

THE EFFECTS OF AN ART THERAPY
TECHNIQUE ON THE SELF-CONCEPT
OF ADOLESCENTS

BY

WILLIAM JOHN TOZER (JR.)
B.A. CARLETON UNIVERSITY, 1975

ACCEPTED
FACULTY OF GRADUATE STUDIES

DATE

June 83

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
IN THE FACULTY OF EDUCATION

WE ACCEPT THIS THESIS AS CONFORMING
TO THE REQUIRED STANDARD.

[REDACTED]

Roger A. Ruth, Ph.D.

[REDACTED]

David J. Chabassol, Ph.D.

[REDACTED]

Roy Ferguson, Ph.D.

(C) William John Tozer (Jr.), 1983
University of Victoria
April, 1983


All rights reserved. This thesis may not be reproduced in whole or in part, by mimeograph or other means without the permission of the author.

Chairman: Dr. Roger A. Ruth


ABSTRACT

The purpose of this study was to systematically examine the effects of an art therapy technique, The Old Masters Art Collage (OMAC), and the interactions between its components on change in self-concept of a sample of fourteen to eighteen year old high school students (N = 56). This study is a partial replication and extension of previous work by Ratcliffe (1975). The present study employed a post-test only control group design and analysis of variance. The results confirm that the components differentially affect self concept. Post-hoc-comparisons indicated that the OMAC itself and a visual/self-reflective component enhanced self concept while self disclosure alone did not. There is a significant difference between the effect of the visual/self-reflective component and the self-disclosure component. Recommendations for future research are offered.


EXAMINERS:



Dr. R. A. Ruth, Associate Professor



Dr. D. J. Chabassol, Professor



Dr. R. Ferguson, Associate Professor

TABLE OF CONTENTS

Abstract	ii
Table of Contents	iii
List of Tables	v
List of Figures	vi
Acknowledgements	vii
Dedication	viii
Opening Quotation	ix
<u>CHAPTER 1</u> <u>INTRODUCTION</u>	
Overview of the Problem	1
Purpose of the Study	2
Definitions of Terms	2
Research Questions	3
Statement of Hypotheses	4
Implications of the Study	5
Limitations of the Study	5
<u>CHAPTER 2</u> <u>REVIEW OF THE LITERATURE</u>	
Literature Search Procedure	7
Self-Concept	8
Creativity, Art and Self-Concept	9
Critique of the Research Literature ...	11
Visual Learning	16
Self-Disclosure	19
Self-Disclosure and Self-Concept	21
Summary	24

<u>CHAPTER 3</u>	<u>METHOD</u>	
	Sampling	27
	Design	28
	Instruments	31
	Procedures	34
<u>CHAPTER 4</u>	<u>RESULTS AND DISCUSSION</u>	
	Statistical Analysis	41
	Discussion	46
<u>CHAPTER 5</u>	<u>CONCLUSIONS</u>	
	Conclusions	48
	Recommendations for Future Research ...	49
<u>REFERENCES</u>	51
<u>APPENDIX I</u>	"Old Masters Art Collage."	59
<u>APPENDIX II</u>	Self-Perception Inventory	60
<u>APPENDIX III</u>	Examples of Art Work Employed	63
<u>APPENDIX IV</u>	Differences on Self-Concept	
	Component Factors	68

LIST OF TABLES

TABLE	I	Anova/Self-Concept by Group	42
TABLE	II	Probability Matrix for Scheffe Multiple Comparison of Means/Self-Concept by Group .	44
TABLE	III	Newman-Kuels Comparison Between Ordered Means/Self-Concept by Group	44
TABLE	IV	Summary Table Indicating Whether Each Null Hypothesis was Rejected or Not Rejected ...	45
TABLE	V	Anova/Self-Sufficiency by Group	70
TABLE	VI	Newman-Kuels Comparison Between Ordered Means/Self-Concept by Group	70
TABLE	VII	Anova/Spontaneity by Group	71
TABLE	VIII	Anova/Warmth Vibrancy by Group	71
TABLE	IX	Newman-Kuels Comparison Between Ordered Means/Warmth Vibrancy by Group	72
TABLE	X	Anova/Agreeableness by Group	72
TABLE	XI	Newman-Kuels Comparison Between Ordered Means/Agreeableness by Group	73

LIST OF FIGURES

Figure 1	Distribution of Subjects by Group, Age & Sex ..	29
Figure 2	Description of the Post-Test Only Control Group Design	30
Figure 3	Instrument Comparisons	33

Acknowledgements

First and foremost, I wish to thank my sisters Ms. Linda Watkins and Ms. Bonnie Corneil, Directors, The Friendly Loan Company, for their financial and emotional assistance, without which this project would not have been possible.

In addition, I also express deep appreciation to my parents, Audrey and William (Sr.); Ms. Karen Fleischer; and Mr. Bruce Tobin for their understanding, support and love throughout the entire process.


To Dr. R. Ruth; Dr. D. Chabassol; Dr. R. Ferguson and Mr. Bob Peart I extend gratitude for editorial support and encouragement. Also to Dr. D. Horovatin and Mr. Phil Humble for their administrative assistance at Reynolds High School.

A special thank you to Mrs. Anne Lagasse for collecting the data and for procedural advice; Ms. Julia Wallace of the Art Gallery of Greater Victoria for assistance with the acquisition of the art work; and the students at Reynolds High School who shared themselves so personally and are; therefore, the heart of the study.

Finally, thanks to Ms. Isa Henin who talks with the computer and Ms. Dolores Clarkson for processing the manuscript.

Dedication

This thesis is dedicated to my niece Ms. Bonnie Lynn Watkins - a fine artist who knows, values and respects the creative process as a means of personal enrichment for both herself and her audience.



ART IS A CHANNEL THROUGH
WHICH EXPERIENCE IS SHARED IN AN
ESSENTIAL AND FELT MANNER --- AT THE
SAME TIME IT INVITES A PARTICIPATION
IN THE VISIONS OF GREAT MEN
AND IN THE MYRIAD ATTITUDES
OF COUNTLESS OTHERS.

IRVING KAUFMAN (1966)

CHAPTER I

INTRODUCTION

Overview of the Problem

A major conceptual premise of the creative art therapies is that involvement in the creative process enhances the development of positive self-concept (Betensky, 1977; Kramer, 1971; Rhyne, 1973; Wadeson, 1980). Creative art therapy techniques can be considered to have components that may independently effect changes in self-concept. For instance, evidence in the literature suggested that even vicarious involvement, through observing the art work of great artists, may have enhanced self-concept (Dale, 1956; Feldman, 1976; Gill, 1978; Ratcliffe, 1977).

In addition to visual/affective involvement, many art therapy techniques have two other components. The first is the actual production of a creative artifact and the second is a verbal sharing or self-disclosure to a therapist or group.

Due to a paucity of empirical research in this area there is uncertainty as to which components, and which combinations of components, are most active in changing self-concept.

The Purpose of the Study

It was the purpose of this study to systematically examine the effects of an art therapy technique, The Old Masters Art Collage (OMAC) (Assagiolo, 1971), and the interactions between its components, on change in self-concept of a sample of fourteen to eighteen-year-old students at a high school in Victoria, British Columbia.

The present study was a partial replication and extension of a study conducted at California State University, Hayward, Ca. (Ratcliffe, 1975). The previous study compared changes in self-concept between a control group and a treatment group receiving the OMAC technique. However, it did not examine interaction among the techniques' components.

Definition of Terms

Art Therapy

The American Art Therapy Association (1976) has defined art therapy in the following way:

The use of art as therapy implies that the creative process can be a means both of reconciling emotional conflicts and of fostering self-awareness and personal growth. When using art as a vehicle for psychotherapy, both the product and the associative references may be used in an effort to help the individual find a more compatible relationship between his inner and outer worlds.....(p. 2)

Self-Concept

Self-concept was defined as the characteristic way an individual experiences him/herself both affectively and intellectually, in relation to his/her perceptions of the social and physical environment. (A deliniation of the development of this definition is found on page 8.)

Self-Disclosure

The present author defined self-disclosure as the act or process of making known specific thoughts, feelings, desires, intentions or senses related to an individual's personal perception of self. (A deliniation of the development of this definition is found on page 19.)

Research Questions

Two components of the Old Masters Art Collage technique have been identified. They are the processes of: 1) affective involvement in a projective and self-reflective manner with visual images; 2) self-disclosure in a small group setting.

The study was devised to answer the following questions:

- a. Is the Old Masters Art Collage Technique effective in enhancing self-concept?

- b. Do either or both of the components of the OMAC individually effect greater change in self-concept than observed in a no treatment control group?
- c. Which component of the OMAC, if either, is more effective in enhancing self concept?

Hypotheses

The hypotheses are stated in the null form. The .05 level of significance was the criterion used in testing each hypothesis.

- H01 There will be no significant differences between the group receiving the Old Masters Art Collage treatment and the control group on the Self-Perception Inventory (Soares and Soares, 1975) measure of self-concept.
- H02 There will be no significant differences between the experimental group receiving the projective/self-reflective component of the OMAC and the control group on the Self-Perception Inventory measure of self-concept.
- H03 There will be no significant differences between the experimental group receiving the small group/self disclosure component of the OMAC and the control group on the Self-Perception Inventory measure of self-concept.
- H04 There will be no significant differences between the treatment group receiving the OMAC and the projective/

self-reflective group on the Self-Perception Inventory measure of self-concept.

H05 There will be no significant differences between the treatment group receiving the OMAC and the small group/self-disclosure group on the Self-Perception Inventory measure of self-concept.

H06 There will be no significant differences between the projective/self-reflective group and the small group/self-disclosure group on the Self-Perception Inventory measure of self-concept.

