PSYCHOTECHNOLOGIES OF PHOTOTHERAPY IN MAINTAINING THE PSYCHOLOGICAL WELL-BEING OF THE INDIVIDUAL IN THE CONDITIONS OF WAR

Maksym Chernysh, Nataliia V. Danylenko

1- graduate student of the Department of Psychology,
H.S. Skovoroda Kharkiv National Pedagogical University , Ukraine,
E-mail: m.chernysh@ukr.net

2 - Candidate of Psychological Sciences,
Associate Professor at the Department of Psychology,
LIMITED LIABILITY COMPANY "UKRAINE SIGMUND FREUD UNIVERSITY", Kyiv, Ukraine
e-mail: natalydanylenko@gmail.com

Relevance of the research. Photography is one of the types of art therapy, associated with the use of photography to solve various psychological problems, as well as for the development and harmonization of the personality. Some consider phototherapy as a form of creative self-expression, others try to find its application from the position of depth psychology. Phototherapy is one of the directions of art therapy. This term refers to a set of psychotechniques associated with the therapeutic and corrective use of photography, its use to solve psychological problems, as well as the development and harmonization of the personality. Phototherapy is a relatively new type of art therapy, its use began in the 1970s in the USA and Canada. However, the potential of phototherapy in supporting the psychological well-being of an individual in wartime conditions remains unexplored.

Results. *J. Weiser was able to substantiate the possibilities of using photography in psychotherapy as a separate direction, which was called "phototherapy". Further research into phototherapy has confirmed its effectiveness in solving various problems: from revealing the potential of the individual and working with childhood memories to combating dysmorphophobic disorders and problems of gender identity. The presented study presents projective phototherapy techniques proposed by J. Weiser, which have been shown to be effective in supporting the psychological well-being of individuals during wartime.*

Conclusions. *Phototherapy is a direction of art therapy that uses photographic material to interpret the internal state through external symbols, record the client's states by the therapist, and discuss them within the framework of a therapeutic session. Projective techniques involve the use of images of abstract images, people, and landscapes as stimulus material for the client's projections. Phototherapy is an effective method of psychological counseling to support psychological well-being in wartime.*

Keywords: *art therapy, phototherapy, projective techniques, psychological help, psychological well-being, war, metaphor, image, symbol.*

Психотехнології фототерапії у підтримці психологічного благополуччя особистості в умовах війни

Максим Черниш, Наталія В. Даниленко

1 - аспірант кафедри психології, Харківський національний педагогічний університет імені Г.С. Сковороди, Україна,
E-mail: m.chernysh@ukr.net

2 - кандидат психологічних наук,
доцент кафедри психології,
Товариство з обмеженою відповідальністю "ЗІГМУНД ФРОЙД УНІВЕРСИТЕТ УКРАЇНА", м. Київ, Україна,
E-mail: natalydanylenko@gmail.com

Актуальність дослідження. *Фототерапія – один із видів арт-терапії, пов'язаний із використанням фотографії для вирішення різних психологічних проблем, а також для розвитку та гармонізації особистості. Одні розглядають фототерапію як форму творчого самовираження, інші намагаються знайти її застосування з позиції глибинної психології. Фототерапія – один із напрямків арт-терапії. Цей термін позначає сукупність психотехнік, пов'язаних з терапевтичним та корекційним використанням фотографії, її застосуванням для вирішення психологічних проблем, а також розвитком та гармонізацією особистості. Фототерапія – відносно новий вид арт-терапії, її використання почалося в 1970-х роках у США та Канаді. Однак потенціал фототерапії у підтримці психологічного благополуччя особистості в умовах воєнного часу залишається невивченим.*

Результати. *Дж. Вайзер зміг обґрунтувати можливості використання фотографії в психотерапії як окремого напрямку, який отримав назву «фототерапія». Подальші дослідження фототерапії підтвердили її ефективність у вирішенні різних проблем: від розкриття потенціалу особистості та роботи з дитячими спогадами до боротьби з дисморфофобними розладами та проблемами гендерної ідентичності. У представленому дослідженні наводяться проективні техніки фототерапії, запропоновані Дж. Вайзер, що виявляються ефективними у підтримці психологічного благополуччя особистості у період війни.*

