that focuses on individuals' understanding and interpretation of their experiences and the world they inhabit. This approach allows researchers to delve into people's behaviours, perspectives, emotions, and experiences, uncovering the essence of their lives. Ulin, Robinson, and Tolley (2004) stated that qualitative research methodology often involves prolonged engagement between the researcher and the study group. Establishing a partnership with participants enables a deeper understanding of the research context, enriching and expanding the collected data. In this study, the qualitative approach incorporates key characteristics of qualitative research, such as a naturalistic setting, researcher-participant interaction, and data collection methods that closely examine the phenomenon under investigation (Lodico, Sapulding, & Voegtle, 2010).

The qualitative approach takes place within the socio-cultural context of study participants and involves direct interaction between the researcher and the participants. This approach allows researchers to gather in-depth information from smaller samples, identifying patterns that serve as the primary foundation for organising and presenting the research findings (Cohen, Manion & Morrison, 2007). Qualitative research is an umbrella term that covers many research approaches: case study, ethnographies, grounded theory, and phenomenological studies (Creswell, 2003; Smith & Eatough, 2007). The decision to employ a qualitative research design for this study was influenced by Holloway and Wheeler's (2002) perspective that qualitative approaches enable exploration of behaviours, perspectives, feelings, in-depth experiences, quality, and complexity within a comprehensive framework. The study's first and second objectives, which aimed to evaluate the significance of art

therapy in counselling training at the tertiary level, further contributed to the selection of a qualitative design as the methodological tool.

Qualitative research methods bring researchers closer to the topic of interest, allowing them to better comprehend people's ideas and theoretical models for how they view and organise their daily activities and routines in a subjectively meaningful way. Qualitative researchers, as stated by Denzin and Lincoln (2005), strive to interpret and explain events based on the meanings attributed to them by individuals. They engage in extensive efforts to gain a deeper understanding of people's perspectives and generate rich and comprehensive data. However, conducting qualitative research requires significant dedication and effort, as highlighted by Leiber (2009), Merriam (2009), and Mason (2002). Furthermore, it takes effort. In most cases, qualitative research is more effective. Nature is both descriptive and inductive. Because of its inductive nature, data gathered from participants in a form of interviews, observations, and questionnaires were used to collect data from the individuals to create notions, hypotheses, and theories,' archival materials and other related sources are utilised. or theories, rather than testing hypotheses deductively as in positivist research (Merriam, 2009).

The researcher utilised a case study approach, which entails a comprehensive and methodical analysis of one or multiple instances of a particular phenomenon to obtain insights into the phenomenon and expand upon an existing theoretical framework (Edwards, 1998). Collective case report was used to examine multiple reports from participants to provide evidence for the need for art therapy integration into counselling training in education. For this research study, an instrumental case study design was employed to examine the viewpoints of educational stakeholders regarding the incorporation of art therapy into counselling training at the tertiary level

in Ghana. Here are some reasons for employing an instrumental case study approach: An instrumental case study would allow for a focused and in-depth examination of the integration of art therapy in counselling training. The specific case of Ghana provides a valuable context to investigate the perceptions of educational stakeholders, offering rich insights into the unique cultural, institutional, and educational factors influencing the integration process. In addition, an instrumental case study aims to provide insights and inform broader issues. In this case, the study could provide valuable information on how art therapy can be integrated into counselling training programs more generally, beyond the specific Ghanaian context. The findings could contribute to the development of guidelines, best practices, and recommendations for integrating art therapy in counselling training worldwide. Furthermore, An instrumental case study allows for the exploration of various stakeholders' perspectives involved in the field of education, including counsellors, educators, students, and art therapists. This approach provides a comprehensive understanding of the attitudes, beliefs, and opinions of these stakeholders, enriching the research findings and capturing a diverse range of experiences. Furthermore, an instrumental case study serves to close the divide between theory and practice by exploring the tangible implementation and results of incorporating art therapy into counselling training. Additionally, through an instrumental case study, the research can generate practical recommendations and guidelines for stakeholders involved in counselling training programs. By utilising an instrumental case study approach, this research study can provide valuable insights and recommendations to enhance the integration of art therapy in counselling training at the tertiary level in Ghana, while also contributing to the broader field of counselling education and practice.

Case study research begins by providing a comprehensive and precise depiction of a limited number of entities, often just one, such as an individual or a small group. These descriptions are then utilised to conceptualise general principles that pertain to the phenomenon being investigated. Therefore, by means of an inductive process, general principles can be derived from a single case study (Knight, 1997; Smith, 1997). A case study is a research approach that entails a thorough, in-depth, and meticulous examination of a subject of study and its relevant contextual setting. They can be generated following a particular research methodology. Case studies aid in comprehending complex issues or objects. They can enhance or reinforce existing knowledge based on previous research. Their contextual analysis revolves around a limited number of events or conditions and their connections to specific occurrences (Yin, 2011).

3.3 Population

According to Polit and Beck (2012), the term "population" refers to the entirety of cases that hold significance for a researcher. This encompasses individuals, objects, events, or elements that are relevant to the study (Kenton, 2019). In this research context, the target population encompasses three distinct groups: counseling lecturers (17), counseling students (190), and academic counselors (4) at the University of Education's Counseling and Psychology department in Winneba. Additionally, the study involves experts in Art Therapy, including two certified Art therapists and four Art therapy lecturers in Ghana, bringing the total to 217 participants.

The accessible population, consisting of 140 participants, is a subset of the target population. This accessible group includes ten counseling lecturers, 120 counseling students, four academic counselors, two art therapists, and four art therapy

lecturers. The participants' responses align with the study's research questions. Notably, the primary participants, counseling lecturers, and students, are complemented by other respondents to enhance the credibility of the findings. This approach strengthens the research's foundation. To identify study participants, specific inclusion criteria were established. These criteria encompassed various attributes, such as current and immediate past Heads of the Counseling department, two counseling lecturers with art backgrounds, counseling students engaged in practicum and theoretical practices, and practicing academic counselors within the University of Education's Counseling department in Winneba.

The study did not include any lecturer or student outside the above categorised inclusion. Art therapy lecturers who had direct influence on the research were excluded to avoid bias. Counselling lecturers, counselling students, counsellors, art therapists and art therapy lecturers who the researcher were unable to give informed consent were not enrolled in the study.

3.4   Sample Size and Sampling Technique

The study utilised a sample size of seventy (70) participants, who were categorised into two broad groups. The researcher categorised it as Category A and Category B. The category A consisted of regular counselling students of level 400 and level 300 whereas the category B group consisted of counselling lecturers, academic counsellors, art therapy lecturers and art therapists. The reason for categorising the respondents into two strata was that each stratum had similar characteristics. For instance, category "A" gave responses about students' learning outcomes on a test course for the integration of art therapy into counselling education. Category "B" focused on lecturers' and practitioners' perspectives on the incorporation of art therapy into counselling training education. The researcher screened them from the targeted

population to arrive at sixty (60) and ten (10) for categories A and B respectively. This amounted to a total sample size of seventy (70) respondents.

The study utilised expert purposive sampling techniques and proportionate stratified random sampling. The counselling students were chosen using a proportionate stratified random sampling method. The reason for using proportionate stratified random sampling was to give equal chance to all selected students to be part of the study through random picking. The similar traits at the various students' levels at which they functioned were taken into account when grouping the respondents from counselling students into one stratum. With the help of expert purposive sampling, the researcher carefully chose respondents who may offer crucial information for the study that could not be obtained from other participant options. The objective was to gather "a pool of respondents that is appropriate for the study and that is largely decided by the researcher's assessment." (Henn, Weinstein, & Foard, 2006, p. 133). Counselling lecturers and academic counsellors in the counselling department were selected using a purposive sampling technique. In order to sample art therapy lecturers and licensed art therapists in Ghana, a purposive sampling method was used.

The study's sample population was made up of seventy (70) research subjects divided into two major groups.

Category   A: Counselling Students   60

Category   B: Other Participants   10

Table   3.1 Sample distribution for students' participants

Level	Number of students	Number Selected
Level 400	94	30
Level 300	96	30
Total	**190**	**60**

Source: Fieldwork, 2022

Table 3.2 Sample distribution for other participants

Respondents	Number of Respondents	Number Selected
Counselling Lecturers	17	4
Academic Counsellors	4	2
Art Therapist	2	2
Art therapy Lecturers	4	2
Total	**27**	**10**

Source: Fieldwork, 2022

3.5 Instrumentation

Data from the available groups were gathered through interviews, focus group discussions (FGD), and document reviews. Data for research objectives 1-3, which consisted of category B respondents, were collected through interviews and document review. The reason for the interview was based on the participant's size and the in-depth data sought from the participants and document review was also used to collect data from the internet, books, and journals on art therapy course outlines to get a better idea of the type of art therapy to be integrated into counselling education. To address research question four (4), focus group discussions were conducted with a selected group of ten (10) respondents who were chosen from a total of sixty

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counselling students. The groups were organised into six (6) members each to ensure productive and meaningful discussions. The decision to employ focus group discussions was driven by the need to elicit qualitative data from a sizable number of student respondents. By utilising focus groups, the researcher sought to create an interactive and dynamic environment where participants could freely express their perspectives and engage in dialogue with one another. This approach allowed for a deeper exploration of the research topic and facilitated the exchange of diverse viewpoints among the group members. The study aimed to improve the quality and depth of qualitative data by utilising focus group discussions with ten respondents divided into groups of six members each. The researcher communicated their intentions to the respondents prior to data collection. The research incorporated both primary and secondary sources of information. Primary data included text-based and non-textual sources, and the researcher engaged in close interactions with the respondents to gather the data.

3.6   Interviews

A discussion between an interviewer and an interviewee in which the interviewer presses the interviewee with questions in an effort to learn more about them is known as an interview. Brinkmann and Kvale (2018) state that the purpose of qualitative research interviews is to shed light on the significance of key themes in the lives of the participants. The primary objective of conducting interviews is to comprehend the meaning behind the responses provided by the interviewees. Both an empirical and a meaning level should be covered in a qualitative research interview, but Brinkmann and Kvale note that meaning level interviews are more difficult to conduct (2018). Due to the nature of the project, the researcher visited some of the sites for the first time and spoke with a few respondents by phone to explain his goals

after sending an introduction letter to them from the School of Creative Arts (department of music education). The participants agreed to provide the researcher with the information he needs both on the field and over the phone. The majority of the data for this project was gathered through direct, in-person interviews, with a few phone calls thrown in for the data. To conduct the interview, the researcher personally went to the field. For the fieldwork, a phone recorder was used. In order to gather information from the interviewees, the researcher used the interviewer's guide. Consequently, a copy of the interview guide is included as an addendum to the study's report.

3.6.1   Semi-structured interviews

To gather the firsthand experiences of the participants in their roles as counselling and art therapy professionals, semi-structured interviews were conducted. These interviews utilised open-ended questions, providing the participants with the freedom to openly share their experiences in their respective careers. Follow-up questions were also asked during the interview sessions to seek further clarification on the shared experiences. A sample of the semi-structured interview questions for various participants, including counselling lecturers, art therapy lecturers, art therapists, counselling students, and school counsellors, can be found in (Appendix A). To ensure that participants were well-informed and gave their consent to participate, the interview process was accompanied by an Informed Consent Form (Appendix B) and an Introductory Letter (Appendix C) issued by the Department of Art Education at the University of Education, Winneba. These documents served the purpose of informing participants about the study and obtaining their voluntary participation.

3.6.2   Focus Group

The utilization of focus groups as a method for obtaining insights from specific audiences on particular subjects has become increasingly popular. According to Krueger and Casey (2009), focus groups are structured discussions designed to capture perceptions about a defined area of interest within a comfortable setting. Initially employed during World War II to gauge public reactions to propaganda, focus groups have since found applications in market research, decision-making, and various other domains. Engagement can be heightened and conflicts minimized through participation in focus groups, as they afford participants the opportunity to discuss topics on their own terms (Holz Clause & Jost, 1995; House & Howe, 1999). These deliberations have the potential to stimulate innovation and the enhancement of programs (House & Howe). Notably, individuals derive enjoyment from engaging in focus groups due to the relaxed environment they offer (Krueger, 2007). The interactions within the group cultivate empathy, shared experiences, self-disclosure, and empowerment (Madriz, 2000).