Implications of the Study

As an exploratory study into the active components of an art therapy technique, this study was a first attempt in a field where little empirical research has been undertaken.

The study has undertaken a more rigorous evaluation than earlier studies of the merits of involving students in the visual/affective component of the creative process. Therefore, the findings may be of interest to both clinicians and art educators.

Limitations of the Study

A limitation of the study stems from the practical problems of obtaining a truly random sample. The results should not be generalized without due regard for the lack of control for some conditions necessary for external validity.

Subjects in this study were volunteers, a factor to be considered in regard to generalizing the results.

It should be noted that a truly random assignment of subjects to groups was not possible due to the necessity of conducting the study with as little disruption in the school as possible. In effect there were two intact groups each of which were randomly divided into two groups to yield the four experimental groups. However, each subject had equal chance of being assigned to any of the treatment conditions. Therefore, the possible biases inherent in intact groups is limited both by randomly dividing the groups and by randomly assigning the treatments to the groups.

The post-test only, control group design was chosen in light of the well documented alternative disadvantages of the interactions of pretests and treatments and the effects of repeated testing on reliability of self-concept measures (Bentler, 1978; Campbell and Stanley, 1966; Coan, 1978).

There is a general concern whether Likert scales provide the genuine interval data required for the statistical tests used. However, the use of such scales is a common and acceptable practice when applying the statistically robust ANOVA.

CHAPTER II

REVIEW OF THE LITERATURELiterature Search Procedure

The author has conducted a computer assisted search of Psychological Abstracts Index, Current Index to Journals in Education (CIJE) and Educational Resources Information Centre (E.R.I.C.) complete to and including November, 1982. In addition, the Education Index from 1961 and Exceptional Child in Education Resources from 1975 have been searched. A small but growing body of art therapy literature has been reviewed from 1940 to the present, in the form of two comprehensive annotated bibliographies. (Gantt, 1973; Moore, 1981).

These sources have been scanned for published and unpublished articles, documents, and books in the following categories and relationships: self-concept and/or self-esteem in relation to: art therapy, art expression, creative expression, self-expression, self-disclosure, and visual learning.

Of the approximately two hundred references, a number have been found to have bearing on the topic and are reviewed in the following pages.

Self-Concept

The literature concerning self-concept described an array of theories that sometimes shared terms and often overlapped on central themes (Wylie, 1961). The present author's definition of self-concept (p. 3) developed around three elements common to many self-concept theorists. The first was that the self is the central core of an individual's personality (Allport, 1961; Bloom, 1964; Combs and Snygg, 1959; Rogers, 1961). The second, that people can regard their "selves" as objects (Allport, 1961). The third is that self-concept is developed and influenced through perception of and interaction with the social and physical environments (Combs and Syngg, 1959; Maslow, 1967; Rogers, 1951).

Self-concept is generally considered to be relatively stable. However, minor changes in self-concepts are reported to be caused by introspective activity. Taylor (1955) found in a group of 26 adults that repeated self-perception tests showed increases in self-concept and specifically that the relationship between ideal self and actual self became more positive. These changes were not reported to be as large as changes reported in successful counselling sessions.

Self-concept is generally consistent over time and only slightly affected by daily fluctuations of mood states (Tay-

lor, 1955). Bloom (1964), stated that the stability of self-concept is positively correlated with age and that age and the amount of environmental impact needed to produce change in self-concept are related positively.

The reported stability of self-concept in adults and the increased magnitude of environmental impact needed to assist adults to change, highlights the importance of positive environmental experiences in the formative years. Further, it underscores the need to identify the kinds of interaction with the social environment that promote growth of positive self-concept and those which facilitate positive change during periods of rapid growth and change.

Creativity, Art and Self-Concept

Many of the environmental characteristics that are reported to be beneficial in the development of creativity are also known to enhance self-concept. (Kaufman, 1966; Luthe, 1976; Robbins and Sibley, 1976; Wadson, 1980). Chief among the social aspects of the environment are attitudes of acceptance and positive regard. (Naumberg, 1973; Rogers, 1951). Such environments enhance the development of psychological characteristics of the creative person. Examples of such favorable characteristics would be: a low inclination toward defensiveness, (Krippner, Dreistadt, Hubbard, 1972; Torrance, 1965), low fear of being wrong or

unconventional (Guilford, 1968), originality of thought and willingness to take risks (Torrance, 1965; Vich and Ryne, 1968). These characteristics are all thought to be elements of both creative and high self-concept individuals. Indeed, as Maslow (1967) notes:

that the concept of creativeness and the concept of the healthy self-actualizing, fully human person seem to be coming closer and closer together, and may perhaps turn out to be the same thing. (p. 43).

The process of producing creative artifacts is considered a valuable method of enhancing the self-concepts of clients with various problems by art therapists and art educators (Betensky, 1977; Feldman, 1976; Gill, 1978; Marion and Felix, 1980; Roth, 1980; Schwarcz, 1978). Luthe (1976) has documented the effect of his Creativity Mobilization Technique on the self-concept of many clients. The Creativity Mobilization Technique requires clients to cover with paint, in a limited amount of time, as many pages as possible. Each session lasts for a half hour and the whole treatment involves six to eight sessions. Luthes' main thesis is that sheer volume of art production, in a supportive environment, leads to "a development toward a more realistic and more positive self-concept, self-confidence, and realistic self affirmation." (p. 3)

WIDM6

Kaufman (1966) contends that during creative activities, in environments where it is psychologically safe to risk making mistakes and to play in new roles, the interaction between one's perception of self and the environment can enhance self-concept.

The heightened interrelationships between the sense receptors, perceptual understanding and imaginative transformation lend to an enriched sensibility of feeling. This leads further to the expansion of one's personal horizon - an enlargement of self in both space and time. (p. 35)

The literature mainly consisted of articles and books that are based on case study and intuition. Unfortunately, little experimental evidence was offered in regard to the effects of Art Therapy on self-concept. What experimental evidence there was suggested limited success with art therapy techniques.

A summary of these studies follows.

Critique of the Research Literature

Nash (1974) investigated the effect of art counselling on self-concept and cultural biases among a stratified random sample of 32 Afro-Americans. My Self Checklist (Valett, 1973) and the Tennessee Self-Concept Scales (Fitts, 1964) were used in a post-test-only control group design. The self-concept was not differentially affected by traditional non-directive or art counselling. However, art counselling

was shown to effect moderate shifts in subjects perception of others along cultural factors.

Hairston and Cooper (1973) reported significant positive changes (at the .05 level) in the self-concept of an experimental group of seventy-one inner city children aged nine through eleven years. They employed a pre-test, post-test control group design to determine significance of change in self-concept as measured on the Piers-Harris Children's Self-Concept Scales (Piers and Harris, 1969). The treatment consisted of a film making project that involved the children for seven and a half hours per week for thirty-eight weeks. Film making is considered a highly creative medium that includes such activities as planning, research, role-playing, photography, writing, direction, and making use of the creative arts. A limitation of the study resides in the amount of time involved in the treatment phase. It is quite possible that events other than the treatment biased the results, especially for children at nine to eleven years of age. Also, because there were so many activities involved in the project it is impossible to tell which ones produced the main effects.

White and Allen (1971) studied the effects of an eight-week, counselling centered art program and an eight-week, non-directive counselling program on the self-concept

of thirty boys. A pre-test, post-test follow up design was used and an analysis of covariance confirmed that the subjects in the art counselling group showed greater growth in positive self-concept than did the non-directive group. The Tennessee Self-Concept Scales (Fitts, 1964) were used in this study. Unfortunately, the following procedural problems marred the study: a number of different counsellors administered the treatments; the subjects were in attendance at a school specifically designed for residential research on discrepant learning; and pre-tests on self-concept measures are known to interact with the treatment and thus bias the results.

The effects of testing can be pronounced when using self-concept instruments due to the fact that the usual type of question is short and very clear, allowing for memory to enhance stability and/or increase the likelihood of the subject determining the favorable response (Bentler, 1978; Bloom, 1964).

In an earlier study utilizing the Old Masters Art Collage Technique, Ratcliffe (1975) employed a non-randomized pre-test, post-test control group design to compare differences on a measure of self-concept, between two high school psychology classes. In addition to the Personal Orientation Inventory (POI) (Shostrom, 1974), a client satisfaction

questionnaire was developed and used to cross validate the POI. Ratcliffe claimed changes in the self-concepts of the treatment group were positive and statistically significant as compared to the control group.

The limitations of the study include the use of a non-randomized design and intact groups of psychology students; use of pre-tests; possible interaction of pre-test with treatment. A further limitation is the noted lack of test-retest reliability coefficients on three subscales of the POI which measure affective aspects of self-concept (Coan, 1978). These concerns cast doubt on the usefulness of the study as having added reliable information and knowledge to the field. However, in her description of the art therapy technique, Old Masters Art Collage (OMAC), and in the procedural instructions to the subjects in the study, she identified active components in the technique.

Briefly, the OMAC is a multi-media psychotherapeutic method (see Appendix 1) in which clients view approximately two thousand postcard reproductions of works by great artists. The clients choose twenty or so cards which affect them strongly, in a positive or negative way. In a self-reflective manner the clients arrange these cards in a Collage of Self. Finally, the clients explain their collages to one another in a small group discussion.

Although Ratcliffe considers the OMAC to contain four components, it appears on further study there are only two components of the OMAC. One of these is a projective-self-reflective process, wherein the person affectively and cognitively responds to visual images, imposing personal meaning on them. This process is isomorphic in nature: a structural metaphor is made between perception and experience in the form of a collage of visual images. The second component in the OMAC is self-disclosure in a small group setting.

