**MY METHOD CONTENT**

**Module One: Overview**

Learning Lesson One: Welcome

**Introduction:**

Hi Everyone! Welcome to F-STOP to Success for Mental Health Professionals. I’m Kelly Gauthier, and I am so excited to be working with you! First and foremost, though, I want to congratulate you on making the decision to invest in yourself! Well done everyone!!! I know it can be a bit overwhelming to take that leap of faith especially when there is money involved, but I can assure you that you will be so glad you did. I will be with you every step of the way supporting you through this program so that you, your practice, and your bank account reap the benefits of all your hard work.

**What you’re going to cover and why it’s important:**

We have a lot of interesting content to cover together in this 12-week program and even with a hectic schedule I have broken the modules down into 3-4hr weekly bite size pieces. The program is designed to be manageable even with a full-time practice, however I’m not going to lie, some of it is designed to take you out of your own comfort zone and examine the areas of your own life that you may have been avoiding or that are holding you back but trust me its all for the right reasons and its all good! Because for you to become the best at what you do, you need to be the best at who you are first. Especially for your clients.

And the great thing is you will not be alone in your efforts as you will have access to and support via email, my Facebook Group, it’s members, and designated coaching calls.

**Main Teaching Points with Supporting Points:**

So, in addition to learning the techniques of phototherapy and how to use photographs, film and projected imagery with clients, you will also be learning about your own internal lens (something we all have and use as our own way of taking in and viewing the world around us) and how that lens has been affected by the experiences you have had thus far. In other words, you’ll visually learn how experiences either propel us forward or hold us back, and how experiences in general affect our decision making and reactions to things. Its only in doing so that you can fully understand and appreciate how your client’s lenses work, and ultimately be able to support them in their making positive changes in how they view and react to their world. Because its how we view our world that determines how we react to it.

**Review and Outcome:**

So, for me, the most exciting part of all of this is that once you are done with F-STOP to Success, you’re not only going to have added an incredible new skill to your *capabilities*, but you’re also going to have added an incredible new skill to your *abilities.* Because it’s one thing to be capable of something, like using phototherapy with clients, but it’s a whole different thing to be ***able*** to do so! Personally, understanding how phototherapy changes the way we see, feel, notice, and experience things is your winning ticket to improving your mental health, your practice, and increasing your income!

**Next Steps:**

I can’t wait to get started! I’ll meet you in the next section!

Learning Lesson Two: I Was Once in Your Shoes

**Introduction:**

Welcome back! This is the part where I get personal and let you know that I have not only walked in your shoes, but I have also worn out quite a few pairs along the way and have the scars to prove it.

**Main Teaching Points with Supporting Points:**

It was about 20 years ago that I graduated from University. I felt like I had the world by the tail. I had this wonderful honors degree in Still Photography that I was so proud of and that I thought would lead me to achieving my dream of becoming this well-known photographer. Little did I know that there were thousands of other graduates out there with the same dreams and goals. So as time past, and money and jobs became an issue, I sadly realized that I would have to change my focus from becoming a well-known photographer to just being a photographer that someone wanted to hire. It was tough out there. The competition was plentiful, and it became harder and harder to stand out from the rest and the best. Doing portraits and weddings was fine, but it certainly wasn’t what I worked my ass off in school to become, nor was it making me rich or happy. In fact, quite the opposite. I often had to under sell myself just to get jobs which lead to me second guessing myself not only as a photographer, which was bad enough, but as a woman in business. Things got so bad that I had to close my business because I just couldn’t afford the equipment I needed to keep up with the industry. I ended up taking a job, get this, promoting other photographers. I thought that this would be a good alternative because the money was better, and it would keep me in the photography business. But I absolutely hated it! Spending long days driving around promoting other photographers work took its tole on me both physically and mentally. At the end of the day, I just felt like a huge disappointment and a failure! And worst of all, I stopped taking pictures for myself which was the one thing that kept me going when times were tough. Now I didn’t even have that! There were many nights that I cried myself to sleep wondering if I would ever or could ever amount to more than this.

Thankfully, I have what I like to refer to as, mental reflux. Where I can only stomach the negative thinking for so long before it starts leaving a bad taste in my mouth. And when it’s at that point, I know things have gotten bad and that something has to change. That’s when I remind myself to focus on the things I do love and not the things I don’t. So, I did just that and of course my family, my friends, and my dog immediately came to mind, and, low and behold, so did my camera and taking pictures. I found myself looking through old photos and revisiting all the important memories that I had cared enough about to document. I came across photos of myself where I was happy, smiling, loving life, and I so wanted that back. I wanted to feel like that again, like me again. To feel worthy of being documented.

So, I decided to try my business again, but this time I decided to go at it from a different angle. I thought more about how photography had helped me growing up, and how it had become my form of expression when I was at a loss for words. And it was in remembering this that I decided to open a photography camp for kids that would support their mental health. I thought if photography could work for me then it could surely work for other kids. And low and behold CAMP CAMERA was born. And it was a success. I started off small and part-time, but eventually I was running a full day camp in Toronto offering photography programs that supported self-expression and mental well-being. My energy and happiness levels were back up, and I was loving life again.

However, sadly my struggles didn’t stop there. Six months later I had a bad bike accident on my way to work that left me in a cast from shoulder to fingers on my right side, and hairline fractures in both my knees. Recovery was slow and painful, and my bank account took a huge hit over the next 4 months while I was unable to work. It happened right at the crucial starting point for camps and ended just as everyone was going back to school. I had no income coming in and what savings I had was depleted. So, I’m sure you can guess what happened next. Yes, once again I had to close my business and take a job, I had no interest in just to make ends meet. At this point I had pretty much resided myself that owning a successful photography business was just not in the cards for me. I was beyond frustrated and feeling defeated and sorry for myself. I’d shake my head and ask myself “how can this be happening to me again”. But it was and what I needed to figure out now was how I could avoid it ever happening again!

That’s when I decided to go back to school and further my education. I still wanted to do something that involved photography, that much I knew. But at this point I wasn’t even sure what that could be. In my mind I had failed at owning a studio, a camp, and a business in general, so did I even want to attempt that again? And if I did, I knew it would have to stand the test of time, because I did not want to go through this again!

It then became about what I needed to take or add to my skills that would get me where I wanted to be – my own boss making my own hours making a 6-figure income. I did my diligence and I spent hours surfing the net, looking for and at photography positions that supported mental health. That’s when I came across Judy Weiser’s PhotoTherapy website and immediately knew what I wanted to do. Bells went off everywhere! Ding Ding Ding! I wanted to be a Photo Therapy Practitioner, someone who uses photographs and imagery in treatment with clients, and I knew deep down that based on my history and education I would make an amazing one at that! After all it was pretty much what I was already doing with the kids who attended my camp. And it was definitely what I had done with myself. But as I read on it became glaringly apparent that there was no school for phototherapy, however there were schools for art therapy. Several as a matter of fact. So, I figured why not get my formal training as an art therapist and then incorporate photography, or PhotoTherapy into my practice. This would be a win win. And as they say, the rest is history.

**Review and outcome:**

I now operate a highly successful PhotoTherapy practice! One where I get to set my own hours, see more clients online from home, and make the 6K income that I had always dreamt of! And I did all this just by adding phototherapy to my practice and my own life.

That’s my story and I can’t wait to be a part of your 6 Figure PhotoTherapy Formula story!

**Next Steps:**

So, let’s get started shall we! I’ll meet you in the next section.

Learning Lesson Three: Why You Need to Walk Your PhotoTherapy Talk

**Introduction:**

Welcome back! So now that you have heard my story about how I overcame my own struggles, its time for us to delve into your story. Because you’ve signed up for F-STOP to Success, I already know that you’ve been having trouble addressing certain client concerns, that you’re not meeting your financial goals, and that you’re experiencing burnout from having to see too many clients just to make ends meet. These are very real areas of concern when it comes to operating your own practice. And you are not alone in them. There are far too many mental health professionals out there that are experiencing the same things. And it’s not because they’re not good at what they do or that you’re not good at what you do, it’s simply because you have not yet learned what I know to be true. And that is that using photographs, the one and only universal language that serves us all, is the golden ticket to changing all of this.

**Main Teaching Points with Supporting Points:**

To become the best Photo Therapy Practitioner that you can, it’s important to understand what PhotoTherapy is and have experienced its benefits firsthand. This powerful therapeutic process that uses photographs to unlock repressed emotions and break down personal barriers is not a therapeutic tool that should be exclusive to your clients. It is and should be a process that you make available to yourself as often as you need it. When a process like PhotoTherapy can provide an understanding for the choices we make and an awareness for the impact those choices have on our lives, it just makes perfect sense to utilize it’s benefits as often as you can.

Using photographs in therapy presents an opportunity for your clients to look at their past experiences and see how they have shaped their present conditions. The same holds true for you. We all have a past that has shaped who we are, so whether it is a personal photograph or one that has been provided for, each will allow you and your clients to see how your memories and the emotions you attach to them can interfere with your reality.

So, in addition to you learning the specific techniques of phototherapy and how to use photographs, film and projected imagery with your clients, you will also be learning about your own internal lens. That’s the lens that you yourself view the world through. And as I stated earlier, and will re-emphasize many times along the way, that as someone who works in mental health supporting other peoples concerns, you need to walk your talk! You need to know what it means from a client’s perspective. In other words, you need to know the ins and outs of this new process, of how and why phototherapy works, before using it with your clients. And the only way to do that is to get real with it! So, what does that mean? It means being honest with yourself about the areas in your own life that need some support and using the phototherapy techniques you will be learning here to address them. Because after all you want to be, and let’s face it as mental health professional we need to be, mentally strong and equally as comfortable with the processes we intend to use with our clients.

One of your goals in signing up for F-STOP to Success was to learn a new process that will better support your clients through their own healing journey. And for you to do that most effectively, you yourself need to be able to understand it, use it, and appreciate it from a personal place. You need to walk your phototherapy talk! In my opinion, this is what sets the good therapists apart from the great ones. The great therapists, which you are on your way to becoming, have done the work that they are asking their clients to do. And it will be this, along with the addition of phototherapy in your practice, that what will set you apart from the rest!

**Review and Outcome:**

Adding phototherapy to your practice will not only improve your abilities as a mental health professional and the work that you do with client’s, but it is also going to improve the quality of your own life and let’s face it, isn’t that why you’re really here! F-STOP to Success is going to support you in your journey to achieving your personal, practical, and financial goals. It’s your golden ticket to being able to help more clients in a day without burning out, its your golden ticket to increasing your income, and its also your golden ticket to the freedom you want to be able to design how and what that looks like for you.

So, once again I am extremely happy that you decided to invest in yourself and honoured that you chose F-STOP to Success to help you do that. I know you are going to be so glad you did because when you are done with this 12-week program you will not only be proficient in the use, techniques, and application of phototherapy, but you will also be a more effective, skilled, and understanding therapist than you have ever been! And again, this is what will bring you the success you’ve been striving for, the freedom from burning out, and the financial independence that you are so deserving of.

**Next Steps:**

So, let’s continue shall we! I’ll meet you in the next lesson.

Learning Lesson Four: What You Will Learn

**Introduction:**

Welcome back! Now that you’ve had a chance to hear what the program is about, my own story and how I came to be a Photo Therapy Practitioner, and why it’s important for you to walk your own phototherapy talk, let’s get a little more detailed in terms of what we will be covering and learning in this program.

As I outlined and explained in the previous Learning Lesson, phototherapy is the use of photographs, film, and projected imagery in therapy. It is a process, like no other, in that it capitalizes on and uses the one universal language that serves us all … pictures. In addition to this it provides us, as mental health professionals, with an opportunity to now address all concerns with all clients because it speaks “all languages”. One could say, and I often do, that it’s a universal godsend. PhotoTherapy will help you and your clients recognize the parts of yourself that are missing and the areas of your lives that are in need of the most attention. And because photographs have a unique ability to speak symbolically, they will also contribute to the ease and success your clients experience through therapy.

**Main Teaching Points with Supporting Points:**

In this program we will be covering a great deal of information. So far, we have already talked about What PhotoTherapy Is, but in addition to this we will also be discussing and implementing How PhotoTherapy Works, Why PhotoTherapy Works, the Who and What PhotoTherapy Works With, How to Use PhotoTherapy, How to Apply PhotoTherapy to Your Client’s Concerns, How to Carry Out PhotoTherapy Techniques and How-to Creative PhotoTherapy Activities. So yes, it is a lot of information, but we will be covering all of this over a 12-week span so rest assured even if you are practicing or working full-time you will still be able to fit the weekly lessons and action tasks into your schedule. I have broken them down into bite size pieces so that they are both doable and achievable. Remember I know what its like to experience burnout and believe you me I do not want to add to the stress or time constraints you are already experiencing. Having said this, the time and attention that you do dedicate to this program will have an impact on your learning and your abilities as a Photo Therapy Practitioner.

**Review and Outcome:**

So, when you approach each Learning Lesson in each of the Modules be sure to set aside enough time for both the Learning Lesson itself and its respective Action Task. This way you will be able to apply what you have learned to the respective Action Task while it is still fresh in your mind. Having said this, you may find that dependant upon the nature of the Action Task itself (whether the task is geared for you personally or your clients), you may need to take a little extra time to absorb the activity and how it is affecting you. In other words, each Action Task is designed to make you, or your client think, and as mental health professionals, we all know that with thinking comes feeling. So, don’t be afraid to take your time to *feel* as well as think about the activity. In fact, I strongly encourage it as this is all part of the process to you becoming the best version of yourself for both you and your client. Learning the How’s, the Whys, the What’s, the How To’s, and implementing them, can often bring to the surface experiences or areas of concern that we ourselves have not yet dealt with. This is the beauty of phototherapy and again what I refer to as walking your phototherapy talk! So, welcome these opportunities as they will support you in becoming the best Photo Therapy Practitioner that you can be.

**Next Steps:**

Now it’s time to for you to learn how to navigate the program. I’ll meet you in the next lesson.

Learning Lesson Five: How to Navigate the Program (Timelines, Learning Lessons and Action Tasks)

**Introduction:**

Welcome back! So, so far, we have talked about phototherapy and what that is, the different aspects of phototherapy that you will be learning about in the program, and what that means for you personally and your practice. Now it’s time for you to learn how to navigate F-STOP to Success so that you can dive in and get started on the Learning Lessons and their respective Action Tasks.

In order to do so you will first need to know how the program has been designed. I have learned from experience that it’s often difficult to undertake new projects, or in this case a new program, without first knowing how to navigate it. Considering this I have designed F-STOP to Success in such a way that it will be easy to navigate, follow, and carryout.

**Main Teaching Points with Supporting Points:**

The program itself is a 12-week program, which means you have 12 weeks in which to complete it. However, having said this, if you find you are in need of more time, that perhaps you have hit a specific area of learning or a specific Action Task that has touched you personally, then by all means take the extra time that you need to work through it. In fact, I encourage you to do so as it will help you become more proficient when supporting your clients who are experiencing similar concerns!

As I have previously mentioned the program is designed to support your own concerns as much as it is the concerns of your clients. So, because of this you are bound to have an emotional reaction to some or all of the Action Tasks, depending upon where you are in your own life. The Action Tasks have all been designed to provoke thought and encourage personal growth, and I assure you that any reaction or reactions that you do have to the Action Tasks is completely normal and considered a good thing. These reactions, and the work that you do around them, will definitely support your own growth personally and professionally, as well as help to alleviate any reactions you may encountered in the future around some your client’s concerns. So, get ready to walk your phototherapy talk. Yes, you will probably get tired of hearing me say this, but this is a crucial part of the program and of your becoming the best mental health provider that you can be for your clients!

So, take your time and give the Learning Lessons and Action Tasks the attention both you and they deserve. After all, you are responsible for your own progress as well as what you end up getting and taking away from the program.

The program is simple to navigate as it is self explanatory and uses well defined tabs and steps for proceeding through the program.

**Next steps:**

Now that you know how to navigate the program it’s time to dive into the program and get started on your F-STOP to Success journey. I’ll see you in the next Module!

**Module Two: Getting Clear on PhotoTherapy**

Learning Lesson One: Getting Clear on Why You Want to Add PhotoTherapy to Your Practice: Personally, and Professionally

**Introduction:**

Welcome back! Are you as excited as I am? I hope so as this Module is where you will begin to experience the benefits of phototherapy and F-STOP to Success.

The Module itself consists solely of just two Action Tasks, both of which are designed to support you in getting clear on your reasons for adding phototherapy to your skills set. You may be wondering why this is important or what my reasons are for having you complete these two Action Tasks, but I can assure you as you progress through the program this too will become clear.

**Main Teaching Points with Supporting Points:**

The first Action Task that you will be asked to complete and submit focuses primarily on the personal aspects or reasons for you having joined the program, while the second Action Task that you will be asked to complete and submit will focus on the practical side or business reasons for you having joined the program. Both Action Tasks, as I have previously mentioned, are designed to support you in getting clear on why you have joined F-STOP to Success, what you hope to gain from the program both personally and professionally, and the outcome or goals you have for yourself and your business that you want to achieve. It’s important for you to be clear on both aspects as they will both play an instrumental part in how successful you will be in achieving those goals.

So, creating a vision and mission statements for both yourself and your business will help to align your personal and professional visions. In my experience, you can’t truly begin to know what you want out of your business or profession life if you are not yet clear on what you want out of your personal life. Your personal vision and mission statement will therefore help you identify your goals, your values, and your desires, and once you have determined these, you will then be better equipped to align your business life with your personal values. After all, a big reason for you having joined this program was to alleviate the burnout you are currently experiencing because of your business, which in turn is directly affecting your personal life.

This is why the first Action Task will ask you to create a Visual Vision and Mission Statement for yourself, while the second Action Task will ask you to create a Visual Vision and Mission Statement for your practice or business. In each of the Action Tasks you will be provided with a thorough set of instructions, suggestive art and/or photographic materials you could use, as well as suggestions on how one might proceed with the activity. I also know from experience that when presented with a visual activity such as this, it can sometimes be difficult or overwhelming to know where to begin, how to begin, and whether or not you are carrying out the activity as it should be carried out. Therefore, I have made the instructions as clear and as simple as possible, not because I don’t think you would be capable of understanding them otherwise, but because understanding them fully is important to the outcome. Having said that, you will be given the opportunity at various points in the program to change, add, fix, take away, or start fresh with this activity if need be. I have purposely built this into the program because I know that as you progress through the Learning Lessons and other Action Tasks, you will find that your Vision and Mission Statements are evolving or perhaps changing, in which case you will appreciate the opportunity to rework them.

**Review and Outcome:**

So once again this Module consists of just two Action Tasks with no Learning Lessons. You will be asked to complete the two Action Tasks and submit them before being able to move onto the next Learning Lesson in this Module.

**Next Steps:**

It’s time to get started on your first Action Task of the program. I’ll meet you there!

Learning Lesson One:

Action Task 2-1A: Creating a Personal Visual Vision and Mission Statement (PVVMS)

(PDF Provided and Needs Approval)

**Introduction:**

Welcome to your first Action Task in F-STOP to Success. As previously outlined, both Action Tasks 2-1A and 2-1B will need to be completed and submitted to myself before you can move onto the next Learning Lesson. The reason for this is so that I too have a copy of your original visual representations of the personal and professional goals you are setting for yourself. This is important information for me to have and know as you begin the program, as well as important information for me to be able to reference as you go through the program. As was mentioned previously, you may find that your goals and desired outcomes change or shift as you get further along in the program and having these concrete visual representations can and will help both you and I see where the shifts and changes are occurring and why. Both of which will support your own personal growth as well as that of your business and serve as an invaluable visual tool to help motivate and inspire you towards your goals and the daily actions you will need to take in order to achieve them.

So why have I asked you to create these representations visually rather then verbally. Well for one this is a visual program that has been designed to support your learning of how to use photographs, film, and projected imagery with clients. But secondly because research has shown that the best way for anyone to learn something new is by experiencing it. Therefore, beginning this program with an appreciation and understanding for how pictures and photographs convey information is setting you up for success!

Studies have also shown that visualization can improve motivation and concentration, so as you navigate your way through this program and tackle the Action Tasks and creative activities, know that they have all been designed to support your own mental well-being as well as your clients. In addition to this it’s also helpful to be aware of how we learn and retain information. Did you know that studies have also shown that human beings retain 80% of what they see over the 20% of what they hear or 10% of what they read? It’s a fact! And this in itself is reason enough to not only appreciate the benefits of using pictures and photographs with clients, but also with ourselves and those we may be experiencing difficulties communicating with.

Another wonderful thing I love so much about using visuals, more specifically photographs, is that they convey a universal language. So, despite where we live, our culture, or the language we speak, photographs can help bridge the gap in our ability to understand or comprehend what someone else is trying to say. Such an amazing tool!

**Main Teaching Points with Supporting Points:**

So, let’s get started!

For Action Task 2-1A you are being asked to create a Personal Visual Vision and Mission Statement (PVVMS). Remembering that your PVVMS is just about you personally, not your business. Action Task 2-2A will provide you with the opportunity to create a Visual Vision and Mission Statement for your business (BVVMS). So, for this activity I want you to strictly focus on you, your personal goals, who you want to be, do, and have in your personal life.

Your PVVMS should express your vision for where you personally want to be or see yourself in the future, and reflect your values, goals, and purpose. Your PVVMS should only contain images, pictures, and/or photographs that support these. Examples of your personal values might be loyalty, honesty, open-mindedness, commitment, dependability, and reliability, while examples of goals could be things like improving your listening skills, improving your self-confidence and self-esteem, losing weight, standing up for yourself, creating more time in your life for you, your family, and friends, or perhaps to acquire your dream house or car. Regardless of what it is, your values and your goals should be personal to you and only you.