When selecting participants, researchers opt for individuals who share pertinent characteristics aligned with the study's objectives, such as occupation, education level, or family background (Kreuger & Casey, 2009). Groups typically consist of four to twelve members, with the optimal size ranging from seven to ten individuals (Krueger, 1988). Employing multiple groups to explore the same topic aids in balancing out individual differences and gathering diverse viewpoints (Krueger). For my "Category A" respondents, the focus group methodology was chosen to encourage consensus through collaborative meaning-making. The role of the researcher, serving as both an art student and a researcher, had an impact on the dynamics of the groups. Prior to the focus group discussions, two separate workshop

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sessions were conducted for the selected level three and level four students. These workshops encompassed art therapy processes, involving physical artwork and a video presentation. Subsequently, participants were interviewed over a span of ten working days, with each session lasting at least three hours.

Table 3.3   *Summary of focus group participants*

Focus Group (FG)	Participants (Pseudonyms)	Gender
FG1	Student 1	M
	Student 2	M
	Student 3	F
	Student 4	F
	Student 5	M
	Student 6	M
FG2	Student 1	F
	Student 2	M
	Student 3	F
	Student 4	F
	Student 5	M
	Student 6	M
FG3	Student 1	M
	Student 2	M
	Student 3	M
	Student 4	M
	Student 5	F
	Student 6	F
FG4	Student 1	M
	Student 2	F
	Student 3	F
	Student 4	F
	Student 5	M
	Student 6	M
FG5	Student 1	M
	Student 2	M
	Student 3	F
	Student 4	F
	Student 5	M
	Student 6	F
FG6	Student 1	M
	Student 2	M
	Student 3	F

	Student 4	M
	Student 5	F
	Student 6	M
FG7	Student 1	M
	Student 2	M
	Student 3	F
	Student 4	F
	Student 5	M
	Student 6	F
FG8	Student 1	M
	Student 2	M
	Student 3	F
	Student 4	F
	Student 5	F
	Student 6	M
FG9	Student 1	M
	Student 2	F
	Student 3	M
	Student 4	F
	Student 5	F
	Student 6	M
FG10	Student 1	M
	Student 2	M
	Student 3	F
	Student 4	F
	Student 5	M
	Student 6	M

3.7   Data Collection Procedure

To gather data for the study, a series of steps were taken, including defining the study's scope, conducting interviews and document analysis, and establishing a data recording methodology, following Creswell's approach (2003). The data collection involved both primary and secondary sources. Primary data was obtained through in-depth interviews and focus group discussions (FGDs) with participants, while secondary data was acquired by studying documents from various sources like books, websites, journals, and reports. To grasp the dynamics within counselling training, the researcher observed the department's environment, practices, and

procedures during school hours. Through interactions with educators, efforts were made to minimize any initial changes in behavior that might arise when encountering a new face. Primary data was collected over a five-month period, employing interviews during the first four months to gather opinions from category B respondents (lecturers, counselors, and art therapists). The remaining month was dedicated to FGDs with category A participants (students in levels 300 and 400). Ten FGDs, each involving six participants and lasting a minimum of three hours, were conducted. Interviews, lasting one to two and a half hours, were focused on questions like how participants perceived the integration of art therapy into counselling training.

During interviews, responses were recorded briefly on separate sheets for each respondent, either simultaneously or immediately after their response. This clear data collection process, aligned with the study's objectives, aided in effective analysis. Key thematic areas encompassed demographic details of the respondents, gender, training backgrounds, and institutional procedures. The primary goal of interviews was to gather comprehensive data in these crucial areas. The data collection process ensured efficiency and clarity for analysis. The interview technique was employed for data collection, with immediate or simultaneous recording of responses on separate sheets. This systematic approach facilitated coherent analysis.

3.8   Data Analysis Plan

In the context of case study methodology, Yin (2014) advises researchers to assume the role of primary analysts and not overly rely on computer software. During the data consolidation process, distinct themes emerged, and a thematic analysis approach was employed. These themes were subsequently identified and discussed within the context of each participant category. The analysis of the collected interview

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data followed a three-stage process: data reduction, data display, and conclusion drawing/verification.

During the initial data reduction phase, the researcher organized the data around the five research questions, creating a structured framework for further examination. The datasets were then sorted deductively based on the research questions, and within each category, emergent themes were identified, defined, and visually presented. The interview data was transformed into written narratives, complemented by direct participant quotes. The coding of the data, the initial step of the analysis, encompassed three stages:

1. **Coding the material**: This involved creating a coding framework guided by theoretical interests and research questions. Text sections were highlighted based on this framework.

2. **Categorization of coding**: Basic ideas within the coded segments were named to create sub-themes. These sub-themes were then grouped to form the primary assumptions underlying broader claims within the data, resulting in main themes.

3. **Identifying themes**: Initial themes were developed from the coded segments and refined. These main themes encapsulated overarching concepts interpreted from the transcripts, addressing the initial research questions.

Throughout this process, the transcribed data was meticulously reviewed word by word and line by line, ensuring the inclusion of pertinent information and the exclusion of irrelevant segments. Codes or labels were assigned to describe the content aspects below or beside each word or segment, facilitating the organization and interpretation of the data.

3.9   Trustworthiness and Authenticity

Guba (1992) utilised trustworthiness criteria to assess the calibre of a study that was situated inside an interpretive paradigm. Credibility, transferability, confirmability, and reliability are among the criteria's components. To ensure the calibre of this particular investigation, these components were used in conjunction with additional tactics. The transferability of results was the first modification made to ensure credibility. Transferability is the capacity of the results of qualitative study to be generalised or applied in various contexts (Merriam & Associates, 2002). The conclusions from this research approach, which is an illustration of qualitative research, are particularly challenging to generalise because it primarily focuses on one event (Verma & Mallick 1999).

The interview environment was calm and welcoming, creating a positive atmosphere for the research process. The supervisor provided regular feedback and constructive criticism, helping the researcher identify flaws and issues in the study. Participants willingly gave their consent to be interviewed, and their right to anonymity and privacy was consistently respected. The dependability of the research findings was established, ensuring that they were consistent and could be replicated, which is crucial for credibility. Researchers aim to ensure that the detailed information they gathered aligns with the conclusions they draw. They want to verify that other researchers examining the data would arrive at similar findings, interpretations, and conclusions, thereby avoiding any oversights, sloppiness, or misguided reporting. According to Tom (2017), allowing an external researcher to conduct an inquiry audit on the research project contributes to confirmability. This step ensures the accuracy of the findings and confirms that the collected data supports the conclusions.

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3.10   Ethical Considerations

Researchers must take ethical considerations into account when conducting any research. The importance of ethical considerations cannot be overstated because they guarantee that respondents' rights and privacy are not violated (Creswell, 2014). In general, ethical considerations in research concern the study's outcome, the gathering of informed permission, the preservation of participants' privacy, and the impact of both the participants' and the researcher's roles (Patton, 2001). Any social science research project presents ethical questions. The reason for this is because gathering data from and about people is a necessary part of the research. The researcher must have a discussion with the participants on a variety of ethical issues that are relevant to social research. The key ones are access, informed permission, deceit, privacy, and data secrecy, according to Punch (2001). Without the participants' acknowledgement, their willing knowledge, and their expressed consent, it is immoral to gather information.

The next crucial choice to be made after choosing the study's location is how to get authorization to conduct the research there. The researcher initially asked the authorities at the counselling department and the specific responders for their permission before moving forward with this. They were informed about the study's objective, the method for gathering data, and the kind of research participants required. In research, it is unethical to enter a facility or study environment without authorization in order to gather data. It was crucial for the researcher to obtain informed consent from the study participants after requesting approval from the appropriate authorities.

An informed consent is a decision made by the concerned parties after receiving the necessary information. Giving information about the study, how it was

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conducted, the type of involvement required, the time frame, the type of data to be collected, and how it will be used and reported are all included. This gave them the option of taking part in the study or not. All participants' confidentiality and anonymity were rigorously upheld. It was suggested that individuals engage voluntarily, and they were made aware that they might opt out of the study at any moment. By making sure that the names and addresses of the research subjects were not disclosed, the researcher made a commitment that the subjects would remain anonymous. Codes were used in their stead. They made sure that the names of the research participants were not included in any written records, data gathering tools, or anything used to disseminate research findings. The department was not given access to the research data that was collected from the participants. The researcher took precautions to protect the audio recordings by storing them on a personal recorder initially, which were later transferred to a laptop with password protection. The researcher personally transcribed all the interviews and organised individual files for each participant, using pseudonyms as labels.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.0   Overview

This chapter presents the findings of the study, focusing on the perspectives of students and lecturers regarding the importance and relevance of integrating art therapy into counselling education training. It also includes the viewpoints of practitioners, specifically art therapists and counsellors, who participated in the study. Better ways to integrate art therapy into counselling education at the tertiary level in Ghana, and a proposed course for the incorporation of art therapy into counselling training in the Ghanaian educational system. When analysing the participant's responses to the semi-structured interviews, broad categories or issues that emerged were discussed to convey the study's results. The backgrounds of the participants, their understanding of art therapy, how to deal with challenging clients, integration, the value of integration, and integration challenges are some of these categories. The subsequent sections delve into and provide exemplification of different themes that emerged within each category or domain.

4.1   Data presentation

Table 4.1 Summaries of findings

Research Objective	Theme	Sub-Theme	Quotes from Interviewees
How relevant is art therapy to counselling lecturers in counselling education at UEW?	A sense of need	Non-Verbal Communication	"As a counsellor, there are some techniques I use to get clients to talk. How to engage clients so they will open up and discuss their issues is a skill a counsellor must have. The incorporation of art therapy will allow more people to benefit from it while also lowering its cost. Art therapy allows individuals to communicate their emotions, experiences, and struggles through various artistic mediums, such as painting, drawing, sculpting, or collage. Integrating art therapy into counselling training enables therapists to recognize and interpret these non-verbal cues, supplementing traditional verbal communication and gaining a more comprehensive understanding of clients' emotional states. Art therapy can help people to desensitise or deconstruct from negative behaviours",…. **Counselling Lecturer 2.**
		Encouraging Self-Reflection:	"If a minor cannot express himself or herself, we get a teacher who can speak his or her language and is aware of the confidentiality of the issue, or we get the client's parents. Through engaging in the art-making process, individuals can explore their thoughts, feelings, and subconscious in a non-threatening and supportive environment. By incorporating art therapy techniques into counselling training, therapists can guide clients in examining their artwork and encouraging self-reflection, promoting deeper insight into their personal experiences and facilitating the therapeutic process"….. **Counselling Lecturer 1.**
What are the views of Art educators, Art therapist and Counsellors	Practitioners' perspectives	Unconscious Expression	"…When our counselling trainees enter classrooms with art therapy training, they can analyse a student's writing, typographic balances and imbalances, drawings, and paintings to deduce meanings that will assist these children improve. All the scribbles and slants have