Висновки. *Фототерапія є напрямом арттерапії, що використовує фотоматеріал задля інтерпретації внутрішнього стану через зовнішні символи, фіксації станів клієнта терапевтом, обговорення їх у рамках терапевтичної сесії. Проективні техніки передбачають використання зображень абстрактних образів, людей та пейзажів в якості стимульного матеріалу для проекцій клієнта. Фототерапія є дієвим методом психологічного консультування для підтримки психологічного благополуччя в умовах війни.*

Ключові слова: *арт-терапія, фототерапія, проективні техніки, психологічна допомога, психологічне благополуччя, війна, метафора, образ, символ.*

Introduction.

Phototherapy is one of the types of art therapy, associated with the use of photography to solve various psychological problems, as well as for the development and harmonization of the personality. Some consider phototherapy as a form of creative self-expression, others try to find its application from the position of depth psychology. Phototherapy is one of the directions of art therapy. This term refers to a set of psychotechniques associated with the therapeutic and corrective use of photography, its use to solve psychological problems, as well as the development and harmonization of the personality. Phototherapy is a relatively new type of art therapy, its use began in the 1970s in the USA and Canada. Photography is sometimes successfully used in psychoanalysis, an example of this is L. Berman's book "What is hidden behind a smile". The author writes that "thanks to working with photographs, the patient can become aware of those feelings, behavior and experiences that are associated with his past and the mental traumas he has experienced. Photography is also valuable because it stimulates various memories. The patient can relive certain events of his past, forgotten feelings and sad associations when he looks at the photographs. Photography uses the "visual memory", which prevails in early childhood. If the client has several or many photographs at his disposal, the prerequisites are created for observing the repetition of events and reactions characteristic of a person to various situations on them, which enables him to become aware of his behavior and the source of his problems. The main content of phototherapy is the creation and perception of photographic images. Thanks to phototherapy, a person has a comfortable opportunity to think through what is happening in his life and clearly see new solutions in all areas of his life from an unexpected angle. Phototherapy is used to treat fears, depressions, and psychosomatic diseases. A number of photographs can be very resourceful for a person. However, the potential of phototherapy in supporting the psychological well-being of an individual in wartime conditions remains unexplored.

Results. Representatives of various areas of psychotherapy and counseling, who use photographs in their practice, justify their therapeutic, corrective, psychoprophylactic, and developmental content in different ways. Photography has become widely used in the practice of psychological support, oddly enough, precisely in the context of art therapy. However, back in 1975, J. Weiser [1] was able to substantiate the possibilities of using photography in psychotherapy as a separate direction, which was called "phototherapy". Further research into phototherapy has confirmed its effectiveness in solving various problems: from revealing the potential of the individual and working with childhood memories to combating dysmorphophobic disorders and problems of gender identity.

Therefore, the study of this area of psychotherapy is extremely relevant and has considerable weight for the development of psychological thought in the 21st century.

Currently, mainly foreign scientists are actively researching the methodology and effectiveness of phototherapy. For example, D. Halderman (2011) investigated the clinical and psychological effects of phototherapy in the context of problems of sexual identity of adolescents. J. Grover (1990) in his works revealed the potential of phototherapy in working with problematic memories and false beliefs. A.D. Entin (1985) in his works provides thorough practical research on the effectiveness of using phototherapy in individual counseling. B. Zakem (1977) in his studies revealed the essence of using phototherapy as a means of helping to identify patients' problems. In his works, photography acts as an analogue of metaphorical associative maps that help focus the patient's attention on the source of the problem. Among domestic researchers, this topic is not so widely disclosed, however, in the works of V.V. Nazarevich (2017) explores techniques for interacting with photographs to improve the psycho-emotional state of clients.