So, with ***visual*** being the operative word here, I want you to get started on creating your PVVMS using only pictures and/or photographs. No words! You are free to use pictures or photographs from magazines, books, the internet, family albums, your own photographic works, or the works of others. You may also draw pictures on your PVVMS if you cannot find existing ones that support your particular goals and desires, or if you need help emphasizing or elaborating on a particular picture or photograph you have already chosen. The goal here is to create a PVVMS that speaks to you, your values, and your goals. So, whatever it takes visually to make your PVVMS your own, if it doesn’t include words, is perfectly okay!

Your PVVMS should be at least 16” x 20” in size, however larger is encouraged, and it should take up the entire page. Remember this is a visual activity, one that you will be referencing often, so the more images you have and the bigger it is, the better. Your PVVMS should also be large enough in size so that it can make that visual impact on you that it needs to. Far too often we dream small for fear of being disappointed. However, when we do this, we only end up having to repeat the process as the outcome doesn’t match our true desires. So, think big right from the beginning!

**Materials:**

Magazines, books, photographs, large sheet of paper, scissors, glue, tape, pencil crayons, markers, pastels, stickers, anything visual that you feel you would like to add to your PVVMS as long as it doesn’t contain words.

**Process Instructions:**

Gather all your required materials or materials of choice, and find a quiet, comfortable, and spacious area to lay them out in. You want to be able to spread out the visuals you have chosen to work with (magazines, books, pictures, and photographs) so that you can fully absorb their content and detail when choosing them.

Next, cut, paste, tape or glue down your chosen images onto your paper (or Bristol board) and using pastels, markers, and/or pencil crayons, draw in additional images or visuals as needed to support the personal goals you have chosen for yourself, such that they positively impact your PVVMS you are making.

Keep in mind that you are trying to make a concrete representation of your goals and aspirations that will positively impact you as you work your way through F-STOP to Success.

You should have fun with this activity as you have creative license to fashion your future in whatever way you want it!

Learning Lesson One:

Action Task 2-1B: Creating a Business Visual Vision and Mission Statement (BVVMS)

(PDF Provided and Needs Approval)

**Introduction:**

Welcome to your second Action Task in F-STOP to Success. As previously outlined, both Action Tasks 2-1A and 2-1B need to be completed and submitted to myself before you can move onto the next Learning Lesson. This is so I too have a copy of your PVVMS and BVVMS to refer to and reference as you go through the program should any changes or shifts occur. Again, this is important information for me to have and know so that I can best support you as needed throughout the program.

**Main Teaching Points with Supporting Points:**

Now that you have completed your PVVMS, you are ready to move onto creating you BVVMS following the same guidelines and instructions as before. Remembering though that your PVVMS was just about you personally not your business, and in this Action Task (2-1B) you are being asked to focus solely on your business goals and desires not your personal ones. In other words, you’re going to be focusing on creating a visual vision statement that visually describes what you want your business to be or look like, your purpose or position within it, where you want to take your business once you have it outlined, and how your business will serve you in the future. Essentially, what does your idea of a successful business look like for you!

As was in Action Task 2-1A, you are being asked to create your Business Visual Vision and Mission Statement (BVVMS) visually rather then verbally. No words! Again, you are free to use pictures or photographs from magazines, books, the internet, family albums, your own photographic works, or the works of others. You may also draw pictures on your BVVMS if you cannot find existing ones that support your particular goals and desires, or if you need help emphasizing or elaborating on a particular picture or photograph you have already chosen.

The goal here is to create a BVVMS that speaks to you as a business owner and should focus solely on your business values and goals. Examples of your business values might be things like integrity, trustworthiness, accountability, boldness, honesty, fairness, and client experience, while examples of your business goals might be to increase your income, move to a larger space, purchase more equipment, work online, work from home, work fewer hours, etc. So, whatever it takes visually to make your BVVMS your own, if it doesn’t include words, is perfectly okay!

And once again, your BVVMS should be at least 16” x 20” in size, however larger is encouraged, and it should take up the entire page. Your BVVMS should be large enough in size so that it can make that visual impact on you that it needs to in order to feel real. And remember, this is a visual activity and one that you will be referencing often, so the more images you have and the bigger it is, the better. The fact that you signed up for this program proves you are interested in larger successes, so think big right from the beginning as it will impact the successes you are seeking to accomplish.

**Materials:**

Magazines, books, photographs, paper, scissors, glue, tape, pencil crayons, markers, pastels, stickers, anything visual that you feel you would like to add to your BVVMS as long as it doesn’t contain words.

**Process Instructions:**

Gather all your required materials or materials of choice, and find a quiet, comfortable, and spacious area to lay them out in. You want to be able to spread out the visuals you have chosen to work with (magazines, books, pictures, and photographs) so that you can fully absorb their content and detail when choosing them.

Next, cut, paste, tape or glue down your chosen images onto your paper (or Bristol board) and using pastels, markers, and/or pencil crayons, draw in additional images or visuals as needed to support the business goals you have chosen for yourself, such that they positively impact your BVVMS you are making.

Keep in mind that you are trying to make a concrete representation of your goals and aspirations that will positively impact you as you work your way through F-STOP to Success.

Again, you should have fun with this activity as you have creative license to fashion your business future in whatever way you want it!

Learning Lesson Two: The History of PhotoTherapy - When It Began and Its Founders

**Introduction:**

Welcome back! This is one of my favourite Learning Lessons in F-STOP to Success as it will forever serve to remind me that I truly made the right decision in becoming a PhotoTherapy Specialist. Yes, it’s true that I love photography, but this wasn’t the only reason I became a PhotoTherapy Specialist. I became a PhotoTherapy Specialist because I wanted to be able to offer my clients one of the best therapeutic techniques ever created. I had experienced phototherapy and its benefits growing up, so I knew the potential and power a photograph held, and I wanted to share this finding with others who were still struggling. And as such, I will never get tired of reading or hearing about The History of PhotoTherapy or a photographs amazing potential to heal.

**Main Teaching Points with Supporting Points:**

PhotoTherapy came to be as far back as the 1800’s when Dr. Hugh Diamond was documented for using photo-based therapy techniques (1856). However even before this, Dr. Thomas Kirkbride was noted for using therapeutic photography (1844) and what he deemed “magic lantern” slides (<https://youtu.be/J1fUSqH5op8>) with his hospital patients.

Over a 100 years later, Canadian Psychologist Judy Weiser published an article (1975) about the use of “PhotoTherapy Techniques”, and it was this article that brought fame to the name! A couple of years later Psychology Today posted a brief notice asking others using photographs in treatment on themselves or with clients to contact the author. After receiving over 200 responses, the PhotoTherapy Quarterly Newsletter came to be as a way for these individuals to communicate with each other. Keep in mind though that despite having a newsletter that allowed for communication between these individuals, this all took place prior to the internet which meant there were still others out there using photographs and photo-based techniques that no one knew about.

Educational workshops on PhotoTherapy Techniques began to surface in Canada and the United States shortly, thereafter, being taught by such individuals as Krauss, Stewart, Zakem, Entin and others. In 1984 Judy Weiser’s “6-day Intensive Training in PhotoTherapy Techniques” Workshop happened in Canada, with another to be taught 6 years later (1990) in Europe, in Leeuwarden, Netherlands. PhotoTherapy was beginning to make its mark across the world.

In 1979, the first ever International PhotoTherapy Symposium occurred in Illinois, attracting participants from across the world and presentations delivered by some of the earliest pioneers in the field (Krauss, Fryrear, Walker, Entin, Wolf, Gassan, Hogan, Weiser, and Zakem). Many others who formed its very foundation and phototherapy’s literature base were also present. While no one pioneer has stepped up to claim ‘phototherapy’ fame, they are all considered to be co-inventors who play an equally important role in the evolution of the practice of phototherapy.

**Review and Outcome:**

Photography and the use of photographs in therapy since then has grown exponentially in its use and importance in treatment. There are thousands of articles to be read, hundreds of relatable books, and a ton of documented outcomes. I have only scratched the surface in terms of the history and use, and I could go on forever, but this is where your part begins and my part ends.

**Next Steps:**

Curious? I hope so. I’ll meet you in Action Task 2-2.

Learning Lesson Two:

Action Task 2-2: Researching

Digging for Photographic Gold: Uncovering Visual Examples of Where Photographs Are Used to Help Support a Story Line, Cause or Affect – Compiling Your Findings Creates Belief

(PDF Provided and Needs Approval)

**Introduction:**

Welcome back! In this Action Task (2-2) we will be switching things up just a little bit. So instead of my giving you all the information, your task here is to create information. No, not from your imagination, but from your own findings. In other words, I would like you to do some digging and some research of your own to find examples of how photographs are used in movies, films, videos, and television ads to support a story, evoke a memory, convey a message, create change, or back a cause.

**Main Teaching Points with Supporting Points:**

You may be asking yourself why I have turned the tables from supplying you with information to asking you to compile it. Well, research has also shown that by compiling your own findings you in turn create a stronger belief. Therefore, when you have to do the digging to gain information on a subject you’re interested in or want to know more about, you are far more likely to remember it, retain it, and put it into motion then you would be if you had just heard or read it. This takes us back to Module Two – Learning Lesson One: Action Task 2-1A where you learned that as human beings, we retain 80% of what we see versus 20% of what we hear and 10% of what we read. Therefore, the research you will be doing will not involve finding examples or proof from articles or books (written materials), but rather finding examples and proof from movies, films, videos, and television ads.

So, by asking you to find examples of how photographs are used visually in support of a story, a memory, a cause, or to create change, I am in turn helping you create a greater awareness within yourself for the power photographs have beyond their initial framework. In other words, when you pick up a photograph and look at it, what is it that you see? Are you simply noticing what’s in front of you and within the photographic edges, or are you noticing more? What about the story, the message, the cause, or the memory that lies within it? If you are not currently noticing these aspects within a photograph, then you will have trouble noticing them in a movie, film, television ad or video. This might make this Action Task a bit more difficult for you, however it will definitely strengthen your ability to take notice from here on in. And this will serve you very well when you begin to implement photo therapy and therapeutic photography with

your clients.

**Review and Outcome:**

So, once again your Action Task here is to find examples of how photographs are used movies, films, videos, and television ads to support the story line, the message, the cause, or the memory they are trying to evoke or trigger. To complete this Action Task, you will need to find 10 examples within each visual modality. That means 10 examples of how photographs are used in movies, 10 examples of how photographs are used in films, 10 examples of how photographs are you in videos, and 10 examples of how photographs are used in television ads to support the story line, the message, the cause, or the memory they are trying to evoke.

Once you have completed this Action Task, you will need to submit it to me for approval.

**Next Steps:**

Excited to get researching? I hope so! I’ll meet you in Learning Lesson Three.

Learning Lesson Three: Understanding PhotoTherapy by Definition, and Use

**Introduction:**

Welcome back! In this Learning Lesson I will be teaching you about what PhotoTherapy is through definition and use. It’s important for you to be clear on this before you begin using it with clients. So, this will be your introduction to the what, why and how of PhotoTherapy, with this Learning Lesson focusing on the what!

**The Main Teaching Points with Supporting Points:**

If you haven’t already googled PhotoTherapy, then I encourage you to do so now. What you will notice is that the definitions or explanations that pop up do not fit the PhotoTherapy application that you are learning about here. This can be quite confusing if you don’t know what you are looking for. So, even though both types of Phototherapy treat physical and mental illness, the PhotoTherapy that you are learning about does so using photographs, rather then through exposure to light. This other phototherapy or ‘light therapy’ is used to treat seasonal affective disorder (SAD) and specific skin conditions, whereas the PhotoTherapy that you are learning about treats all mental illnesses (SAD being just one those) as well as the physical conditions that accompany them. In addition to this, the PhotoTherapy that you are learning about is visual and highly focused on treating the problem versus the symptoms. And if you have ever suffered from depression or anxiety, then you probably know what I am talking about. Physical symptoms like aches and pains, stomach problems, headaches, fatigue, and sleep issues can and often do arise as a result of the problem.

So, what exactly is the definition of the PhotoTherapy that you are learning about? Well, dependent upon whom you ask or talk to, there are varying definitions even though they all pretty much say the same thing. My definition of PhotoTherapy goes something like this “PhotoTherapy is a powerful therapeutic process that uses photographs, film, and projected imagery in treatment with clients to help unlocking repressed emotions and breaking down personal barriers. PhotoTherapy provides my clients with a visual understanding of the choices they have made or are making, which in turn helps to build an awareness for the impact that these choices have had or are having on their lives.” Whereas Judy Weiser’s definition or explanation of PhotoTherapy refers to “the use of client’s personal photos and family albums as catalysts for therapeutic communication, giving form to feelings which otherwise might have been resistant to verbal investigations.” But then there’s David Krauss who defines PhotoTherapy differently again, saying it is “the systematic application of photographic images and/or photographic process (often in combination with visual referent language and imaging) to create positive change in clients’ thoughts, feelings, and behaviours.” So, as you can see from these 3 examples, there are varying definitions of what PhotoTherapy is (keeping in mind that there are many more definitions out there from other individuals using PhotoTherapy), however each one reflects the same underlying visual principles despite having been worded differently because of how it is being used.

PhotoTherapy is just as it sounds. The use of photographs (or in my case and practice, the use of photographs, film, and projected imagery) in therapy. So, let’s take that one step further shall we. What exactly does the use of photographs in therapy mean or look like. This is a great question and one that is best understood through comparison. Let’s use psychotherapy and art therapy as our comparative examples. When you think of psychotherapy you think of a talk therapy, where the talk or conversation is the actual therapeutic process used to uncover and support a client’s concerns. When you think of art therapy you think of an expressive therapy, one that uses the art making process as the catalyst for uncovering and supporting a client’s concerns. Both have different approaches and applications, one being talk and one being art marking. However, despite this both therapies seek to understand a client’s concern through personal expression. As does PhotoTherapy. The difference however is that PhotoTherapy uses photographs, or imagery, as the catalyst for helping a client identify, uncover, and understand their concerns. Because photographs are visual representations of experiences or memories, they have this intrinsic ability to show us what we deem important enough to focus on and where and what we dedicate our thoughts to. Essentially a photograph can help you realize, because of its ability to stimulate memory, the area, or areas of your life that you are hyper focused on, stuck in, or having trouble moving past. And when you can visually see this for yourself, you are more apt to appreciate and thus change the amount of attention (or lack of) that you’re giving them.

Over the course of our lives, we store and retain copious amounts of information and experiences for later use. Our brains are mainly image processors not word processors. In other words, a large part of our sensory cortex is devoted to vision because visuals are concrete and much more easily remembered. Think back to a time when you were in grade school and had to learn new math equations. Now think back to your first real crush or high school friends you chummed with. More likely than not it took a great deal of effort for you at the time to remember those math equations, whereas your first real crush and high school friends were not something you had to learn or commit to memory. And as such you could probably and effortlessly visualize those now even though its many years later. Why is that? Well, you can thank your brain for it’s amazing visual processor which enables you to easily remember life experiences. You don’t have to work at memorizing these because your brain does it for you automatically.

The symbols and visual representations that appear in photographs basically speak to the message the person who took them was trying to convey. For instance, if I took a photograph of my grandkids playing in the yard, I’m essentially visually documenting the feeling they evoked in me as I watched them play. However, if you were to look at that same photograph you may or may not be able to grasp a similar feeling or appreciation for what my grandkids mean to me. Why is that? Well perhaps you don’t have kids or grandkids, and thus you don’t have a frame of reference, or visual memories to draw from. Or perhaps you do, but your experience with your grandkids is or was different than mine. What’s important to realize here is that a photograph has the power to evoke feelings from whomever views it. Yes, the feelings themselves may be different, but the ability is the same. So, between the power that a photograph has to evoke feelings and stimulate memories, and our brains ability to visually document our experiences automatically, using PhotoTherapy with clients makes perfect sense.

When I can hand a client, who is experiencing depression a photograph that lends itself to humour or happiness, and visually see a physical change in their facial expression or body language, regardless of how big or small, I know that they are holding a gateway to recovery.

**Review and Outcome:**

So once again, PhotoTherapy is often defined by how one uses it. You too may find that your reference or definition of PhotoTherapy evolves into something slightly different as well dependent upon how you end up or choose to use it with your clients. Regardless, the application of PhotoTherapy begins and ends with the same visual foundation, and that’s photography.

**Next Steps:**

Now that you know what PhotoTherapy is and isn’t, let’s move on to its Techniques and available sources. Meet you in the next Lesson!

Learning Lesson Four: What Techniques Are Used in PhotoTherapy with Clients and Why

(PDF Provided)

**Introduction:**

When we talk about the Techniques of PhotoTherapy, we are not talking about PhotoTherapy by definition anymore, but rather by the specific applications of photographs and imagery that one might use with clients.

Again, as like the definition, dependent upon how you choose to use PhotoTherapy or photographs with your clients, your techniques may vary in number and use. The PhotoTherapy Techniques that I use and continue to use with my clients are as follows:

1. **Photographs Taken by the Mental Health Professional**
2. **Photographs Taken by the Client**
3. **Self-Portraits**
4. **Photographs of the Client**
5. **Family Photographs or Albums**
6. **Projected Imagery**
7. **Movies, Films, TV Commercials, Documentaries and Video Games**
8. **Photographs from External Sources - Magazines, Books, Catalogues, Newspapers, Brochures, Billboards, Posters, Signs, Advertisements, and Social Media.**
9. **Photo Manipulation**
10. **Social Documentary**
11. **Black and White Photographs**
12. **Colour Photographs**

PhotoTherapy techniques provide the opportunity for clients to visually connect with themselves and their experiences. But what does that mean? Well, when you provide a client with a photograph or image, regardless of its technique, you are giving the client a visual representation of an experience that they will be able to connect with in one way or another. The connection itself may or may not be a personal one, it may or may not be a positive one, and it may or may not solicit a personal response, but a connection of some kind is always made just the same.

How do I know this and how can I be so confident in saying so? Because when we look at photographs or images, it’s very much the same as when we listen to someone recount or share a personal experience or story. Our brains automatically search for and recall a similar experience or an experience that connects with what the other person is talking about. Have you ever been talking with someone and sharing a story, and they interrupt you or respond with “ya that happened to me too” or “that reminds me of this one time when…”? Well, this is because our brains are not only activating the language processing part when we listen to someone talk, but also the other areas in the brain that we would use for memory and recall. So, when someone is looking at a photograph or image, the same thing is taking place. A memory, an experience, something we’ve read, heard, or previously talked about, is being recalled and brought to the forefront of our minds, making that split-second connection with the photograph or image at hand. It’s incredible how our brains record and recall.

So, now that you know how and why photographs and images solicit connections, let’s talk a little bit more about each of those specific techniques and why they are useful when working with clients.

**Main Teaching Points with Supporting Points**

**Technique #1 – Photographs Taken by the Mental Health Professional**

I often provide my clients with a selection of photographs that I myself have taken for use in our sessions together. The photographs that I choose from are photographs from my own visual library that I have compiled specifically for use with clients. They are a selection of photographs or images that I feel would work well or best with the concerns that I am most often faced with. I generally present the client with a few options of photographs to choose from, and in doing so I am giving them the opportunity to still choose or select the photograph or image that they feel they want to work with or are connecting the most with in that given moment. The images themselves may have been specifically selected by me, but the choice of which ones to work with are still in the hands and minds of the client.

Selecting a specific photograph or image for a client is never the right course of action! I cannot emphasize this enough. Only the client can know what they are mentally experiencing in any given moment, and selecting an image for them can negatively impact, disrupt, affect, or change the course of their thoughts, reactions, and outcomes. Therefore, the client must always be given the option to choose the photograph or image that they want to work with as it will have made that connection within them that we were talking about earlier. A connection that gives us something to work with. They may not even be aware of what that connection is, but by having chosen the photograph themselves, you know that a connection of some sort was made. A connection that will then provide you with an opportunity for further exploration and/or discussion.

If you decide to include Technique #1 in your practice of PhotoTherapy and compile your own photographs or images for use with clients, be sure to include a variety of genres, categories, interests, and processes. You can never be too sure of which photograph or image, from which genre, category, interest, or process will ultimately make the connection needed for the client to heal.

**Technique #2 - Photographs Taken by the Client**

Technique #2 is a powerful option to use with clients for several reasons. Before we get into those reasons, I would like to begin by clarifying that this Technique does not include self-portraits as self-portraits are considered a Technique of their own. I will explain this further when we get to Technique #3.

So, what can be included then under Technique #2, Photographs Taken by the Client? Well, pretty much anything except for self-portraits. This could include nature photos, environmental photos, social documentary photos, event photos, family photos, abstract photos, collaged photos, digitally enhanced photos, cell phone photos, you name it, as long as the client has taken them then they are fit for use under Technique #2.

What then are the reason this Technique is considered a powerful option? Well, the main reason and most important reason is because they were taken by the client themselves. The physical act of taking a photograph requires body movement, thought, interest, and a focus. A lot of people don’t realize or think about what goes into or is involved in the act of taking a photograph. When we think of a person taking a picture, we think of them holding a camera, focusing on a subject matter, and pushing the shutter button. And while these steps are part of the process or act of taking a picture, they are not all the parts or pieces that come into play when someone takes a picture. So, what is involved? Well in addition to the 3 steps I have already outlined, there are at least 5 more steps that come into play before someone actually presses the shutter button.