Since these two components comprise the central focus of the present study, a more detailed consideration follows.

There is evidence in the literature that supports the theory that individuals project aspects of self-perception onto their own human figure drawings (Kamano, 1960; Machover, 1949; Schaefer, 1975; Van Dyne and Carskadon, 1978), and similarly onto other visual images (Dale, 1956; Murray, 1935; Rorschach, 1954).

A study of forty-five hospitalized female schizophrenic patients produced significant positive correlation on Semantic Differential Scales (Osgood, Suci and Tannenbaum, 1957) between their ratings of their human figure drawings and their ratings of their actual selves (Kamano, 1960).

Another study by Schaefer (1975) on twenty college students found similar results for the same sex human figure drawings. Van Dyne and Carskadon (1978) in a study of eighty-eight undergraduate psychology students tested the hypothesis that there would be a significant positive correlation between subjects' ratings on Semantic Differential Scales of the same sex figure drawings and their rating of their actual selves, but not of their ideal or least liked selves. The results supported the hypothesis with the exception that subjects ideal selves also were significantly correlated with same sex figure drawings.

The results of these studies support the hypothesis that people project self-perceptions on their human figure drawings. Similarly, well documented research on projective techniques such as the Thematic Apperception Test (TAT) (Murray, 1935) and the Rorschach Ink Blot Test (1954) support the human ability to uncover and project aspects of their self-perception onto visual images.

Visual Learning

A well known and widely applied principle of learning is to provide individuals with a variety of experiences with the subject matter. Dale (1956) considers visual images as an experience which helps to stimulate interest in the topic and to concretize the subject, making it easier to under-

stand. He stated "pictures create personal images by giving rise to emotional response...." (p. 253) The implication is that if the subject under review is one's self, emotionally responding to art and consciously relating the emotionally charged image to personal experiences, the individual would develop insight into his/her self. As in the OMAC if one re-orders these insights, positive change in self-concept is a possible result.

Kaufman (1966) stated that an emotional and intellectual involvement through active involvement or reflective appreciation of art aids the process of forming a "...gratifying sense of personal identity and a feeling of natural integrity." (p. 34)

Gitter (1972) contends that lower socio-economic parents and children would benefit from a development of artistic appreciation resulting in higher self-concept.

Along with Gitter and Dale, Kaufman (1966) maintains the notion that art education seeks to develop sensitive, imaginative and creative individuals. Art is thought to be the vehicle which creates:

opportunities for a large range of experiences;
 vicarious, immediate, projected, removed,
 intimate, emotional, sensual, spiritual,
 intellectual and aesthetic. (p. 26)

Cowan (1982), in a review of the visual learning literature, contends that visual arts help children explore their worlds; to think, see and to feel thus to ... "gain a deeper level of insight into their own behavior and that of others."

In short, numerous educators and researchers claim that visual learning enhances self-awareness and self-concept (Bachara and Zaga, 1976; Cassidy, 1973; Cowan, 1982; Kaufman, 1966; Ratcliffe, 1977; Wenner, 1976).

Ratcliffe (1977) claims that one component of the OMAC is, in the main, responsible for the significantly greater change in self-concept noted in the treatment group. Referring to the study, she states, "it is shown that the effect created by great art can bring about change in self-perception, thereby being potentially growth producing." (p. 29)

She further underscored this claim by reiterating Benda's (1961) contention that

the works of great artists have the ability to combine powerful unconscious drives with controlled and mature integration of experience, thus producing a new order in the painted images and symbolic forms (p. 31).

There are two important issues to note in this regard. Firstly, that the actual number of art works employed is not critical, provided each participant has sufficient pieces from which to choose a minimum of seven or eight (Ratcliffe,

1981A). Secondly, the present author and Ratcliffe agree that the visual materials need not necessarily be reproductions of the great masters works, that contemporary visual art is equally well suited to this technique (Ratcliffe, 1981B).

Self-Disclosure

The present author's definition of self-disclosure (page 3) combined the elements common to those of major theorists and researchers in the area (Carkuff, 1972; Derlega and Chaikin, 1975; Jourard, 1974; Rogers, 1961).

Self-disclosure in its relation to self-concept is often discussed in terms of the development and maintenance of the healthy personality. The healthy personality is likened to Maslows self-actualizing personality and shares the characteristics of the creative and high self-concept individual. (discussed on page 10 of this report).

Jourard (1974) contends that through the process of self-disclosure people gain insight into themselves, others, and their relationships. Further, that this process, thereby, increases one's choices, freedom and responsibility to remain or become more like one's ideal self. In successfully coming to terms with inconsistencies encountered between one's real and ideal selves, through the process of self-disclosure, ones self-concept is broadened and positively enhanced. Quoting Jourard (1974):

This process of self-discovery through making oneself known to another is facilitated if the other person reflects back what he has heard you say. His reflection or restatement, like a mirror, then permits you to compare your words with your experience as you feel it directly and immediately. The capacity to be a transparent self in one's personal relationships is a sign of healthy personality(page 169).

The literature on self-disclosure indicated that self-disclosure in a safe, non-threatening environment provides people with the opportunity for emotional catharsis and to examine their thoughts, feelings, intentions, wants and senses. In effect, self-disclosure is central to many counselling theories as it is a means of self-exploration, observation and growth (Carkuff, 1972; Egan, 1975 Jourard, 1974; Rogers, 1951)

Self-disclosure is also thought to enhance intimacy in relationships between friends, spouses and also in the therapeutic dyad (Rogers, 1961; Carkuff, 1972; Waring, 1981).

There appears to be a number of factors which influence the type and amount of self-disclosure in various given settings. A few of these are: liking; perception of authority; type of relationships; situational factors; sex; culture and self-concept (Jourard, 1971).

A number of these factors have bearing on the present study and are considered in the following review of the research literature.

Self-Disclosure and Self-Concept

In his book Self-Disclosure: An Experimental Analysis of the Transparent Self Jourard (1971) described a correlational study of self-concept and self-disclosure. Fifty-two unmarried female students with a mean age of nineteen years completed the Tennessee Department of Mental Health Self-Concept Scale (Fitts, 1964) and the Forty-Item Self-Disclosure Questionnaire (Jourard, 1971). Product-moment correlations were found to be positive and significant at the .05 level for disclosure to parents but not peers. (Page 73).

The effect of a two week laboratory in human relation training has been measured on self-disclosure, self-concept and losses of control (Ashcroft, 1978) A pre-test, post-test design was employed in the study of eighteen female and thirteen male educators. The methods, measures and specific treatments were not offered. However, the results are claimed to indicate that high disclosures were also high on the self-concept scale. (Breed and Jourard, 1970).

In a study of three hundred single college women on measures of self-esteem and self-disclosure, Fitzgerald (1963) hypothesised that high self-esteem subjects would disclose less than those low on self-esteem. A second hypothesis was that the amount of disclosure would vary positively with the amount the target person was liked. The third hypothesis

was that the type of information disclosed would affect the number of disclosures. The results indicated that those subjects with high self-esteem also disclosed the most, contrary to the hypothesis. Subjects disclosed the most to those they liked best and least to those they liked least. These findings were significant at .05 level. The third hypothesis was supported at the .01 level of significance.

In a study measuring change in self-concept and self-disclosure prior to and following a sensitivity training course, a regular classroom course and a control group, Vosen (1966) reports that the sensitivity training group decreased in self-concept and that high disclosure showed no change in self-concept.

A recent study by Amerikaner and Summerlin (1982) indicated that participation in a personal social skills group, focusing on sharing information, has a positive effect on the self-concept and that a relaxation training group effected positive behavior in learning disabled children. The study employed a post-test only design and used as instruments the Primary Self-Concept Inventory (Mullen and Leonetti, 1974) and the Problem Behavior Identification Checklist (Walker, 1976).

In a study of self-concept and verbal behavior in small group settings, Fair and Lawlis (1982) found significant

positive correlations between self-esteem as measured on the Coopersmith Self-Esteem Inventory (Coopersmith, 1967) and five aspects of verbal behavior. These were time spent speaking, number of verbal behaviors initiated, number of referrals received, number of first-person self statements (self-disclosure), and subjective perception of their verbal interaction in a social situation.

Numerous studies supported the phenomenon of disclosure reciprocity. The observation that the same type and number of disclosures are made in response to self-disclosure (Derlega and Chaikin, 1975; Jourard, 1974; McAllister, 1980 Resnick, 1970).

Most of the studies reviewed were correlational studies, and indicated a positive correlation between self-concept/self-esteem and the amount of self-disclosure. The present study attempts to demonstrate a causal relationship between self-disclosure and self-concepts.

However, as Jourard (1963) maintains:

It should not be construed from the preceding discussion that the sheer amount of self-disclosure that goes on between participants in a relationship is an index of health of a relationship or the persons. There are such factors as timing, interest of the other person, appropriateness and effect of disclosures on either participant which must be considered in any such judgements. (pg. 353)

A study by Jourard (1959) indicates the likelihood of a curvilinear relationship between amount of disclosure and factors of health, such that too much and too little disclosure is unhealthy. He found that the two least liked and most maladjusted members of a worksetting were also the highest and lowest disclosers in the group.

Summary

Self-concept was defined as: the characteristic way individuals experience themselves, both affectively and intellectually, in relation to their perceptions of the social and physical environment. This definition accounts for elements central to the theories of noted psychologists. (Allport, 1961; Maslow, 1967; Rogers, 1951).

Self-concept is considered to be a stable personality trait (Bloom, 1964; Taylor, 1955); especially for adults. Environmental changes can, and do, effect change in self-concept. However, there was a positive correlation between age and amount of environmental impact needed to enhance change in self-concept (Bloom, 1964).