Thus, as we can see, most research on phototherapy is aimed at the practical use of this direction in working with clients, the development and testing of trainings, etc. However, the theoretical

part of phototherapy remains poorly studied, there are no works that would explain the connection of phototherapy with other areas of psychotherapeutic work. In our study, we pay main attention to the theoretical aspects of phototherapy as a synthesis of psychotherapy methods. In the process of analyzing the primary sources of psychotherapeutic treatises, an attempt was made to find and isolate the relationships between phototherapy and the fundamental approaches to therapeutic work in order to better understand and substantiate this method.

As noted earlier, J. Weiser in 1975 singled out phototherapy as an independent tool of psychotherapy, in contrast to how photography was previously used in art therapy. J. Weiser notes in his works that phototherapy and art therapy have a common basis – they are symbolic assumptions of reality. The difference is only in the specific means of expression (photography is more realistic).

Phototherapy is used by psychologists in direct work with a person, and therapeutic photography assumes that the shooting takes place outside the framework of a psychotherapeutic session. Phototherapy also allows for the creation of photographs by the therapist himself, when the person is in certain conditions and states (immersion in an age period, trying on a social role, etc.) (Martin, 1985).

For a deeper understanding of the essence, it is advisable to determine its main functions:

1. Focusing/actualizing function. It allows you to relive past events, rethink them in a real context, and end a negative situation in a more positive way. This function is well illustrated in the methodology of R. Martin (Martin, 1990).

2. Stimulating function. This function activates sensory systems and requires the mobilization of sensations and ingenuity.

3. Організуюча функція – координація різноманітних систем під час знімання та в наступному сприйнятті фотографій: сенсорних, уяви, асоціацій тощо.

4. Objectifying function. The key point of this function is the property of photography to clearly demonstrate to a person his

experiences and personal manifestations, which are reflected in his appearance and actions. This function is involved in self-identification. According to the author, the main thing is that a person can understand to what extent his image correlates with his sense of himself and with the perception of him by other people, which leads to an idea of what he would like to change.

5. The function of displaying dynamics allows you to observe changes in a person's appearance, his internal state, and to track his own interpretation of the photographs over time.

6. The sense-making function helps a person see the meaning of actions and experiences – both his own and those of other people. Together with the objectifying and focusing functions, this function makes it possible to look at events and people from a distance: to perceive the past differently, to find a new meaning.

7. Deconstructive function. Its main task is to convey to a person the idea that his interpretation of actions and experiences can be imposed from the outside, that is, be a construct. The task of phototherapy is to free a person from constructs that are false for him, to create a more organic system that reflects his reality.

8. The reframing function helps a person perceive him/herself in a new way, place himself in conditions and events that have no place in reality.

9. The restraining function implies that a person can express his own experiences through photography - through sublimation in creativity, his feelings are "restrained", redirected into another direction, and are not reflected in reality in other forms of expression.

10. The expressive-cathartic function implies that with the help of a camera a person can create pictures that reflect his emotional states, ideas, "cleanse" himself of difficult experiences, discuss them with a therapist or in a group.

11. The protective function helps a person to protect themselves in various aspects: to abstract from the image in the photograph; to decide what exactly to photograph, to whom to show

the pictures. This feeling of mastery of the situation leads to a favorable outcome of therapy.

For the purpose of psychological assistance to migrants, a number of projective phototherapy techniques are offered. Below is their description. The initial stage of working with projective techniques involves the selection of a large number of photographs with various subjects. If there are no printed photographs, you can make a magazine collage, or use the MAC. The client should sort the photographs at his discretion and reflect on how he made his choice, choose the images that evoke the strongest emotions in you and best reflect his mood at the moment, paying attention to those that are especially unpleasant or cause disgust.

Further, the work provides the following conditional instructions: "1. Take a closer look - which pictures you would like to keep for yourself, and which to give to someone.

2. Find the most interesting photos - those that attract attention, make you smile, that you want to learn more about, that you constantly return to.