When a person sets out to take a photograph or photographs, they do so with the goal of capturing something of interest to them on film. Now remember we are talking about photographs that the client has taken in this Technique, which means they could be photographs that the client has taken for personal pleasure or for other reasons. Reasons like for work, for their business, for a family member or friend, or possibly to education someone on something. Regardless of the reason, the mere act of having taken the photograph means that they were mentally and physically present while doing so. That in itself is what makes using clients photographs so powerful. There was thought and action that went into each photograph they took. Even if the thought was “I hate taking pictures of birds”, it was still a thought, and a thought that means something to the client and in turn about them. So, in this case we know the client hates taking pictures of birds, but what we don’t know is the why? And it’s the why that will uncover aspects of the client that can and will be supportive and helpful in their treatment.

I myself could never have been a forensic photographer because I don’t like photographing dead things. I could never have been an accident photographer because I would be a mess getting to the accident and a mess at the accident because I don’t like seeing blood or open wounds. And I could never have been a war photographer because I would be afraid of getting hurt or possibly worse. So, what does this say about me? Well, it says a lot about me in terms of what I do and don’t like to photograph, but in addition to this it also says a lot of other things about myself that I may or may not be aware of. Perhaps it could be telling me that I have a fear of dying or that I witnessed something tragic in my past. The point is there are reasons for my not wanting to photograph certain things and these reasons, like all reasons, stem from our nature, our experiences, and the interactions we’ve had with others. This will also hold true for your clients. What they choose and don’t choose to photograph will speak volumes about who they are, and it will be your job to support them in uncovering the why’s, or the reasons, so that they can get to the how’s. In other words, so they can begin the healing process and understand how to move forward.

**Technique #3 – Self-Portraits**

Technique #3 is unique among itself in that a self-portrait is not only a photograph a client has taken themselves, but it’s also a photograph that a client has taken ***of*** themselves. This makes working with self-portraiture a wonderful option for self-exploration.

Self-portraiture is an extremely beneficial technique to use with clients who are having difficulty with self-identify, self-worth, self-image, self-confidence, self-esteem, self-awareness, etc. Adding to this, the physical aspect of taking the photograph as well as the client’s thought process during, are also additional factors to keep in mind when using self-portraits with clients.

The internal standard to which we hold ourselves to often surfaces during the self-portrait process and upon viewing the finished product. We tend to hold ourselves to a much higher standard than we do with others, and this in turn leads to our seeing ourselves differently. This relates back to what I was talking about early on in Module 1 regarding our internal lens. As previously mentioned, all the experiences we have had up to this point will affect how we view our world. And because no two experiences are ever experienced the same, this means that how I see my world will be different from how you see your world. Which in turn means that how I see myself will also be different from how you see me. So, depending upon what concerns we are dealing with or experiences we have had, our internal lens itself can and will often be obstructed, damaged, faulty, or obscured. This is what makes working with self-portraits such a great avenue for uncovering the areas or aspects of ourselves that are in need of the most attention. When we can identify these areas or aspects, we can then work on identifying where they have come from. It is only when we can identify where they have come from that we can work on changing how we view them and thus how they affect us.

Self-portraits, while a great avenue for self-expression and self-exploration, can also be a source of pain for some. It’s important to assess your client’s needs and concerns prior to using self-portraiture as they may not be ready for that kind of self-exploration yet. Trauma and abuse are two areas of concern that may require a different approach to begin with, however as the client becomes more comfortable working with relatable images, self-portraiture can be very effective in helping the client regain the control that was once taken from them.

Self-portraiture for others though can and often is a source of fun. Because the client is given creative license to set-up the photograph and themselves however, they would like, it allows for a different aspect of self-expression that can lend itself to imagination and fantasy. In other words, the client can pretend to be someone they are not or perhaps pretend to be the someone they wish they were. Either way this use of self-portraiture can bring about an awareness for self that up to this point has been missing.

Which ever way the client chooses to use the technique of self-portraiture, you can be sure that it will provide valuable information from which to work with.

**Technique #4 – Photographs of the Client**

You may be wondering how Technique #4 differs from Technique #3. Well, the most obvious difference is that ‘photographs of the client’ are not photographs taken by the client. In other words, Technique #4 will include any and all photographs that the client is in, however not those of which the client has taken. So, these could include event photos, passport photos, license photos, business card photos, mug shot photos, newspaper photos, and social media photos. As long as the photograph is of the client, but not taken by the client, it will fall under Technique #4. You will notice however that I did not include family photographs in this technique as they contain or hold personal meaning for the client and thus require their own technique and use.

Working with photographs of the client but not taken by the client can be beneficial and advantageous to treatment. When the client is given the opportunity to explore themselves through someone else’s eyes, it can bring about an awareness for self that the client had not previously considered. Some of these awareness’s of self may be positive and yet some may be negative. Regardless, any newfound awareness for self is considered invaluable.

When working with photographs of the client it is important to work with a variety so that the client is not solely focusing on one aspect or one interpretation of self, but rather many. In doing so you will provide the client with the opportunity to look at themselves from varying points of view rather then just one perspective. Providing a client with just one photograph would be like asking a client to paint with just one colour. It’s important not to limit the outcome, but rather encourage it.

**Technique #5 – Family Albums and Photographs**

The use of family photographs in treatment is considered a technique of its own. Due to the personal nature and content of the images themselves, in my experience, care should be taken when applying them in treatment.

A family photograph can be a vessel for many things, least of which is a client’s position, placement, or treatment within the family. Any one of these aspects could trigger a client and cause them to withdraw, closedown, or blow up. Not that these reactions aren’t a valuable part of the therapeutic process, but it’s important to determine when they might be most effective or more effective to the client, and beneficial to their growth and healing.

Family albums and photographs are usually made or used as a means of recording time and/or its passing. Because of this, they can also serve as a painful reminder for loss or a lack of growth. While some of us are grateful for the photographs we have of those who have passed as they provide us with comfort, there are others who find family photographs anything but comforting. Individuals who have experienced trauma or abuse at the hands of a family member may not be ready or capable of working with family photographs as they serve as a painful reminder of the experience or the event itself. Using them could cause further trauma or regression.

Family photographs contain an endless amount of information, all of which can bring about a necessary awareness and understanding for self. Reviewing family albums and photographs can bring about questions related to connection, placement, closeness, emotional contact, personal roles, family bonds and family patterns. I have often found that the conversations that stem from or come about as a result of working with family photographs can be instrumental in the client’s own growth and healing.

**Technique #6 – Projected Imagery**

As a photographer I have a deep respect for the photographic process and its results.  As a Photo Therapy Practitioner, I have an even deeper respect for the images themselves and their ability to heal. Over the years I have used photographs in therapy with my clients in a variety of different ways.   However, it wasn't until I started projecting them in large format that I was truly able to see their full potential.

When an image is projected in large format it gives the client the opportunity to revisit an experience without having to relive it.  In other words, they can return to the experience and work through it without having too actually be there.  The size of the image provides the illusion that they are there, however removed enough to be able to see the experience from the outside, safely, and comfortably.

When a client can safely "step back into" an experience or trauma without the fear of recurrence or repercussion, they now have the opportunity to approach the situation from a controlled standpoint with new eyes and new defences.  Being in control of a situation or feeling like you are can be the turning point in one’s healing.

Projected imagery is therefore an extremely beneficial technique to use with individuals who have suffered trauma or abuse. However great care needs to be taken when regarding its introduction and implementation.

**Technique #7 -** **Movies, Films, TV Commercials, Documentaries and Video Games**

So just like individual photographs, movies-films-TV commercials-documentaries and videos games also hold visual potential for working with clients.

When you think of a photograph you think of an individual image or picture. When you think of a movie, film, commercial, documentary or video game, or as referred to here as Technique #7, you think of a series of images or pictures that have been seamlessly strung together to create a message or a story. That story or message is what serves as the therapeutic element in treatment. The connection or connections made from watching a movie, film, commercial, documentary or video game, will provide you with valuable information in terms of where the client is at in his or her life, what they are most focused on and why, and whether or not they live by reality or fantasy. When you can determine these factors, the direction of treatment is more easily identified or defined.

Some people watch a movie or film once, whereas others will watch the same movie or film repeatedly. Knowing this is also beneficial as it can serve as a starting point in treatment. Being able to identify which genre of movies or films a client does or doesn’t like can also provide you with valuable insight. In addition to this, the fact that a movie or film can be based upon a true story or purely fictional, again opens the door to multiple benefits and uses.

Commercials on the other hand are not something we necessarily pick and choose to watch as we would a movie or a film, but they are something we pick and choose to watch based upon their content and our interest. So, using TV commercials or TV ads as a tool in treatment can be as beneficial or even more sometimes based upon the control, we choose to exercise over them.

When I refer to video games, I do so knowing that they are as much a source of entertainment as they are a source of escape. Escaping reality can have both positive and negative affects, however understanding which purpose a video game serves for your client can be helpful in their treatment.

Documentaries on the other hand are a non-fictional film source that are primarily used for the purpose of instruction, education, or maintaining an historical record or event. Because they document reality, they are also essentially a wonderful resource for uncovering personal beliefs, values, and principles. These are three aspects of one’s self that are often difficult to define as a result of upbringing and personal experience.

All in all, each one of these visual formats contain valuable tools for working with clients.

**Technique #8** - **Photographs from External Sources**

This is another unique Technique unto itself as it serves to include several additional image sources that can be used in treatment. Technique #8 includes such images sources as magazines, books, catalogues, newspapers, brochures, billboards, posters, signs, advertisements, and social media.

Each of the above when connected with or to an image, have their own potential for providing personal awareness and understanding. Again, what we choose to focus on, look at, and essentially visually absorb, can have a big impact on how authentic a life we are living. If we are living our lives based on someone else’s focus, suggestives, goals, or directives, then who we really are tends to come into question. And when we start questioning it means we are in pursuit of answers. This is what makes using photographs from external sources such a great technique because it serves as a gateway for uncovering the areas of our lives that we have turned over or relinquished. When we know which areas these are, that’s when the real work can begin.

**Technique #9 – Photo Manipulation**

Now we come to Technique #9, Photo Manipulation. This technique involves altering or transforming an image or photograph using various creative methods to achieve a different or desired outcome. In other words, Photo Manipulation is a great technique to use in support of helping a client ***see*** how things can be different. It’s one thing to talk with a client about how things in their life can be different, but when you can provide them with the opportunity to visually experience the change, they are more apt to believe it’s possible.

**Technique #10 – Social Documentary**

This technique is one that I have recently added and begun using more often because of its ability to support ones understand of the world they live in. When we think of Social Documentary photographs or Technique #10, we do so knowing that they can have a positive or negative impact dependent upon how we see our world and our own concerns.

Social Documentary photographs provide a window into the lives of others as well as other places. Stepping away or removing ourselves from our own situations and concerns is often a necessary step in order for change and healing to occur. When we can remove ourselves or step away from our own situations and problems, we tend to see things differently or from a different perspective which we all know is a catalyst for change.

Social Documentary photographs support this process by giving us a visual comparative. A visual comparative that provides us with the opportunity to see what and where we place our focus on as well as what we deem important or unimportant. This is where empathy, understanding, awareness and appreciation reside. Often times when we **see** someone whose life appears worse than ours, we tend to ***see*** our life a little bit differently. However, the opposite also holds true in that when we ***see*** someone whose life appears better than ours, we can often experience negative reactions (or what I deem positive reactions) that can then support or lead to the uncovering of deeply rooted concerns. Deeply rooted concerns that need to be addressed in order for that change and healing mentioned early to occur.

**Technique #11 – Black and White Photographs**

The use of Black and White Photographs can essentially fall into any one of the technique categories, however because of its ability to speak without colour and often times louder, I believe it should be a technique of its own. When we think about the differences between black and white photographs and colour photographs, we often focus solely on the absence of colour. But when we look further and dig deeper into the core of black and white photographs, we can find many reasons why they should be a technique of their own.

For instance, the absence of colour in a photograph lends itself better to the true message that resides within. Removing colour supports the shift that needs to occur in order to notice the compositional elements that contain those messages. Don’t get me wrong, colours are wonderful (as you will read shortly), however they tend to create distraction and when using photographs to uncover repressed emotions and concerns, distractions can and often do slow the process. The beauty of black and white photographs is that they lack those distractions, allowing us to see the details, shadows, shapes, textures, and patterns that we might not otherwise have seen had they been in colour. Those details, shadows, shapes, textures, and patterns lend themselves to the therapeutic process in that they convey and create moods. Moods that are often a reflection of what the client’s own moods are, or moods that the client is feeling in that precise moment. And it is in that precise moment that the therapeutic process itself begins.

In addition to this, black and white photographs provide the opportunity for the client to choose where colour is needed. Colour that only the client will appreciate and understand for its placement and inclusion. Making the choice to add colour speaks volumes and once again supports the therapeutic process.

So, this once thought to be ‘technical limitation’ has certainly proven itself to be one of the most advantageous techniques of photography and phototherapy.

**Technique #12 – Colour Photographs**

Technique #12, Colour Photographs is yet another technique that can also fall into each of the other technique categories (except for Black and White Photographs) in that it can be used in all forms and styles of photography.

As is in Art Therapy, understanding the importance and symbolism of colours in photographs can and is an instrumental part of the therapeutic process. Colour Photographs can convey meaning just as importantly as Black and White photographs and Social Documentary photographs however everyone brings their own experiences and culture to each photograph they view, so it’s important to gain further understanding into the client’s own reasoning for choose the colour photograph they did.

When colour is used correctly in a photograph, it can help draw one’s attention to the subject at hand, creating a powerful visual tool for use in therapy. Colour Photographs contain all the same elements that Black and White photographs do, except that Black and White photographs are comprised of highlights, shadows, and shades of grey whereas Colour photographs are comprised of colour hues. These colour hues, whether on their own or comprised, are the elements that contain the valuable information that is useful to the therapeutic process.

When using Colour Photographs in therapy though, one must also consider their benefits as well as their detriments in terms of how they support the individual client. Dependent upon the concern at hand (i.e., anxiety, depression, stress, trauma, addictions) the use of colour photographs in treatment can either support or hinder the growth and healing of the client.

**Review and Outcome:**

So now that we have covered all 9 Techniques of PhotoTherapy, you should have a better understanding for the role photographs, movies, films, documentaries, videos, and external visual sources can and do play in treatment.

Each of the 9 Techniques serves a singular purpose as well as a combined purpose. Determining which Technique or Techniques to use and which ones will serve your client(s) best will come with time, patience, and practice. Be patient with the Techniques and their uses, as well as your client’s ability to ‘see’ their affects. Remember, your client’s may have been looking at or focused on the same things for quite sometime, which means it will also take time to undo or change.

**Next Steps:**

I’m sure that was a lot of information to absorb but trust me once you get into the practical parts of the course you will see and understand all of this more clearly. Meet you in the next Module!

**Module Three: Practically Speaking**

Learning Lesson One: Why Adding PhotoTherapy to Your Practice and Skill Set Makes Perfect Sense

**Introduction:**

This is an exciting Learning Lesson, and one that will definitely remind you of why you made the decision to join F-STOP to Success in the first place. With so many wonderful and amazing benefits, phototherapy is almost too good to be true. But … it’s not and soon enough you too will be using phototherapy with your clients and wondering why you didn’t know about this incredible therapeutic process or program sooner!

**Main Teaching Points with Supporting Points:**

So, let’s begin with the most obvious of practical benefits shall we. PhotoTherapy is one of the most adaptable and applicable therapies available to you today! How do I know this? Well as was previously discussed in Module Two, Learning Lesson Three, you learned that over the course of our lives we store and retain copious amounts of information and experiences in visual format for later use. You learned that our brains are mainly image processors and not word processors, and that a large part of our sensory cortex is devoted to vision because visuals are concrete and much more easily remembered. And you also learned in Module One, Learning Lesson Three that photographs are the one and only universal language that serves us all. So, between the way our brains function primarily as image processors and visual memory banks, to also knowing that photographs bridge the gap between distance, language, and culture, I’d say that this in itself is proof positive for why using photographs in therapy with clients is a no brainer!

If all our brains are primarily image processors that have copious amounts of visual information stored in them to draw upon, doesn’t it then make sense that images, visuals, and photographs would be the best tool for uncovering or tapping into experiences that have had a negative (or positive) affect on us? And if we can tap into those experiences without the need for language or conversation, wouldn’t it also make sense that images, visuals, and photographs could also be used to repair a negative affect or damage, as they too will be stored and retained for future use. If we can draw upon our memory banks for the cause and affect, it stands to reason that we can also call upon them for the solution.

**Review and Outcome:**

So, now that you know that the brain finds it much easier to retain and remember visuals, and that because of this we have profuse amounts of visual information stored and at our disposal to use and draw upon with clients, I bet you’re excited to move forward and learn how adding phototherapy to your practice can benefit you!

**Next Steps:**

Well, I am super excited to tell you. I’ll meet you in the next Learning Lesson.

Learning Lesson Two: How Adding PhotoTherapy to Your Practice Will Benefit You Personally

**Introduction:**

So thus far in Module Three you learned about the brain and its incredibly innate ability to store visual information that you can draw upon and use later to benefit a client’s awareness, recovery, and personal growth. But how does knowing this benefit you? How does or will adding phototherapy to your practice benefit you personally?

**Main Teaching Points with Supporting Points:**

Well first and foremost, you too have a brain which means you also have copious amounts of visual information stored and available to you for use when you need it. Which also means that when you run into a personal barrier or an area in your life that needs more attention or sorting out, you too can draw upon your own visual memory bank or available photographs and images to help you better understand the concern(s) you’re dealing with and identify where it stems from.

In addition to this, and as you previously learned in Module Two, Learning Lesson Three, photographs also have the ability to stimulate our memories and show us the areas of our lives that we are hyper-focused on or having trouble moving past, and because of this, it means that you too will be able to benefit from being able to visually see for yourself the amount of attention, or lack thereof, that you are giving to certain areas of your own life. And again, when we can do this, it means we will be more apt to appreciate and change them.

**Review and Outcome:**

So, if using photographs and imagery can benefit your client’s and impact their well-being, then it only stands to reason that by applying phototherapy, or using photographs and imagery with your own concerns, will benefit you too! And this my fellow mental health practitioners and professionals is when you can begin to see and better understand what that means for your clients and you professionally.

**Next Steps:**

I just love how PhotoTherapy can play as instrumental a part in our own lives as it does in our client’s. So, let’s keep going to find out how it can also play as instrumental a part in our professional lives.

Learning Lesson Three: How Adding PhotoTherapy to Your Practice Will Benefit You Professionally

**Introduction:**

So now that you know how using phototherapy or photographs and imagery for your own concerns can benefit you personally, how then does this, or knowing this, help to benefit you professionally?

**Main Teaching Points with Supporting Points:**

Well let’s go for a little walk shall we! Do you remember Module One, Learning Lesson 3 - Why You Need to Walk Your PhotoTherapy Talk - where you were reminded of your goals and how one of those goals in signing up for F-STOP to Success was to learn a new process that would better support your clients through their own healing journey? And do you also remember learning that in order for you to do this most effectively, you yourself would need to be able to understand the process of phototherapy, use it, and appreciate it from a personal place? That essentially you would need to ***walk your own phototherapy talk*** before being able to best support your clients!

Well, the significance of that information I provided you with then has not changed one iota! And just as I stated before, this is what will set the good therapists apart from the great ones. Since you’ve signed up for this program, that tells me you want to be one of the great ones! And the great therapists, which you are on your way to becoming, will have done the work that they are asking their clients to do.

It is my opinion, that students of a mental health or therapeutic discipline that are not required to participate in their own therapy is an act of professional irresponsibility and negligence. There is definitely a risk of harm to one’s client’s when a mental health worker, social worker, counsellor, psychotherapist, psychologist, or art therapist has not experienced therapy from a client’s perspective. In other words, they have not sat in the client’s chair before working with the client’s themselves.

Imagine going to a personal trainer who doesn’t exercise and is overweight, or a dentist who has bad breath and yellow teeth, or a hairdresser whose hair is always greasy and unkept. Not only are these individuals not setting a good example for their client’s, but they are also not setting a good example of themselves or their businesses. Not having walked their own talk would make asking a client to brush regularly, exercise and eat better, or try certain shampoos completely ironic. Wouldn’t it! If I were one of their client’s, that would be my first and last visit. Now imagine working with a mental health worker, social worker, counsellor, psychotherapist, psychologist, or art therapist who smelled of booze during your sessions or cried each time you spoke of a traumatic event or put down mothers every time you spoke of yours or shared their own personal experiences in the hope of soliciting advice. Would you be able to respect the suggestions or support they were offering? Would you be able to feel safe and assured that they had your best interest in mind as opposed to their own? Would you be able to discuss your own alcoholism, abuse, or home life with someone who clearly was in need of their own personal support? I wouldn’t!

As a client I would want to feel that the professional mental health worker I am seeing has done their own work. I want to know that they won’t be triggered by mine and are in a personal and professional position to best support my concerns and needs. After all, as a client, I will need to feel safe and well supported.

So, what better way to make sure that you are ready both personally and professionally to support your client’s needs using phototherapy? Well, I’m no brain surgeon, but to me it would mean having used the therapeutic process of phototherapy for your own needs and concerns. To get down and dirty with the things in your life that have been stopping you from reaching your own personal and professional goals. In other words, what’s keeping you from moving past your own negative behaviours? If you’re having trouble in your relationships, then they need to be addressed. If you grew up in a dysfunctional home, then that needs to be addressed. If you’re experiencing low self-esteem, self-confidence, or self-worth, then they need to be addressed. I think you get the picture! If you haven’t addressed your own concerns, then they will just keep coming up, but more importantly they will be a trigger for you during sessions with client’s who experiencing the same or similar concerns.