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with art background on the integration of art therapy into counselling education at the tertiary level?			their own connotations, so they can provide counsellors with hints for diagnostic procedures and help determine whether the child has troubles at home because he is writing in a hurry to fill space and get home. Art therapists acknowledge that art can provide a direct pathway to accessing and expressing the unconscious mind. They propose that artistic processes can tap into deeply rooted emotions, unresolved traumas, and hidden aspects of one's psyche that may not be easily accessible through traditional talk therapy alone...” – **Counsellor 2**
			“Counsellors will need art therapy at their training so that they can understand it better and know how to implement it. Another way is by organising workshops and seminars. Yes, it is a good suggestion to have a course like art therapy in the counselling programme. It can be taught as a course in a semester or two. The client can express oneself without feeling overwhelmed by using art as a tool for intervention. One of the effects of therapy is accessing those memories, and painting is a simple way to do so because it is enjoyable, nonthreatening, and helps the client feel "apart" from their experiences. Students thus find it simple to express their traumas and life experiences without feeling overwhelmed.” – **Art therapist 1**
In what ways could art therapy be integrated into counselling education at the tertiary level in Ghana?	Appro aches	Integrative Techniques	“…Counsellors will need art therapy at their training so that they can understand it better and know how to implement it. Another way is by organising workshops and seminars. Yes, it is a good suggestion to have a course like art therapy in the counselling programme. It can be taught as a course in a semester or two.” **Art therapist 1.**
			“If it is integrated as a course, there is no way a student will

			say they will not do it. It would be a core component or compulsory part of the training, so it would be okay to include it as a course in the training"… **Counsellor 1**
What is the effect of incorporating art therapy into counselling education on the integration and learning outcomes of counselling students?	A need to include an art therapy course.	Empowering Voiceless Individuals	"Throughout the lesson, we have learned that there is what is called "art in therapy" and "arts as therapy." Art in therapy is the act of using the end product of the arts to diagnose a client, while art as therapy is the act of diagnosing a client using the arts' process. If someone is going through stress, he or she can listen to music to relieve him or her of the stress, or the person can watch art works to ease some stress. It is a nice component, but it would depend on the person's problem. For us, based on the insight gained from the lecture, we think art therapy would be a perfect collaboration with talk therapy because a client's mood could change just by seeing a picture. ……We believe that if a client comes in with a problem, the counsellor will speak less if there are art pieces to help the client release stress. **FGD 4**
What art therapy course can be developed and integrated into undergraduate and graduate counselling programmes in Ghanaian tertiary institutions?	A Propose Art Therapy Course	Art therapy Components for integration	I think basic diagnostic tools should form the core content of the art therapy course for integration purposes ….. **Art therapist 1**

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4.2 Analyses of Research Questions

4.2.1 Research Question One: *How relevant is art therapy to counselling lecturers in counselling education at UEW?*

The reason behind this objective was to find out the perception of counselling lecturers on the significance of Art therapy in counselling training/education at the tertiary level. The research question one discussion is presented below:

Table 4.2 Summary of coding

Codes:	Language barrier, difficult clients, apprehension, confidentiality, sign, immediate environment, open-up, different techniques, art is broad, natural and unnatural, use art, discover, continuous professional development (CPD), art student, heard, /essential component, problem solving, no impediment, necessity, different dimension, more people, open space, effectiveness, self-expression, reduce talking, welcome opportunity, numerous avenues, support, psychotherapy, self-awareness, release of many of our thoughts
Categories:	Career experiences, knowledge on art therapy, integration essential, relevance of integration.
Theme:	A sense of need

A sense of need

The majority of counselling lecturers interviewed perceived art therapy as a valuable tool in counselling, offering unique benefits and contributions to the therapeutic process. It provides non-verbal expression, access to the unconscious, trauma processing, self-awareness enhancement, and empowerment promotion.

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Counselling lecturer 2…. *Art therapy taps into the unconscious mind, allowing individuals to express and process unresolved emotions, traumas, and conflicts that may be difficult to access through conventional talk therapy alone.* Through art therapy, clients can externalize and symbolize their trauma, facilitating emotional release and healing. It also fosters self-reflection, allowing clients to gain new insights and explore alternative narratives. Additionally, art therapy transcends language and cultural barriers, making it suitable for individuals from diverse backgrounds. By incorporating art therapy into counselling practice, therapists can address clients' emotional, and psychological needs comprehensively.

The perception of lecturers on incorporating art therapy into counselling education was crucial, as they perceived it as a sense of need that it fulfills in enhancing counselling practices. **Counselling lecturer 2** postulated that… *Counselling is a therapy, and art gives it life, so if you are a therapist and have an art training component, it will make you stronger.* In Ghana, where counselling may be undervalued, art therapy provides an engaging approach to address clients' issues. By using art forms like sketching or music, counsellors encourage clients to express themselves and engage in a therapeutic dialogue. Art therapy offers cost-effective alternatives and flexibility in session settings, making counselling more accessible to a wider population.

The counselling lecturers perceived that art therapy had the capability to provide valuable insights into clients' emotional and psychological states, revealing hidden meanings that might be challenging to express verbally. **Counselling lecturer 3**…. *It will be very necessary because not everybody can express themselves freely, so we can use poetic and artistic means to help with self-expression; self-expression is better in art. We should bring in the Ghana Psychological Association to embrace this*

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trend and not hold on to the old-fashioned system. By integrating art therapy into talk therapy, counsellors demonstrate the effectiveness and value of their work. Art therapy enhances the overall counselling experience, making it more engaging and insightful. Engaging in artistic activities during therapy sessions can help individuals tap into their innate creativity and resourcefulness. Art therapy allows clients to explore alternative perspectives, problem-solving approaches, and coping strategies, empowering them to develop resilience and adaptability. Integrating art therapy into counselling training equips therapists with additional tools to foster creative thinking and encourage clients' exploration of new ways of self-expression and problem-solving. The sense of need for art therapy in counselling education is evident in its ability to engage clients, provide diagnostic insights, lower costs, increase accessibility, and enhance professionalism. **Counselling lecturer 2** put forward that;

> *If art therapy is incorporated into the curriculum, it will benefit counselling trainees when they are outside; they will be able to function even without a formal setting or counselling room. Consider how many primary schools have counselling offices; if they can engage students in open space or do it, it will boost their efficacy, patronage, and accessibility.*

By integrating art therapy into counselling training and practice, Ghana can transform its counselling landscape, making it more effective, accessible, and widely accepted. Collaboration between art therapists and counselling associations is crucial in establishing a policy guide and advocating for the formal integration of art therapy into the counselling curriculum.

An extract from art therapist 1;

Art Therapy is a therapeutic approach that utilises art and its various elements to promote personal growth, self-exploration, and overall well-being for individuals of all ages. It involves engaging in artistic activities and reflecting on the resulting creations to enhance rejuvenation, self-awareness, and the search for meaning in life.

The modes or methods of Art therapy procedures may differ per client and per particular issues being handled. There are several ways or approaches Art Therapy can be utilised to help clients cope, manage or resolve challenges.

I feel Art Therapy plays a major role in counselling. As a matter of fact, Art Therapy and counselling go hand in hand. There's always an element of counselling infused in Art Therapy sessions. Art Therapy draws upon fundamental principles from counselling, psychology, and the field of art, making it a significant contributor to this multidisciplinary practice. Consequently, it holds a crucial position within this discipline, leveraging its unique combination of approaches to facilitate healing and personal development.

As a matter of truth and evidence, Art Therapy has been proven to have the additional power to go beyond the talk therapies, in that, research shows that it can reveal or unveil secrets about clients that may be difficult to find out when using talk therapies. That is the power of Art. In my opinion, Art Therapy should always be a major inclusion in counselling, so as to help in reaching certain difficult populations such as the traumatised, the abused etc.

More than just creating art, art therapy involves a process that allows patients to communicate their feelings and emotions through their other senses. Art may aid in the release of many of our thoughts, especially those related to trauma, which are locked in specific areas of our brains; speaking about these events verbally is considerably more challenging. These memories can be accessed through art therapy and our creative selves, which our linguistic selves cannot.

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Art therapy provides a safe and non-intimidating avenue for individuals to communicate their thoughts, emotions, and experiences. Through artistic expression, clients can freely and comfortably convey their inner world without feeling threatened or judged. Engaging in the creative process enables individuals to bypass potential barriers to verbal expression, such as fear, shame, or difficulty finding the right words. **Art therapist 2**… *In contrast to verbal therapy, clients can address issues in art therapy in a non-threatening means and at a deeper level.* By using visual art, movement, or other artistic modalities, clients can convey their inner world in a symbolic and metaphorical manner, facilitating a deeper exploration of their feelings and experiences. Art therapy involves the use of various senses, including sight, touch, sound, and potentially even smell. By engaging multiple senses, the therapeutic process becomes more immersive and experiential. This multi-sensory stimulation can evoke different sensations and emotions, enabling clients to access memories, sensations, and insights that might not be as readily accessible through verbal communication alone. The multi-sensory nature of art therapy enhances the richness of the therapeutic experience and supports clients in connecting with their emotions on a deeper level. When clients engage in art therapy, they often create visual representations of their thoughts, emotions, and experiences. These creations serve as externalisations of their internal world, providing tangible and concrete manifestations of their inner states. As a result, the information conveyed through art can be more accurate and authentic, as it bypasses potential distortions or cognitive biases that can occur in verbal expression. Art therapists are trained to interpret and analyse these visual representations, gaining insights into clients' experiences that may not be immediately apparent through verbal disclosure alone. The multi-sensory engagement in art therapy can enhance clients' ability to remember and integrate the knowledge

gained during sessions. When information is processed through multiple senses, it creates stronger neural connections and facilitates better memory consolidation. The visual, tactile, and auditory elements of art therapy contribute to a more holistic and embodied learning experience, allowing clients to internalise the insights and lessons derived from their artistic expressions. This can lead to increased self-awareness, personal growth, and the integration of therapeutic experiences into their daily lives. By combining the non-threatening nature of art therapy with the multi-sensory engagement it offers, the therapeutic process becomes more profound and impactful. Clients are empowered to explore their thoughts and emotions in a safe and creative space, using various senses to enhance their self-expression and self-discovery. The accuracy of information provided by clients can be heightened, and the knowledge gained during art therapy sessions has the potential for improved retention and integration into their overall well-being. It is essential to acknowledge that although art therapy provides distinct advantages, it should not be regarded as a substitute for verbal therapy or counselling. Rather, it can be utilised as a complementary approach, alongside traditional talk therapy, to provide a more comprehensive and holistic treatment experience for clients. The integration of both modalities can enhance the therapeutic process and contribute to the overall well-being of individuals seeking support.

The discussions shared a shared thread emphasising that art therapy can serve as a powerful tool for communication and establishing a connection with clients in a manner that suits their individual needs and preferences. Five of the six lecturers, including the counselling and art therapy lecturers, stated that art therapy would be effective to incorporate into counselling because many clients struggle to express their emotions or access their memories. Art is employed as a means of communication in

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this instance because some people find it easier to express themselves visually rather than verbally.

Art Therapy is a psychotherapeutic approach that utilises art and its outcomes to promote rejuvenation, self-awareness, exploration of the self, and finding meaning in life, contributing to the overall well-being of individuals of all ages. Notably, art therapy has the potential to uncover hidden aspects of clients that may be challenging to access through verbal therapy alone. Scholars, such as Efland (2002), recognize the profound emotional impact of artistic experiences on human beings. Caroline (2003) suggests that offering art experiences to students at risk of academic failure or disengagement can effectively address their developmental, social, and emotional needs through non-verbal communication. Incorporating art therapy into academic courses is advocated for by proponents like Greene (2001), Eisner (2002), and Kindler (1997), who believe that art can emotionally connect students with the curriculum. Elkins (2001) acknowledges the potential for emotional overload when observing artwork depicting people. In one argument from the Platonic school, art objects were considered models or imitations of nature, aiding humans in comprehending abstract concepts. Eisner's (2002) perspective on aesthetics, aligned with Gardner's (2006, 2007) theory of Multiple Intelligences, is significant in driving the integration of arts across various academic disciplines.

Teachers play a crucial role as role models in the process of integrating art into education, incorporating multiple intelligences, emotional intelligence, and an aesthetic understanding of the artistic process. Goleman's (2006) research highlights the presence of two types of intelligence in the learning process: intellectual (left-brained) and emotional (right-brained). Both cognitive intelligence and emotional intelligence are essential for optimal performance, as they work together

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harmoniously. Emotional intelligence involves the ability to recognize and manage one's own and others' emotions, utilising emotions to guide thoughts and actions. It comprises five key traits and abilities: self-awareness, self-discipline, inspiration, compassion, and social skills. Self-awareness involves understanding one's emotions and utilising them in decision-making. Self-discipline is the skill of managing emotions to enhance rather than hinder one's focus on the task at hand. Inspiration refers to using personal preferences to motivate and guide individuals towards their goals. Compassion involves recognizing and responding to others' emotions through verbal and non-verbal cues. Social abilities entail managing emotions within the context of interpersonal relationships, conflict resolution, and negotiation, while fostering the development of social, physical, and cognitive skills (Goleman, 2006). Degges-White (2011) discusses the integration of various creative arts into therapeutic practices by healers throughout history. For centuries, tribal dances have been utilised for healing individuals and the community, while music has been used to influence mood. Even contemporary Navajo healers continue to incorporate sand painting and music into their healing rituals (Degges-White, 2011).