3. Choose photos that cause you disgust, fear, that you do not trust.

4. Find photos that can reflect you, like metaphorical self-portraits (even if they do not have images of people), as well as photos that best reflect you, can remind others of you.

5. Inside which photos would you like to be if you could travel in time and space. Try to find those photos that, in your opinion, your loved ones would choose to answer the previous questions: husband, lover, boss, mother, father, child, neighbor, etc.

6. Find the photos that, in your opinion, the people from the previous point would choose, trying to guess your answers to the questions. Consider whether your answers and theirs are different, and if so, how.

7. Try to give this photo a title or name. Think about whether you have it in a collection, group, or collage. Is there anything else it lacks that would complement it? What sounds could it make, or

move, or have some color detail, or does it express some feelings, or does it hold a secret that it could share with you?

8. Imagine that you are stretching the edges of the photo sideways, up, and down to see more. What new information has appeared? How does this new information affect the content of the photo, its meaning, and its feelings? If you were to reduce the photo, what would you remove from it, what would you leave in it, and why?

9. Try to enter the photo, where would you like to be in it? What would you do? What would you feel, what would you learn, what would you see?

10. Imagine that you are there, facing the camera. How do you see the photographer? Who is he? Why is he taking this photo? What are the conditions and circumstances of the shooting?

11. If you could travel in time and space and get inside the photo, where would you go? What would this journey be like? What would your feelings, thoughts and emotions be? Would you like it there? Would you want to stay there?

12. What would you change about the photo if you could? What would it change? Maybe something should have been changed from the very beginning? What would have happened then and was this photo worth taking at all?

13. Imagine that you are the photo or a part of it. Describe what it is like to be the photo or a part of it, say or do something on its behalf. When you talk about the whole picture, about a part of it or about the relationships expressed in it, build sentences starting with the word "I": "I am a tree (chair, child, meadow), I reason, think, see, feel, imagine, remember, etc.

14. What could the photo or part of it say if it could, what could it hear if it could, what would it feel? Who would it like to see next to it? Where would it go? What would it do next? What would it dream about, what would it want? Be the photo and think about all this.

15. What relationship do you think the photographer had with the subject of the photo? Why did the photographer take the photo in

this way, why did he take this particular moment? Would you take such a photo? Why?

16. How suitable is the image for you? Does the photo represent your life? If so, how? Does the photo remind you of something or someone and in what way?

17. As you reflect on your answers, think about what you learned and how you learned it. Why did each specific answer come to mind at that particular moment in time? What are your answers based on—what visual information, what evidence?

18. How would you have changed the photo to make you feel and think differently? What would your answers have been at a different moment in time?».

If the photo in front of you shows a person there is appropriate instruction:

«• Who do you think is in the photo (who is this person)? What does she do? where does she live Does she remind you of someone who isn't there? If so, who? What kind of memories does it evoke for you?

• Do you think this person is happy? Is it sad? Are you worried? Is someone shy? Are you afraid? Is she friendly or not? Is it difficult to communicate with her? Was she not raped? Is she not homosexual? Not an orphan? Does she like cats? Is she depressed? Is she generous? Is she an alcoholic or not? Can she be trusted? How emotional is she? Isn't she deaf? Who is she by profession: musician, teacher, politician, psychotherapist, truck driver, salesperson? What is her education, how did you find out about all this?

• Tell the story of this person. How can it be called? Describe her past, present and future. Does she have friends? What are her parents like? What kind of family does she have? If this person were to tell you a secret, what would it be? What gift could she give you?

• What is happening in the photo? What event preceded the presence of a person in this picture? Where was she when this picture was taken? What was she doing? How did she feel at that moment? What happened immediately before and immediately after the release

of the shutter? Where will this person move after being photographed? Where is this person now and what is he doing?

• Does she now have the same problems, dreams, experiences, feelings that you have at the moment? Did she have the same childhood, family, difficulties as you, or not? How did you figure it out? What exactly in the photo gives you this information?