Creativeness and positive self-concept appeared to be similar concepts and the social factors influencing one are held to influence the other (Naumberg, 1973; Rhyne, 1973).

Components of an art therapy technique were identified and discussed. The components were self-disclosure in a

small group setting and projective-self reflective involvement with visual aids. These components have never been systematically studied in regard to their differential effects on self-concept.

Creative activity and aesthetic appreciation were thought to enhance self-concept by artists and some therapists alike (Kaufman, 1966; Rogers, 1961). Visual learning via projective, self-reflective activity is thought to increase positive self-concept (Bachara and Zaba, 1976; Cowan, 1982; Dale, 1956; Gill, 1954; Ratcliffe, 1977)

A number of studies examining the relationship between creative activity, art therapy, visual learning and self-concept were reviewed. These studies revealed limited success with art therapy techniques although results are reported as positive.

Self-disclosure was defined as: the act or process of making known specific thoughts, feelings, desires, intentions or senses related to an individuals personal perception of self.

Self-disclosure was viewed as a means of: enhancing insight (Jourard, 1974); developing dynamic self-understanding (Egan, 1975); facilitating healthy relationships (Carkuff, 1972); developing a healthy personality (Jourard, 1974), and enhancing self-concept (Rogers, 1967).

The research on self-disclosure mainly focused on factors which influenced the act. Factors such as liking, relationship history, environmental situation, sex, culture and amount and type of information disclosed to subjects are shown to influence disclosing behavior. Correlational studies usually showed a high positive correlation between amount of disclosure and self-concept of subjects (Jourard, 1971).

CHAPTER III

METHODSampling

A call for volunteers was made to approximately five thousand 14-18 year old high school students in Victoria, B.C. Unfortunately, only twelve students volunteered to participate during the summer break and, therefore, the following sampling procedures were employed.

The subjects in this study were sixty students from two psychology classes at Reynolds High School in Victoria, British Columbia. According to Dr. Horovatin, the school's Principal, Reynolds draws its student population from a broad range of socio-economic areas and the students represent a wide range of family and cultural backgrounds. Dr. Horovatin stated his belief that Reynolds is the school in which the population best reflects the average student in Victoria. The psychology classes were chosen so as to closely replicate the study by Ratcliffe, (1977). Therefore, the sample of volunteer subjects should not present any major biases not possible in the original study.

The subjects in each class were randomly divided into two groups. Each group was randomly assigned to a treatment condition and to a class-time-schedule by treatment condition. Therefore, each group had an equal chance of being assigned to any particular treatment condition.

On the days of data collection, a subject from each group was absent from school leaving fourteen subjects per group for a total number of fifty-six subjects.

The distribution of subjects by group, age, and sex is described in figure number one.

Design

The design used was the post-test-only control group design that is described by Campbell and Stanley (1966). (Figure 2) This design requires that subjects be randomly assigned to the treatment and control conditions in order to satisfy the conditions for internal validity. As true random assignment was not practically possible, the use of this design limits the validity of the findings. However, the modest purpose of this study was principally to determine whether interactional relationships among the components of the technique can be demonstrated to differentially affect self-concept. Moreover, as noted by Bentler (1978), the effect of pre-tests with self-concept measures can bias the results. This can happen in two ways. Firstly, since the types of questions generally used in self-report instruments are simple and clear, memory of pre-test responses can increase apparent stability of self-concept. Secondly, pre-tests can heighten the subjects' direct awareness of the treatment goal and, thereby, interact with the treatment, biasing the results.

N=56	Number of Males	Mean Age Males	Number of Females	Mean Age Females	Total Mean Age
Group I Controls	5	17.6	9	16.6	17.07
Group II Self- Disclosure	3	17	11	16.27	16.63
Group III OMAC	5	17	9	17	17
Group IV Visual	3	17.33	11	16.45	16.89
Totals	16	17.23	40	16.58	16.90

Figure 1

Distribution of Subjects by Group, Age and Sex

Description of the
Post-Test Only Control Group Design

R	X1	01
R	X2	02
R	X3	03
R	C	04

R= Randomization

X= Treatment

O= Observation

Figure 2

(Campbell and Stanley, 1966)

Instruments

The Self-Perception Inventory (SPI) (Soares and Soares, 1975) was used as the post-test measure. (see Appendix II). The SPI is a semantic differential scale that measures self-concept. It has a reported test-retest reliability coefficient of .89-.79. (Buros, 1978). Concurrent validity with the Coopersmith Self-Esteem Inventory (Coopersmith, 1967) is reported as .68. (Buros, 1978).

The SPI was chosen as the post-test instrument on the basis of six criteria. These are: Firstly, that the measures have reported satisfactory reliability and validity figures. Secondly, that the instrument provide interval data for use in the statistically robust Anova. Thirdly, that the measure is recommended for research purposes. Fourthly, that normative groups have been identified as urban and suburban, allowing for appropriate use with the sample in the present study. Fifthly, that the directions be straight-forward and short, and that the total test time be within a half-an-hour. Sixthly, that the operationalized definition of self-concept be compatible with that of this study.

Reviewing and comparing the SPI with the Personal Orientation Inventory (POI) (Shostrom, 1974), The Piers-Harris Childrens Self-Concept Scale (CSCS) (Piers and Harris,

1969), and the Coopersmith Self-Esteem Inventory (CSEI) (Coopersmith, 1967) the author discerned the following differences on the above criteria.

The SPI reports the highest reliability and validity figures of the measures. The Piers-Harris Childrens Self-Concept Scale does not provide interval data. Although the measures are all recommended for research purposes, reviews of the CSCS and POI did not indicate similar normative groups to the present study (Buros, 1978). The CSEI measures self-esteem, not self-concept and, therefore, was not acceptable. Finally the POI is based on Maslow's concept of self-actualization, which would have made this scale acceptable, but it is not sufficiently reliable on three scales measuring affective aspects of self-concept (Coan, 1978). These factors are summarized in figure three.

	Coopersmith	Piers-Harris	POI	SPI
Reliability and Validity		R. = .77 max V = .65	R. = .55 - .85 V-not reported completely	R. = .88 Vc = .66 Coopersmith
Interval Data	yes	no	yes	yes
Recommended For Research	yes	yes	yes	yes
Normative Groups	yes	yes	? not complete data for high school students	yes
Directions and Time	yes	yes	yes	yes
Definition of Self-Concept	Self-esteem vs Self-concept	Not Reviewed	Self-actualization Poor attention to Affective	yes

Instrument Comparisons

Figure 3

Procedures

The study employed three treatment groups and one control group. The SPI was completed immediately following the treatment. In order to avoid experimental bias a competent counsellor was employed to implement the treatment and administer the SPI. The same standard room was used for each group.

The specific procedures and instructions given to each group follow:

Group I Controls (Total Time 1 Hour)

"Good Day! The experiment has now begun. Please do not communicate with anyone during the session unless invited to do so by myself. I am going to give you some instructions and would like you to follow them with a minimum of questions. Do not begin until instructed. When asked, please open your text book and read pages 52 through 54 making rough notes. Also read and make rough notes for pages 94 and 95. Make detailed notes of pages 95 through 97. If you complete this before the allotted time continue to read quietly until asked to stop. Are there any questions? You may begin."

Group II Self-Disclosure (Total Time 1 Hour)

"Good Day! The experiment has now begun. Please do not communicate with anyone during the session unless invited to do so by myself. I am going to give you some instructions and would like you to follow them with a minimum of questions. Do not begin until instructed."

Step A

"I would like you to spend the next twenty minutes by yourself, quietly, thinking about yourself. For instance, how you usually experience yourself, both in your thoughts and feelings. Are you the same person when you are with your friends as you are with your family? What about you do you like or dislike? Who are you? What do you think and feel about yourself? Are there any questions? Please begin."

Step B

"Please come up to the front and pick up a slip of paper. You will find a number on the paper. Listen for your number and gather in the following groups...."

At this point subjects were randomly assigned, through chance drawing, into two groups of five and one group of four. (Approximately 5 minutes.)

"Take the next couple of minutes to consider what you would like to share with your group about who you are."

Step C

"In the next thirty minutes, take turns telling each other about yourselves. Each of you is free to ask questions of each other. Begin by promising to keep all information shared strictly confidential. Be good with one another, listen respectfully. Be sure everyone takes a turn talking about themselves."

(A fifteen minute reminder was given.)

Group III-Old Masters Art Collage (Total Time 1 Hour)

"Good Day! The experiment has now begun. Please do not communicate with anyone during this session unless invited to do so by myself. I am going to give you some instructions and would like you to follow them with a minimum of questions. Do not begin until instructed."

Step A

"Please notice that I have placed about the room approximately two hundred pieces of visual art. In the next five minutes walk around the room studying the art and notice your feelings as you look at each piece. Select seven or eight pieces to which you have a strong response, ones you really like or really dislike. Your only criterion for choosing any piece should be that you feel strongly attracted to it or strongly repelled by it. Are there any questions? Please begin."

Step B

"May I have your attention please? I will ask you now to take the next twenty minutes to think about each piece you have chosen, and try to discover why you were drawn to it. What in you was identifying with it? Then arrange all your cards on the floor in front of you in a sort of meaningful collage representing yourself. Pieces which seem related should be so placed. As you are doing this think about yourself. For instance, how you usually experience yourself both in your thoughts and feelings. Are you the same person when you are with your friends as you are with your family? What about you do you like or dislike? Who are you? What do you think and feel about yourself? Are there any questions? Please begin."

Step C

Subjects were sorted into groups in the same manner and size as before, and asked to consider what they would like to share with their group about who they are. As in Group II, this step took 5 minutes.