Renowned individuals like Viktor Lowenfeld, Maria Petrie, and Florence Cane have all employed art as a therapeutic tool in their work with both children and adults (Rubin, 1999). The utilisation of creative activities in healthcare programmes offers numerous benefits for overall well-being, including stress reduction, relaxation, improved physiological markers such as blood pressure, heart rate, and respiration, enhanced mood and outlook, and increased ability to express feelings related to symptoms (Malchiodi, 2002, cited in Rubin, 1999). Malchiodi emphasises that the act of creating art is both therapeutic and symbolic communication. The first portion provides an opportunity to express creativity, authenticity, and spontaneity, which can

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lead to personal fulfilment, emotional healing, and change, as well as health-promoting and growth-producing experiences.

4.2.2. Research Question Two: *What are the views of Art educators, Art therapist and Counsellors with art background on the integration of art therapy into counselling education at the tertiary level?*

This objective was set to find out the views of practitioners (academic counsellors and art therapists) on the relevance of incorporating Art therapy into counselling education at the tertiary level.

Table 4.3 Summary of coding

Codes:	Roles, problems, misconception, confidentiality, ready to speak, open-up, reticent client, restoration, diagnose, psychodynamics, /heard, animation, learn about the use of art therapy, inner feeling, art work, drawing, unconscious thought, creative arts, aid clients, distinct profession,/ better results, enjoyable, analyse feelings, additional tool, need art therapy, good suggestion, nonthreatening, simple, common goal, therapeutic use of art, helpful, use all senses, remember, appreciate.
Categories:	Therapeutic measures, knowledge on art therapy, practitioners' views, integration relevance.
Themes:	Practitioners' perspectives:

Practitioners' perspectives:

Practitioners in the field of counselling, such as academic counsellors at the University of Education, Winneba, share their perspectives on the integration of art therapy into counselling education. These practitioners emphasise the importance of

practical orientation in counselling, moving beyond a purely theoretical approach. They acknowledge the challenges encountered in diagnosing and restoring clients, particularly with the use of psychometric tests that may be difficult for students to understand and interpret effectively. The practitioners highlight the significance of creating a comfortable and jovial environment for students to open up about their issues. **Counsellor 1**…*Integrating art therapy into counselling training would be beneficial because, as the saying goes, "all work and no play makes Jack a numb boy," and in a situation, you can incorporate all art activities such as dancing, music, painting, and even drawing to make it more interesting.* They stress the importance of building a rapport with clients to facilitate effective communication and problem-solving. While they may not have extensive knowledge or expertise in art therapy, they recognize its potential in creating a relaxed and open atmosphere through activities such as playing music or dancing with clients.

According to these practitioners, integrating art therapy into counselling training would be beneficial in enhancing counsellors' efficiency and effectiveness. They believe that incorporating art activities such as dancing, music, painting, and drawing into counselling sessions would make the process more engaging and interesting. They also highlight the economic perspective, suggesting that art therapy could contribute to addressing the prevalent issue of mental instability in society. **Counsellor 2** stated that…. *While retaining the anonymity required by ethics for interventions or therapies, art might offer a different dimension in which a session can be held outside. Increased accessibility and cost savings are two benefits of incorporating art therapy*. However, the practitioners acknowledge the need for training, retraining, and orientations to ensure the successful integration of art therapy into counselling. They emphasise the importance of specialised training to develop

expertise in using art therapy as a complementary approach to talk therapy. They also stress the need for individual differences to be considered, as not all counsellors may initially embrace the idea of art therapy integration.

In terms of logistics, the practitioners recognize potential hindrances to the smooth integration of art therapy into counselling education, particularly within the university setting. They highlight the need for proper planning, resources, and support to ensure the successful implementation of art therapy programmes. Experienced counsellors with several years of practice emphasise the challenges they face in diagnosing clients, particularly in cultures where counselling is not widely emphasised or perceived as necessary. Clients may resist or question the need for diagnoses, leading to hesitancy in sharing personal information. To overcome this, counsellors employ various techniques such as engaging clients in casual conversations about their interests and strong character traits to build rapport and encourage dialogue.

Practitioners in counselling education acknowledge the potential benefits of integrating art therapy into their practice. They believe that art therapy can enhance diagnostic and restoration processes, foster client engagement, and provide an additional tool for counsellors. However, they also emphasise the importance of training, retraining, and individualised approaches to ensure the effective integration of art therapy into counselling education. Practitioners recognize the potential benefits of incorporating art therapy into counselling education. They highlight the importance of creating counselling spaces that are conducive to clients' comfort and privacy. They believe that incorporating art therapy can provide a different dimension to counselling sessions, allowing for sessions to be held outside formal settings while maintaining

ethical standards and anonymity. This increased accessibility and cost savings are seen as advantages of integrating art therapy into counselling.

Furthermore, practitioners envision the possible impact of art therapy in educational settings, particularly primary schools. They believe that incorporating art therapy into the curriculum would enhance the effectiveness of counselling services and improve accessibility. By analysing students' writings, drawings, and paintings, counsellors can gain insights into their emotional well-being and home environments, leading to more effective diagnostic procedures. This integration of art therapy would equip counsellors with additional skills to better understand and support students. Art therapy is an invaluable resource in the field of counselling because it enables clients to actively involve their senses and delve into their unconscious thoughts and emotions. It is seen as an expressive subject that allows for the diagnosis of clients by analysing their artistic creations and engaging in questioning. The therapist acknowledges the use of specific theoretical orientations, particularly those aligned with psychoanalysis, but with a practical expression through art.

An extract from Art therapist 1:

> *I have worked for 8 years (2 years as an art therapist in the USA and 6 years at a university counselling centre in Ghana). Art is an expressive subject; it expresses the inner feelings of a person. Therefore, if you want to diagnose a human being, you have to lay hands on art work or see them through art. Art therapy is a window into human beings' lives. On the topic of how art therapy is used with clients, he stated that the first step is to determine the person's level (artist or non-artist). For non-artists, you guide them to produce a picture, then you may guide them to draw or not, and then you go into the analysis of the drawing, which will tell a story about the client.*

> *How does art therapy work? It works by revealing the unconscious thoughts of your client. For example, if a person draws, you can infer the person's feelings or emotions from the drawing and your questioning. Yes, Art*

therapy is a modality in counselling, that is instead of verbal counselling, you will use the creative arts. Problem normally depends on the client's situation.

It will be helpful and will help to achieve a better result. It will be easier and more enjoyable because kids love drawing, dancing, drama, singing, etc., so in their process of enjoyment, you will be able to analyse their feelings. The integration would be important because it is just giving the counsellors an additional tool, so that if their traditional counselling fails then the art therapy will work. Counsellors will need art therapy at their training so that they can understand it better and know how to implement it. Another way is by organising workshops and seminars. Yes, it is a good suggestion to have a course like art therapy in the counselling programme. It can be taught as a course in a semester or two. The client can express oneself without feeling overwhelmed by using art as a tool for intervention. One of the effects of therapy is accessing those memories, and painting is a simple way to do so because it is enjoyable, nonthreatening, and helps the client feel "apart" from their experiences. Students thus find it simple to express their traumas and life experiences without feeling overwhelmed.

Art therapy and counselling collaboration in schools will be helpful because in the US we have the counsellors with the various art therapists all in one school working together, but where we are lacking one then the seminars and workshops will help situate it. Art therapy orients clients to become normal (at the end they have a change of behaviour). Art therapy provides patients with a means to address their issues in a manner that is less intimidating than traditional verbal therapy, allowing for a deeper exploration and understanding of their concerns.

Art therapy is a specialised profession with postgraduate training in various psychological domains, making it essential to recognize its specialised expertise and foster collaboration between art therapists and counsellors. **Art therapist 2** stated that;

I would like to clarify something before I give an answer. When we talk of art therapy, it goes beyond anyone using art within a context like that of counselling. There are skilled helpers who have acquired some skills in

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counselling to aid clients, or even mental health first aiders, who, as their name suggests, offer first aid but are not counsellors.

This approach allows for a more comprehensive and tailored treatment plan, addressing clients' multifaceted needs. Holistic client-centred care is crucial, as each client's needs are unique and multifaceted. By integrating art therapy into counselling training programmes, counsellors can appreciate the potential of art as a therapeutic tool while maintaining a clear distinction between the two practices. Strengthening the mental health support network and recognizing the roles of different professionals can provide a more comprehensive range of interventions tailored to clients' specific needs. Emphasising client outcomes is essential, and integrating art therapy into the broader mental health support system can lead to a more personalised, creative, and expressive approach that can yield transformative results for individuals seeking healing and restoration.

In education counselling, practitioners believe that integrating art therapy would be beneficial and yield better results. Children are naturally drawn to creative arts, and by incorporating art therapy, counsellors can analyse their feelings and experiences in an enjoyable and non-threatening manner. They propose that art therapy courses should be included in counselling programmes, teaching over one or two semesters. Collaboration between art therapists and counsellors in school settings is also seen as beneficial, aligning with practices observed in the United States where both professionals work together. In cases where art therapists may not be readily available, organising seminars and workshops can help introduce art therapy to the counselling community. Art treatment is a valuable tool for counselling, as it enables clients to engage their senses and provides a deeper level of exploration compared to verbal therapy alone. It is essential to differentiate between therapeutic use of art within counselling and the application of art therapy as a therapeutic practice.

Collaboration between art therapists and counsellors can lead to a more comprehensive approach to client care, while providing an introductory understanding of art therapy to counsellors can foster appreciation for its potential benefits.

The findings are in line with Malchiodi (2007), who highlights that art therapy allows for the conscious or unconscious sharing of life events, emotions, feelings, and ideas through nonverbal communication. This aspect proves particularly advantageous for individuals who struggle with verbal expression. By engaging in art-making, clients can externalise their thoughts and emotions, giving therapists valuable insights into their experiences. Moreover, art therapy can promote emotional discharge and catharsis, as noted by Malchiodi (2007). Through the process of creating art, clients can release and process difficult emotions, providing a sense of relief and healing. This aspect of art therapy can be transformative for individuals who struggle with emotional suffering, allowing them to find new ways of coping and understanding themselves.

Rubin (2005) emphasises that, which is also in line with the result that art therapy helps individuals gain a better understanding of themselves. Integrating art into counselling education allows students to explore their own creative processes and develop insights into their inner worlds. By experiencing the benefits of art therapy firsthand, counselors-in-training can deepen their empathy and enhance their ability to facilitate self-exploration and self-discovery in their clients. Additionally, art therapy can support ego development and self-esteem growth, as noted by Rubin (2005). Through artistic expression, individuals can tap into their inner resources, enhance their problem-solving skills, and build confidence in their abilities. By integrating art therapy into counselling education, students can learn how to foster a supportive and

empowering environment that encourages clients to explore their creativity and build a positive sense of self.

Art therapy is a valuable modality that can enrich counselling education. By integrating art therapy into counselling programmes, educators can equip students with a powerful tool for facilitating nonverbal communication, promoting self-expression, and supporting emotional well-being. Art therapy can enhance students' therapeutic skills and enable them to better serve clients who struggle with verbal expression, emotional suffering, and self-understanding.