• Where is this person from? What is her cultural ethnicity and race? What faith does she follow? What are her family values and traditions? Is this person homosexual or not? What kind of house does she have? Imagine her home, work, position, interests, hobbies. What is this person's favorite movie? What food does she like? Does she have any pets? What does she do in her spare time?

• Why did the photographer decide to shoot this person in this particular place? Do they know each other? Did the person know that he was being photographed? Did she object? Was she willing to be photographed? What does the person himself think about this photo? What would she change in our picture? Who did the person want to give this photo to? How do you know the answers to all these questions?

• Would a person allow you to take this picture? And would you like to take this picture? If you took this picture, would you change anything in it? Would you allow this person to take your picture? If so, under what conditions?

• Imagine that the person in the picture is looking at you and talking to you. For her to tell you? What message was hidden behind her words? What kind of dialogue would take place between you? What does this person see when they look at you? What could a person tell you, what to remind you about, what feelings to talk about? What questions would I ask you? What are your secrets I would like to know? What did you ask this person about and so that he could answer you?

• If you could be inside the photograph, what if you were positioned in space relative to this person?

• What other photos does this one go with? Put them next to each other and imagine a story that can unite them. Imagine a

conversation between 2 or more photos, What can they discuss, argue about, share, tell each other? Did they tell each other about you?

• Imagine that you can cut out the figure of this person from this photo and place it on a different background (on another picture or on an imaginary one). How much will this person like the new atmosphere? How has your perception of her changed?».

If the photo in front of you shows a place there is appropriate instruction: «• When you look at this picture, what feelings, thoughts, memories come to mind? What do you feel? Are you interested in this place? Do you feel uncomfortable in it? Do you feel safe or are you under threat? are you happy Are you worried? Excitation? Maybe you feel something else?

• What kind of place is this? What do you think this photo is about? What happened, why did the photographer want to photograph this place? Where is it located, what is next to it? What events take place there? What happens after the photographer finishes shooting?

• Would you like to visit or live there? Why yes or why not? If so, would you choose to stay there alone with yourself or with someone (and under what conditions)? If not, what needs to change to make you want to stay there?

• Does this place remind you of any places you've been before? Or maybe the place you were told about? Does this photo look like the picture you imagined from the stories? Why did you have this feeling?

• Are there any people in the photo? Who are they? Do you want to meet them? Why yes or why not? Where were they at the time of the photo shoot, what were they doing at that moment? What will they think if they find out that someone took pictures of "their" place while they were away? Will they want this photo? Why yes or why not? Describe a conversation that could connect you with them. So that these people can tell you about this place, what is it to them?

• Think of people you know, think about whether they would like this place and want to be there? Alone or with you? Who would want to, who would not? Why could this happen?

• Could you be the author of this picture? Would you like to? If so, how would it get into the lens of your camera? If you took this photo, what would you do and who would you give it to?

• If this place or parts of it could talk, what do you think it would tell you? What could it remember? What message do you think would be hidden behind his words? What did you answer him? What secret could it share with you? If you could ask this place a question and get it answered, would you ask?

• Stand for a moment in this place or its area, speak from its person. What do you feel? What do you feel, see, hear, think? Why do you hope? What do you dream about? What do you want to say, remember? What do you want to talk about with the photographer?

• If you could move anywhere in the photo, which part of the photo would you choose? If you were there just now, did you want to share this moment with someone? If so, who would you be here and why? Could this place be yours alone and would you like it? If not, what would you do to make it yours?

• What pictures of people does this go with? Put them next to each other and imagine what story can unite them? Imagine a conversation between two or more photos, What can they discuss, what can they argue about, what can they share with each other? So that they tell each other about you and your life?

If the photo in front of you shows an abstract image there is appropriate instruction: «• What touches you in this photograph: the content of the visual image or rather some unconscious feelings that you feel on a bodily level? What was your intuitive response to the photo? What did you feel about it? Does your bodily intuition of the photograph differ from your analysis of what you see? Why do you think this is so?
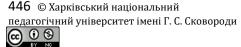
• What familiar images, people of the place came to your mind when looking at the photo? What thoughts, ideas or memories did it awaken in you?