Step D

"In the next thirty minutes, take turns telling each other about yourselves. Each of you is free to ask questions of each other. Begin by promising to keep all information shared strictly confidential. Be good with one another,

listen respectfully. Be sure everyone takes a turn telling about themselves. You can do this by describing your collage to the group, how it fits together in a way to tell a story about you. Are there any questions? Please begin."
(A fifteen minute reminder was given.)

Group IV-Visual Projective (Total Time 1 Hour)

"Good Day! The experiment has now begun. Please do not communicate with anyone during this session unless invited to do so by myself. I am going to give you some instructions and would like you to follow them with a minimum of questions. Do not begin until instructed."

Step A

"Please notice that I have placed about the room approximately two hundred pieces of visual art. In the next twenty minutes walk around the room studying the art and notice your feelings as you look at each piece. Select seven or eight pieces to which you have a strong response, ones you really like or really dislike. Your only criterion for choosing any piece should be that you feel strongly attracted to it or strongly repelled by it. Are there any questions? Please begin."

Step B

"May I have your attention please? I will ask you now to take the next twenty minutes to think about each piece you

have chosen, and try to discover why you were drawn to it. What in you was identifying with it? Then arrange all your cards on the floor in front of you in a meaningful collage representing yourself. Pieces which seem related should be so placed. As you are doing this think about yourself. For instance, how you usually experience yourself both in your thoughts and feelings. Are you the same person when you are with your friends as you are with your family? What about you do you like or dislike? Who are you? What do you think and feel about yourself? Are there any questions? Please begin."

Step C

"May I have your attention please? I would like you to return the cards to the tables. Then select another set of cards using the same method as before but choose more quickly. When you have the new set, make a new collage. Consider the similarities and differences between the cards and collages. Have you discovered anything new? Are there patterns in the way you think or feel? Do the same sort of self-reflection as before. You have twenty minutes. Are there any questions? Please begin."

Testing Procedures

The Self-Perception Inventory was administered immediately following each treatment. The instructions for

administration of the test found in the SPI Manual (Soares and Soares, 1980) were followed. The testing took ten minutes for each group. The testing was conducted in an anonymous manner to ensure confidentiality and to increase the likelihood of truthful responses.

CHAPTER 4

RESULTS AND DISCUSSION

Statistical Analyses

The SPI was scored on the test forms and provided the necessary interval data for the analysis of variance. Initial tests for homogeneity of variance the Bartlett-Box F, and maximum variance/minimum variance, were conducted. The results indicated that the differences in homogeneity of variance between groups was not significant at the .05 level.

The Anova results indicated a significant F ratio of 2.984, at the 0.0395 probability level (Table 1). As an initial exploration into the possible differences between groups, six independent t-tests were conducted with the alpha value set at .05. Therefore, the summed probability of rejecting at least one true null hypothesis was .30. Given this reservation, the t-tests revealed significant differences ($P < .05$) between the self-disclosure group and both the visual/self-reflective and OMAC groups.

In addition, both the Newman-Kuels Procedure (Winer, 1962) and the Scheffe Method (Shavelson, 1981) were conducted to test the hypotheses. The Scheffe Method yielded no significant differences between groups (Table II).

TABLE I

Anova/Self-Concept by Group

Analysis of Variance					
Source	D.F.	Sum of Squares	Mean Squares	F Ratio	F Prob.
Between Groups	3	1963.0520	654.3506	2.984	0.0395
Within Groups	52	11402.4956	219.2787		
Total	55	13365.5469			

It is likely that the discrepancy between the t-tests and the Scheffe is a combination of the extremely low-alpha in the t's and the extremely conservative nature of the Scheffe. The Newman-Kuel procedure revealed significant differences between the self-disclosure group and the visual/self-reflective group at the .05 level (Table III). This finding concurs with the result of the t-test between these groups. The visual/self-reflective component, on its own, was significantly more effective at enhancing self-concept than was self-disclosure in a small group setting. Based on this finding, null hypothesis number six may be rejected.

The analysis of the data results in the decision not to reject null hypotheses numbers one-five. For a summary of the results see Table IV.

TABLE II
Self-Concept by Group
Probability Matrix for Scheffe Multiple Comparison of Means

	1	2	3	4
1	1.0000	0.6045	0.6903	0.7041
2	0.6045	1.0000	0.0973	0.1023
3	0.6903	0.0973	1.0000	1.0000
4	0.7041	0.1023	1.0000	1.0000

TABLE III
Newman-Kuels Comparison Between Ordered Means/
Self-Concept by Treatment Group

		3	4	1	2
	Means	141.930	141.790	135.140	127.500
2	127.500	14.430	14.290*	7.640	0.0
1	135.140	6.790	6.650	0.0	
4	141.790	0.140	0.0		
3	141.930	0.0			

R4 R3 R2
2.14072 1.94425 1.61718
.05 level .05 level .05 level

The multiplier is 3.95763

* P < .05

TABLE IV
 Summary of Whether Null Hypothesis
 Was Rejected or Not Rejected

Null Hypothesis	Rejected	Not Rejected
H01.U1=U3		X
H02.U1=U4		X
H03.U1=U2		X
H04.U3=U4		X
H05.U2=U3		X
H06.U2=U4	X*	

* $P < .05$

- 1 = Controls
- 2 = Self-Disclosure
- 3 = OMAC
- 4 = Visual Projective

Discussion

The results supported Ratcliffes' (1977) contention that the visual/self-reflective component, in the main, accounted for the increase in self-concept. In the same vein, this study lends support for the arguments of artists, art educators, and art therapists, in that visual learning appeared to be an important element in the development of positive self-concept (Dale, 1956; Gill, 1978; Kaufman, 1966). Ratcliff's study showed significant differences between the control group and the OMAC group, while in the present study those differences were not significant.

In contrast to the self-disclosure literature, which suggested a high correlation between self-disclosure and self-concept (Jourard, 1971), the present results indicated that the self-disclosure group had lower self-concepts than the control group. Assuming the equality of the groups on self-concept prior to treatment, self-disclosure decreased the mean self-concept scores.

The OMAC technique enhanced self-concept, but not significantly more than no treatment, nor more than self-disclosure alone. This result lends support to art therapists who work from a creativity theory approach to change. It should be noted that the social environment in

this study, although reasonably psychologically safe, was not construed to be therapeutic. That is to say that there was not a therapist interacting with the groups.

The data provided additional support to the study by White and Allen (1971), who found significant and lasting difference in self-concept between an art counselling program and a non-directive counselling program.

In an article by Beane (1982), a strong case is made for re-evaluating the approach taken in schools toward enhancement of self-concept.

Typically, activities aimed at enhancing self-perception are conducted in special time blocks set aside from the rest of the school programs. The usual form involves small-group discussion or simulations once or twice per week over the semester (or less) for 20-45 minutes each. Lockwood (1978), has concluded that these activities are largely ineffective. (Pg. 506)

The findings of this study suggest the development of an alternative activity involving visual/self-reflective exploration of values and self-perception in school curricula. The effect of visual learning on the self-concept of learning disabled students is known to be positive (Bachala and Zaba, 1976), and the present study suggested similar effects for normal adolescent students.

CHAPTER 5
CONCLUSIONS

On the basis of the data and analysis a number of conclusions can be drawn.

1. The results of the study indicate that affective involvement with visual art in a projective/self-reflective manner can, to a moderate degree, positively effect self-concepts of adolescent students.
2. In view of the fact that the self-disclosure group had lower self-concepts than the control group, a contradiction with the literature exists. Based on the results of this study, the conclusion that self-disclosure does not enhance positive self-concept would appear tenable. However, due to the previous studies cited in the review of the literature the author suggests this conclusion be considered tentative.
3. It has been demonstrated and may be concluded that the Old Masters Art Collage Technique is not effective to a statistically significant degree, in positively enhancing self-concepts of adolescent students. This finding is contradictory to Ratcliffes' (1977).

4. It is concluded that the visual/self-reflective component is not significantly different from the OMAC technique in positively enhancing self-concepts of adolescent students.
5. The literature suggested and it is confirmed in this study that the visual/self-reflective process is statistically superior to self-disclosure alone, in positively enhancing self-concepts of adolescent students.
6. The results of this study, on this sample, indicated that the OMAC technique was better than self-disclosure alone in positively enhancing self-concepts of adolescent students. This conclusion must be tempered in the light of the marginal statistical differences found.
7. This study confirmed that the components of an art therapy technique can be demonstrated to differentially effect self-concept of adolescent students.

Recommendations for Future Research

Although much more research is needed in this area, this study has demonstrated that the components of the OMAC technique have differential effects on the self-concept of adolescents. Art therapy techniques generally involve the person in a hands-on experience with the creative process.

Objects are shaped and given form, artifacts are produced, pictures are painted, colors are blended and art is personally created. The discussion and self-disclosure is typically focused on the art or the personal process involved in the art production. The art therapy group is typically formed in order to provide a forum for personal self-expression and support. The purpose of the group is self-exploration and members are typically from various client populations. The art therapy group is usually lead by an experienced therapist/facilitator. All of these differences constitute a variety of the different components of techniques, settings and client populations common in art therapy.

Future research should focus on the design of experiments to study the differential effects of these components, on a broad range of dependent variables. For example, it would be valuable to know the effects of varying amounts of time spent in each of the components of a painting technique on self-concept in a sample of learning disabled students. The possibilities are numerous.

In the future, the field of art therapy must carefully employ planned, a priori comparisons in the research designs since much of the work to date lacks rigours of this kind.