You know how when someone is talking to you about something that’s happened to them or something they saw, and a similar experience or event that you experienced immediately comes to mind. Well, that’s your brain, that visual processor we’ve been talking about, kicking into gear, and delving into that visual memory bank of yours and doing it’s darndest to draw upon a memory so that you can make a mental connection with the person you’re talking to. And all of this happens in a split second, most of the time without warning. The memory or the recall is right there for you to share back to the person you’re speaking with. Well think about a client who is coming to you for help with their addiction to alcohol. Picture them sitting in the chair in your office across from you, telling you their story and how badly they want a drink in that moment. Picture them going on to tell you that they drink everyday, every night, and love the feeling of being intoxicated. Picture them telling you that all their relationships are suffering because of it. That they lost their job after showing up for work with alcohol on their breath. Picture them telling you that prior to their session they had a drink as that was the only way they could get themselves to therapy. Now, picture yourself, the mental health professional in the room, sitting across from them listening to their story knowing full well that you too snuck a drink from the flask you keep in your drawer before they arrived. Do you think their story is going to trigger you? If you don’t then think again! I know this is an extreme example, however sadly it happens more often than you think. And the example doesn’t have to be this extreme, it can be something as simple as a negative encounter with a family member or friend. I mean we’ve all had those, and if we didn’t address them at the time, then chances are if someone were to bring them up, or bring up something similar, then we would be affected by it. Maybe not in a way that would interrupt your ability to stay focused on your client’s needs, but then again who knows, perhaps it would.

The point I am trying to emphasize and make here is that if we don’t take care of our own mental health concerns and needs, they will find their way into your office and one day you will be faced with them sitting across from you disguised as a client. So, it’s best to deal with them now so that this doesn’t happen! And what better way for you to do this then with phototherapy, the therapeutic process that you signed up to learn about and will eventually ask your clients to put their faith in with you. This will be what sets you apart from the good therapists and the great ones!

**Review and Outcome:**

And so, in moving forward, it’s important for you to know that the relationship that you forge between yourself and your client could be an emotionally intimate and vulnerable one. There is an inherent expectation that clients will, in time, disclose deeply personal thoughts and feelings to you, as well as allow you to bear witness to their past and current behaviours that may or may not be shame-based for them. It is therefore your ethical responsibility as a mental health professional to create and maintain, as best you can, an environment that is both emotionally and physically safe for your clients so that they are able to share, process, and move past their most difficult experiences in a way that feels supportive, not re-traumatizing.

Your position as a mental health worker or therapist is to model what an appropriate relationship looks like between yourself and your clients. So, engaging in dual relationships, continuing to work with clients when there is a conflict of interest, blurring or crossing boundaries, or making the agenda for therapy yours and not the needs of your clients (by fostering co-dependency), is not an appropriate relationship! It is essential that you do the work on yourself before you set out to do the work with anyone else.

**Next Steps:**

So now that you know and understand why adding PhotoTherapy to your practice can and will help you professionally, and you know that by using phototherapy for your own concerns and needs it will also serve you personally while making you a better mental health professional, maybe it’s time we move on to finding out why phototherapy is the perfect therapeutic modality for online use. I’ll meet you in the next Learning Lesson.

Learning Lesson Four: Why PhotoTherapy is the Perfect Therapeutic Modality for Online Use

**Introduction:**

As we go along, and as you will continue to learn, making PhotoTherapy a part of your personal and professional life makes perfect sense! So far, we have identified the benefits of phototherapy on a personal and professional level, but we still haven’t identified the benefits of phototherapy on a practical level.

**Main Teaching Points with Supporting Points:**

So, what do I mean when I refer to phototherapy on a practical level? I mean how practical phototherapy is in terms of its use rather than its theory. In other words, how practical phototherapy is for use with clients in office and online. Because let’s face it, after the last 6 months no one knows if things will return to normal or if online work will ***be*** the new normal. From a professional perspective, it’s much smarter to err on the side of online work becoming the new normal than it is to think that things will go back to the way they were. And besides, why would you go backwards in a field that’s supposed to be all about moving forward?

The Internet has had such a significant impact on so many areas of our lives already, that it only stands to reason that it will continue to do so. From being the go-to for immediate sources of information to the easiest way to shop without ever having to leave the comfort of your own home. The field of psychotherapy or therapies in general are also an area in which the influence of the internet is growing rapidly. Long before COVID-19 hit, many therapists and mental health practitioners were already offering online services, but now since COVID-19 almost all of us have had to adapt our services for online work in one form or another. This hasn’t been an easy adjustment or transition for some as the type of services they offer were never meant to be used or carried out over the internet. However, those who are already skilled in the art of phototherapy are among the fortunate ones.

Phototherapy as we have discussed and learned thus far, is the therapeutic process of using photographs and imagery in treatment with clients. Its all about looking at visuals to uncover the non-visuals. In other words, using photographs and imagery as the go to source for immediate information. And just like the internet, our brains, those visual processors we’ve been learning and talking about, can gather up stored information for use within seconds. And if that weren’t enough, those photographs and images we use with clients can be reproduced within seconds so that both parties can be privy to and benefit from the visual at hand.

When we source a topic on the internet, ***images*** come up as one of the main subheadings from which we can choose from. Why is that? Well because the internet people know that we as human beings share infographics three times more than any other type of content available. Just look at the five fastest-growing social networks: Facebook, Snapchat, Tik Tok, Instagram and Pinterest. Not that these social networks are what we are aiming to become, but all of these are examples of visual markets that help prove my point. The way people are consuming content or information today is radically changing. Visual content is having a huge impact on the way we consume information. Only recently did I read that 81% of people skim through the content they read online yet posts that include images have a 650% higher engagement rate than those that are text-only.

**Review and Outcome:**

So, from engagement to connection to message association, studies have proven that visuals are just that much more effective at helping people access, process, understand, and retain information. And if this is true then it must also stand to reason that clients would benefit far more from a therapeutic process that uses visuals as its very foundation. Couple this with the convenience and flexible nature of online services, and you not only have a winning process, but you’ll have a winning practice!

**Next Steps:**

Now how’s that for providing you with concrete information that supports your decision to join F-STOP to Success! Pretty amazing isn’t it. Just think, not too long from now you will be looking back on your time here wondering why you didn’t add phototherapy to your skill set and practice sooner.

So now that you’ve learned how perfect phototherapy is for use online, how about I teach you how phototherapy can improve your income once you get it there. I’ll meet you in the next Learning Lesson.

Learning Lesson Five: How PhotoTherapy Can Increase Your Income While Decreasing Your Hours

(PDF Provided)

**Introduction:**

Welcome to Learning Lesson Five, How PhotoTherapy Can Increase Your Income While Decreasing Your Hours. This is a wonderful Learning Lesson in that it speaks to the financial heart of the program. And it’s a lesson that simply requires a little reasoning and some simple math.

You’ve already learned about the personal, the professional, and the practical reasons for adding PhotoTherapy to your practice, but what about the financial reasons, or as I like to call them the bread-and-butter reasons. The reasons that will make you so glad you decided to invest in yourself and your business, and have you making more money while working less hours. Reasons that are simple and straightforward and will have you on the fast track to success in no time.

**Main Teaching Points and Supporting Points:**

Everyone’s heard the old English language adage that says, “A picture is worth a thousand words”. An adage that means a picture, or a single image, can convey more than one message, thought, feeling or idea all at the same time. We know this to be true because we all have our own visual lenses from which we view the world. This means that what I see, think, feel, and take away from any one image will be different then what you do. It also means that one picture, one single image, can touch multiple people, in varying ways, with varying concerns all at the same time. And if one picture, one single image can touch that many people, in that many ways, with that many concerns, then your work as a mental health professional or therapist just got a whole lot easier and a heck of a lot more efficient.

But what does this mean in terms of increasing your daily, weekly, monthly, and yearly income? Well, it means that if one picture can convey multiple messages, thoughts, feelings, and ideas to multiple people at the same time, then multiple people at the same time, can view the same image while still being supported individually. So, by adding PhotoTherapy to your skill set, and then implementing it into your practice, and taking that practice online, you are now able to provide multiple clients with the same concerns the same phototherapy activity from which to work from. The way they respond to the activity will be individual to their own needs, as will the support that you provide them from there on in. Sound confusing? Well, it’s really quite simple when you look at the illustration below.

Text

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Since PhotoTherapy is such an adaptable and versatile therapeutic process, it means that it can be used as we previously discussed in more than one way for more than one reason with more than one person. Let’s break that down a little further shall we. Let’s say you work with one client for one hour and charge $150. All you stand to make is $150 in that hour. However, if you have a tool that will allow you to work online, in group format, with 10+ clients an hour, you stand to increase your income significantly.

Now I know you’re probably thinking the work you do isn’t about the money. And I would have to say that I agree. The work that I do with clients fulfills me in a way that money could never do. However, my goals, my aspirations, my dreams, the things in life that I want for myself, that I work so hard for, do come with a cost. And in my experience, far too many mental health professionals that work so hard to support others needs, often forget about their own or go without. So, if I can provide you with a therapeutic process that allows you to reach and support more clients in a day, while providing you with the income to support yourself and your goals and dreams, then I have to say, I feel good about that because you deserve it.

So let’s continue with the financial breakdown. Say you currently see 5 clients a day at $150/client/hour. That means you’re making $750 per day or $3,750/week or $15,000/month. But let’s face it, how many mental health professionals or therapists are making that kind of money a month? And if you are well then that’s wonderful! However, if you’re here and signed up in F-STOP to Success then I’m pretty confident you’re among those mental health professionals who are either experiencing burnout or just plain tired of having to work so many hours for so few dollars. And if you are seeing 5 clients per day or 25 clients per week, then you’re carrying a full-case load which as you probably already know and feel, is a lot and mentally straining. Did you know that burnout results from job stress? That it stems from the numerous emotional hazards you face in your profession. Burnout affects most counsellors, psychotherapists, and mental health workers at one point or another in their careers, and it’s not reserved for the seasoned or older therapists. Burnout can strike those just starting out just as easily.

So, what is the solution then for avoiding burnout that will still have you making 6K a year while only working the hours you want? Well, when you have a tool like PhotoTherapy that can be used online for more than one concern with more than one person, you now have the ability to work with multiple people and multiple concerns at the same time. And when you can do this, you automatically increase your hourly, weekly, monthly, and yearly income exponentially.

Take a look at the image below that illustrates how using PhotoTherapy with 10 people rather than just 1, can turn that $150/hr into $1000/hr.

Diagram

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Now take a closer look at the same image as it also illustrates how 1 photograph can be used to support those same 10 individuals. And if you can support 10 people at the same time or within the same hour, you’ve just increased your hourly substantially.

Scheduling your day into individual hourly sessions just doesn’t make sense anymore when you can be scheduling multiple sessions into that same hour. This all sounds wonderful, but I’m sure you’re wondering what this mean for the individual client? How can I provide the same quality of service and support for the individual client if I am now working in group format rather than one on one? Well, I’ve been working online with my client’s in group format now for quite sometime, and in addition to finding it more efficient and less stressful for myself I have also found it to be more efficient and less stressful for my client’s. How can this be? Well, because I can now see 10 times the clients in a regular scheduled one-hour session it means I have been able to lower the client’s hourly rate, making it more affordable and less financially stressful for them, while still making over 6 times the amount per hour that I was. And because I now have more time in my week, I am also able to offer my clients a 30-minute bi-weekly coaching call included in the group cost should they need additional individual support. And if that wasn’t enough, I have also created a network support group where my clients can go and talk with each about their concerns and their progress. Like AA meetings, my clients can now attend a weekly virtual support group where they can go to discuss the phototherapy activities, check in with each other, share how their doing, and most importantly know they’re not alone in their concerns. From this you can see that by adding PhotoTherapy to your skill set and practice you will be supporting your own needs to work less and make more, and also the needs of your client to paying less but get more support.

Take my practice for example. I currently offer 3 one-hour group workshops per week, each of which is tailored to a specific area of concern (i.e., addictions, anxiety/fear, trauma/abuse). Each one of these one-hour group workshops brings in $1000 (10 clients @ $100/hr) for a total of $3000 per week for 3 hrs of work. In addition to this I also offer each client a 30-minute coaching call (specific to their own needs) once every two weeks, which amounts to 30 client coaching calls at 30 minutes per call for a total of 15hrs of additional work bi-weekly or 7.5 hrs weekly. So far this brings my work week total to 10.5hrs. In addition to this though I have also allotted 20 minutes per client (20 mins x 30 clients = 600 mins or 10 hrs) to my schedule for client documentation and administrative work. This amounts to an additional 10hrs of work each week, bringing my work week total to a whopping 20.5hrs. And as you can see this leaves me lots of additional time for myself, my family, and my friends while still making a 6K income!

**Review and Outcome:**

So, what have we done by adding PhotoTherapy to our skill set and practice? We have decreased our work hours immensely, increased our income tremendously, and saved oodles of time for ourselves, our families, and our friends. And I saved the best for last, because that 20.5 hours I work in any given week is all scheduled between 10am and 5pm Monday to Friday, leaving all my evenings and weekends completely free! Just think, this will be you in the not to distant future!

**Next Steps:**

Next up you will learn about the endless concerns that PhotoTherapy works with. I’ll meet you in Learning Lesson Six.

Learning Lesson Six: Who and What Concerns Does PhotoTherapy Work With

**Introduction:**

Welcome to Learning Lesson Six. This is one of my favourite Learning Lessons as it’s very direct and to the point.

**Main Teaching Points and Supporting Points:**

What concerns does PhotoTherapy work with? Well, that’s simple … all of them!

PhotoTherapy is one of the most adaptable and applicable therapies available to you today. As previously discussed in Module Two, Learning Lesson Three, you learned that over the course of our lives we store and retain copious amounts of information and experiences in visual format for later use. You also learned that our brains are mainly image processors and not word processors, and that a large part of our sensory cortex is devoted to vision because visuals are concrete and much more easily remembered. And in addition to this you also learned in Module One, Learning Lesson Three that photographs are the one and only universal language that serves us all. So, between the way our brains function primarily as image processors and visual memory banks, to also knowing that photographs bridge the gap between distance, language, and culture, this makes using PhotoTherapy and photographs with all clients the perfect tool for all concerns.

Remember what we just talked about in Learning Lesson Five regarding the language adage that says, “A picture is worth a thousand words”. The adage that means a picture, or a single image, can convey more than one message, thought, feeling or idea all at the same time. Well, if we were to take that adage and break it down even further it would also mean that any single image or photograph, we look at would then contain within it a message, thought, feeling or idea that was personal to us. A message, thought, feeling or idea that we can personally connect to or with because it visually reminds us of an experience we’ve already had. An experience that has been stored away in our visual memory banks for a time when we might need to refer to it to know how to respond to it.

And because our brains, those visual processors of ours, have stored all our experiences in a visual memory bank for future use, it means that what I see, think, feel, and take away from any one image will be personal to me. It also means that what you see, think, feel, or take away from the same image will be personal to you. So, if one picture, one single image, can touch each one of us in varying ways, then it also stands to reason that that same image can also support us in varying ways. And if that same image can support us in varying ways, that means that despite the nature of our concern, every single image or photograph is useful to all.

**Review and Outcome:**

So now that you can see and understand how a single image can support different people with different concerns, you can also see and appreciate how beneficial PhotoTherapy will be to you, your practice, and your clients.

**Next Steps:**

I’ll meet you in Learning Lesson Seven where we will talk about the valuable and useful information you can find within a photograph.

Learning Lesson Seven: What You Can Learn from a Photograph

**Introduction:**

This is one of my favourite Learning Lesson because it’s the learning lesson where I get to share with you what can be learned from a photograph. I’d like to say I have listed all the learning opportunities below, but the more I work with photographs the more I realize how much there really is to learn. However, I am hopeful that after reading this Learning Lesson and completing the corresponding Action Task, that you too will be able to see the opportunities for learning that there are contained within the framework of a photograph. So, let’s get started shall we!

**Main Teaching Points and Supporting Points:**

As you have been learning in the previous Modules and Learning Lessons, images and photographs are one of the most incredible therapeutic tools available for use with clients today! From the content to be found within them to their visual attraction or appeal, a photograph holds so many possibilities within the structure of its framework.

When you look at a photograph, what do you see? Most people see a visual representation of someone, something, or somewhere. And they would be right, however a photograph is so much more than just its visual representation. It’s only when we take the time to look a little closer, and with a little more thought and curiosity, that we can deeply appreciate all that can be found and learned within a photograph.

So, what can be learned from an image or photograph? Well, images and photographs convey many things, least of all as we previously talked about, emotions, thoughts, ideas, memories, and messages. However, in addition to this they also express moods, tell stories, capture, and freeze moments in time, document changes in people and our world, and depict growth. And if we were to look even closer, we would see that an image or photograph also has the ability to bring about awareness and introspection, trigger curiosity, answer or beg a question, cause, or create debate, make you wonder, and even cause and solve problems. But what does this mean in terms of what we can actually learn from an image or photograph?

Well, it is because of all that an image or photograph can do, that learning opportunities come about. Learning opportunities like those that bring about an awareness and understanding for expectations and/or our need for them. Expectations that directly affect how we live our lives, the choices, and decisions we make, and most importantly the outcomes we experience as a result of them. Learning opportunities that reinforce our commitments and convictions simply by viewing an image or photograph that supports our values and beliefs. Learning opportunities that bring about personal and professional growth because they challenge us to feel something. Something we may not be comfortable feeling. And it will be that uncomfortableness itself that brings about an unspoken truth that we can yet again learn from.

**Review and Outcome:**

So, there you have it. Any one single image, photograph, scene in a film, billboard, magazine cover, snippet of a commercial or TV ad, whatever it is, if it’s viewable it’s teachable. And if it’s teachable then it’s also learnable. However, if you’re still not sure what this means in terms of what can be learned from an image or photograph, then I encourage you to have a look at some of the photographs found in the link provided. Photographs that are considered some of history’s most famous. Photographs that depict events that shocked or moved the world. Photographs that told a story and elicited a response. Responses that were personal to the individual viewing them. Responses that gave way to questions and answers, curiosity, causes and affects, and even self-examination. However regardless of which, each one of these photographs presented someone somewhere with an opportunity to learn. <https://www.digitalphotomentor.com/20-most-famous-photographs/>

**Next Steps:**

Now it’s time for you to do some emotional viewing. I’ll meet you in the next Action Task where you’ll put what you just learned into motion.

Learning Lesson Seven:

Action Task 3-7: Putting What You Learned into Visual Mapping Motion

(Needs Approval)

**Introduction:**

The purpose of this Action Task, in addition to supporting your visual learning, is to help you better understand how your own expectations play a part in affecting your desired outcomes. When you can identify your own expectations, see how they are affecting your desired outcomes, and do your due diligence in figuring out where they come from, then you will be better equipped to support a client in identifying their own.

**Main Teaching Points and Supporting Points:**

In this Action Task I want you to create a Visual Map (VM) and to do this you will need to watch one of your favourite movies that has previously moved you to tears. I want you to have a notebook and camera readily available to write down and photograph the exact scene that moved you to tears.

I want you to print off a photocopy of that image and place it in the centre of a large (16 x 20 or larger) piece of white paper.

Next, I want you to arrow out from the image or photograph writing down all the emotions that come to mind when you look at it. This is similar to a mind map in that you will be writing down any thoughts, feelings, emotions, expressions, ideas, or memories that come to mind when you look at that movie scene. I want you to continue visual mapping this image or photograph until you can’t visually map any more.

Once you have reached the stage where there are no longer any thoughts, feelings, emotions, expressions, ideas, or memories coming to mind, I want you to forward your completed VM (Visual Mapping) to me for approval. The reasons for this will become apparent once I send it back to you.

**Review and Outcome:**

Again, I am looking for you to send me a Visual Mapping of a scene or image from a movie that has previously moved you to tears. I am looking for a VM that contains your thoughts, feelings, emotions, expressions, ideas, and memories as a result of viewing that image. I am looking for you to share with me the reasons that scene or image moved you to tears. I am looking for you to VM anything and everything that comes to mind when you think of or view that scene or image.

When you have exhausted your mind and there are no more thoughts, feelings, emotions, expressions, ideas, or memories to be had, then I want you to send your finished VM to me for approval.

**Next Steps:**

Once I have given you my approval you will be free to move onto the Learning Lesson Eight.

Learning Lesson Eight: What You Can Learn from a Film

**Introduction:**

Just like a photograph, the potential to learn about yourself and clients through movies and film is endless. In fact, just by its very nature, movies and films present a multitude of opportunities for learning.

**Main Teaching Points and Supporting Points:**

Movies and films, as we previously talked about in Module Two, Learning Lesson Four, Technique #7, are a series of images or pictures that have been seamlessly woven together to create a message or a story. That story or message is what serves as the therapeutic element in treatment, but it’s the scenes themselves that serve as the opportunity for growth. The connection or connections made while watching a movie or film will provide you with valuable information in terms of where the client is at in his or her life, what they are most focused on and why, and whether or not they live by reality or fantasy. These connections are what will lead you to the learning opportunities as they reveal so much about ourselves in terms of what we feel is good, missing, or not working well in our lives. Learning opportunities, similar to those found in a photograph, in that they too bring about awareness and understanding for expectations and/or our need for them.

The difference in learning opportunities between the two visual mediums, photographs, and film, may seem insignificant as both convey emotions, thoughts, ideas, memories, and messages, as well as express moods, tell stories, capture, and freeze moments in time, document changes in people and our world, and depict growth. However, because movies and films take more time to tell the story and convey the messages, the opportunities for awareness, introspection, curiosity, and problem solving are that much greater. A movie or a film tells a story from beginning to end, whereas a photograph only tells the story of the moment it was taken. Similar to a puzzle, when you have all the pieces you are able to complete the image and identify the outcome. Movies and films are like puzzles whereby they offer us more pieces to work with in support of figuring out what areas of our lives need the most attention and why. Personal puzzles that when pieced together give us a clearer picture of what we have been focusing on rather then what we should be working on. Again, just like images and photographs, movies and films help us identify our expectations. Expectations that directly affect how we live our lives, the choices, and decisions we make, and the outcomes we experience as a result of them.