• Rotate the photo, look at it from different angles, analyze whether your perception of the photo changes in any way from the change of point of view: do new thoughts, feelings of memory appear? Look at the picture from afar, then zoom in and see the details. How is the picture perceived after that?

• Do you think this photo shows a real object? What are they on it about? Where is it all located? What are the physical parameters: height, weight, etc., of the person depicted in the photo? Are you confident in your guesses? If not, what other information do you need to be sure?

• Come up with a name for the photo. Try to talk to what is shown in the photo. Imagine It Can Move - How will it feel when it poses, dances or moves? Consider what taste, smell, sound it could have? What color is it? What is its texture? What can be beyond it?

• If you had the opportunity to go inside a photo, where would you go? What emotions, feelings, or memories did you experience? If you could talk to this picture so it could tell you? That you answer him? What message do you think might be hidden behind his words? Do you want to ask this photo a few questions? If so, which ones? If a photo could give you a gift, what would it be? If a photo wanted to share a secret with you, what would it be?

• With what other photographs - photographs of places, people - is this photograph combined? Put them next to each other and tell a story that could connect them. Imagine a conversation between 2 or more photos. What can they discuss, argue about, share? What do they want to learn from each other? What did they tell each other about you and your life?

Express technique of working with photographs for collecting projective material requires instruction: «Choose one photo that catches your attention more than others, perhaps for reasons you don't understand, that "calls you." Put it in front of you and look at it as a whole, and then look at the details of the image (faces, objects, places and the like).

Answer the questions:

What story accompanies this photo?

Does the picture have a name? If so, which one and why? What about the title?

Why is he like that?

Does photography have a home? If so, where?

What does he look like? Why?

What question comes to your mind when you look at the picture? Who is he addressing and why?

What if the photo asked you a question?

Is this a question for you? What can be the answer to it?

What would happen if you answered this question?

Do you have any questions about photography? If so, which one, and why exactly?

Does the picture contain any message?

If so, to whom is it addressed and why to him?

What would be the consequences of this message? Could it have been interpreted correctly?

Do you have a message for the photo? What, why exactly?».

Conclusions. Phototherapy is a direction of art therapy that uses photographic material to interpret the internal state through external symbols, record the client's states by the therapist, and discuss them within the framework of a therapeutic session. Projective techniques involve the use of images of abstract images, people, and landscapes as stimulus material for the client's projections. Phototherapy is an effective method of psychological counseling to support psychological well-being in wartime.
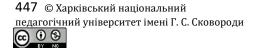
References:

Nazarevych V., Boreichuk I. (2017). Metafora (psykholohiia zobrazhennia) [Metaphor (psychology of image)]. Kyiv : WISE BEE.

Entin A.D. (1985). Phototherapy: The uses of photography in psychotherapy. The Independent Practitioner. 1985. № 5/1. P. 15–16.

Grover J. (1990). Phototherapy: shame and the minefields of memory. *Afterimage 18. 1.* 14–18.

Halderman D. (2000). Gender Atypical Youth: Clinical and Social Issues. *School Psychology Review. 29/2*. 192–200.

Phototherapy Europe / U. Halkola et al. Learning and Healing with Phototherapy. 2011. P. 67.

Krauss D., Weiser J. Phototherapy Techniques: Exploring the Secrets of Personal Snapshots and Family Albums. P. 10–11.

Krauss D.A. (1983). Reality, photography and psychotherapy. *Phototherapy in mental health.* 40–56.

Martin R. (1990). The "pretended family" album. *Feminist Art News. 3/5.* 22–24.

Martin R., Spence J. (1985). New portraits for old: The use of the camera in therapy. *Feminist Review. 19.* 66–92.

Zakem B. (1977). Photographs help patients focus on their problems. *Psychology Today. 11/4.* 22.