References

- Allport, G.W. Pattern and growth in personality. New York: Holt, Rinehart and Winston, 1961.
- The American Art Therapy Association: What is Art Therapy? ATA Pamphlet, 1976.
- Assagioli, R. Psychosynthesis. New York: Viking, 1971.
- Amerikaner, M. and Summerlin, M. Group counselling with learning disabled children: Effects of social skills and relaxation training on self-concept and classroom behavior. Journal of Learning Disabilities. 1982, 15 (6), 340-343.
- Ashcroft, C. Effects of laboratory training of self-concept, Research in Self-Disclosure: An Annotated Bibliography, Breed, G. and Jourard, S.M. (Ed.), University of South Dakota, 1978.
- Bachara, G.H. and Zaba, J.N. Psychological effects of visual training. Academic Therapy 1976, Fall 99-104.
- Battle, J. Culture free SEI: Self-esteem inventories for children and adults. Seattle, Washington, Special Child Publications, 1981.
- Beane, J.A. Self-concept and self-esteem as curriculum issues. Educational Leadership, 1982, 39, 504-506.
- Benda, C.E. The Image of Love. New York: Free Press of Genscoe, 1961.
- Bentler, P. A Review of the Piers-Harris childrens' self-concept scale in Buros, Mental Measurements Yearbook, 1978, 1, 124.
- Betensky, M. The phenomonological approach to art expression and art therapy. Art Psychotherapy, 1977, 4 (3/4), 173-179.
- Bloom, B.S. Stability and change in human characteristics, New York: Wiley and Sons Inc., 1964.
- Breed, G. and Jourard, S.M. Research in self-disclosure: an annotated bibliography. University of South Dakota, 1970.

- Buros, O.K. (Ed.) The eighth mental measurements yearbook
1. Highland Park, New Jersey: The Gryphon Press, 1978.
- Campbell, D.T. and Stanley, C.S. Experimental and quasi-experimental designs for research. Chicago: Rand McNally and Co, 1966.
- Carkuff, R.R. The art of helping, Amherst, Mass.: Human Resources Development Press, 1972.
- Cassidy, Muriel. You gotta have art, Art Education 1973 26, 24-27.
- Coan, R.W. A review of the personal orientation inventory, in Buros, Mental Measurement Yearbook, 1978, 1, 120.
- Combs, R.W. and Syngg, D. Individual behavior: A perceptual approach to behavior. Harper Brothers, 1959.
- Coopersmith, S. Coopersmith self-esteem inventory. San Francisco, Self-Esteem Institute, 1967.
- Cowan, D.A.F. Visual arts in education: A frill or a necessity? Education Canada 1982, 22, (1), 7-13.
- Dale, E. Audio-Visual Methods in Teaching, New York: Dayden Press, 1956.
- Derlega, V.J. and Chaikin, A.L. Sharing intimacy: What we reveal to others and why. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1975.
- Egan, G. The skilled helper: A model for systematic helping and interpersonal relating. Monterey, California: Brooks/Cole, 1975.
- Fair, T.C. and Lawlis, F.G. Self-concept and verbal behavior in a small group social situation. Journal of Clinical Psychology 1982, 38 (2), 292-298.
- Feldman, E.B. Art and the image of the self, Art education 1976, 29 (5), 10-12.
- Fitts, W.H. Tennessee self-concept scale. Nashville: Counsellor Recordings and Tests, 1964.

- Fitzgerald, M.P. Self-disclosure and expressed self-esteem, social distance and areas of the self revealed. Journal of Psychology, 1963, 56, 405-412.
- Gantt, L. and Schmal, M.S. Art therapy: A bibliography 1940-1973, National Institute of Mental Health, Rockville, Md. 20852, 1973.
- Gill W.A. Improved self-concepts through visual communication. Paper presented at annual meeting of the American educational research association, Toronto, Canada, March, 1978. (ERIC document reproduction service no. Ed191431)
- Gitter, L. How art can nourish self-concepts, Academic Therapy. 1972, 8, (1), 5-10.
- Guilford, J.P. Intelligence, creativity and their educational implications. San Diego, Ca., R.R. Knapp, Publisher, 1968.
- Hairston, M.T. and Cooper, M.F. Visual imagery: A means for improving self-concept, Del: Wilmington Board of Education, 1973.
- Jourard, S.M. Self-disclosure and other cathexis. Journal of Abnormal Social Psychology. 1971, 59, 23.
- Jourard, S.M. Self-disclosure: An experimental analysis of the transparent self. New York, New York. John Wiley and Sons Inc. 1971.
- Jourard, S.M. Healthy personality: An approach from the view point of humanistic psychology. New York, New York: Macmillan Publishing Company, 1974.
- Kamano, D.K. An investigation of the meaning of human figure drawing, Journal of Clinical Psychology, 1960, 16, 429-30.
- Kaufman, I. Art education in contemporary culture, New York, New York: The Macmillan Co., 1966.
- Kramer, E. Art as psychotherapy with children. New York: Schocker Books, Inc., 1975.
- Krippner, S., Dreistadt, R. and Hubbard, C.C. The creative person and non-ordinary reality. The Gifted Child Quarterly, 1972, 16, 203-228.

- Lockwood, A.L. The effects of values clarification and moral development curricula on school age children: A critical report of the research. Review of Educational Research, 1978 48 325-364.
- Luthe, W. Creativity mobilization technique New York: Grune and Stratton, 1976.
- Machover, K. Personality projection in the drawing of the human figure. Springfield, Ill.: C. Thomas, 1949.
- Marion, P. and Felix, M. From denial to self-esteem: Art therapy for the mentally retarded. Arts in Psychotherapy, 1980, 7 (3), 201-205.
- Maslow, A.H. The creative attitude. In Mooney, R.L. and Razik T.A. (Eds.) Explorations in Creativity, New York: Harper and Row 1967, 43-54.
- McAllister, H.A. Self-disclosure and liking: Effects for senders and receivers. Journal of Personality, 1980, 48 (4), 409-418.
- Moore, R.W. Art therapy in mental health, Literature survey series, No. 3, Washington, D.C., National Institute of Mental Health, 1981.
- Muller, D.G. and Leonetti, R. Primary self-concept inventory. Review in Buros, O.K. (Ed.) The Eighth Mental Measurement Yearbook, 1, Highland Park, New Jersey: The Gryphon Press, 1978.
- Murray, H.A. Thematic apperception test. Boston: Harvard University Press, 1935.
- Nash, K.M. An investigation of the effects of art counselling on measures of self-concept and the meanings of selected cultural terms among secondary school afro-americans in the upward bound program. Dissertation Abstracts International, 1974, 35 (6-A), 3432.
- Naumberg, M. An introduction to art therapy. New York: Teachers College Press, 1973.
- Osgood, C.E., Suci, G.I. and Tannenbaum, P.H. The Measurement of Meaning. Urbana, Ill.: University of Illinois Press, 1957.

- Piers, E. and Harris, D. The Piers-Harris childrens self-concept scale. Nashville: Counselor Recordings and Tests, 1969.
- Ratcliffe, E.R. The Old Masters Art Collage as an instrument of learning about oneself. Masters thesis, California State University, Hayward, 1975.
- Ratcliffe, E.R. The OMAC, an art therapy technique for heuristic self-discovery. Art Psychotherapy, 1977, 4 (1), 29-32.
- Ratcliffe, E.R. Personal Communication. June 20, 1981a.
- Ratcliffe, E.R. Personal Communication. September 24, 1981b.
- Resnick, J.L. The effect of high revealing subjects on the self-disclosure of low revealing subjects. Unpublished Document. Reviewed in Breed, G. Research in Self-Disclosure: An Annotated Bibliography University of South Dakota, 1970.
- Rhyne, J. The gestalt art experience. Belmont, Ca.: Wadsworth Publishing Co., 1973.
- Robbins, R. and Sibley, L.B. Creative art therapy. New York: Brunner/Mazel Publishers, 1976.
- Rogers, C.R. Client centered therapy. Boston: Houghton-Mifflin, 1951.
- Rogers, C.R. On becoming a person. Boston: Houghton-Mifflin Company, 1961.
- Rogers, C.R. Person to person: The problem of being human. Menlo Park, California: Real People Press, 1967.
- Rorschach, H. Rorschach ink blot test. New York, New York: Brune and Stratton Press Inc., 1954.
- Roth, E.A. Art therapy to promote ego development in disturbed retarded children. Paper presented at the Annual Conference of The American Art Therapy Association(11th), 1980.

- Schaefer, W. The relationship between self-concept and the draw-a-person test. Journal of Clinical Psychology, 1975, 31, 135-136.
- Schwarcz, J.H. Modes of representing the self-image in the spontaneous printings of physically handicapped children. Confinia Psychiatrica (BASEL), 1978, 21 (1-3), 140-149.
- Shavelson, R.J. Statistical reasoning for the behavioral sciences. Boston, Massachusetts: Allyn and Bacon, Inc., 1981.
- Shepard, L. A review of the self-perception inventory, in Buros, O.K. Mental Measurement Yearbook, 1978, 1, 124.
- Shostrom, E.L. Manual for the personal orientation inventory (2nd Edition). San Diego: Educational and Industrial Testing Service, 1974.
- Soares, A.T. and Soares, L.M. Self-perception inventory Boston, Mass: Also Corporation Inc., 1975.
- Taylor, D.M. Changes in the self-concept without psychotherapy Journal of Consulting Psychology, 1955, 19 (3), 205-209.
- Torrance, E.P. Rewarding creative behavior: Experiments in classroom creativity. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.
- Van Dyne, W.T. and Carskadon, T.G. Relationships among three components of self-concept and same sex and opposite sex human figure drawings. Journal of Clinical Psychology, 1978, 34 (2), 537-538.
- Valett, R.E. My self checklist, San Francisco, Ca.: Fearon Publishers Inc., 1973.
- Vich, M.A. and Rhyne, J. Psychological growth and the use of art materials: Small group experiments with adults. Bulletin of Art Therapy, 1968, 7 (3), 163-170.
- Wadson, H. Art psychotherapy. New York: Wiley and Sons, 1980.
- Walker, H.N. Walker problem behaviour identification checklist. Los Angeles, Ca.: Western Psychological Services, 1976.