4.2.3 Research Question Three: *In what ways could art therapy be integrated into counselling education at the tertiary level in Ghana?*

The main reason for this objective was to explore the views of educationists on how art therapy could be integrated into counselling training/education at the tertiary level.
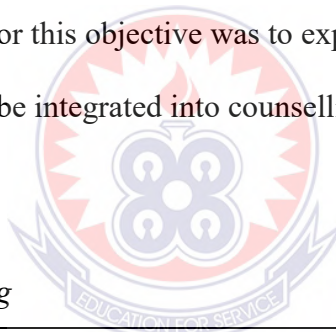
Table 4.4 Summary of coding

Codes:	Training, workshop, seminar, course, taught course, therapeutic use of art within counselling, trained art therapist, incorporated into curriculum, digital approaches, cross-disciplinary approach, embrace, policy guide, collaboration, confine.
Categories:	Training, workshops, seminars, course development, policy guidelines.
Themes:	Approaches

Approaches

Art therapy is a crucial aspect of counselling education, as it provides counsellors with a deeper understanding of its principles, techniques, and applications. Incorporating art therapy into training programmes can help counsellors gain a better understanding of its principles, techniques, and applications, enabling them to integrate art-based approaches into their practice. **Counsellor 2** "…*If it is incorporated into the curriculum, it will benefit them when they are outside; they will be able to function even without a formal setting or counselling room*". Workshops and seminars on art therapy can provide hands-on experiential learning opportunities, enhancing counsellors' knowledge and skills in using art as a therapeutic tool. An interdisciplinary approach, involving art therapists and counsellors, can be adopted to integrate art therapy into counselling education. An introductory element of art therapy concepts can be introduced into training programmes, providing a basic understanding of art therapy principles.

Ongoing professional development opportunities in art therapy, such as advanced training programmes, specialised workshops, and mentorship from experienced art therapists, can support counsellors in deepening their understanding and expanding their skills, ensuring ethical and effective art-based interventions within their counselling practice. By adopting these approaches, counselling education programmes can enhance client care by offering a broader range of therapeutic options and fostering a deeper understanding of the therapeutic potential of art.

Counsellors should integrate art therapy as a core component of their counselling training to increase student engagement and effectiveness. This approach can be practical, allowing counsellors to function effectively even outside formal

settings, such as primary schools. Challenging perceptions and promoting awareness about art therapy's therapeutic potential can help individuals express and process their thoughts and emotions through various art forms. A cross-disciplinary approach, combining knowledge from the arts and counselling, is essential for effective integration. Collaboration between art therapists and counselling associations is crucial for policy changes and curriculum implementation. Digital approaches and innovation can enhance the integration of art therapy at the tertiary level. Recognizing the unique benefits of art therapy for children can further support its integration into counselling education. **Counselling lecturer 1** stated that "…*We must use digital approaches and other ways to augment the integration of art therapy at the tertiary level. There must be a cross-disciplinary approach with regards to the arts and counselling, where one has to acquire knowledge in both areas*". By combining these approaches, counselling education programmes can foster a broad understanding and implementation of art therapy, promoting interdisciplinary collaboration and fostering a holistic approach to counselling education that includes the therapeutic use of art.

From the result, the majority stated that Counsellors will need art therapy at their training so that they can understand it better and know how to implement it. Art therapy should be used by a trained art therapist who understands the art or creative process together with the knowledge acquired from human behaviour patterns, psychopathology and other areas. There must be a cross-disciplinary with regards to Arts and counselling where one has to acquire knowledge in both areas. Art therapy is best for kids because the kids find it difficult to express themselves. Collaboration between art therapists and counselling associations is required to ensure proper integration. It emerged from the responses that art therapy should be introduced as a course in the training of counsellors as emphases by academic counsellor 1 "if it is

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integrated as a course, there is no way a student will say they will not do it. It would be a core component or compulsory part of the training, so it would be okay to include it as a course in the training".

The various constraints that could thwart the integration of art therapy into counselling training. Art should not be used as treatment only, but should be selected as part of your treatment processes. The way forward is to increase the professional and ethical codes that guide counselling practice in Ghana. We should also inculcate modern approaches to talk therapy, and most members should be made to join the association. it must become an essential component in the delivery of counselling but it does not have to be confined within one Art form. If the university authority would allow or open-up for the integration. Furthermore, much would depend on the department of psychology to see the importance of the integration and allow for it. I think the only challenge would be resources and those who will handle it in the department. We have been devastated by our educational system because we lack the fundamental understanding needed to enjoy the arts. Second, people's own viewpoints: people do not comprehend art and do not perceive the necessity of including it in the curriculum. The challenges may come from the educational system and financial aspect.

The educational system and the economical component can present difficulties. It was once thought that anyone could provide therapy. To be honest, our predecessors or those who came before us think that art is just a fad that will pass. Counsellors and psychologists, for example, think that art is merely a trend. It is listened to, drawn to, and people believe it has power, but it should not be utilised only for treatment; rather, it should be employed as an element of your treatment procedures that has been carefully chosen. The findings align with the 2018 study

conducted by Adoni-Kroyanker, Regev, Snir, Orkibi, and Shakarov, which explored the practices and challenges associated with integrating art therapy in the educational system, specifically in Israel. The findings point up distinct disconnects between field training in art therapy and actual educational practices. These indicate adjustments that might be made to the teaching methodology and the development of treatment models appropriate for the educational system. The study's findings are analysed in relation to the conceptual framework outlined in chapter two and are interpreted by referencing relevant literature to formulate a set of assertions.

4.2.4. Research Question Four: *What is the effect of incorporating art therapy into counselling education on the integration and learning outcomes of counselling students?*

The objective of this aim was to assess the learning outcomes of counselling students through the evaluation of an art therapy course, with the aim of reflecting on its effectiveness and suggesting its integration into counselling training programmes.

Table 4.5 Summary of coding

Codes:	Easy communication, admire art, beneficial, drawing, unconscious, effectiveness, included, improve, no idea, eye-opening, fresh insights, knowledge gained, new phenomena, put into practice, partake, reduce cost, embrace, art in therapy, art as therapy, stress relieve, speak less.
Categories	Art admiration, beneficial, eye-opening, fresh insight, need to include, new phenomena, embrace, art in therapy and art as therapy.
Themes:	A need to include an art therapy course.

A need to include an art therapy course.

The focus group discussion highlighted the importance of including an art therapy course in counselling training due to its potential to address non-verbal communication, open up the mind, access the unconscious mind, enhance effectiveness and diagnosis, and engage and focus participants. Art therapy offers an alternative means of communication, allowing clients to express their emotions, thoughts, and difficulties through artistic mediums. It also facilitates communication, understanding, and healing for clients who may struggle with traditional talk therapy approaches. The participants expressed a new perspective, increased communication, and benefits for clients, as well as a desire to share their knowledge with colleagues and colleagues in their profession. They also envisioned a future where counsellors incorporate face-to-face, online, and art therapy to provide a comprehensive and effective therapeutic experience for clients. Overall, the participants' feedback reflects a positive and enthusiastic response to learning about art therapy, recognizing its potential to address challenges in communication, enhance understanding, and broaden the scope of counselling interventions.

The participants in the FGD 3 discuss the potential cost-effectiveness and therapeutic value of incorporating art therapy into counselling education. They emphasise the cost-saving benefits, therapeutic value of music, and the transformative impact of art on emotions and mood. They distinguish between "art in therapy" and "arts as therapy" approaches, recognizing that art in therapy involves using the final artistic product to diagnose clients and arts as therapy uses the creative procedure itself as a way of diagnosis. The learning outcome postulates that arts therapy can help clients relax and express themselves in a natural way, and that all people can benefit from engaging with the arts. It also advocates for the inclusion of arts

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education in all educational settings to encourage positive engagement and stronger relationships. Authenticity is essential for counselling, and arts therapy can provide numerous benefits for students, such as fostering creativity, critical thinking, and emotional intelligence. This even came out during the FGDs when a participant said "After the lesson, I learned a lot because, as a counselling practitioner and student, I had no idea that art could also help in counselling processes" *(FGDs 2)*.

This result emphasises the potential of art therapy to enhance counselling processes and improve outcomes for clients who may have difficulty communicating verbally. It suggested that training programmes for counsellors should include education on art therapy techniques. It also highlights the importance to consider art therapy in discussions about mental health and education policy. Incorporating art therapy into counselling education would provide counsellors with additional tools and techniques to support their clients. Art therapy could complement talk therapy by tapping into nonverbal expression and allowing clients to explore their emotions and experiences through different artistic mediums. By embracing art as a valuable tool in counselling, counsellors can expand their skills and contribute to the well-being of their clients in a more comprehensive and creative manner.

The participants emphasise the significance of authenticity and the inclusion of art therapy in counselling education. They believe that counsellors must be genuine and true to themselves in order to effectively assist clients. Art therapy can support this authenticity by providing alternative means of communication and expression for clients who may be hesitant to talk. The integration of arts education in all educational settings is seen as beneficial for promoting positive engagement and building stronger relationships among students.

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During the Focused Group Discussions (FGDs), participants shared their experiences and insights regarding the integration of art therapy into counselling education. They acknowledged that certain clients, such as children, individuals who are deaf or dumb, or those who struggle with verbal expression, may find it challenging to communicate their grievances or open up during counselling sessions. The participants recognized that art therapy can address these challenges by providing alternative means of communication and self-expression.

The FGD participants expressed their newfound understanding of art therapy and its potential benefits. They mentioned that art therapy allows therapists to accompany clients in appreciating various forms of art, such as fountains, statues, or paintings, to free their minds. Additionally, therapists can encourage clients to go for walks and observe the scenery, which can prompt them to open up and start talking. The participants acknowledged that art therapy allows counsellors to tap into clients' unconscious minds by asking them to draw or paint during sessions, enabling a deeper understanding of their experiences.

The participants recognized the importance of including art therapy in counselling education, particularly for school counsellors. They believed that incorporating art therapy into their training would enhance their diagnostic and therapeutic processes. One participant mentioned that art therapy captures attention and engages individuals to the extent that external distractions become insignificant. They expressed their intention to share this knowledge with their colleagues and incorporate art therapy into their daily work to improve their counselling practice.

The participants emphasised the transformative potential of art therapy. They believed that even when clients are reluctant to talk, art therapy can help identify the underlying issues and guide the counselling process effectively. They expressed the

belief that incorporating art therapy into counselling education in Ghana would be highly beneficial and parallel the adoption of online counselling as an emerging approach. The participants also acknowledged the powerful impact of art on their own emotions and mood, comparing it to hypnosis and highlighting its ability to bring about a sense of relaxation, clarity, and joy.

The participants recognized the value of integrating art therapy into counselling education. They viewed art therapy as an influential tool for communication, self-expression, and emotional healing, particularly for clients who face difficulties in verbal expression. They emphasised the need for counsellors to be authentic and believed that arts education in various settings would encourage positive engagement and foster stronger relationships. Overall, the participants expressed enthusiasm for the integration of art therapy into counselling practice to enhance their effectiveness in supporting clients' well-being.

Integrating art therapy in our training as counsellors would be very interesting, because, It will help in the sense that if an individual does not want to talk, and if music, paintings, drawing and other art works can be used to create an atmosphere to help him or her calm down and open-up. Art therapy will give us more knowledge on the course. Considering the items that found out about the students learning outcomes on the art therapy lesson test, the discussions brought to bear the need of including art therapy in counselling education at tertiary level, the majority of the student respondents pointed to the need to integrate art therapy into counselling training at the tertiary level which would afford the trainees an additional tool for diagnosing and restoring clients in schools after the test course. The collaboration would enhance their efficiency of discharging their duties as school counsellors. It can be deduced from the above response that Counselling and psychology students would like art

therapy to be integrated into their training as counsellors. It has emerged that Children who cannot talk about their problems can scribble or draw to give a clue about the problem. Spoken word, music, dancing, painting, and drawing all help in healing, and they should be introduced in counselling.

The introduction of art therapy into counsellor training would significantly improve their effectiveness as counsellors. The integration would be an additional technique in their field of training. If the university administration allows or opens the way for integration, the department of counselling and psychology must recognize the importance of integration and allow for it. The findings are consistent with the conclusions of Gysbers & Henderson (1994), Yuen (2002), and Lai-Yeung (2014), which indicate a global shift in the field of guidance and counselling from a focus on casework and remedial approaches to a more preventive and developmental orientation.

This suggests that there has been a paradigm shift of counselling from theoretical to practicum. Akinade (2012) emphasised that counselling involves supporting individuals in developing a comprehensive understanding of themselves and their responses to external influences. It aids individuals in finding personal significance in their actions, as well as in establishing and organising a set of goals and ideals for their future behaviour. Machiodi, (2007) postulated that the sensory qualities of art make it easier to delve into emotions and experiences than using words alone.