Some people watch a movie or film once, whereas others will watch the same movie or film repeatedly. Being able to identify the parts or scenes that you are most drawn to or moved by, within specific movies or films, can serve as the starting point for solving your personal puzzle. Being able to identify which genre of movies or films a client does or doesn’t like can also provide you with valuable insight. In addition to this, the fact that a movie or film can be based upon a true story or purely fictional, again opens the door to multiple benefits, uses and learning opportunities.

Here’s an example of what I mean. I have a dear friend who I have been friends with forever, and one that I always have a wonderful time with despite our differences in likes and dislikes. We share the same values, importance of family, sense of humour and love for Home Sense. However, our taste in attire and decorating are completely different, as is our parenting style, goals, and need for balance in our lives. She’s always late for everything and I’m always a half hour too early. She lives and thrives on a highly stressful life, and I don’t. So, what is the reason for sharing all this with you? Well because another thing we don’t share or have in common is the importance of card giving. And while this sounds small and trivial, it had caused me to feel unimportant and less special for quite a few years. Ten years to be exact until I finally felt compelled to say something. It was on my 40th birthday and we were out having dinner together. We were having an enjoyable time and the food was great. We had a couple of drinks and lots of laughs. And when the check came, she paid, and we left the restaurant. And while I was appreciative of the meal and the night out, I once again felt unimportant and less special as the evening was coming to an end. Why? Because there was no card. No tangible piece of thoughtfulness or effort that cards represented for me. And when I said something to her, when I told her how the absence of a card made me feel, she just smiled and said “but Kel that’s your thing! You’re the card giver. They’re not important me. I’ve never been all that interested in cards, giving, or receiving them. I’d much rather take you out for a special dinner and spend some quality time together”. And as soon as she said that I knew that she was right. I was the card giver. Cards were important to me not her. I loved buying cards for people, but she didn’t. That wasn’t her way of expressing her affections. For her, making reservations and taking 3 hours out of her already busy day, was how she felt she was showing me how important and special a friend I was to her. So. my expectation that she should also love buying cards, or be a card person, created an outcome for me that left me feeling unimportant and less special. Had I realized earlier on, and not just with her, that not everyone has the same appreciation for cards as I do, then I would have saved myself so many unnecessary moments of feeling unimportant and less special.

When we have expectations, we often experience disappointing outcomes. And when we experience disappointing outcomes, we are often left feeling sorry for ourselves. Now how did I know that the absence of cards was problematic for me, and not just with her? Or where that even stemmed from? Well, I realized it one evening while I was watching a movie. There was a scene in the movie where this woman who had recently lost her mother was going through an old box of trinkets and letters, and she came across a card from her mom. I immediately started crying as a flood of memories came rushing back. My own mother had passed eight years before and she too was a card giver. She wasn’t much of anything else, in fact she was not all that nice of a person, but boy could she write a heartfelt card. And it was in those cards that I could feel her love despite her inability to say or show it. In that moment of wet tears and wounded heart, I knew where that expectation came from. I knew where my love of cards and giving cards came from, and why the absence of them left me feeling unimportant and less special. Eight years may have gone but I was still mourning the loss of my mother’s love that came in the form of a card. It took seeing a similar experience on film to trigger a memory that I had forgotten. One that I had buried with my mom all those years ago. A memory that came rushing back thanks to the scene in the movie and my visual processor, my brain that scrambled to locate a similar experience so that I could formulate a response. And as it turned out, a response that I needed to experience in order to understand my expectation and need for a desired outcome.

This same reasoning applies to outcomes that we look at with a sense of disappointment or regret. These disappointments or regrets can have an affect on our choices and decision making. So, there is always something to learn from a disappointment or regret as it can usually be traced back to an expectation. It would be naïve to think of a client’s problem as being the effect of any one single cause, and it would be equally naïve to the think that those causes aren’t intertwined. These are the incredible opportunities for learning that can come about just from viewing movies and film. The learning opportunities are endless, and the awareness is transcending.

**Review and Outcome:**

So, there you have it. Be it a single image, photograph, scene in a film, billboard, magazine cover, snippet of a commercial or TV ad, whatever it is, if it’s viewable it’s teachable. And if it’s teachable then it’s also learnable.

**Next Steps:**

I’ll meet you in the next Learning Lesson where we will talk about the use of projected imagery with clients.

Learning Lesson Nine: What is Projected Imagery and When to Use it With Clients

**Introduction:**

Welcome to Learning Lesson Nine where you will be learning about project imagery, how it works and when to use it with a client. Projected imagery is a different technique altogether in that it combines the big screen affect with the single image impact. It’s an incredible visual tool all on its own, and one that I have found best supports healing from trauma and abuse.

**Main Teaching Points and Supporting Points:**

Projected imagery is something I started using with my clients shortly after I went into private practice. I noticed that using small images for big problems like trauma and abuse didn’t seem to carry the same supportive effect. Clients were still having trouble talking about their trauma and addressing their abuser. Two especially important aspects of healing in both cases.

So, I thought about the images themselves and wondered if perhaps I just wasn’t providing my clients with the visuals they needed or could connect with. But switching up the images I used didn’t seem to make a difference. Then when I thought about the enormity of the situations they had experienced and the large feelings and emotions that resulted from them, I wondered about image size. And that was when I started experimenting with large format images, or what I now coin as ‘projecting imagery in therapy’.

When an image is projected in large format the client is given the opportunity to revisit the experience without having to relive it.  In other words, they can return to the experience and work through it without having too actually be there.  And the size of the image itself provides the illusion that they are there, however removed enough to be able to see the experience from the outside, safely, and comfortably. When a client can safely "step back into" an experience or trauma through projected imagery, you have just given them the opportunity to approach the same situation but with new eyes and new defences.  And being able to regain control of a situation and be a part of changing its effect, is the key to overcoming it.

Projected imagery has proven useful with many of my clients; however, I have found that it is most beneficial with those who have suffered abuse, lived through trauma, experienced loss, or are fighting an addiction. Again, because each of these concerns are larger than life so to speak, they require the use of life size imagery.

Project imagery also allows for manipulation in that an image can be projected life size onto paper or canvas. This gives the client an additional opportunity to manipulate the situation and its outcome. Being able to draw into the image, colour onto, or trace and break apart into pieces, provides clients with a newfound sense of control over how the experience ultimately affects them and essentially their lives.

**Review and Outcome:**

Using projected imagery in therapy should be exercised with care. Clients who have undergone sensitive experiences like trauma and abuse should be treated with sensitivity. Using projected imagery with some clients maybe too much too soon. It is important to get a feel for your client and their concerns prior to suggesting or using projected imagery as it could hinder the healing process just as well as it could benefit it. Large format images are just as they sound, small images of specific moments in time that have been enlarged for better viewing and further inspection. Specific moments in time that some may want to forget despite the affect they are having on their lives. So, while projected imagery is an amazing technique particularly for trauma, abuse, loss and addictions, other techniques should be explored first.

**Next Steps:**

Now that you have learned the ins and outs of the nine PhotoTherapy Techniques, how about we explore what a typical PhotoTherapy session might look like. I’ll meet you in the next Learning Lesson.

Learning Lesson Ten: What a Typical PhotoTherapy Session Might Look Like

**Introduction:**

Welcome back to the last Learning Lesson of Module Three. Over the next few paragraphs, I will walk you through what a typical PhotoTherapy session might look like, how you can enhance the experience, and set your clients up for success. And from there, you will be introduced to Module Four where things take on a more personal direction.

**Main Teaching Points and Supporting Points:**

PhotoTherapy is an incredible visual tool that you now have available to you for use with your clients. A visual tool that has so many aspects, levels, directions, and techniques for you to pick and choose from. However, as was discussed in the last Learning Lesson, some of these techniques need to be entered into with awareness and caution. Awareness for your clients needs, abilities, and limitations, and caution for how the techniques themselves work and with which concern(s) they are best suited for. As we progress through the program the application of specific techniques will be addressed, however for the purpose of this Learning Lesson the specifics are not necessary.

**How a Session Begins**

A typical PhotoTherapy session will run anywhere from 45 – 60 minutes dependant upon the age of the individual and their attention span. However, because my practice is visual based, I have found that most clients can easily manage a 60-minute session.

I generally greet my clients at the door after which point, they are instructed to choose an image from the assortment of photographs that I keep on my working table. The image they have been asked to choose should relate to how they are feeling in that moment or in general, as this photograph will be the basis for which we begin the session. Once the client has chosen their image and they are comfortably seated, I will then ask them to share the photograph and explain their choice. This acts like a check-in and gives me a starting point from which to begin the session. I have also found that by asking the client to choose their own image rather then me giving them one, they tend to put more thought and effort into the choosing itself.

Following the client’s explanation of their choice, I usually run through a series of questions that will help me gather a bit more information and support the direction the session needs to take. Questions like:

1. What do you think the photograph is really about?
2. What do you notice or see in the photograph that supports how you are feeling?
3. Is there anything about the photograph you can identify with or relate to personally?
4. What if anything would you add to this photograph?
5. What if anything would you take away or remove from the photograph?
6. If you had to give the photograph a title what would you call it?
7. How does the photograph make you feel now?

The questions are simple and straightforward, but because they are directed at the client (notice the use of the word ‘you’ in each question) rather than in general, they tend to draw out a more personal response then was initially shared by the client. These responses then become the focal point of the session as they will tell you what the client is focusing on in that moment which is where you will need to begin. Each session will begin differently based upon the photograph the client chooses; however, it will always give you a solid starting point from which to begin. In my experience when a client is forced to get personal with an image, they tend to get to the heart of the matter much quicker.

From here you can determine your next course of action based upon their responses. For example, whether to continue with single image use, multiple image use, self-portraits, family albums, image story telling, collage, or projected imagery. Again, the direction you go or take after your client chooses their initial image and answers your set questions, will be based upon the clients needs in that moment. Keep in mind though that it is possible for more than one PhotoTherapy technique to apply to any one concern. Therefore, you will need to pay close attention to the client’s answers and their body language to know which technique would best suit their needs in that moment.

Depending upon your method of therapy (client focused, solution focused, cognitive, behavioural, etc.) or how you choose to work with your clients, your approach to PhotoTherapy and its techniques may also be different than mine. And that’s okay, just as long as you are gentle with the process, pay close attention to your client’s responses both physical and verbal, and introduce the PhotoTherapy technique(s) and any images or photographs you will be using, with your client in mind. Most clients know the direction they need to take in order to overcome or heal, however they may not always be ready to go in that direction. So, be sure to gauge your client’s responses before applying a technique or introducing an image.

**Review and Outcome:**

This is what a typical session looks like for the most part. A client comes in, is greeted, chooses an image, explains their choice, and answers some personalized questions. The session then continues based upon the client’s individual needs in that moment. From week to week, despite having a goal or focal concern, the sessions should always take place in the present. In other words, be focused on what the client is experiencing in the moment as this will support the client’s ability to stay current and avoid approaching things from a position of the past and support which PhotoTherapy technique or image that you will choose to use.

**Next Steps:**

This concludes Module 3. I’ll meet you in Module 4 where things get a little more personal!

**Module Four: It Starts with You**

Learning Lesson One: Self-PhotoTherapy and Why It’s Important

**Introduction:**

Welcome to Module Four where It Starts with You! This module as I explained at the end of Module Three is all about you. After all, how are you supposed to instruct someone else through a visual journey if you yourself are approaching it blindly?

**Main Teaching Points and Supporting Points:**

Most training programs require future mental health professionals to complete a course of psychotherapy or therapy as part of their training. The purpose or goal behind this is to provide them with both the opportunity to experience what it’s like to be the client as well as be in a position to work on their own. When you have experienced what it’s like to be a client, then you as a therapist or mental health worker will better understand the nervousness that comes with opening up and talking to someone you don’t know about personal information. Knowing what it feels like from a theoretical perspective is much different then knowing what it feels like from a personal perspective.

One of the most important tools you have at your disposal as a therapist or mental health worker is your own self-awareness. And with therapy you can improve upon this by becoming more familiar with your own triggers and hot spots. When these triggers and hot spots are left unaddressed or treated, they can become problematic once you begin working with other peoples concerns. What’s that saying, “you’re only as strong as your weakest link”. This idiom also applies to your work as a mental health professional because you can only be as strong or as affective as your weakest state.

Mental health professionals that get therapy are walking their talk. By now you know that this is one of my favourite lines because I believe its applicable in all areas of our lives. And like I previously pointed out in Module One, Learning Lesson Three, this will be what sets you apart from the good mental health professionals and the great ones.

**Review and Outcome:**

I can’t emphasize this enough. Get yourself the support you need so that you can support others the way they need. It’s as simple as that.

**Next Steps:**

Now that you know what it’s important, lets figure out where it’s important. I’ll meet you in Learning Lesson One’s Action Task.

Learning Lesson One:

Action Task 4-1A: What Are My Own Concerns?

(Needs Approval)

**Introduction:**

As previously outlined at the beginning of Module Four, you will have two weeks to complete Action Tasks 4-1A and 4-1B. It’s important to take the time you need to identify the concerns that you feel are still prevalent or getting in the way of you living your best life and achieving your goals.

**Main Teaching Points and Supporting Points:**

I want you to take this time and get clear on the concerns that you know you haven’t addressed yet. Get clear on how they are still interfering with or affecting your everyday life. Get clear on what life would look like without them, and how addressing them will positively impact you both personally and professionally. I want you to do this before you move onto the next Learning Lesson. And, to make sure that you do, I am asking you to first submit to me a List of Concerns (LOC) that you want or know you need to address. I am not asking you to do this so that you now become my client and I now become your therapist, but rather so that I know that you have spent real time thinking through and identifying real areas of concern that you feel addressing will help you both personally and professionally.

So, over the next two weeks and through the next couple of Action Tasks, I want you to sit down with your thoughts and experiences and get real with them. Get real and get clear. I want you to identify and write down the areas of your life or concerns that you know will just keep coming up unless you address them. I want you take this very seriously knowing that if you don’t address them then they could in fact be a hinderance in you becoming the best Photo Therapy Practitioner that you can be. In knowing that they could be a trigger for you during sessions with your client’s who are experiencing the same or similar concerns. I want you to address them knowing that if this happens it means you are breaching the code of ethics that mental health workers live by, and that’s “first do no harm”.

The relationship that is forged between a client and his or her therapist or mental health professional is an emotionally intimate and vulnerable one. There is an inherent expectation that the client will, in time, disclose deeply personal thoughts and feelings, as well as allow us to bear witness to past and current behaviours that may be quite shame-based for them. It is therefore our ethical responsibility to create and maintain as best we can, an environment that is both emotionally and physically safe for clients, so they are able to share, process, and move past their most difficult experiences and memories in a way that feels supportive not re-traumatizing.

Our position as mental health workers and therapists is to model what an appropriate relationship looks like between ourselves and a client. Engaging in dual relationships, continuing to work with clients when there is a conflict of interest, blurring or crossing boundaries, or making the agenda for therapy ours and not the needs of our clients by fostering co-dependency, is not an appropriate relationship! Therefore, it is essential that you do the work on yourself before you set out to do the work with anyone else.

**Review and Outcome:**

So, over the next few days take some quiet time to get clear on your own needs and concerns, and what is getting in the way of you achieving your own goals. Write down and make a list of what those needs, or concerns are and why you want to work on them. When you feel you have identified all of them and are clear on what role they play in keeping you from being your best self, living your best life, and potentially becoming your best therapist or mental health worker, then send me your LOC and I will give you the green light for moving on to Action Task 1B. Because it will be the work that you do on yourself that will ultimately take you from good to great!

**Next Steps:**

I’ll meet you in Learning Lesson One, Action Task 4-1B.

Learning Lesson One:

Action Task 4-1B: Identifying Your Own Personal Barriers and Obstacles

(PDF Provided)

In this Action Task, 4-1B, I want you to take Action Task 4-1A one step further and identify the Personal Barriers and Obstacles (PBO) that are causing your concerns and ultimately keeping you from living your best life and reaching your goals. And the best way of identifying those barriers and obstacles is to look at the areas of your life that you are most unhappy with and the goals that you have not been able to achieve. This is where your list from Action Task 4-1A will come into play. Because the reason(s) for these concerns will amount to the barriers and obstacles that are in your way.

**Main Teaching Points and Supporting Points:**

Let’s say one of your goals is to lose weight, but you’ve been trying for over a year with little to no success. Losing weight is not your barrier or obstacle. What’s keeping you from achieving that goal is! Or perhaps you have been wanting to leave your marriage but haven’t been able to do so. Leaving your marriage isn’t the barrier or obstacle, but rather the reason or reasons you haven’t left yet are.

So how do we determine what those PBO’s are? Well because this is a visual program and you’re in the process of becoming a Photo Therapy Practitioner, we’re going to use an aspect of PhotoTherapy to work through this. However, the way we are going to use PhotoTherapy to get to your PBO’s will be a little unusual in that we will be approaching them from a place of achievement rather then from a place of failure.

What I want you to do now in this Action Task is gather 10 images or photographs that represent the goals you have for yourself but thus far haven’t been able to achieve. In other words, if you are wanting to lose weight, then find 10 photographs or images that support the weight you want to lose or the size you want to be. If you want to end your marriage, then gather 10 photographs or images that support the life you want or think you will have once you are on your own. Do this for every goal you have for yourself, finding images and photographs that support or represent those goals as well.

Once you have collected your images and photographs, group them together based on the goal, and tape those groupings onto their own large sheet of paper. This means you will need a separate piece of paper for each of your goals and subsequent images and photographs. You may want to move these images and photographs around, so it’s best to use a tape that can be easily removed.

Next, I want you to identify 10 obstacles, or things that you think had to happen in order for each goal to be achieved. For example, if you are wanting to lose weight and you have gathered 10 images or photographs that represent or show someone at the size you want to be, I want you to write down beside or above each one of those images or photographs, an obstacle that ***you think*** a person that size had to do or overcome in order to achieve that weight. Then I want you to rate those things you’ve written down on a scale of 1-10 based upon what ***you perceive*** their difficulty to be. One being the easiest and 10 being the hardest to overcome. So, say one of the 10 things you’ve identified as something that had to be overcome in order for that person to achieve that weight and/or be that size was self-sabotage. And say another was exercise. What would you rate those two obstacles in terms of their difficulty to overcome? Each of your 10 obstacles will be assigned a level of difficulty. Once again ranging from 1 to 10, with 10 being the most difficult and 1 being the easiest. In other words, how hard would it be in ***your opinion*** to overcome self-sabotage versus exercise, etc. Which one would be more difficult for you? I want you to do this for each of the Photo Goal Sheets (PGS) you’ve created and remember this Action Task and entire Module is all about you, so everything you do here should be done with you in mind.

**Review and Outcome:**

So, to summarize, I want you to follow the same instructions for each of the photographs in each of the groupings for each of the goals you have identified as those which you have not yet been able to achieve. So essential you will have identified the goals ***you want*** to achieve but haven’t been able to, you will have collected 10 images or photographs that support each of your goals, you will have identified and assigned 1 obstacle to each of the 10 images or photographs that ***you believe*** would have to be overcome in order for that goal to be reached, and finally you will have rated those 10 obstacles you have outlined on each of the PGS’s based on ***your opinion*** of their level of difficulty.

I have given you two weeks to complete Action Tasks 4-1A and 4-1B, however if you find you need more time, just let me know so that I know where you are at and can check in. Once you have completed this Action Task in its entirety, let me know and I will give you the green light to move onto Action Task 4-1C.

**Next Step:**

I will meet you in Learning Lesson Two Action Task 4-2.

Learning Lesson Two: How Can I Use My Personal Barriers to Better Myself and My Practice?

Action Task 4-2: Piecing Together Your Personal and Professional Puzzle

(PDF Provided and Needs Approval)

**Introduction:**

Welcome back! At this point you should have in your possession several photo-based goal sheets that pertain to the specific goals you have outlined for yourself but have not yet been able to achieve. In addition to this, you will have identified on each of the photo-based goal sheets, 10 obstacles (one per photo) that you feel would have to be overcome in order to achieve that specific goal. Following this, you will have rated those 10 obstacles on each of the photo-based goal sheets, from 1 to 10, with 10 being the most difficult and 1 being the easiest. So, you should be sitting with goals sheets that have 10 images or photographs on them, each of which has an assigned obstacle to overcome and a rating of difficulty.

So, what do you do now with all this information? Well, this is where you get to have some fun. Yes, I did say fun! Because let’s face it, we are less likely to achieve our goals if we are not having fun doing so. How likely are you to reach your goals when they feel like a chore? Just look at how many people ***have*** tried to lose weight only to fail and put on more. Why? Because the ***getting their*** part wasn’t enjoyable!

**Main Teaching Points and Supporting Points:**

For this activity you will need to gather some of your previously completed Action Tasks. So, that means you need to gather up your PVVMS (Personal Visual Vision and Mission Statement from Module 2 LL1 AT 2-1A), your BVVMS (Business Visual Vision and Mission Statement from Module 2 LL1 AT 2-1B), your VM (Visual Mapping from Module 3 LL7 AT 3-7), your LOC (list of concerns from Module 4 LL1 AT4-1A) and your PGS’s (photo goal sheets from Module 4 LL1 AT 4-1B). In addition to this you are going to need a 24” x 30” canvas board, a pair of scissors, glue, and permanent markers or paints. It’s best to do this activity on the floor where you can lay out all your completed Action Tasks or visual tools in front of you so that they are both easily accessible and visible.