- Waring, E.M. Facilitating marital intimacy through self-disclosure. The American Journal of Family Therapy, 1981, 9 (4), 39-42.
- Wenner, G.C. Interdisciplinary approaches to teaching and learning: Where do the arts fit? Art Education November, 1967, 4-8.
- White, K. and Allen, A.R. Art Counselling in an educational setting: Self-concept change among pre-adolescent boys. Journal of School Psychology, 1971, 9 (2), 218-225.
- Winer, B.J. Statistical principles in experimental design. New York, New York: McGraw-Hill, 1971.
- Wylie, R.C. The self-concept. Lincoln, Nebraska: University of Nebraska Press, 1961.

APPENDICES

APPENDIX I
Old Masters Art Collage

Approximately 2000 postcard reproductions of Old Masters art are spread face up on the floor. Instructions are given to the group participating in four sequential steps, each set of instructions being presented following group completion of the previous set.

Step 1 "Individually Select about 20 cards to
(10 Min) which you have a strong response - both negative and positive. Your only criterion for choosing any card should be that you feel strongly attracted to it or strongly repelled by it."

Step 2 "Divide into groups of three or four and
(5 Min) spread out around the floor."

Step 3 "Think about each card you have chosen and try
(15 Min) to discover why you were drawn to it. What in you was identifying with it? Arrange all your cards on the floor in front of you in a sort of meaningful collage representing yourself. Cards which seem related should be so placed."

Step 4 "Taking turns, verbally describe to each other
(30 Min) your Collage of Self. Be as honest and open as you can. Each of you is free to ask questions of the other members of your group."

APPENDIX II

Self-Perception Inventory

SPI
Form SC

Age/Grade: _____

Occupation: _____

Sex: _____ Name/Number: _____

SELF CONCEPT

We are all different in the ways we think about ourselves. There is nobody else like you in all the world. What kind of person do you think you are right now? Give a picture of yourself, as you think you are now, by placing a check in one of the four spaces on the line between the words. Each space tells how well the words agree with how you look at yourself as a person.

Example:

	:	:	:	
Bold	_____	:	_____	:
	very	:more	:more	:very
	bold	:bold	:timid	:timid
		:than	:than	:
		:timid	:bold	:
				Timid

Look at the words at both ends of the line before you decide where to place your check. Work quickly, mark whatever you feel first, since your first answer is likely to be the best. Put only one check on each line between the words. Remember: there are no right or wrong answers--only answers which best show you as a person.

(1) Masculine	_____	:	_____	Feminine	(1)
		:			
(2) Accepted	_____	:	_____	Rejected	(2)
		:			

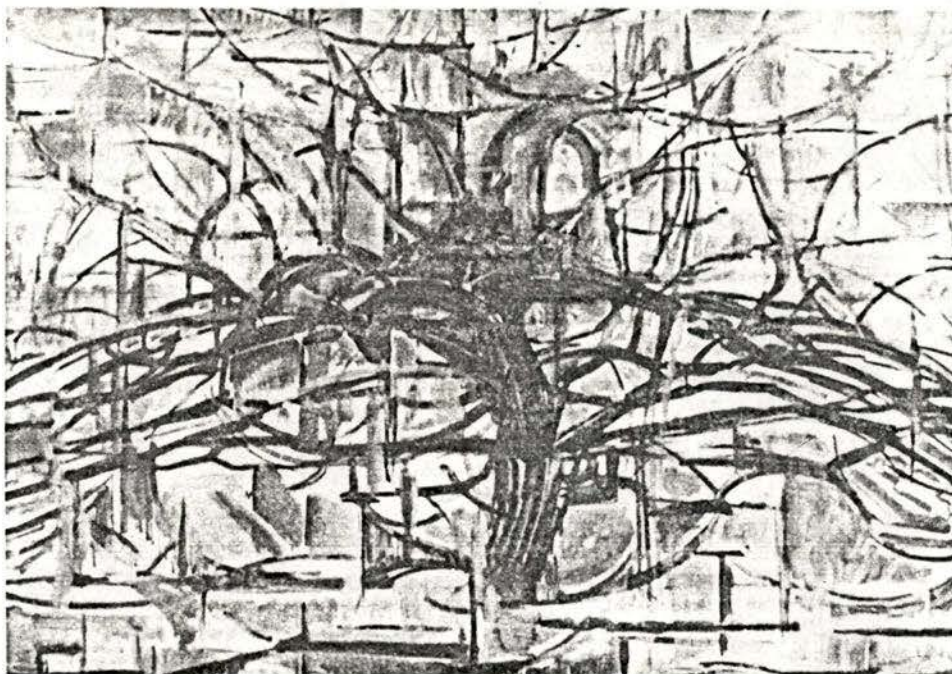
(3)	Adaptable	__ : __ : __ : __	Rigid	(3)
(4)	Alert	__ : __ : __ : __	Absent-minded	(4)
(5)	Assertive	__ : __ : __ : __	Submissive	(5)
(6)	Calm	__ : __ : __ : __	Restless	(6)
(7)	Cheerful	__ : __ : __ : __	Depressed	(7)
(8)	Considerate	__ : __ : __ : __	Selfish	(8)
(9)	Contented	__ : __ : __ : __	Worried	(9)
(10)	Cooperative	__ : __ : __ : __	Anti-social	(10)
(11)	Creative	__ : __ : __ : __	Conforming	(11)
(12)	Delibertate	__ : __ : __ : __	Impulsive	(12)
(13)	Easy-going	__ : __ : __ : __	Quick-tempered	(13)
(14)	Enthusiastic	__ : __ : __ : __	Indifferent	(14)
(15)	Even-tempered	__ : __ : __ : __	Moody	(15)
(16)	Good-natured	__ : __ : __ : __	Critical	(16)
(17)	Hopeful	__ : __ : __ : __	Anxious	(17)
(18)	Independent	__ : __ : __ : __	Dependent	(18)
(19)	Mature	__ : __ : __ : __	Immature	(19)
(20)	Optimistic	__ : __ : __ : __	Pessimistic	(20)
(21)	Out-going	__ : __ : __ : __	Withdrawn	(21)
(22)	Patient	__ : __ : __ : __	Impatient	(22)
(23)	Persevering	__ : __ : __ : __	Quitting	(23)
(24)	Poised	__ : __ : __ : __	Awkward	(24)
(25)	Relaxed	__ : __ : __ : __	Nervous	(25)
(26)	Responsible	__ : __ : __ : __	Frivolous	(26)
(27)	Satisfied	__ : __ : __ : __	Self-pitying	(27)

(28)	Self-confident	__:	⋮	__:	Insecure	(28)
(29)	Self-controlled	__:	⋮	__:	Emotional	(29)
(30)	Self-sufficient	__:	⋮	__:	Easily influenced	(30)
(31)	Sociable	__:	⋮	__:	Shy	(31)
(32)	Tolerant	__:	⋮	__:	Fault-finding	(32)
(33)	Tough	__:	⋮	__:	Sensitive	(33)
(34)	Trusting	__:	⋮	__:	Suspicious	(34)
(35)	Well-adjusted	__:	⋮	__:	Poorly adjusted	(35)
(36)	Worthy	__:	⋮	__:	Unworthy	(36)

Copyright: Dr. Anthony T. Soares & Dr. Louise M. Soares,
 1965, 1973;
 revised 1975.