Art production can give a tool to integrate intricate sensations transmitted through the senses in times of emotional trauma, grief, or abuse. Additionally, the tactile nature of art materials such as working with clay, textiles, or paints, to name a few may be soothing and relaxing, aiding in the emotional mending and healing process of art making (Machiodi, 2007). Psychomotor experiences include hobbies

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such as painting, drawing, sculpting, and quilting, among others, since they engage the senses of vision, touch, movement, sound, and others, depending on the medium. According to psychologist Eugene Gendlin, these experiences include a "felt sense," which is a physical awareness of a situation, a person, or an event that, in addition to thought, is a manner of generating meaning that aids us in understanding and appreciating the world around us (Gendlin, 1998). To actualize the integration, Chu (2010) talked about how art therapy and counselling were used with care in Rwanda. The article detailed how survivors of the 1994 Rwandan genocide used creative box-making as a cross-cultural art therapy technique in Kigali, Rwanda to restored clients.

4.2.4.1. *Propose art therapy course outline for integration into counselling training*

In an attempt to come up with a course outline for the incorporation of art therapy into counselling training, the perceptions of key informants were solicited. It was revealed that: majority of the respondents suggested a course for the integration. The researcher made a conscious effort to propose a course outline for the integration by reviewing some existing course outlines to help gauge a suitable one for the integration.

Art therapist 1:

> *I think basic diagnostic tools should form the core content of the art therapy course for integration purposes….. Because to be able to identify what is happening with the client is the first thing the counsellors need. The idea is not to make counsellors become art therapists but to know how to use basic art diagnostic tools to diagnose and augment their restoration processes. That is how they can identify challenges through art products of their clients. Basic tools like house-tree-person and the likes. Those basic tools could be taught by counsellors though they would not understand the whole processes of art therapy but when they understand the basic diagnostic tools, they can ask*

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clients to draw a person, tree or house and be able to understand the implications of the drawings. The application of art therapy techniques within the counselling process.

PROPOSE ART THERAPY COURSE OUTLINE FOR INTEGRATION INTO COUNSELLING TRAINING

Course Title : INTRODUCTION TO ART THERAPY

Course Code :

No. of Credits : 3 Credit Hours

Category in Major Programmeme : Core

Course Description:

Various forms of creative expression are employed in art therapy to facilitate the exploration and transformation of emotions, thoughts, and ideas. It can aid in emotional processing and coping as well as self-awareness, comprehension, healing, and wellbeing. People who find it challenging to talk about their feelings and thoughts may benefit most from art therapy. This course teaches students the fundamentals of creative arts therapeutic practices that can be used to help others, particularly children and adolescents, for diagnosis and restoration. The course is intended to equip students with knowledge of values, basic tenets, and appropriate art therapy methods for effective preventive and interventive practices. It is also to provide student-teachers with the knowledge and methods in art therapy usage in conjunction with counselling to address or manage various basic emotional and learning conditions that students face in the classroom.

Course Objectives:

Upon completing the course, students should exhibit the following competencies:

1. Understand the basic therapeutic foundations and principles in art therapy

2. Trace the history and trends in art therapy and its relevance to modern Counselling practice

3. Explore diverse approaches to art therapy practice, particularly in relation to working with various populations, including children and adolescents.

Course Content:

1. **Week 1 - History of Art Therapy**

   a) What is Art Therapy?

   b) Western Art Therapy

   c) Indigenous African Art Therapy

2. **Week 2 – Basic Concepts in Creative Art Therapy**

   a) Art Therapy and Counselling

   b) Qualities and etiquettes of a good art therapist

   c) Importance of Art Therapy in Counselling Education

3. **Week 3 - Understanding basic principles in art therapy**

   a) Art in therapy

   b) Art as therapy

4. **Week 4 - Approaches to Art Therapy Practice**

   a) Psychoanalysis and Psychodynamic Approach

   b) Behaviourist Approach

   c) Cognitive Approach

   d) Humanistic Approach: Gestalt Therapy, Client-centred therapy

   e) Family and Couples Therapy

5. **Week 5 - Some basic signs and symbols in Art therapy**

   a) House-Tree-Person

   b) Colour

6. **Week 6** - **Starting an art therapy studio practice**

    a) Characteristics of art therapy session

    b) Therapeutic factors in group therapy

    c) Preparation before starting an art studio practice

    d) Beginning an art therapy session (first session)

7. **Week 7** - **Stages in children's artistic development**

    a) Scribbling stage

    b) Preschematic stage

    c) Schematic stage

    d) Gang stage

    e) Pseudo-naturalistic stage

    f) Understanding client's drawings and paintings

    g) Guidelines for interpreting clients' human figure drawing

8. **Week 8** - **Creativity in art therapy sessions**

    a) What is creativity?

    b) Instilling creativity in the art therapy session

    c) Expressive therapies

    d) Safety and precautionary measures and materials

9. **Week 9** - **Art therapy with children and adolescents**

    a) Define children and adolescence

    b) Developmental changes / processes in adolescence

    c) General problems in children and adolescence

    d) Commonly abused drugs by adolescents

    e) Possible signs indicating abuse of drugs

f) Preventive / interventive measures

g) Implications of adolescence behaviour to Art Therapist

Course Requirements

a) It is expected and essential for all participants to attend classes regularly, complete assigned readings and assignments, and actively engage in class discussions, activities, and exercises in order to create a vibrant and enriching learning environment for everyone involved.

b)

Instructional Techniques

a) Lectures and classroom discussions, demonstration and observation, individual studio projects, appreciation and assessment of practical work, student presentations (individual and group).

Presentation – A presentation on the chosen research subject would be given to each student. Presentations that provide an overview of the document should be no longer than 20 minutes. When speaking, students are urged to be imaginative. Think about using images, film, or...

Course Assessment

Assessment of this course is in two modes: course work and end of semester examination. The course work may be in the form of project works, written assignments, group work or quizzes. The percentage distribution of the assessments is as follows:

a. Regularity, punctuality, and learners' active participation in class discussion - 5%

b. Assessment (Quiz, group presentation and role-play) - 35%

c. End of Semester Examinations (written 40 and practical 20) - 60%

Assignments must be submitted at the start of the class on the specified due date. It is the responsibility of learners to be aware of assignment deadlines. Late submissions will incur a deduction of 5% from the total assignment mark for each day of delay.

GRADING:

A   **80-100**

B+   **75-79**

B   **70-74**

C+   **65-69**

C   **-   60-64**

D+ **-   55-59**

D   **-   50-54**

E   **-   0-49**

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0   Overview

Previous sections have provided in-depth discussions regarding the analysis of this study. In this chapter, the major discoveries of the study are summarised, along with the conclusions drawn from them. The primary emphasis is on summarising the study's findings, drawing conclusions, and providing recommendations for policy considerations. The chapter also suggests potential directions for future research based on the study's outcomes. For simplicity of verification, the conclusion, recommendations, and findings have all been broken down into individual items.

5.1   Summary of Findings

Five distinct research objectives formed the basis of the study. The first objective examines the perception of counselling lecturers with knowledge of art on the significance of incorporating art therapy into counselling education at the University of Education, Winneba (UEW) and the necessity of including art therapy in tertiary-level counselling education. The second objective ascertains the views of art educators, art therapists, and counsellors with art backgrounds on the relevance of incorporating art therapy into counselling education in Ghanaian tertiary institutions. The third objective is to explore the views of art therapists, art educators, counsellors, and counselling lecturers with art backgrounds on how art therapy can be integrated into counselling education in Ghanaian tertiary institutions, and the fourth objective is to create and test an art therapy course for counselling students for integration. The last objective is to propose an art therapy course that can be integrated into

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undergraduate and graduate counselling programmes in Ghanaian tertiary institutions. A summary of the main findings is given below.

Objective 1:

The primary objective of this study was examine the perceptions of counselling lecturers on the relevance of art therapy in counselling education at UEW. It was found that almost all the counselling lecturers interviewed positively perceived art therapy as a valuable tool in counselling due to its unique benefits and contributions to the therapeutic process. They also revealed that Art therapy allows individuals to express and process unresolved emotions, traumas, and conflicts that may be difficult to access through conventional talk therapy alone. They further disclosed that Art therapy gets into the unconscious mind, providing a means to externalise and symbolise trauma, facilitating emotional release and healing. It also fosters self-reflection, self-awareness enhancement, and exploration of alternative narratives. Art therapy is effective in transcending language and cultural barriers, making it suitable for individuals from diverse backgrounds.

The counselling lectures perceived that incorporating art therapy into counselling education would be relevant and crucial to meeting the sense of need it fulfills in enhancing counselling practices. Art therapy offers non-verbal means of self-expression, which can be beneficial for clients who struggle to express themselves freely. By incorporating art forms such as painting, sculpting, sketching, or music, counsellors can encourage clients to engage in therapeutic dialogue and explore their issues in a safe and creative space. Art therapy provides cost-effective alternatives and flexibility in session settings, making counselling more accessible to a wider population.

They also believe that Art therapy provides valuable insights into clients' emotional and psychological states, revealing hidden meanings that might be challenging to express verbally. It allows clients to explore their thoughts, emotions, and experiences in a non-threatening way, bypassing potential barriers to verbal expression. Through various artistic modalities, clients can convey their inner world symbolically and metaphorically, facilitating a deeper exploration of their feelings and experiences. The multi-sensory nature of art therapy; engaging multiple senses, enhances the therapeutic experience and supports clients in connecting with their emotions on a deeper level. Visual representations created during art therapy sessions serve as externalisations of clients' internal states, providing authentic and tangible manifestations of their thoughts and feelings. Art therapists are trained to interpret and analyse these visual representations, gaining insights into clients' experiences that may not be immediately apparent through verbal disclosure alone.

Counselling lecturers recognized the potential relevance of incorporating art therapy into counselling education. They contend that art therapy can enhance the efficiency and effectiveness of counsellors, engage clients in a more meaningful way, and contribute to addressing mental health issues in society. However, they also recognize the need for specialised training and orientations to ensure successful integration.

Objective 2:

The purpose of this objective was to ascertain the views of practitioners, including academic counsellors and art therapists, regarding the relevance of incorporating art therapy into counselling education in Ghanaian tertiary institutions.

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The Practitioners recognize the potential benefits of integrating art therapy into counselling, including enhanced diagnostic and restoration processes, increased client engagement, and additional tools for counsellors. Art therapy is recognised as a valuable approach that can add a unique dimension to counselling sessions, enabling them to take place in non-traditional settings while upholding ethical standards and ensuring anonymity. It is believed to promote emotional discharge, catharsis, and self-expression, leading to relief and healing for clients.

The practitioners believed that incorporating art activities like dancing, music, painting, sculpting, and drawing into counselling sessions would enhances practical orientation by creating a relaxed and open atmosphere for clients. This approach goes beyond theory, making the counselling process more engaging and interesting for clients. Art therapy facilitates better communication and problem-solving as it taps into clients' unconscious thoughts and emotions. By offering various art forms, counsellors can tailor the experience to individual preferences, fostering a holistic approach to counselling. Integrating art therapy activities into counselling sessions would enhances practical orientation and engages clients more effectively in the therapeutic process, promoting better communication and creative problem-solving.

The practitioners again believed that integration of art therapy into counselling training would equip counsellors with additional tools to foster creative thinking and encourage clients' exploration of new ways of self-expression and problem-solving. It empowers clients to develop resilience, adaptability, and alternative perspectives, enhancing their overall well-being. By combining art therapy with traditional talk therapy, counsellors can provide a more comprehensive and holistic treatment experience for their clients. The integration of art therapy into counselling training

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equip therapists with additional tools to foster creative thinking, encourage self-expression and exploration, and promote resilience and adaptability in clients. By combining art therapy with traditional talk therapy, therapists can offer a comprehensive and holistic treatment experience that enhances clients' overall well-being. The integration of these two modalities allow a deeper exploration of clients' inner worlds, promotes self-reflection and insight, and supports clients in developing alternative perspectives and problem-solving skills.