Next, I want you to take some time to look at and revisit everything in front of you. It’s been a while since you completed some of those Action Task’s so they may have taken on a different feel for you. Don’t be surprised if they have as this is quite normal as we get further a long in the program and more focused on you and your needs. If there are things you notice on your PVVMS or BVVMS that are no longer relevant or no longer serve you in a positive way, then feel free to do excluded them. Once you feel you are ready to move on, I want you to think about compiling all of the information that’s in front of you into one large visual image or personal and professional puzzle. Think about what you want that to look like.

Now I want you to think of the compiled image as being a template for your life and your business. A visual template that you will stand behind or stick to regardless of what comes at you personally or professionally. A visual template that if anyone were to look at it, they would be able to clearly see and understand the goals you are working on and the barriers and obstacles that you will have to overcome in order to achieve them. Not that this visual template is for anyone other than you, but accountability is key to achievement. Studies have shown that when we are held accountable for our actions, we tend to make better choices and achieve far more goals.

I want you to have fun with this activity. I want you to play around with the placement of your images and photographs, and where you want your goals to go in relation to your barriers and concerns. Keeping in mind that barriers and concerns are not negative things, but rather positive improvements that will support you achieving your goals. So, you need to enhance their presence, so they make the statement you need them to make. Think about which images stand out the most for you and why. Think about which images themselves speak the loudest to you and about the goals you have for yourself and your practice. Think about their placement on your canvas board so that when they are pieced together, they will enhance the value or impact they have on you, not lessen it. Think about how reaching these goals needs to be fun for you to want to achieve them. Look at the photograph you printed out from the scene in the movie that brought you to tears. Think about all the emotions, thoughts, feelings etc. that you wrote down that came up for you when you revisited that one specific scene. Think about the impact that scene had on you and what an incredible accomplishment that is for a single image to be able to do! Then think about how the same can be true for your canvas board. How your completed canvas board can also be an image that makes an everlasting ***visual impact*** on you!

When you’re happy with the placement of all your images and photographs and information from your previous Action Tasks, I want you to glue them down onto your canvas board. Gluing them down makes them permanent, and you need for those goals and actions to have a permanent place in your vision and your mind.

Next, I want you to think about how you can enhance your canvas board using colour to make it come alive. Use your markers and paints to breath some life into those goals you have set for yourself. Make them come alive in such a way that every time you look at them you feel compelled to move towards them. Put some colour into those obstacles and barriers so they feel positive and welcoming rather than negative and unapproachable. Make your canvas board something you’re visually and physically attracted to. The more attractive it is the more attractive achieving what’s on it will be for you.

**Review and Outcome:**

So, now that you have completed your personal and professional puzzle or Action Task compilation, I want you to send me a copy so that I too know and understand the personal and professional goals you have established for yourself moving forward.

I want you to find a spot in your home or office where you can hang or place your visual compilation such that it will visually impact you every time you pass by or look at it. This visual compilation should become your focus and your direction as you continue through the program and head into your new practice. It is a visual compilation of many things, least of all the barriers and obstacles that use to keep you from achieving your goals but have now become your positive motivators.

**Next Steps:**

Congratulations! In getting clear with yourself, your obstacles, and your goals, you have successfully created a visual vision board that will serve you both personal and professionally. A visual vision board that pieces together all parts of yourself that rely on the support of each other to be successful. Well done!

I’ll meet you in Learning Lesson Three where we will discuss the importance of continuing to use PhotoTherapy on the self.

Learning Lesson Three: Why It’s Important to Continue Using PhotoTherapy on the Self.

**Introduction:**

The journey of self-improvement is constant. It is an ongoing process of continual learning. Learning that helps to identify your personal strengths and weakness, and how to work with them. From careers to relationships, knowing your strengths is important for every aspect of your life.

**Main Teaching Points and Supporting Points:**

As you have been learning, PhotoTherapy supports all concerns, and that means your concerns as well. So continued work using photographs, films, and imagery of any kind can only benefit you in the long run. Both personally and professionally.

There will be many more instances where you will be faced with personal and professional obstacles and having a tool like PhotoTherapy in your back pocket to use whenever you need to will come in handy.

Self-improvement means that you are being mindful of your own needs so that you are better equipped to support the needs of others. This is especially important for those of us who are in the mental health field. Our roles require us to be there for others day in and day out, and if we are not personally sound then we cannot be professional sound.

**Review and Outcome:**

The best therapists and mental health workers are those that continue to work on themselves. Those who know the benefits of regularly checking in with themselves to see where they are in need of support … and then getting it! And now that you have access to the most incredible visual tool ever, PhotoTherapy, you too can utilize its supportive benefits whenever you need it.

**Next Steps:**

I’ll meet you in Module 5.

**Module Five: Working with Clients**

Learning Lesson One: How to Use Photographs with Clients

(PDF Provided)

**Introduction:**

Welcome to Module Five where we will be putting what we have learned thus far into practice. All 9 PhotoTherapy Techniques will be addressed in this Module in one way or another, and in one form or another.

First up is learning how to use photographs during a session with clients. This Learning Lesson applies to Techniques # 1(Photographs Taken by the Mental Health Professional), #2 (Photographs Taken by the Client), and #8 (Photographs from External Sources).

**Main Teaching Points and Supporting Points:**

So far, we have talked about what PhotoTherapy is and the benefits of using it on ourselves and with clients. But we haven’t yet talked about what that actually looks like in terms of using it with a client.

I did walk you through what a typical PhotoTherapy session would look like in Module 3 Learning Lesson 10, whereby a client would enter into the office, be greeted, choose an image from a selection of images that would be laid out and visible, explain their choice, and then answer some personalized questions. But we need to take this a step further so that you know what to do next.

I had also mentioned in that same Learning Lesson that from week to week, despite having a goal or focal concern, the sessions should always take place in the present. In other words, be focused on what the client is experiencing in the moment as this will support the client’s ability to stay current and avoid approaching things from a position of the past. This is the reason I ask my clients to choose an image that resonates with them in that particular moment. But again, what does this actually look like.

Well, this is where it gets a little more difficult to explain verbally rather then visually. So, what I want you to do now is have a look at the photograph I have attached below. I want you to walk through the same steps that a client would typically be taking when they begin a session. I want you to pretend that the image below is the one that you chose and answer the same series of questions that I would put forth to a client. I want you to write down your answers and use those answers as your gateway to what should happen next. Let’s take it step by step shall we.

**Walking Your Talk Through the Use of Photographs in a Typical Session**

**Step One:** Identify Your Current Mood or Train of Thought

Take a few moments to close your eyes and get in touch with your current mood, train of thought, concern, or emotional state. Once it’s clear in your mind, write it down.

**Step Two:** View the Photograph

Take some time to view the photograph below, taking into consideration all that is contained within its frame. Remember this photograph is one that you hypothetically chose upon entering your session.

A group of people sitting around a table

Description automatically generated

**Step Three:** Answer the Following Questions

1. What do you think the photograph is about?
2. What do you notice or see in the photograph that supports how you are feeling?
3. Is there anything about the photograph you can identify with or relate to personally?
4. What if anything would you add to this photograph?
5. What if anything would you take away or remove from the photograph?
6. If you had to give the photograph a title what would you call it?
7. How does the photograph make you feel?

**Step Four:** Answer These Additional Questions

With your answers in mind, I want you to go back to the current mood, train of thought, concern, or emotional state you wrote down at the beginning and ask yourself these furthered questions.

1. How does my current mood, train of thought or concern affect how I see this photograph? Explain.
2. If my current mood, train of thought, or concern had been different, would my answers also have been different? If so how. Explain in as much detail as possible.
3. If you were able to relate to or identify with something in this photograph, why do you think that was?
4. If you chose to add or remove something from the photograph, why did you choose what you did? Do you think your current mood, train of thought or concern had anything to do with choices?
5. If your mood, train of thought or concern was different, do you think the title you gave to the photograph would be different too? If so, what do you think it might be?
6. Now that you have looked at the photograph from a questioning place, has this had an affect on your mood, train of thought, concern, or overall feeling?

**Step Five:** Replace the Photograph

Now I want you to put this photograph aside and replace it with this new one. In a typical session, you would replace the first image that your client chose with one that you thought sufficiently matched the theme or topic of theirs, but from a different perspective.

When you can provide your client with two different perspectives, you are not only giving them a chance to notice their own similarities and differences, but you are also giving yourself more information pertaining to the theme or topic that the client themselves chose to work with. There is always a reason for a client’s image chose and it’s your job to figure out what that reason is and then work with it.

A group of people sitting at a table eating food

Description automatically generated

**Step Six:** Do Your Answers Fit?

1. Apply your answers from Step Three to this new photograph.
2. Do any of your answers fit with this new photograph? Explain why or why not.
3. What if anything would you add or remove from this new photograph? Explain.
4. Does this photograph make you feel the same way? If so why and if not, why?
5. What title would you give to this new photograph?
6. What overall feeling are you left with after viewing this photograph?

**Step Seven:** Tying It All Together

Step seven is your opportunity to ask your client to point out any similarities or differences that they notice between the two photographs. Similarities or difference that may or may not have had an affect on their current mood, train of thought, concern, or emotional state. These similarities and/or differences will support the direction you will take next. So, by paying careful attention to your client’s (or yours in the case of this example) answers and physical responses (body language, energy level, facial expressions) to each of the photographs, you will get a sense of whether the theme of the images should be further pursued or whether or not there is a specific element within the photographs themselves that needs further exploring (remember, if this was a typical session with a client, then they would have chosen the first image to begin with). Perhaps their idea of family needs further exploring, or their placement within the family, or family in general if they were negatively affected by both images. You will get a sense from their answers and their body language what in fact needs further exploring.

**Review and Outcome:**

All in all, each answer will provide you with information about the client, about their thought process, what they deem important or not important (what they have noticed within the photographs vs what they didn’t notice), what they can relate to, and whether or not their mood or focus is shiftable. This is your opportunity to point out or take notice of your client’s own differences. Differences in mood, train of thought, concern, body language, energy level, focus, responses etc. as a result of looking one image over another. This is also your opportunity to bring it all together and use the information you have at hand to determine your next course of action as it pertains to each individual client.

Understanding how photographs can and do work in therapy is crucial to how affective they are and can be with clients. Understanding the impact one image can have versus another, despite being of similar theme or topic, is important when bringing it all together. Knowing that a client’s mood, train of thought, concern, or emotional state can affect how they see what they are looking at, or experiencing, can help support their progress and the PhotoTherapy process itself.

It important to be mindful of how images and photographs works in therapy and how they don’t. In other words, how they can positively or negatively affect you clients.

**Next Steps:**

Next up is learning how to use movies and film with clients. I’ll meet you in the next Learning Lesson.

Learning Lesson Two: How to Use Movies and Film with Clients

(PDF Provided)

**Introduction:**

Welcome to Learning Lesson Two where we will be putting what you have learned into practice once again. Only this time the focus is on how to use movies and film during a session with clients. This Learning Lesson applies to Technique #7 (Movies, Films, TV Commercials, Documentaries and Video Games).

**Main Teaching Points and Supporting Points:**

Like using photographs with clients, movies and film also provide valuable information from which you can work with and from.

As we previously learned in Module 3 Learning Lesson Eight, movies and film are simply a series of images or pictures (still photographs) that have been seamlessly woven together to create a message or a story. We also learned that the story or message(s) contained within the movie or film is what will serve as the therapeutic element within the session, however it will be the scenes themselves that will serve as the individual opportunities for growth. And the connection or connections made while watching the movie or film will provide you with the valuable information from which you can work with and from that I am referring to.

Valuable information like where the client is at in his or her life, what they are most focused on and why, and whether or not they live by reality or fantasy. Connections like these are what will lead you to the learning opportunities as they will tell you so much about your client in terms of what they feel is good, missing, or not working well in their lives. Learning opportunities, similar to those found in a photograph, in that they too bring about awareness and understanding for expectations and/or a client’s need for them.

The difference in learning opportunities between the two visual mediums, photographs, and film, may seem insignificant as both convey emotions, thoughts, ideas, memories, and messages, as well as express moods, tell stories, capture, and freeze moments in time, document changes in people and our world, and depict growth. However, because movies and film take more time to tell the story and convey the message(s), these opportunities for awareness, introspection, curiosity, and problem solving are greater and more plentiful.

When working with movies and film with clients, I generally do so after we have had several sessions together so that I have a better understanding for the client’s concerns as well as a feel for their reactions. Using movies and film can be a bit overwhelming for some client’s as they can present more than one area of concern or focus. Thus, the reason I like to wait until after several sessions with a client before I introduce this technique or form of phototherapy.

Viewing photographs can be done during the session, however when working with movies or film it is best to have the client view the movie or film prior to the session beginning especially if you want them to view it in its entirety. If you are only focusing on a particular part, scene, or section, then it is possible and encouraged to do so during the session so that you can be privy to their emotional and physical reactions.

So, as we did with the previous Learning Lesson, let’s take this process step by step.

**Walking Your Talk Through the Use of Movies and Film in a Typical Session**

I want you to choose a movie that you yourself would like to work with. I typically ask a client to choose a movie that they have watched more than once as it’s an indicator that the movie still contains value and/or learning opportunities.

**Step One:** Identify Your Current Mood or Train of Thought

As we did with the photograph in the previous Learning Lesson, I want you to take a few moments to close your eyes and get in touch with your current mood, train of thought, concern, or emotional state prior to watching the movie or film you’ve chosen. Again, write it down (or when working with client’s have them verbalize it to you) as this will be what you gauge your (or your client’s) answers, reactions, and overall outcome on.

**Step Two:** View the Movie or Film

Next, I want you to watch the movie in its entirety making note of any and all scenes or particular parts within the movie or film that move you (or when working with client’s, move them). And by move you I mean parts or scenes within the movie or film that move you to tears, laughter, anger, frustrations, rage, or any other emotional state.

**Step Three:** Answer These Questions

Similar to Learning Lesson One, ask yourself (or your client) these suggested questions upon finishing the movie or film:

1. What do you think the movie or film was about?
2. Was there anything in the movie or film that supported how you are currently feeling?
3. Was there anything within the movie or film that you could identify with or relate to personally?
4. Is there a scene that wasn’t in the movie or film that you feel should have been included or added? If so what scene and explain why.
5. Is there a scene within the movie or film that you feel you would like to remove? If so what and explain why.
6. If you had to give the movie or film a new title what would that be?
7. How did the movie or film make you feel overall?

**Step Four:** Answer These Additional Questions

With your answers in mind, I want you to go back to the current mood, train of thought, concern, or emotional state you wrote down prior to watching the movie or film and ask yourself (or your client) these furthered suggested questions.

1. How did my current mood, train of thought, concern or emotional state affect how much I enjoyed this movie or film? Explain.
2. If my current mood, train of thought, concern, or emotional state prior to watching the movie or film had been different, would my answers also have been different? If so how. Explain in as much detail as possible.
3. If you were able to relate to or identify with something in this movie or film, why do you think that was?
4. If you chose to add or remove something from the movie or film, why do you think you choose what you did? Do you think your current mood, train of thought, concern, or emotional state had anything to do with your choices?
5. If your mood, train of thought, concern, or emotional state had been different, do you think the title you gave to the movie or film would also be different? If so, what do you think it might be?
6. Now that you have looked at the movie or film from a questioning place, has this had an affect on your mood, train of thought, concern, or overall feeling?

**Step Five:** Tying It All Together

As we did in Learning Lesson One while using photographs, pay careful attention to your client’s (or yours in the case of this example) answers and physical responses (body language, energy level, facial expressions) to each of the questions, as they will help you get a sense of whether the theme of the movie or film should be further pursued or whether or not there is a specific element within the movie or film itself that needs further exploring (remember, if this was a typical session with a client, then they would have chosen the movie or film to begin with). You will get a sense from their answers and their body language upon asking the questions, what in fact needs further exploring.

**Review and Outcome:**

Again, each answer will provide you with information about the client, about their thought process, what they deem important or not important (what they noticed within the movie or film vs what they didn’t notice), what they can relate to, and whether or not their mood or focus is shiftable. This is your opportunity to point out or take notice of your client’s own differences. Differences in mood, train of thought, concern, body language, energy level, focus, responses etc. as a result of having watched the movie or film, or part of. This is also your opportunity to bring it all together and use the information you have at hand to determine your next course of action as it pertains to each individual client.

Understanding how movies and film can and do work in therapy is crucial to how effective they are and can be with clients. Understanding the impact one movie or film has over another, despite being of a similar theme or topic, is important when bringing it all together. And again, knowing that a client’s mood, train of thought, concern, or emotional state can affect how they see what they are looking at, or experiencing, can help support their progress and the PhotoTherapy process itself.

**Next Steps:**

Next up is learning how to use projected imagery with clients. I’ll meet you in the next Learning Lesson.

Learning Lesson Three: How to Use Projected Imagery with Clients

(PDF Provided – Projector and 1:1 AT Call Required)

**Introduction:**

Welcome back to Module Five, Learning Lesson Three where you will be learning how to use projected imagery during a session with clients. This Learning Lesson applies to Technique #6 (Projected Imagery).

**Main Teaching Points and Supporting Points:**

In addition to having talked about how to use photographs, movies, and film with clients during a session, we also need to talk about how to use projected imagery. And because of the nature of projected imagery and the concerns that it works best with, the use of this technique will look quite different from the others.

If you remember back to Module Three, Learning Lesson Nine, you will recall learning that projected imagery was something that I started using with my clients shortly after I went into private practice. I did so because I noticed that using small images for big problems, like trauma and abuse, didn’t seem to carry the same supportive effect, and as a result my clients were still having trouble talking about their trauma and addressing their abuser.

So, I thought about the images themselves and wondered if perhaps I just wasn’t providing my clients with the visuals they needed or could connect with, because even switching up the images I used with them didn’t seem to make a difference. That was when I thought about the enormity of the situations my clients were dealing with and the large feelings and emotions that resulted from them. It occurred to me that perhaps large concerns required large images. And that was when I started experimenting with large format images, or what I now coin as ‘projecting imagery in therapy’.

I currently use projected imagery with several my clients who are working through a traumatic experience or abuse. I find that by projecting images in large format I can give my clients the opportunity to revisit the experience without having to relive it.  This enables them to return to the experience and work through it without having to physically be there, because the size of the image itself provides the illusion that they are there however removed enough to be able to see the experience from the outside, safely, and comfortably.

**Review and Outcome:**

So, what does this actually look like? Well unlike the use of photographs, movies, and film with clients, this is not a technique that can be easily walked through. It requires having the technology to project the image or photograph being used in a life size manner. Ideally you would need a projector that would allow you to project an image or photograph to the necessary or effective size, such that you (or your client) could feel the experience, but not relive it. And having said that, the image or photograph being projected should be one that you would experience a personal reaction to as this is a technique that supports trauma and abuse, two very real and very emotional experiences that can’t be pretended or simplified. So, if I am to best explain the process to you such that you would be able to do the same with one of your clients, you would need to come at it from a place of authenticity. A place that would require you to get in touch with a previous trauma or loss, and project that trauma or loss in large format. Therefore, there is an Action Task attached to this Learning Lesson. An Action Task that will support your learning the technique of projected imagery with clients while experiencing it’s benefits firsthand. However, for you to do this you will need to rent or purchase a projector that will enable you to use one of your own personal images or photographs and project it to a life size format.

Once you have secured a projector you can send me a confirmation and together, we will set up an online session whereby you and I can authentically walk through the process together. This will give you a much better and clearer idea of what projected imagery is and how effective it can be with clients experiencing trauma, abuse, or loss. During our session together we can explore the use of projected imagery versus regular imagery, as well as what questions and directives are best used.

**Next Steps:**

Before moving onto Learning Lesson Four, Now What? you will first need to complete Learning Lesson Three, Action Task 5-3. Once you have completed the Action Task, I will meet you in Learning Lesson Four.

Learning Lesson Three: How to Use Projected Imagery with Clients

Action Task 5-3

(PDF Provided and Needs Approval)

**Introduction:**

Welcome to Learning Lesson Three, Action Task 5-3. This Action Task that will not only support your learning of the technique of projected imagery with clients, but it will also support your experiencing the benefits of projected imagery firsthand.

If you have reached this stage and are ready to move forward with Action Task 5-3, it means that you have secured a projector that will enable you to project one of your own personal images or photographs to a life size format, and that you are ready to set up an online session with myself whereby we can walk through the process of projected imagery together.

This is a necessary step in your learning process as it will give you a clear and solid foundation for what projected imagery is and how effective it can be with clients experiencing trauma, abuse, or loss. During our session together we will explore the use of projected imagery versus regular imagery using one of your own photographs, as well as what questions and directives are best used.

**Setting Up Your Online Session:**

To set up your online session, simply email me at [kelly@pictureyourselfwell.com](mailto:kelly@pictureyourselfwell.com). Once I have received your email, I will contact you to set up a mutually beneficial time to carry out Action Task 5-3.

**Review and Outcome:**

Again, once you have completed Action Task 5-3, your online session and learning opportunity with myself, you will be given the green light to move forward onto Learning Lesson Four.

**Next Steps:**

I look forward to hearing from you and working through Action Task 5-3 together. Once we have completed our walk through you will be able to move onto Learning Lesson Four. I’ll see you there.

Learning Lesson Four: How to Use Family Albums and Photographs with Clients

(PDF Provided)

**Introduction:**

As was previously talked about in Module 2, Learning Lesson 4, the use of family albums and photographs with clients is considered a technique of its own. And because of the personal nature and content of the images themselves, care should be taken when applying them in treatment with clients.