APPENDIX III

Examples of Art Work
Employed in the Study



Piet Mondrian
Horizontal Tree



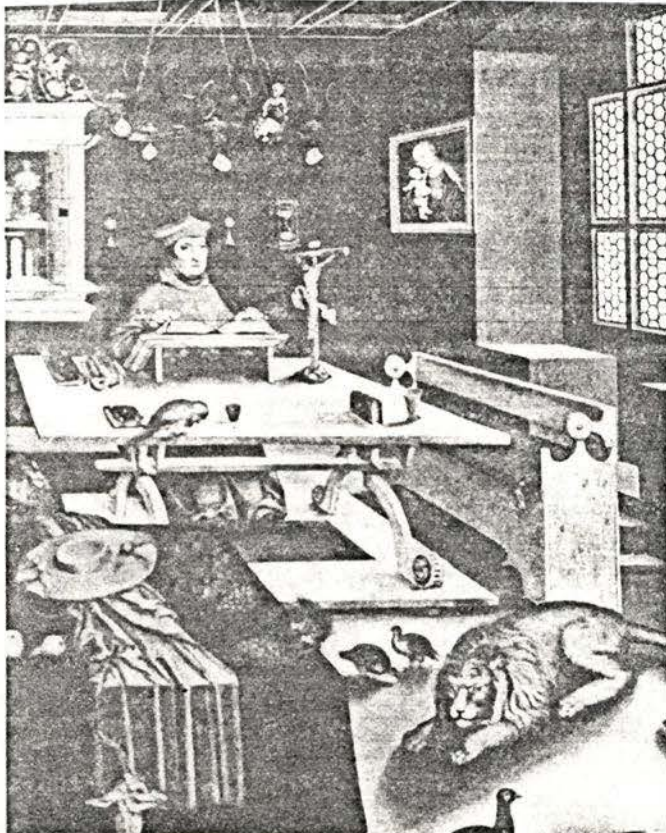
Marc Chagall
1943

The Juggler



Cimague C.1372

The Virgin with Angels

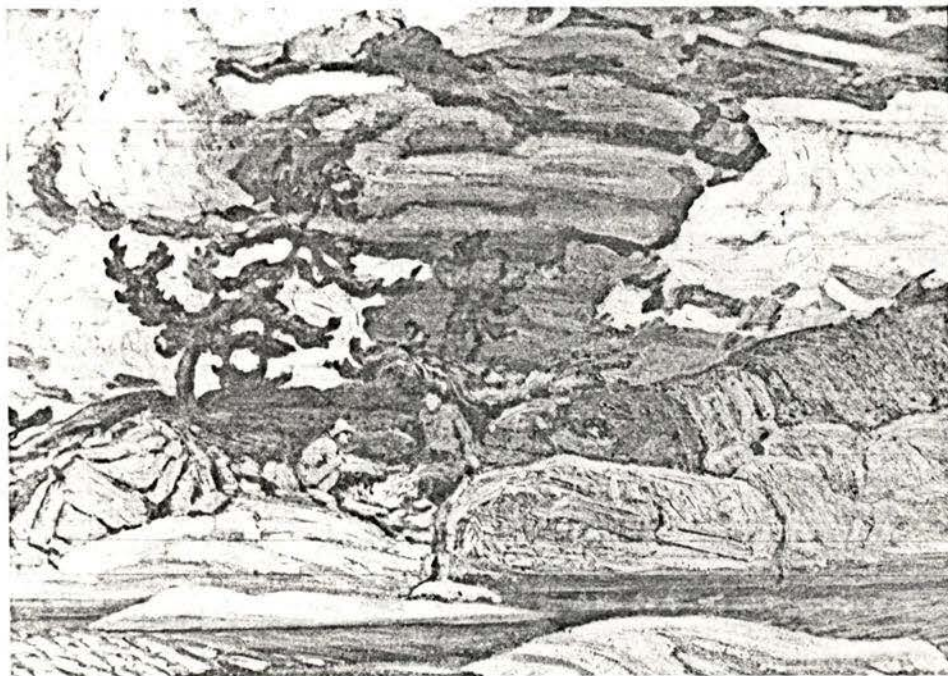


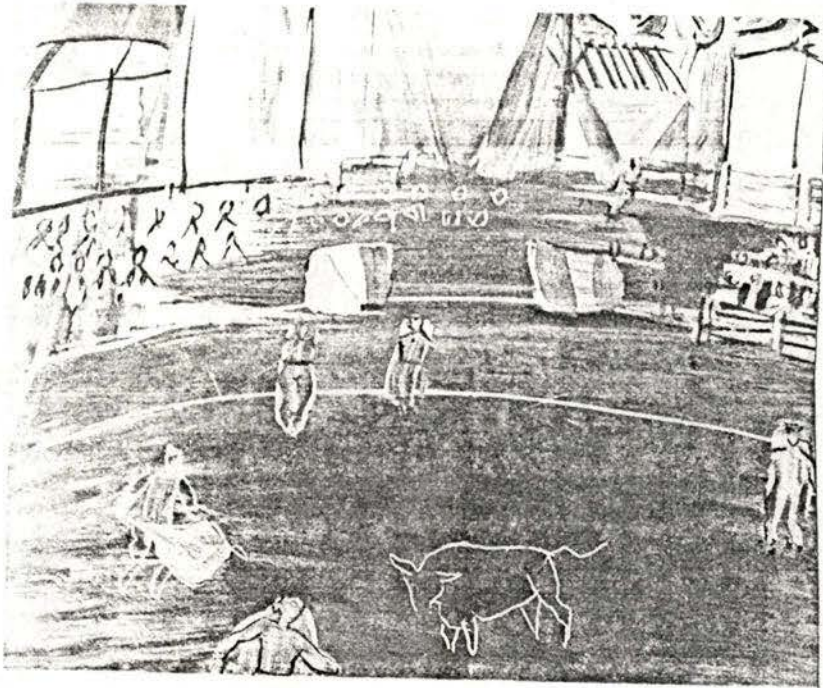
Eugene Hamel
1845-1932

Monseigneur Routhier
1871

J.E.H. MacDonald

The Elements
1916





Raoul Dufy

Bullfight
1948



Lucas Cranach

Cardinal Albrecht
as St. Jerome
C.1526

APPENDIX IV

Differences on Self-Concept Component Factors

The failure to reject null hypotheses numbers one-five is evident in this analysis, however, the author felt it worthwhile to consider the data in relation to component factors of self-concept. By investigating possible treatment effect across groups on each factor, main effects and trends could be noted. Therefore, in addition to testing the main hypotheses a series of ANOVAS and post-hoc comparisons were computed on eleven component factors of self-concept as defined in the SPI manual. (Soares and Soares, 1975).

The factors are listed below

1. Calmness - serenity
2. Ego strength
3. Dependability
4. Self-sufficiency - $P < .0571$ (Table V)*
5. Sociability
6. Spontaneity - $P < .0981$ (Table VII)*
7. Dominance
8. Warmth - vibrancy - $P < .0560$ (Table VIII)*
9. Self-confidence
10. Adaptability
11. Agreeableness - $P < .0008$ (Table X)*

The results of these subsequent tests indicate that four of the factors have or approach significance of differences between groups. These are noted above by asterisks, their F probabilities, and corresponding table numbers.

The Newman-Kuels Method was employed as the post-hoc comparison test on the most significant factors, self-sufficiency (Table VI), warmth-vibrancy (Table IX), and agreeableness (Table XI). The results of these procedures indicate that in only one case did a significant difference appear. It is between the OMAC and self-disclosure groups on the factor of agreeableness. Again, the trend on each factor was for the self-disclosure group to have considerably lower mean than either the OMAC or visual/self-reflective groups. This stands to reason in regard to the overall findings.

TABLE V
Anova/Self-Sufficiency by Treatment Group

Analysis of Variance					
Source	D.F.	Sum of Squares	Mean Squares	F Ratio	F Prob.
Between Groups	3	36.1416	12.0472	2.669	0.0571
Within Groups	52	234.7141	4.5137		
Total	55	270.8555			

TABLE VI
Newman-Keuls Comparison Between Ordered Means/
Self-Sufficiency by Treatment Group

		4	3	1	2
	Means	16.860	16.790	16.070	14.860
2	14.860	2.000	1.930	1.210	0.0
1	16.070	0.790	0.720	0.0	
3	16.790	0.070	0.0		
4	16.860	0.0			

R4 R3 R2
2.14072 1.94425 1.61718

The multiplier is 0.56783

TABLE VII
Anova/Spontaneity by Treatment Group

Analysis of Variance

Source	D.F.	Sum of Squares	Mean Squares	F Ratio	F Prob.
Between Groups	3	44.0760	14.6920	2.209	0.0981
Within Groups	52	345.8569	6.6511		
Total	55	389.9326			

TABLE VIII
Anova/Warmth-Vibrancy by Treatment Group

Analysis of Variance

Source	D.F.	Sum of Squares	Mean Squares	F Ratio	F Prob.
Between Groups	3	21.9997	7.3332	2.685	0.0560
Within Groups	52	141.9998	2.7308		
Total	55	163.9995			

TABLE IX

Newman-Keuls Comparison Between Ordered Means/
Warmth-Vibrancy by Treatment Group

		4	3	1	2
	Means	13.000	12.860	12.710	11.430
2	11.430	1.570	1.430	1.280	0.0
1	12.710	0.290	0.150	0.0	
3	12.860	0.140	0.0		
4	13.000	0.0			

R4	R3	R2
1.6651	1.5122	1.25788

The multiplier is 0.44167

TABLE X

Anova/Agreeableness by Treatment Group

Analysis of Variance					
Source	D.F.	Sum of Squares	Mean Squares	F Ratio	F Prob.
Between Groups	3	67.5715	22.5238	6.533	0.0008
Within Groups	52	179.2856	3.4478		
Total	55	246.8571			

TABLE XI

Newman-Keuls Comparison Between Ordered Means/
Agreeableness by Group

		3	4	1	2
	Means	11.070	9.930	9.570	8.000
2	8.000	3.070*	1.930	1.570	0.0
1	9.570	1.500	0.360	0.0	
4	9.930	1.140	0.0		
3	11.070	0.0			

R4 R3 R2
2.70924 2.46059 2.04666

The multiplier is 0.71863

* Significant at $P < .05$

VITA

Surname: Tozer (Jr.) Given Names: William John

Place of Birth: Toronto, Ont. Date of Birth: 27 Dec. 1951

Educational Institutions Attended, with Dates of Entering and Leaving:

Centennial College 1970 to 1971

Carleton University 1972 to 1975

University of Victoria 1980 to 1983

_____ to _____

Degrees, Diplomas, etc., Awarded, with Dates and Names of Institutions:

Diploma, Aircraft Eng. 1971 Centennial College, Ontario.

B.A. (Psychology/Soc.) 1976 Carleton University, Ontario.

M.A. (Ed. Psychology) 1983 University of Victoria, B.C.

Honors and Awards:

Faculty of Graduate Studies Grant: Presentation at National Child Care Conference, Banff, Alberta, 1982.

Publications:

PARTIAL COPYRIGHT LICENSE

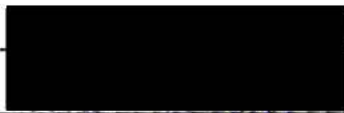
I hereby grant the right to lend my thesis or dissertation (the title of which is shown below) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis/Dissertation

The Effects of an Art Therapy Technique

On the Self-concept of Adolescents

Author


Signature

William John Tozer (Jr.)

Name

April 25, 1983.

Date