The practitioners also revealed that integrating art therapy into counselling education in universities requires careful planning, resource allocation, and support structures. Planning involves curriculum development, determining when and how art therapy will be incorporated, and setting clear learning objectives. Allocating resources for art therapy, including materials, space, and expertise, is crucial. Faculty and administrative support is essential for successful implementation.

Collaboration between art therapists and counsellors can lead to a more comprehensive approach. This joint cooperation between art therapists and counsellors would enrich the therapeutic process by combining their expertise, allowing for holistic assessment, tailoring interventions, facilitating communication, promoting deeper self-exploration, and empowering clients. This comprehensive approach ultimately would enhance the effectiveness and outcomes of therapy, making it a valuable practice in the field of mental health and counseling.

Within educational settings, practitioners envision the potential impact of art therapy, particularly in primary schools. They firmly believe that integrating art therapy into the curriculum would enhance the effectiveness of counselling services and improve accessibility for students. By analysing students' artistic creations,

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counsellors can gain insights into their emotional well-being and home environments, leading to more effective diagnostic procedures and tailored interventions.

Objective 3:

This objective sought to find out how art therapy can be integrated into counselling education in Ghanaian tertiary institutions from art therapists, art educators, counsellors, and counselling lecturers with art specialization. The study highlighted the relevance of a cross-disciplinary approach that merges knowledge from both the art therapy and counselling fields. This approach is seen as crucial for successfully integrating art therapy into counselling practices. Participants in the study widely agreed that incorporating art therapy into counselling training programmes is beneficial. The study underscores the need for a cross-disciplinary approach, where counselling trainees acquire knowledge in both arts and counselling. This approach would allow therapists to draw from the rich therapeutic potential of art therapy while applying traditional counselling techniques. Collaboration between art therapists and counsellors is essential to leverage the full benefits of this integration. Majority of the respondents agreed that art therapy should be incorporated into counselling training programmes. They emphasised that counsellors need to understand art therapy principles and techniques to effectively integrate it into their practice. Incorporating art therapy principles and techniques into counselling training programmes enhances counsellors' therapeutic skillset, promotes a client-centred approach, and supports the integration of theory and practice. It then enables counsellors to engage with clients' non-verbal expression, tailor interventions to individual needs, and work collaboratively with art therapists. By integrating art therapy, counselling training programmes can prepare counsellors to provide more comprehensive and effective treatment to a diverse range of clients.

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It was envisaged that some challenges will be encountered during its integration, which includes the educational system's resistance to incorporating art therapy, financial constraints, and a lack of understanding and recognition of art therapy's therapeutic value. Professional and ethical codes guiding counselling practice need to be strengthened, and resources and competent personnel should be made available.

Professionals stress the necessity for comprehensive training, course implementation, ongoing skill enhancement, workshops, and orientation programmes. These measures are critical to ensuring a smooth integration of art therapy into traditional talk therapy. Continued professional development opportunities in art therapy, such as advanced training programmes and specialised workshops, are essential for counsellors to deepen their understanding and expand their skills in using art as a therapeutic tool. Leveraging digital approaches and innovative methods can facilitate the seamless integration of art therapy into counselling education at the tertiary level. Integrating art therapy as a core component of counselling training can increase student engagement and effectiveness, even outside formal settings.

Objective 4:

The primary objective was to assess the learning outcomes of counselling students through the implementation of an art therapy course, with a focus on reflection.

The focus group discussions highlighted the importance and potential benefits of including an art therapy course in counselling training. One of the initial findings of the study was that art therapy offers an alternative mode of communication for clients who face difficulties in verbal expression, such as children, individuals with hearing

impairments, or those who find it challenging to articulate their problems verbally. This form of therapy emphasizes non-verbal communication as a means of expression. By providing an alternative means of communication, art therapy expands the possibilities for self-expression and therapeutic engagement. It offers a non-threatening and inclusive space for clients who struggle with verbal expression, allowing them to explore their thoughts, emotions, and experiences in a creative and accessible way. Art therapy harnesses the power of non-verbal communication to bridge gaps in communication and support clients in their therapeutic journey.

Again, it was also discovered from the focus group discussions that art therapy allows therapists to penetrate into clients' unconscious minds by engaging to draw or paint which provides insights into their thoughts, emotions, and difficulties. Art therapy has been recognized as a valuable tool for accessing the unconscious mind and gaining insights into clients' thoughts, emotions, and difficulties. When clients engage in art-making during therapy sessions, they are encouraged to express themselves freely and without the constraints of verbal language. This non-verbal mode of expression can tap into deeper layers of the psyche, including the subconscious mind.. Art therapists are trained to interpret and analyse these visual representations, working collaboratively with clients to explore and understand the meaning behind their artwork. Through dialogue and reflection, therapists help clients make connections between their art and their personal experiences, facilitating a deeper exploration of their inner world. By accessing the unconscious mind, art therapy can uncover insights and promote self-awareness and personal growth knowing that clients may gain a better understanding of their own patterns of thinking, emotional reactions, and behavioural tendencies. This increased self-awareness can support clients in identifying and working through unresolved issues,

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traumas, and conflicts, leading to emotional release and healing. It is crucial to recognise that the interpretation of art in therapy does not solely depend on the therapist's subjective analysis. The meaning and significance of the artwork are collaboratively created through a process involving both the client and the therapist. The therapist plays a role in providing a safe and supportive environment for clients to explore their artwork, facilitating the client's connections and insights.

Furthermore, it was also unraveled that Art therapy can improve the effectiveness of counselling processes by helping counsellors identify and understand clients' issues, even when they are reluctant to talk. During the discussions, it was noted that Symbolism in art therapy plays a significant role in diagnosis and interpretation. Art therapy's ability to enhance the effectiveness of counselling processes lies in its unique approach to diagnosis and interpretation. The use of symbolism in art therapy techniques plays a crucial role in this regard. When clients engage in art-making during therapy sessions, they often create visual representations that contain symbolic elements. These symbols can carry personal meanings and reflect clients' thoughts, emotions, and experiences in a metaphorical and indirect way since they are already trained to handle such issues. Art therapists are trained to recognize and interpret these symbols, taking into account cultural, personal, and contextual factors. Symbolism in art therapy allows therapists to gain insights into clients' unconscious and conscious experiences, as well as their underlying conflicts and psychological dynamics. Symbols can convey complex emotions, memories, and psychological states that may be difficult for clients to express verbally. By analysing and exploring the symbolic elements in clients' artwork, therapists can better understand clients' issues, feelings, and needs. The interpretation of symbolism in art therapy is not formulaic or predetermined.

This can be particularly beneficial for clients who have experienced trauma, have limited verbal skills, or struggle with expressing themselves openly.

In addition to the improvement of counselling procedures, it was also revealed that art therapy engages and Focus on Participants. Art therapy engages clients and creates a conducive environment for them to open up and start talking. It can also help clients relax and focus on the therapeutic process. Art therapy's hands-on and creative nature engages participants actively, providing a safe outlet for expression, relaxation, and mindfulness. Through art-making, clients can focus their attention, explore symbolic expression, and engage in a process of creative exploration. These factors contribute to a conducive therapeutic environment, facilitating client openness, self-reflection, and personal growth within the therapeutic journey.

It also realized during the discussions that art therapy broadens the scope of Interventions. It is no doubt that integrating art therapy into counselling education expands counsellors' skills and techniques, complementing traditional talk therapy approaches. It taps into nonverbal expression, allowing clients to explore their emotions and experiences through various artistic mediums. By integrating art therapy into counselling education, counsellors gain additional skills and techniques that expand their therapeutic repertoire. They can effectively incorporate art-based interventions alongside traditional talk therapy approaches, tailoring the treatment to each client's unique needs and preferences. The integration of art therapy broadens the range of tools available to counsellors, fostering creativity, self-expression, and exploration in the therapeutic process. Participants emphasised the transformative impact of art on emotions and mood. Art therapy was compared to hypnosis and described as a way to experience inner joy, relaxation, and clarity of thought.

Authenticity and Positive Engagement: Art therapy supports counsellors' authenticity and provides a natural and therapeutic means of relaxation. Participants highlighted the benefits of including arts education in all educational settings, promoting positive engagement and stronger relationships among students. Art therapy supports authenticity, relaxation, and positive engagement by providing a therapeutic space for genuine self-expression and promoting a relaxed state of mind. Including arts education, including art therapy, in educational settings can enhance student engagement, strengthen relationships, and contribute to holistic development. By recognizing the therapeutic benefits of art, educational institutions can create environments that foster positive emotional well-being, creativity, and stronger connections among individuals which will sink prospectively into the curriculum.

Finally, it was also noted to be Cost-Effective. Participants of the discussion hammered on the cost-saving benefits of art therapy and its tendency of being of cost-effective approach in counselling. They distinguished between "art in therapy" (using art as a final product for diagnosis) and "arts as therapy" (using the creative process itself for diagnosis). The participants recognizing the cost-effectiveness of art therapy highlights its potential to provide efficient and accessible counselling interventions. By leveraging the creative process and nonverbal expression, art therapy offers a valuable and cost-effective approach that expands the range of therapeutic options available to counsellors. The integration of art therapy into counselling education empowers counsellors with the necessary skills and knowledge to effectively employ these cost-effective approaches, thereby improving the affordability and accessibility of mental health services as a whole. It is found that Art therapy integration would afford the counselling trainees an additional tool for diagnosing and restoring clients in schools.

It was discovered the study that basic diagnostic tools should form the core content of the art therapy course for integration purposes. Because being able to identify what is happening with the client is the first thing the counsellors need. The inclusion of basic diagnostic tools in art therapy training programmes is vital for counsellors to gain clarity, understanding, and accurate assessments of clients' experiences. By integrating these tools, counsellors can adopt a client-centred approach, conduct comprehensive assessments, collaborate with other professionals, uphold ethical considerations, and contribute to research and evidence-based practice in art therapy. This integration ensures that counsellors have the necessary skills and knowledge to provide effective and informed interventions that meet clients' unique needs.

5.2   Conclusions

The findings of this study and the notion that art therapy effectively inform counselling educators and students about how collaboration in art therapy will improve effectiveness and confidentiality in the field of counselling education are both supported by the scientific literature. Art therapy integration will make counselling more enjoyable and effective. The integration would open avenues for minors (children), the deaf, and the dumb to express themselves and request needed assistance. Integrating art therapy into counselling will help counsellors access the unconscious minds of clients by revealing secrets that may be difficult to find out when using only talk therapy.

The study further emphasises the acknowledgment of art therapy as a valuable and essential tool in the field of counselling. It offers unique benefits and contributions to the therapeutic process by allowing individuals to express and

process unresolved emotions, traumas, and conflicts that may be difficult to access through conventional talk therapy alone. Art therapy is seen as effective in transcending language and cultural barriers, making it suitable for individuals from diverse backgrounds. The integration of art therapy into counselling education is considered crucial to enhance counselling practices, providing non-verbal means of self-expression that can be particularly beneficial for clients who struggle to express themselves freely. Additionally, art therapy offers cost-effective alternatives and flexibility in session settings, making counselling more accessible to a wider population.

Practitioners, including academic counsellors and art therapists, recognize the potential benefits of integrating art therapy into counselling. They emphasise the importance of a practical orientation in counselling, incorporating art activities into sessions to enhance client engagement and provide additional tools for counsellors. Collaboration between art therapists and counsellors is seen as beneficial, and efforts should be made to introduce art therapy to the counselling community through seminars and workshops.

Educationists highlight the importance of a cross-disciplinary approach that combines knowledge from the arts and counselling fields to fully harness the therapeutic potential of art therapy. They emphasise the need to incorporate art therapy into counselling training programmes to enhance counsellors' therapeutic skills and promote a client-centred approach. However, challenges such as resistance from the educational system, financial constraints, and a lack of understanding and recognition of art therapy's therapeutic value need to be addressed. The integration of art therapy into counselling education at the tertiary level can be further enhanced

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through continued professional development opportunities and the utilisation of digital approaches and innovative methods.

An art therapy course is required to provide the student counsellor with the knowledge needed to improve their effectiveness. Participants gained a better understanding of art therapy overall as a result of their positive experiences throughout the study. The reactions and experiences shared with counselling lecturers, counselling students, academic counsellors, art therapists, and art therapy lecturers indicate that efforts were successful.