**Main Teaching Points and Supporting Points:**

As you’ve learned, family photographs can be vessels for many things, least of which are a client’s position, placement, and/or treatment within the family unit. Any one of these aspects could trigger a client, causing them to withdraw, closedown, or even lose control. These reactions are a valuable part of the therapeutic process; however, it is important to determine when family albums and photographs would be most effective or more effective to the client. Keeping in mind that family albums and photographs are usually made or used as a means of recording time and/or its passing. Because of this, they can also serve as a painful reminder for loss or a lack of growth. While some of us are grateful for the photographs we have of those who have passed as they provide us with comfort, there are others who find family photographs anything but comforting. Individuals who have experienced trauma or abuse at the hands of a family member may not be ready or capable of working with family photographs as they serve as a painful reminder of the experience or the event itself. Using them could cause further trauma or regression. Therefore, their use in treatment should always serve to benefit the client’s growth and healing.

Family photographs contain an endless amount of information, all of which can bring about a necessary awareness and understanding for self. Reviewing family albums and photographs can bring about questions related to connection, placement, closeness, emotional contact, personal roles, family bonds and family patterns. I have often found that the conversations that stem from or come about as a result of working with family photographs can be instrumental in the client’s own growth and healing.

Therefore, when used appropriately, family albums and photographs can bring about the necessary awareness and understanding for self that a client is often in need of. Because of this, and because of the care that should be taken when using family albums and photographs, the process itself or a typical PhotoTherapy session involving family albums and photographs will look somewhat different.

**The Use of Family Albums and Photographs in a Typical Session**

When you feel the use of family albums or photographs would be beneficial to your client, this is when you would suggest that the client bring a selection of images with them to their next session. If they do not want to do this, then the timing for using family albums and photographs is not right. If they agree then the initially selection of images brought to the session should be the client’s choice as generally speaking these will be the images that the client needs to work with most. You may however make requests for specific images (i.e., photographs of parents, siblings, grandparents, etc.) thereafter if you feel those specific images would support the work that you and your client are currently doing.

**Step One:** Identify Your Current Mood or Train of Thought

This step will remain the same regardless of the techniques used in a typical PhotoTherapy session. Client’s should always be instructed to take a few moments to close their eyes and get in touch with their current mood, train of thought, concern, or emotional state prior to working with any imagery. However, once that mood, train of thought, concern, or emotional state has been established, have the client verbalize it or write it down, after which they can freely choose an image to work with.

**Step Two:** View the Photograph

The photograph or photographs used in a typical PhotoTherapy session centred around family should be photographs or images that the client brings themselves, and images that pertain to the client’s own or extended family. You can however provide generic family photographs to work with or use in contrast to or along side the family photographs that the client brings. These generic family photographs can be useful in providing comparisons, support, or initiating new concepts and/or trains of thought. Ideally, these generic family photographs would be used in conjunction with the client’s own photographs as opposed to standing on their own. However, in some cases where a client may not have access to family albums or photographs, generic family images can serve as a replacement or stand in for purposes of this technique and activity.

In this step, the client is free to choose any one of the family photographs they were asked to bring with them. Once they have made their selection, have the client sit with that photograph or image for a few moments before you begin. This will give the client time to connect or reconnect with the photograph or image prior to working with it. This is an important step in the process and one that shouldn’t be skipped as the client’s initial selection of this image would have been based on a prior mood, train of thought, concern, or emotional state. When working with family albums and photographs you want your client to be prepared to do so.

A group of people sitting around a table

Description automatically generated

**Step Three:** Answer the Following Questions

Here are some suggested questions that you can pose to your client when working with family albums or photographs. Questions that will promote conversation and discussion around their own family dynamics and the strengths or weaknesses they feel may have contributed to their current concerns.

1. What made you choose this family photograph?
2. What do you know if anything about this photograph?
3. Is there a story behind it? If so, what is that story?
4. What stands out the most for you in this photograph? Explain.
5. What do you notice about the placement, emotional intimacy, or distancing of family members or individuals within the photograph?
6. If you could change the placement of any of the family members or individuals within the photograph who and what would you change? Explain.
7. Do you feel the photograph is missing something or someone? If so whom or what?
8. What is the overall feeling you get from this photograph?
9. If you are not in this photograph, but would like to be, where would you place yourself?
10. If you are in this photograph, but wish you weren’t, why would that be?
11. If you were to give this photograph a title what would that title be?

These questions will provide a great deal of information that can support the work you do with your clients so that you can serve them best. Information that will provide new avenues for discussion and open up other areas of concern that perhaps your client was not aware of. Avenues that need to be addressed in order for the concern to be resolved.

**Step Four:** Replace the Photograph

This step is one that will be left to your discretion. If you feel the client is ready to take the process to the next level and do some comparative, supportive, or conceptual thinking, then this would be the time to introduce or replace their family photograph with a generic family image for them to work with.

The benefit to doing this is that you provide your client with an opportunity to see family units differently. To visually experience them differently and thus view them differently. It’s easy to get stuck behind the visual of how we were raised or how our families conducted themselves and think that there is only one way. And while there are families who did these things well, there are other families who perhaps didn’t do them so well. So, by offering your client the opportunity to see how other families interact, you’re also offering them the opportunity to expand on their own ideas of family by noticing differences that could in fact help them through their own family difficulties.

Replacing the photograph is also an excellent way of introducing reflection and appreciation. Perhaps your client is solely focused on the negative aspects of their homelife or childhood and in need of perspective or reassurance. By replacing the photograph with a generic family image, you can offer your client the opportunity to see their homelife or childhood differently. When we can see things such as these differently or view them from a different perspective, they tend to lose their negative impact. And when they lose their negative impact, they no longer have the hold on us they once had. A hold that perhaps is getting in the way of your client living their best life.

A group of people sitting at a table eating food

Description automatically generated

**Step Five:** Tying It All Together

Once again, this step is your opportunity to ask your client to point out any similarities or differences that they notice between the two photographs. Similarities or difference that may or may not have had an affect on their idea of family. These similarities and/or differences will support the direction you will take next. So, by paying careful attention to your client’s emotional and physical responses (body language, energy level, facial expressions) to each of the photographs, you will get a sense of whether or not the use of generic family photographs has supported their concerns around family and what that looks and feels like for them.

**Review and Outcome:**

So, when working with family albums and photographs, be sure to make your client the largest part of the process. It will be their findings and observations from their own family photographs and generic ones that will speak volumes about how they see and experience family in general. Findings and observations that will become valuable tools for you to use in support of their recovery.

**Next Steps:**

I’ll meet you in Learning Lesson Five where you will be learning how to use self-portraiture with clients.

Learning Lesson Five: How to Use Self-Portraiture with Clients

**Introduction:**

Technique #3 is unique among itself in that a self-portrait is not only a photograph a client has taken themselves, but it’s also a photograph that a client has taken ***of*** themselves. This makes working with self-portraiture such a wonderful option for self-identity and exploration.

**Main Teaching Points and Supporting Points:**

As previously discussed, self-portraiture is an extremely beneficial technique especially when used with clients who are having difficulty with their own self-identify, self-worth, self-image, self-confidence, self-esteem, self-awareness, etc. In addition to this, the physical aspect of taking the photograph as well as the client’s thought process during, can enhance and support the process itself. Something to keep in mind when using self-portraiture with clients.

The internal standard by which we hold ourselves accountable to often surfaces during the process of self-portraiture and the viewing of the finished product. We tend to hold ourselves to a much higher standard than we do others, and because of this we often see ourselves in a negative light. Again, this relates back to Module 1 where I talked a bit about internal lenses. Internal lenses that we all use to visually take in our own experiences. Experiences that can positively and negatively affect how we see our world. And because no two experiences are ever experienced the same, this means that how I see my world is different from how you see your world. Which in turn means that how I see myself will also be different from how you see me. So, depending upon what concerns we are dealing with or experiences we have had, our internal lenses can and often are obstructed, damaged, faulty, or obscured. This is what makes working with self-portraits such a great avenue for uncovering the areas or aspects of ourselves that are in need of the most attention. When we can identify these areas or aspects, we can then work on identifying where they have come from. And as you have previously learned, it’s only when we can identify where these aspects or ideas of who we are have come from, that we can work on changing how they affects us and essentially how we see ourselves.

As I previously mentioned, self-portraits, while a great avenue for self-expression and self-exploration, can also be a source of pain for some. So again, it’s important to assess your client’s needs and concerns prior to using self-portraiture as they may not be ready for personal exploration as yet. Trauma and abuse are two areas of concern that may require a different approach to begin with, however as the client becomes more comfortable working with relatable images, self-portraiture can be very effective in helping the client regain the control that was once taken from them.

Self-portraiture for others though can and often is a source of fun. Because the client is given creative license to set-up the photograph and themselves however, they would like, it allows for a different aspect of self-expression that can lend itself to imagination and fantasy. In other words, the client can pretend to be someone they are not or perhaps pretend to be the someone they wish they were. Either way this use of self-portraiture can bring about an awareness for the self that up to this point has been missing.

**Review and Outcome:**

Whatever way you or the client chooses to use the technique of self-portraiture, rest assured that it will provide valuable information for you to work with. Information that will support the client’s own growth and healing while bringing about an awareness and appreciation for similarities and differences.

So, what does the use of self-portraiture actually look like? Well just like projected imagery, self-portraiture is a technique that is best understood through experience. And because of this you are now being asked to complete Action Task 5-5 prior to moving on.

**Next Steps:**

I’ll meet you in Action Task 5-5.

Learning Lesson Five: How to Use Self-Portraiture with Clients

Action Task 5-5A

(this Action Task needs approval and is accompanied by a PDF)

**Introduction:**

Welcome to Learning Lesson Five, Action Task 5-5A. There are two parts to this Action Task, both of which will support your learning the technique of self-portraiture with clients as well as support your own understanding and appreciation for the benefits it can offer both personally and professionally.

**Part A:**

In the first part of this Action Task, I want you to find a dated photograph of yourself, one that you took, that we can work with and from.

I want you to place that photograph in the middle a large sheet of paper (at least 16” x 20”) and fasten it there using removeable tape (painters tape works perfectly). This will keep your photograph from moving around.

Next, I want you to answer the following questions by arrowing out from your self-portrait and applying your answers to the part(s) of yourself they best apply to. This step will become clearer as you do it.

**Questions:**

1. What stands out the most for you when you look at yourself in this self-portrait? Explain.
2. What does this self-portrait say about you?
3. What does this self-portrait not say about you?
4. What if anything do you like about this self-portrait? List and explain.
5. What if anything do you not like about this self-portrait? List and explain.
6. What emotions come to mind when you view this self-portrait? List and explain.
7. If you could talk in this self-portrait what would you be saying?
8. Is there anything missing from this self-portrait that you wish people could see or feel about you? List and explain.
9. Is there something that you wish you could change about this self-portrait? Explain.
10. If I asked you to tear up this self-portrait could you do that? Explain either way.

**Next Steps:**

Now that you have answered all the above questions, I want you to go back to the first question and ask yourself again ***what stands out the most for you when you look at yourself in this self-portrait***. If your answer has changed, I want you to write it down on the bottom of your paper, explaining the change. Once you have completed this step, I want you to take a photograph of your completed sheet with the self-portrait on it and submit it to me for approval. If I have any questions regarding your submission then I will let you know, otherwise I will give you the green light to move onto Action Task 5-5B.

Learning Lesson Five: How to Use Self-Portraiture with Clients

Action Task 5-5B

(needs approval)

**Introduction:**

Welcome back to Learning Lesson Five, Action Task 5-5B. This is Part Two of this Action Task which again will support your learning the technique of self-portraiture with clients as well as support your own understanding and appreciation for the benefits it can offer both personally and professionally.

**Part Two:**

For part two of Action Task 5-5A I want you to physically take a new and current self-portrait that resembles the visual set-up of the self-portrait that you just finished working with. I want you to print it out to the same size as the previous self-portrait and then remove the previous self-portrait from your large sheet of paper and replace it with the new one.

Next, I want you to answer the same series of questions using the new and current self-portrait. Arrowing out using a different colour marker or pen, write down your answers to the questions that now pertain to the new and current self-portrait.

**Questions:**

1. What stands out the most for you when you look at yourself in this self-portrait? Explain.
2. What does this self-portrait say about you?
3. What does this self-portrait not say about you?
4. What if anything do you like about this self-portrait? List and explain.
5. What if anything do you not like about this self-portrait? List and explain.
6. What emotions come to mind when you view this self-portrait? List and explain.
7. If you could talk in this self-portrait what would you be saying?
8. Is there anything missing from this self-portrait that you wish people could see or feel about you? List and explain.
9. Is there something that you wish you could change about this self-portrait? Explain.
10. If I asked you to tear up this self-portrait could you do that? Explain either way.

Once you have finished answering all the questions again using the new and current self-portrait, I want you to review your answers for both self-portraits and note any similarities or differences that you find. Write those similarities and differences down at the top of your paper, explaining those similarities or differences if necessary.

**Next Steps:**

Next, take a photo of your paper again with the new and current self-portrait on it and submit it to me for approval. If there are any similarities or differences that I feel need further exploring, I will let you know. If not, then I will give you the green light to move onto Learning Lesson Six where I will meet you next.

Learning Lesson Six: How to Use Photo Manipulation with Clients

**Introduction:**

I have to say that I absolutely love PhotoTherapy Technique #9, Photo Manipulation. It’s a technique that could be describe as one that has a mind of its own. Given its adaptability and numerous applications, there are countless ways of using and applying Photo Manipulation to client’s everyday concerns.

**Main Teaching Points and Support Point:**

Because Photo Manipulation involves the altering or transforming of an image or photograph, it means that you are free to interpret that any *creative* way you like. Perhaps it’s using paints and markers to deface, change, recreate or embellish an image. Or maybe it involves using scissors and glue to cut, paste, collage, and transform an image into something entirely new. Or it could even mean taking an existing image and extending it out through drawing. Regardless of the way that you choose to use Photo Manipulation, its benefits will always serve the client.

Photo Manipulation is a fantastic technique to use in support of helping clients ***see*** how things can be different. Essentially you are giving your client the chance to create a different outcome, and perhaps even a desired one. It’s one thing to talk with a client about how things in their life can be different, but its another to provide them with the opportunity to visually create and experience that change. When a client can see how things can be different, they are more apt to believe it’s possible.

**Review and Outcome:**

Again, Photo Manipulation is a PhotoTherapy technique that will serve to support all your clients needs. Whether they are working through relationship troubles, works troubles, personal troubles, or alternate troubles, Photo Manipulation will give your client the freedom to manipulate those troubles and turn them into something new. In order for a client to creatively construct a change, they had to first visualize it. When we practice regular visualization it not only helps focus our minds on what we want, but it helps bring us that much closer to attaining it.

**Next Steps:**

Like many of the PhotoTherapy techniques we have talked about, the best way for you to understand Photo Manipulation is to experience it. I’ll meet you in Action Task 5-6.

Learning Lesson Six: My Photo Manipulation

Action Task 5-6

(PDF Provided and Needs Approval)

**Introduction:**

As we previously talked about, Photo Manipulation is a fantastic technique to use in support of helping clients ***see*** how things can be different. When you can give your client the chance to create a different outcome, even a desired one, they are more apt to believe it’s possible.

**Main Teaching Points and Supporting Points:**

In this Action Task, I am giving you the freedom to use the PhotoTherapy technique of Photo Manipulation any way you like. This means you have the freedom to choose the image or photograph you want to work with, the freedom to choose a concern or trouble you want to work on, and the freedom to choose how you want to apply the technique to that specific concern. In other words, you have creative license to use technique #9, Photo Manipulation in a way that best suits a change or desired outcome you have for yourself.

I want you to choose a concern or trouble you are currently experiencing in your own life. One that up until this point you haven’t been able to fully change or alter. The reason I want you to work with a personal concern or trouble is because when we work from a place of authenticity, we are more apt to benefit from the process itself.

**Review and Outcome:**

So, go grab an image or a photograph that relates best to the concern or trouble you are facing, and choosing any form of manipulation you like, turn that image or photograph into something that feels better, stronger, and closer to your desired outcome.

Once you have finished this activity, I want you to send me a copy of your Photo Manipulation and I will give you the green light to move onto Learning Lesson Seven.

**Next Steps:**

I’ll meet you in the next Learning Lesson.

Learning Lesson Seven: Now What?

**Introduction:**

Welcome back to Module 5, Learning Lesson Seven. This is the module where we will be tying everything together and looking at how you can use the information you have learned thus far to best support your clients.

**Main Teaching Points and Supporting Points:**

So up to this point you have learned a lot about PhotoTherapy in terms of what it looks like, the techniques that apply to it, and how to implement those techniques in your sessions with clients. What we are going to talk about in this Learning Lesson is what to do with all that information now! In other words, how can you take all this information and all that you have learned and use it in such a way that best supports your clients.

Well, that’s a great question. How can you take all that you have learned up to this point and use it so that it does support your clients the way they need to be supported? The answer to this question lies with you. Since I don’t know who your clients are or what their history or concerns are, then that makes you the expert here in figuring out how to apply all that you have learned with the clients you currently see.

This brings us to the Action Task part of this Learning Lesson. An Action Task that will require some thinking on your part and some careful consideration around the technique that you choose and the client with whom you choose to use it.

**Review and Outcome:**

I have previously talked in length about how to use PhotoTherapy and its specific techniques in general. But what I haven’t talked about is how you can best use this information to support your own clients. The reason I haven’t talked about this already is because it’s not something I can necessarily talk about as much as it is something that you must experience for yourself.

So, this is where you get the opportunity to put all that you have learned thus far into practice with one of your own clients. An opportunity that let’s you be the one to choose the client (preferably one that you are having difficulty with), choose the technique, and choose how you are going to use that technique to best support that client’s concern(s). In other words, you are going create and formulate a mock-up PhotoTherapy session based upon one of your real clients concerns. Why am I asking you to do this? Well, this is one of the best ways that I know of for you to get your feet wet before actually taking the plunge.

**Next Steps:**

So, give this some thought and when you’re ready, I’ll meet you in Action Task 5-7.

Learning Lesson Seven: My Mock-Up PhotoTherapy Session

Action Task 5-7

(PDF Provided and Needs Approval)

**Introduction:**

Welcome to Action Task 5-7. In this Action Task you will get the opportunity to applying all that you have learned thus far to a real-life situation. You will be taking what you have learned and using it to formulate a mock-up PhotoTherapy session that will be based upon one of your current client’s concerns.

**Main Teaching Points and Supporting Points:**

If you refer back to Module 3, Learning Lesson 10, I described or outlined for you what a typical PhotoTherapy session might look like. I described the session from the client’s point of entry to their completion of the opening PhotoTherapy activity. I spoke about the importance of paying attention at this point to your client’s physical and emotional state, and how to use this information to determine how you will proceed. I talked a bit about different therapeutic approaches and how they will alter your use of PhotoTherapy and its techniques. I explained how important it is to pay attention to your client’s responses as their responses will determine the direction the session should take and the techniques and how you will use them. Now it’s your turn. Now I want you to take all that information and put it to good use to formulate a PhotoTherapy session for me.

This is where you get the opportunity to put all that you have learned thus far into practice with one of your own clients. An opportunity that will let you be the one to choose the client (preferably one that you are having difficulty with), choose the technique, and choose how you are going to use that technique to best support one of their concerns. I want you to choose a client you are currently seeing and apply one of the eight PhotoTherapy techniques that we have talked about to a concern that they are currently trying to overcome or heal from. In other words, you are going to create and formulate a mock-up PhotoTherapy session using one of the eight PhotoTherapy techniques that we have talked about and apply that technique to one of your current client’s concerns. Why am I asking you to do this? Well, this is one of the best ways that I know of for you to get your feet wet before actually taking the plunge.

**Review and Outcome:**

So once again, I want you to choose a client, choose a concern, and choose a PhotoTherapy technique, and formulate a plan for how you will use that technique with that client. Then I want you to sit down and create a mock-up session in written format describing each step of the session (from point of entry to your goodbyes) as well as the application and use of the PhotoTherapy technique that you have chosen. Be as detailed as possible so that I can get a clear picture of how you are using PhotoTherapy and the PhotoTherapy technique you have chosen. Once you are finished your formulated mock-up session, I want you to send it to me for approval.

**Next Steps:**

Once you have sent me your formulated mock-up session, I will review it and provide you with some feedback. At this point I will meet you in Module Six!

**Module Six: Telling a Story**

Learning Lesson One: How a Photograph Tells a Story and Why That’s Important

**Introduction:**

Welcome to Module Six, Learning Lesson One. In this Learning Lesson we will be talking about how photographs tell stories. An aspect of photography and photographs that I absolutely love. Not only for their ability to reach us on a personal level, but also for their ability to make us stop and think about something other than ourselves. When we can step outside of ourselves even just for a moment, we can see things a little differently before stepping back in. These are the moments that bring about awareness that can lead to and support change.

**Main Teaching Points and Supporting Points:**

I have touched on the subject of how photographs tell stories, but I wanted to go into this a little more detail before I ask you to complete the Action Task attached to this Learning Lesson.

Photographs as we have talked about are snippets of moments in time. Snippets that we deemed important enough to capture on film and save for future viewing. They are catalysts for helping us identify, uncover, and understand ourselves and our concerns better.

Because photographs are visual representations of experiences or memories, they have this intrinsic ability to show us what we consider important enough to focus on and where and what we dedicate our thoughts to. Essentially photographs help us realize, because of their ability to stimulate memory, the area, or areas of our lives that we are hyper focused on, stuck in, or having trouble moving past. And when we can visually see these areas for ourselves, we are more apt to appreciate and thus change the amount of attention (or lack of) that we give them. But what about a photograph’s ability to tell a story. Where does that come in and why it is important in terms of PhotoTherapy and working with clients?