5.3. Recommendations

1. It is recommended that art therapy be incorporated into counselling training programmes. This integration will equip counsellors with the necessary skills and knowledge to effectively utilise art therapy as a valuable tool in their practice.

2. The therapeutic aspects of art therapy should be given preference in counselling education in Ghana.

3. The study further recommends that art historians pay scholarly attention to documentation and the study of art therapy to enhance development.

4. Additionally, the study recommends a prudent exploration of a cross-discipline programme between art therapy and counselling to enhance bilateral effectiveness.

5. Collaboration between art therapists and counsellors should be encouraged to enhance performance.

6. Furthermore, the study strongly suggests that the implementation of art therapy should be carried out by a trained art therapist who possesses a comprehensive understanding of the art or creative process, as well as

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knowledge in human behaviour patterns and Counsellors. This combination of expertise is crucial for achieving effective integration of art therapy.

7. The challenges faced in integrating art therapy into counselling education, such as resistance from the educational system, financial constraints, and a lack of understanding, need to be addressed. Educational institutions should actively support the integration of art therapy by providing resources, funding, and recognition of its therapeutic value. Efforts should also be made to increase awareness and understanding of art therapy among educators and administrators.

5.4   Suggestions for further studies

1. Additional research could delve into investigating the efficacy of art therapy in distinct populations, such as children, individuals with disabilities, or specific cultural groups. This would provide valuable insights into the effectiveness of art therapy within these specific contexts.

2. Conducting comparative studies between art therapy and other therapeutic approaches can help establish the specific advantages and contributions of art therapy in counselling.

3. Investigate the long-term effects and sustainability of art therapy intercessions.

4. Explore the integration of digital tools and platforms in art therapy training and education.

5. Further research can delve into the specific therapeutic processes and mechanisms underlying art therapy. Investigate how art-making facilitates emotional expression, symbolic representation, and subconscious exploration, and explore the cognitive, emotional, and neural mechanisms involved in art therapy processes.

6. Impact of art therapy training on counsellors: Assess the impact of art therapy training on counsellors' knowledge, skills, and confidence in incorporating art therapy techniques into their practice.

7. Explore the cultural adaptations and variations of art therapy approaches across different cultural contexts.

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APPENDICES

APPENDIX A

Department of Art Education

School of Creative Arts

University of Education, Winneba

Ghana.

8th November, 2022.

My ref no: AK/22/R1

Dear Sir,

I am a PhD candidate in the Department of Art Education at UEW, specialising in Arts and Culture. My current research focuses on the topic of "Art therapy as a mode of training in counselling education." I would sincerely appreciate your voluntary assistance in this study by answering the attached questions. Your response will be highly valued, as it will significantly contribute to the richness and quality of this research. The findings of this study may have important implications for formulating policy briefs for educational institutions, raising awareness about Ghana's counselling teacher education practices, and advancing the training of counsellors in Ghana to promote progressive development. Thank you for considering my humble request.

Your responses would be treated confidentially.

Thank you for your cooperation.

Sincerely Yours,

(Kennedy Asenso)

Researcher

ART THERAPY AS A MODE OF TRAINING IN COUNSELLING

EDUCATION

Your voluntary participation is kindly requested in a study focusing on the topic of **"Art therapy as a mode of training in Counselling Education."** This research aims to explore the perspectives of educational stakeholders regarding the integration of art therapy in counselling training at the tertiary level in Ghana. By investigating these perceptions, we hope to gain insights into the potential benefits and challenges associated with incorporating art therapy into counselling education. The integration of art therapy has the potential to enhance the effectiveness of therapeutic interventions and promote holistic approaches to mental health and well-being. Rest assured that all responses provided in this study will be treated with the utmost confidentiality. Your participation and valuable input will be greatly appreciated, as they will contribute to the advancement of knowledge in the field of art education in Ghana. Thank you for considering this request.
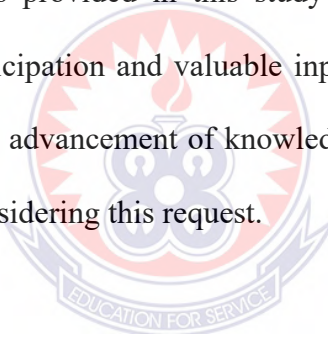
SEMI-STRUCTURED INTERVIEW GUIDE

INTERVIEW GUIDE FOR COUNSELLING LECTURERS

1. Please can you tell me about yourself?

2. For how long have you been in active service as a counselling lecturer/ counsellor?

3. What are some of the problems encountered in terms of diagnosing and restoring clients? eg. When a client refuses to talk about his or her problem.

4. How well do you know art therapy as one of therapeutic practice?

5. What is your take about art therapy?

6. How relevant would it be if art therapy is integrated into your training programmes of counsellors?

7. What are some of the major constraints you are anticipating that would be a hindrance for the smooth integration of art therapy into counselling training programmes?

8. What is your view on the current state of counselling education in Ghana?

9. What is the way forward, if not satisfied with the trend?

10. Given the opportunity would you consider an integration of art therapy into a counselling training programme to enhance its diagnostic and restoration process?

11. In which better way could art therapy be integrated into counselling training at the tertiary level in Ghana?

INTERVIEW GUIDE FOR ART THERAPY LECTURERS

1. Please can you tell me about yourself?

2. For how long have you been in active service as an art therapy lecturer?

3. Describe how art therapy works: a. Give examples of how you used art therapy with clients

4. Do you feel art therapy can play a role in counselling (traditional talk therapy) processes effectively? If so, what role can it play?

5. How relevant would it be if art therapy is integrated into your training programmes of counsellors?

6. What are some of the major constraints you are anticipating that would be a hindrance for the smooth integration of art therapy into counselling training programmes?

7. In which better way could art therapy be integrated into counselling training at the tertiary level in Ghana?

8. What is your view on the current state of counselling education in Ghana?

9. What is the way forward, if not satisfied with the trend?

INTERVIEW GUIDE FOR PRACTITIONERS (ART THERAPIST)

1. Demographics a. Gender b. Age c. Race/Ethnicity d. How long have you been a registered art therapist or therapist? e. Where and when did you receive your Master's Degree to perform therapy or become a registered art therapist?

2. Describe how you use art in your work: a. Give examples of how you used art therapy with clients

3. How does art therapy work?

4. Do you use specific theoretical orientation when using art therapy? If so, can you tell me how you implement this orientation?

5. In your experience, how has implementing this orientation worked in terms of helping your clients?

6. Do you feel art therapy can play a role in counselling (traditional talk therapy) processes effectively? If so, what role can it play?

7. What problems or symptoms do you normally see with clients (students) who sought art therapy services with you?

8. How does art therapy help them get through these problems?

9. What is your take on integrating art therapy into counselling training at the tertiary level in Ghana?

10. How effective could that be done?

11. In which better way could art therapy be integrated into counselling training at the tertiary level in Ghana?

INTERVIEW GUIDE FOR COUNSELLING STUDENTS

1. Which level are you?

2. What is your practical assessment of the art therapy course you have just taken?

3. What are some challenges you have with the art therapy course?

4. How well do you know art therapy as one of therapeutic practice?

5. What is your take about art therapy?

6. How relevant would it be if art therapy is integrated into your training programmes as counsellors?

7. What is your opinion on the need of including art therapy in your training programme to enhance your efficiency?

INTERVIEW GUIDE FOR PRACTITIONERS (SCHOOL COUNSELLORS)

1. Demographics a. Gender b. Age c. Race/Ethnicity d. How long have you been a registered/practising school counsellor? e. Where and when did you receive your Degree/Master's Degree to perform or become a registered counsellor?

2. Describe how you use counselling in schools: a. Give examples of how you used counselling activities with students?

3. What are some of the problems encountered in terms of diagnosing and restoring students?

4. What did you do with students who refused to talk to their problem for diagnosing and restoration?

5. How well do you know art therapy as one of therapeutic practice?

6. What is your take about art therapy?

7. How relevant would it be if art therapy is integrated into counselling training programmes of counsellors?

8. Given the opportunity would you consider an integration of art therapy into a counselling training programme to enhance its diagnostic and restoration process?

9. What are some of the major constraints you are anticipating that would be a hindrance for the smooth integration of art therapy into counselling training programmes?

10. What is your view on the current state of counselling education in Ghana?

11. In which better way could art therapy be integrated into counselling training at the tertiary level in Ghana?

APPENDIX B

Informed Consent Form

Responsible Project Supervisor: Prof. Osuanyi Quaicoo Essel

Researcher: Kennedy Asenso

Department of Art Education

School of Creative Arts

University of Education, Winneba, Ghana.

Purpose of this research

The purpose of this study is to suggest art therapy as one of the training methods that counselling education can employ to prepare counsellors for Ghanaian educational institutions by incorporating it into their courses in universities, thereby increasing their efficiency in providing counselling services in educational institutions and beyond.
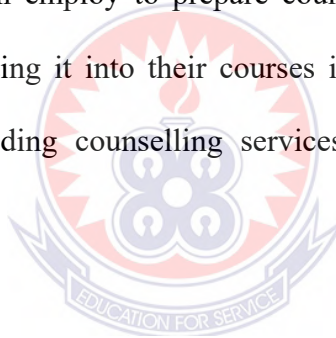
What you will be expected to do

Please understand that if you consent to participate in this study, the researcher will ask you to take part in a guided interview (which will be tape-recorded). Your time will be used up in this discussion in about 45 minutes to an hour.

Your right to confidentiality

The acquired data will be handled with the strictest of confidence. Your identity will be hidden by a random number that will be given to you. No information that could reveal your name will be disclosed. They will only be accessible to the project's responsible scholars.

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Your right to ask question at any time

The responsible project researcher can be reached by phone at +233 243-741-326 or by email at asskenso@gmail.com if you have any queries about the study.

Your right to withdraw at any time

Your voluntary involvement in this study is appreciated. You can choose not to respond to any queries. You are always free to stop taking part or disengage from it. Additionally, you are free to ask for the deletion of your data with no repercussions.

Benefits

Your participation in this study could be beneficial to Ghana's general population as it tackles issues with policy development and the incorporation of art therapy into counseling education, enhancing counsellor efficacy. The research has obvious ramifications for the education of school counsellors who could influence the emotional and psychological choices of students.

Possible risk

To the best of our knowledge, this research does not entail any additional risks or discomforts over and above those encountered in daily life. If any question causes you discomfort, you are free to choose not to respond it.

Dissemination

A PhD thesis will be used to spread the findings. Additionally, they could be published in publications and shared at conferences.

Giving consent to participate

By signing the consent form:

- You attest that you have read and comprehended the information above. Satisfactory responses to all inquiries regarding the research and that you are aware that you are free to revoke your consent and stop taking part in the study at any time without suffering any consequences.

- Call the dean's office at the School of Creative Arts at +233 502-260-039 if you have any inquiries about your rights as a study subject or if you have any complaints or concerns (collect calls will be accepted if you identify yourself as a research participant).

Participant: I freely agree to take part in this study after reading and comprehending the information above and realising that the interview will be audio recorded.

………………………………………………………………………………….

Name (printed)

…………………………………………………………………………………

Signature   Date

For your records, kindly make a duplicate of this consent form.

APPENDIX C

UNIVERSITY OF EDUCATION, WINNEBA
SCHOOL OF CREATIVE ARTS
DEPARTMENT OF MUSIC EDUCATION

Ref: SCA/DME/INTR/Vol.1/52   20th July, 2022

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Dear Sir/Madam,

INTRODUCTION LETTER – KENNEDY ASENSO (202139436)

Kennedy Asenso is a final year student pursuing PhD, Arts & Culture at the University of Education, Winneba, Graduate School.
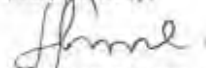
He is currently writing his thesis on *"Art Therapy as a Mode of Training in Counselling Education"* and therefore needs your assistance to enable him acquire the necessary information for this thesis.

I am officially introducing him to your organization/institution to provide him with the necessary information and assistance that he might need.

We count very much on your cooperation and understanding in this regard.

Thank you.

Yours faithfully,

John Francis Annan
Ag. Head of Department

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