Well, you already learned in previous Learning Lessons that photographs have the ability to convey emotion, mood, narrative, ideas, and messages. But did you know that all of these abilities are also key elements of story telling? It’s true! Mood, emotion, narrative, ideas, and messages are all important elements that go into the creation of a story. Storytelling, in its most basic form is simply a series of mental images that have been verbally translated and linked together to tell a story. Linked together in such a way that we the reader want to keep reading or go on to find out what happens next. And as is with a story, a photograph or photographs can and do the same thing. Their visual content or lack there of make us questions what will happen next. So just like a written story, we the viewer want to view more so we can find out more about the story.

I know you’re probably thinking well this is all great information to have, but how will knowing this impact or benefit my use of PhotoTherapy with clients? Well, storytelling is actually one of the greatest avenues for discovery that you have available to you especially when using PhotoTherapy. Because of the very nature of the medium that you are using, imagery and photographs, you have at your disposal all the pieces anyone could ever want or need to make a story. Pieces that can be adapted to fit into any one of your client’s stories in any way they choose. I actually thought about making storytelling its own technique, but because it comes into play each and every time, we view a photograph, it just made sense to keep it as an integral part of all the techniques.

**Review and Outcome:**

Storytelling is one of my favourite aspects of PhotoTherapy and photographs in general. When you can give your clients the opportunity to story tell you’re providing them with the chance to visually create a story that you know needs to be told. A story that is personal to them and one that will contain valuable information that both you and your client can work with. Essentially, you’re giving them the chance to formulate an ending, a solution or an outcome that will support their own growth and healing. And what a gift that is to be a part of the change in how a client sees things.

**Next Steps:**

I’ll meet you in the Action Task for this Learning Lesson.

Learning Lesson One: How a Photograph Tells a Story and Why That’s Important

Action Task 6-1 – Tell Me the Story

(PDF Provided and Needs Approval)

**Introduction:**

Welcome to Action Task 6-1 where you get the chance to experience storytelling firsthand.

**Main Teaching Points and Supporting Points:**

As explained in Learning Lesson One, storytelling is an integral part of PhotoTherapy and the use of photographs with clients. It is an essential part of a client’s growth and healing because it supports their need to share their story and then learn from it.

As I pointed out earlier, storytelling is one of the greatest avenues for discovery that you have at your disposal when using PhotoTherapy and photographs with clients. Because of the very nature of the medium that you are using, imagery and photographs, you’ll have all the pieces anyone could ever want or need to make a story. Pieces of their personal puzzle that can be fit together to create a story that reflects their current situation or internal thoughts.

So, for this Action Task I want you to tell me a story. A story that will be based on the photograph attached below, and one that has a beginning, middle, and end. A story that will fill in the missing blank pieces of the visual story that the photograph itself has started. This story will be a written translation of what you see happening visually.

Your story should reflect your perception of what you think is happening within the photograph. In other words, write the story you feel is behind the image as you see it. Write what you feel visually led up to that photograph, what’s happening within it, and the visual chapters that came thereafter. Essentially you will be writing and submitting a short story about the photograph below that will be told through your eyes and from your thoughts.



**Review and Outcome:**

Again, I want you to have a good look at the photograph above and when you’re ready, I want you to create a story that stems from your visual reaction to the photograph. What you take in from the photograph could be your beginning, middle, or end, but whichever one it is, I want you to create the remaining parts of the story such that you now have a completed written story from beginning to end.

**Next Steps:**

Once you have your story completed, I want you to send it to me for feedback and approval at which point I will give you the green light to move on to Learning Lesson Two of this Module.

Learning Lesson Two: Why Retelling the Story is So Important

**Introduction:**

Welcome to Learning Lesson Two where you will be learning about the benefits behind retelling a story.

**Main Teaching Points and Supporting Points:**

Retelling a story is when you take your storytelling to the next level. It is an activity that I often use with clients as a way of encouraging more information and more details that will support the direction, we take next or the technique I use next.

Have you ever watched a movie or read a book that when you re-watched it or reread it you came across things that you didn’t see or read before? New visuals or information pertinent to the story that you missed the first time around. I think we’ve all had that experience. And I think we’ve also all had the experience of recounting a personal event or experience only to retell it slightly different than we did the first time. This is a natural occurrence as it’s almost impossible to retell a story the same way twice unless you’ve memorized it or you’re reading it from a script.

Storytelling using images and photographs often results in the same way. With images and photographs however, any changes to the story that we’ve mentally created happen because our reactions to the image or photograph have changed. And as you have previously learned, our reactions to images and photographs are directly affected by what is going on in our thoughts and our lives. And so, as those variables change, so will our stories.

This is why the retelling of stories is such a wonderful PhotoTherapy tool. It provides you with an opportunity to notice the shifts and changes that occur when we step away from something and come back to it with fresh eyes. The change in one’s mood can have a direct affect on how they view an image or photograph, and more importantly an experience. When we give ourselves the opportunity to revisit an experience, we are also giving ourselves the chance to experience it differently. And a change in experience can lead to a change in reaction and overall feeling of what took place. These kinds of shifts and changes are instrumental to a client’s growth and healing.

**Review and Outcome:**

So, with all of these shifts and changes in mind, in the next Action Task I am going to ask you to revisit the photograph from Action Task 6-1 and retell your story as you see it today. You will follow the same steps as you did for Action Task 6-1 and create a story that has a beginning, middle, and end. Only this time you will be asked to put your initial story aside and retell this one based on what you’re seeing and feeling in this moment.

**Next Steps:**

I’ll meet you in Learn Lesson Two Action Task 6-2.

Learning Lesson Two: Why Retelling the Story is So Important

Action Task 6-2 – Retell Me the Story

(PDF Provided and Needs Approval)

**Introduction:**

Welcome to Learning Lesson Two, Action Task 6-2. In this Action Task you are being asked to Retell Me the Story. In other words, I want you to revisit the story you created in Action Task 6-1 and with fresh eyes, retell it to me from your current physical and emotional state.

**Main Teaching Points and Supporting Points:**

As we talked about in Learning Lesson One and Action Task 6-1, retelling a story is when you take your storytelling to the next level. It’s when you give yourself the opportunity to revisit or re-experience an image or photograph on a different day with fresh eyes. Retelling of stories provides you with an opportunity to notice shifts and changes that naturally occur when we step away from something and come back to it with fresh eyes. As we previously talked about, a change in a person’s mood can lead to a change in how they view and experience something. Therefore, revisiting an experience often leads to experiencing it differently. This change itself can lead to changes in one’s reaction and overall feeling around what took place. These are the kinds of shifts and changes that are instrumental to a client’s growth and healing. Shifts and changes that can be more easily noticed and recognized when we retell a story.

**Review and Outcome:**

So, with this in mind, I want you to go ahead and retell your story. I want you to take another look at the photograph from Action Task 6-1 which I have copied below and retell the story you now see happening within the photograph. Retell your story taking into consideration your current mood and overall feeling. Write your story with this in mind.

Once you are finished writing your new story, I want you to take note of any similarities or differences in your two stories. Be sure to write these down along with any other observations you may have.



**Next Steps:**

Once I have received your new story or the retelling of your original story, along with your list of similarities, differences, and observations, I will review it and forward any observations of my own, giving you the green light to move onto Learning Lesson Three of this Module.

Learning Lesson Three: If Stories Could Talk

**Introduction:**

Welcome to Learning Lesson Three, If Stories Could Talk. In this Learning Lesson we will be revisiting both of your stories to find out what they say about you.

**Main Teaching Points and Supporting Points:**

Now that you’ve had a chance to experience the art of storytelling using photographs (on two separate occasions), it’s time to find out what those stories say about you.

When we choose a photograph that we visually enjoy or have a curiosity about, and use that photograph to create a story, there will always be something of ourselves to be found within it. The same holds true for all images regardless of whether or not you are the one to choose. These stories you created contain your thoughts, your experiences, your reactions, your observations, and your curiosities. They contain your interests, your likes, and dislikes, and even your desires. So, whether it’s an overall feeling within the story that you can relate to or something more specific, the stories you create will always say something about you.

**Review and Outcome:**

Stories talk to us as we read them. They let us know what’s happening line by line, paragraph by paragraph, and page by page. We can see the words, but we must create the images for ourselves. That’s where our visual memory banks come into play, as they draw upon our experiences to fill in the pictures for us. When you think about the stories you just finished writing, the process was slightly different. In the storytelling activities you did, you started out with the image but had to create the words. Regardless of which comes first, the picture or the words, your visual memory bank plays an instrumental role in piecing those stories together.

So, what ***do*** your stories say about you?

**Next Steps:**

Let’s find out shall we! I’ll meet you in Action Task 6-3.

Learning Lesson Three: If Stories Could Talk

Action Task 6-3: What Does the Story Say About Me?

(PDF Provided and Needs Approval)

**Introduction:**

As we spoke about in Learning Lesson Three, stories talk to us as we read them. They let us know what’s happening line by line, paragraph by paragraph, and page by page. We can see the words, but we must create the images for ourselves. Our visual memory banks play an instrumental role in helping piece the story together, drawing upon our experiences and fill in the pictures for us.

**Main Teaching Points and Supporting Points:**

For this activity, I want you to think about the stories you just finished writing. I want you to think about the process and what that was like for you. Did the words come naturally, or did you have to rely on your visual memory bank to help formulate and piece those stories together?

I want you to read your stories and then reread them again. Then what I would like you to do is answer the following set of questions for each of the stories you wrote. I want you to think about the questions before you answer them, giving yourself some time to recognize the parts of yourself that may be hidden or buried within your stories and not out in the open. Parts of yourself that perhaps even you forgot about until now.

Once you have read and reread both of your stories, I want you to apply the following set of questions to each one, writing down your answers in as much detail as possible.

1. What feeling would you attach to your story? Explain.
2. Do you like your story? If so why and if not, why? Explain.
3. What part of your story do you like the most? Explain.
4. What part of your story do you dislike the most? Explain.
5. If you had to describe one of your characters in greater detail, what would he or she look like?
6. If you could be a character within your story, which character would you be?
7. If you were to replace one of the characters in your story with a family member, who would that family member be and what part would they play in your story? Explain.
8. Have you ever experienced a similar chain of events as those within your story? Explain.
9. If you could rewrite your story again, what part or parts of your story would you change? Explain in detail.
10. If you were to apply those changes to your story what feeling would you attach to it now? Explain.
11. What feeling would you attach to your life thus far? Explain.
12. If your life were a book what would that book be called? Explain.
13. What did you learn about yourself from this activity? Explain.

**Next Steps:**

Once you have finished answering all the questions above for both stories, I want you to submit your response to question 13 to me for approval at which point I will give you the green light to move onto Learning Lesson Four.

Learning Lesson Four: Be the Listener

**Introduction:**

Over the past few weeks, we have covered a lot of different aspects and applications of PhotoTherapy. So many that it may be hard for you to decide which aspect or application will bring about the best results or is the most important. And that’s what we are going to talk about here in this Learning Lesson.

**Main Teaching Points and Supporting Points:**

The question of which PhotoTherapy technique to use and when has often come up for me in conversation with other mental health practitioners. And my answer is always the same. When you’re working with clients and using PhotoTherapy, it’s not your job to know which aspect or application will work best, it’s the client’s! And I know in previous Learning Lessons I stressed the importance of knowing when to use and apply certain PhotoTherapy techniques, and I still stand by this. However, that’s not what I am referring to here. What I am referring to is the importance of listening to your client. Of being the listener rather than the talker.

When we take the time to really listen, without preconceived thought or judgement or solutions, we get the answers we need from our clients. Our clients know themselves better then anyone else even if they don’t see it that way. Your job is not to tell them what you see, but to help them see it for themselves. And in doing so they will give you all the answers you need to know which aspect, which technique, or which direction to go in.

Your clients know what’s wrong in and with their lives. They may not be able to put it into words or label it, but they know what feels good and what doesn’t. They know what’s working and what isn’t. And because of this they are your best source of information for how and when to move forward.

**Review and Outcome:**

So, what is the best or most important aspect or application of PhotoTherapy? Listening. Letting your clients tell you their story, in their way, with their details, explanations and understandings. Let them share with you what they know to be true, and then together you can work on piecing together a new story, one that has a healthier ending.

**Next Steps:**

Thanks for listening! I’ll meet you in Learning Lesson Five.

Learning Lesson Five: The Importance of Understanding Reoccurring Themes

**Introduction:**

So many of the things we struggle with in life are universal, yet so many of these same things people struggle with are dealt with in silence. Why is that? Well often we are of the belief that these issues are somehow unique to ourselves. And because of that many of these common struggles are at the root of what makes us feel anxious, depressed, and insecure.

These are some of the most common difficulties or struggles that I have come across with clients.  I am sharing these only because they are common and not because they are the only difficulties or struggles that I deal with. I believe it’s important as mental health practitioners, to be aware of the commonalities so that we can support our client’s in knowing that the are not only in their difficulties and struggles, but rather together in them.

Anxiety

Fear

Relationship Issues

Grief

Comparing Ourselves to Others

Work/Life Balance

Negative Self-Talk

Existential Struggles

Political Woes

Sexual Assault

Addictions

Distorted Thinking

Social Anxiety

Intrusive Thoughts

Desire for Control

It’s important for you to become familiar with these reoccurring themes so that when you are presented with them you will know how best to work with them. Therefore, I would highly recommend and encourage you to do some research of your own on each and everyone of these reoccurring themes. Get familiar with what they look like, what they sound like, how they behave, their body language, and especially their disguises. This can only serve to benefit you as a mental health practitioner and listener.

**Review and Outcome:**

I listed quite a few reoccurring themes above, however I think the most common of these that I have encountered thus far would be negative self-talk and the need to compare ourselves to others. I don’t know that I have ever come across anyone who has not experienced one or the other at some point in their life. That point where insecurity raised its ugly head and made you feel less than because you chose to see someone else as more than. Or when the volume of that inner voice was so loud that the only way to shut it off was to give into what it was saying. Comparing ourselves to others and putting ourselves down only serves to acknowledge our short comings rather then honour our successes and achievements.

As a mental health practitioner, and a Photo Therapy Practitioner, it’s extremely important to be aware of the reoccurring themes that you will come across when working with clients. Knowing what to look for and being able to appreciate and understand the concern itself will support both you and your client through the therapeutic process.

As you begin your practice of PhotoTherapy, take some time to educated yourself on these themes and to think about how you can best utilize the PhotoTherapy techniques and tools you’ve learned to best support you and your client in these situations. Granted, no two situations are alike, however when you come at them from a place of knowledge and understanding, you are much better equipped to deal with them.

**Next Steps:**

I’ll meet you in Module Seven.

**Module Seven: Creating PhotoTherapy Activities**

Learning Lesson One: Creating Your Own PhotoTherapy Activities for Specific Concerns

This is the last official Module of F-STOP to Success.

**Introduction:**

Welcome to the last Learning Lesson of F-STOP to Success. You’ve come along way over the past 9 weeks and have learned a lot about PhotoTherapy and the techniques that are available to you.

This last Module is like the finish line of a race. You can see the end in sight and your desire to get there is strong, but you know you’ll need to muster up one last burst of energy to get there. So, consider Module Seven and it’s Learning Lesson to be that last burst of energy you need to muster up before you cross the F-STOP to Success finish line.

**Main Teaching Points and Supporting Points:**

In this Module the focus will be on what you have learned and how you will apply it. The module itself consists of one Action Task however there are 8 parts to it, all of which are related to concerns we have touched on or talked about throughout the course. I have given you three weeks to complete this Module as the amount of work entailed is more than most Modules have required thus far.

Each of the Action Tasks, while the same in theory, will require time and thought on your part to complete. Because you are being asked to create a PhotoTherapy activity for 8 different concerns, you will definitely need more time so you can think about which technique you want to use and how you will use it to best support the specific concern itself.

As I have already pointed out, each of the 8 concerns are concerns that we have touched on at one time or another throughout the course. You should be familiar with each one and have an idea of how to go about using PhotoTherapy to support them. These Action Tasks are designed to put your creativity to the test to see what kind of a PhotoTherapy based activity you can come up with that will in fact support these specific concerns.

Before you begin writing, I want you to think about the concern as it has presented itself to you thus far. How have you used your pre-existing skills to support your clients through these concerns. What did that support look like? When you are clear on this, I want you to then think about how you can improve upon that support you’ve offered in the past by using PhotoTherapy and its available visual techniques with clients.

**Review and Outcome:**

Knowing the importance of images and photographs in therapy and the essential role they play in a client’s growth and mental health; how will use the information you have learned to create PhotoTherapy based activities that will further support the needs of your clients?

Think about the concerns themselves before beginning to write. Think about what these concerns look like and how these concerns have presented themselves to you thus far. Think about the work you have previously done with clients to support them with these concerns and how using PhotoTherapy will positively impact that work. Think about how the use of images and photographs will benefit your client by giving them the opportunity to ***see*** those concerns differently, taking their own personal growth and awareness to a place of healing.

**Next Steps:**

I’ll meet you in Action Task 7-1.

Learning Lesson One: Creating Your Own PhotoTherapy Activities for Specific Concerns

Action Task 7, Parts 1-8

(PDF Provided and Needs Approval)

**Introduction:**

The focus of this Action Task is to take all that you have learned and apply it to 8 specific concerns, and create a PhotoTherapy based activity that you feel will best support each one. While there is just one Action Task to this Module, it does consist of 8 parts, all of which are related to concerns we have touched on or talked about throughout the course. As I previously mentioned, I have given you three weeks to complete this Module due to the amount of work entailed in it.

Each of the 8 parts to this Action Task, while the same in theory, will require their own time and thought to complete. Because you are being asked to create a PhotoTherapy activity for 8 different concerns, you will need more time so that you can think about which technique you want to use and how you will use it to best support the concerns themselves with clients.

Each of these 8 concerns are concerns that we have touched on at one time or another throughout the course, so you should be familiar with each one and have an idea of how to go about using PhotoTherapy to support them. This Action Task is designed to put your creativity to the test to see what kind of a PhotoTherapy based activity you can come up with that will in fact support these specific concerns.

The first concern that you will be creating a PhotoTherapy based activity for is Negative Self-Talk. I have purposely put this concern ahead of all the others because I feel it is important to address first as it may quite possibly be something you encounter yourself while delving into the creative process. Should you find yourself stuck or second guessing your ability to use PhotoTherapy and its techniques to create an activity for any one of the concerns, feel free to email me for additional support or to set up a one-on-one call to discuss your difficulties. This is an important Module and the activities that you create are designed to test your skills and your abilities. It is important to know this as you head into the creative process. It’s also important to know that the more you use PhotoTherapy and its applicable techniques, the better at it you will become. Just like any other therapeutic process, it takes time to get comfortable with the process itself and time to experience its benefits.

So, before you begin writing, I want you to think about the concerns themselves as they have been presented to you with clients thus far. Again, think about how you have used your pre-existing skills to support your clients through these concerns. What did that support look like? When you are clear on this, I want you to go ahead and start creating your PhotoTherapy based activities for the following concerns. You are free to create them in any order, however it is highly recommended that you do address the concern of Negative Self-Talk first so that together we can address any personal concerns that may arise as a result. This will also support your creative activities thereafter.

Creative a PhotoTherapy based activity for each of the following concerns:

7-1: Negative Self-Talk

7-2: Fear

7-3: Anxiety

7-4: Depression

7-5: Grief and Loss

7-6: Trauma

7-7: Abuse

7-8: Addictions

**Review and Outcome:**

So once again, knowing the importance of images and photographs in therapy and the essential role they play in a client’s growth and mental health, I want you to use this information you have learned to create PhotoTherapy based activities for each of the 8 concerns above, that will further support the needs of your clients?

Going into this Action Task I want you to think about the concerns themselves before beginning to write. Think about what these concerns look like and how they have presented themselves to you thus far. I want you to also think about the work you have previously done with clients to support them with these concerns and how the use of PhotoTherapy and images and photographs in treatment can support their concerns and growth even further.

When you are ready, go ahead and begin creating.

**Next Steps:**

Once you have created your PhotoTherapy based activity for each of the above 8 concerns, I want you to send them to me for approval. I will go over each activity and provide you with any feedback or suggestions, as necessary. Once all your activities have been approved you will receive the green light to move onto Module 8. This will be our final Module together and the completion of F-STOP to Success.

I’ll meet you in Module 8.

**Module Eight: Congratulations You’re a Photo Therapy Specialist!**

**Introduction:**

Thank you for being a part of the F-STOP to Success journey. I hope you have enjoyed this course as much as I enjoyed writing and sharing it with you. I am extremely confident in your abilities to choose an appropriate PhotoTherapy technique or application that will best support the needs of your client and their concerns. I am also confident based on the completion of all your Action Tasks throughout the course, that you will no doubt make an excellent Photo Therapy Specialist.

**Main Teaching Points and Supporting Points:**

Over the course of the last 12 weeks together we have covered a lot of information about PhotoTherapy. From its definition to your creations. I have walked you through what PhotoTherapy looks like, its history, how it works, all 8 of its unique techniques and applications, how it can benefit you and your practice, how to use it personally and professionally, how it story tells, and the importance of being the listener so you know which PhotoTherapy technique or application to use and when, so that you can best support your clients.

You have proven yourself repeatedly, on many Action Task occasion, to be a well learned and fully capable Photo Therapy Specialist. All I can do now is wish you the best in your new adventure and journey to building the life and practice that you have always dreamed of!

Congratulations you’ve earned it. Go and celebrate and enjoy. Your Certificate of Completion is on its way to you as we speak!

Thanks again!

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