

# Art Therapy as Part of Special Pedagogy

Petra Potměšilová, Miloň Potměšil

## Abstract

Use of elements of art therapy in the process of education and upbringing has been a very topical theme. Together with other expressive therapies art therapy has become part of preparation of teachers of pupils with special needs. As competences for the profession of art therapist have not yet been clearly defined in the Czech Republic, requirements for professional preparation for this job are not defined either. The structure of the subject of art therapy is often created by the teachers themselves. The authors of the present article analyse selected aspects of education in art therapy for students of special pedagogy at the Faculty of Education, Palacký University Olomouc and the Sichuan Normal University in Chengdu.

**Key words:** Art therapy, Art philetic approach, Special pedagogy, Job preparation, Cultural differences

## Introduction

Expressive therapies have become an inseparable part of education and upbringing of children and pupils with special needs. Most Czech institutions where education is provided to these pupils use elements of expressive therapy to a different extent. In the years 2010–2013 Palacký University Olomouc organised a project called **Expressive Therapeutic Methods – Way to Change in Institutional Upbringing**. In the context of

this project elements of expressive therapies were introduced to the process of education and upbringing at selected institutions. These institutions mainly included facilities dealing with children and pupils with mental disorders or problematic individuals requiring a special approach to upbringing.

As elements of expressive therapies and therapy itself represent a welcomed part of work in education and upbringing in the above-mentioned institutions, attention must be paid to preparation of the teaching staff of these facilities so that they are able to include expressive therapies in their work in an adequate manner. For this preparation to work it is necessary not only to define the concept of expressive therapy, but also and above all to specify objectives and principles of preparation of the teaching staff for work with these therapies. In the context of preparation of teachers for use of elements of expressive therapies in their special teaching practice the present article will a further focus on certain aspects affected by the particular cultural environment, which in particular means comparison of approaches of students of special pedagogy subjects at the Faculty of Education, Palacký University Olomouc and at the Sichuan Normal University in Chengdu (People's Republic of China).

## 1 Art Therapy

Art therapy is one of expressive therapies using elements of fine art in work with individual subjects. At present art therapy is used in psychotherapy, healthcare and education. Due to its broad range it is necessary not only to define the subject of art therapy well but also to properly specify its principles and competences of specialists in this field.

Meanings of terms often change with changes in the society. The same applies to the notion of art therapy. Originally art therapy had a broad and a narrow definition. The broad definition characterised the discipline of art therapy as a generic term covering all therapies using any art form for work with clients. At present the notion of expressive therapy is used as this generic term. As expressive therapies developed in the course of time and evolved into different forms art therapy began to be defined as one specific branch of expressive therapy using for work with clients art forms corresponding to fine art techniques, as mentioned above. There are different currently used definitions of art therapy in Czech and foreign literature:

*Art therapy is a psychotherapeutic and psychodiagnostic discipline using forms and means adequate to art forms for therapeutic purposes (fine art forms in the narrow sense and forms of art in general in the broad sense).* (Present Art Therapy in the Czech Republic and Abroad, page 35)

Art therapy is one of the psychotherapeutic procedures. *Art therapy is based on art expression of the clients as the main therapeutic instrument. Art therapy does not aim at a technically perfect finished work of art but at the creative process* (Case and Dalley, 1995,

p. 9). Art expression can be defined as expression of feelings, opinions, emotions or concepts of the inner world of man by art instruments.

Art therapy is a subject using artistic expression as the main means of investigation of and influencing human psyche for the purpose of reduction of psychological or psychosomatic problems and conflicts in human relations. Creative art activities are to support health and healing. ([www.arteterapie.cz](http://www.arteterapie.cz) [quotation 2014-09-11])

Art therapy uses fine art for work with a client. Fine art is thus used as a means of expression of feelings, moods and psychic conditions of clients. The above definitions further suggest that artistic expression of the client can be used in two different ways. These two different ways point to two different concepts of art therapy:

- Art therapy as psychotherapeutic discipline,
- Art therapy as psychodiagnostic discipline.

Art therapy as **psychotherapeutic discipline** focuses on the client's **creative process**. Art therapy is based on the self-healing mechanism of creation and the process and its result are not interpreted further. Art therapy as **psychodiagnostic discipline works** with the client's creative process and with the resulting artefact **further**. In most cases this further work involves a discussion about the creative process and the resulting artefact.

Zicha (1981) distinguishes between these two disciplines, defining them as **therapy by art** and **art psychotherapy**. Therapy by art uses the healing effects of the creative process. Art psychotherapy combines the creative process of the client with further work with the artefact resulting from this process. The focus of this work is reflex and verbal processing, i. e. interpretation of the artefact. Professional literature (Zicha, 1981; Stiburek, 2000) sometimes distinguishes these two streams from each other but admits that in practice a clear dividing line between these two concepts is often missing, and the two rather overlap and complement each other.

In addition to art therapy professional literature (Slavík, Stiburek, Potměšilová) uses one more terms, usually translated to English as an Art philetic approach. **The Art philetic approach** is closely linked to art therapy as it uses similar procedures as art therapy, transforming them to upbringing. The purpose of the Art philetic approach is not therapy but upbringing and contribution to self-recognition, development of positive personality features and the personality as a whole. Frequent use of the arthpiletic approach to education is currently part of prevention of social and other pathologies.

The spiritual father of the whole discipline and the author of the concept is Jan Slavík (1997), who defines the Art philetic approach as a special concept of art education or in the wider sense expressive education touching the field of art therapy and mainly focusing on authentic experience learning about man and his culture and development of emotional, social and creative aspects of human personality. According to Slavík (1997) the term Art philetic approach covers two areas of meaning:

- From the Latin **ars** – art,
- **Philetic** – an approach to upbringing combining creative expression with reflection.

The basic principle of the Art philetic approach is a combination of an expressive game (for example art game) with reflecting dialogue in education. The purpose of the Art philetic approach is to provide man with an opportunity to reveal his own psychic capabilities and limits, to give him a chance to find his place and role in the community of humans, to equip him with sensitivity to pain of other people, to prepare him for spiritual growth and finding the sense of life with support by human culture, especially art.

As the work forming the content of both disciplines is complex and involves high responsibility, the individuals performing it must be well prepared for their job. Art therapy is used as part of the psychological or psychotherapeutic process; while the Art philetic approach is used as part of the process of education and upbringing. The position of art therapists in the professional field of psychotherapies is not comprehensively defined yet and this is not a problem only confined to the Czech environment. For example Waller and Guthrie (2013) deal with the status of recognition of art therapy and its acceptance to the family of psychotherapies in Great Britain.

What is sometimes called art therapy in practice can rather be considered use of elements of this therapy. Use of elements of expressive therapies in the process of education and upbringing has its justification if the teacher is aware that this does not involve therapy as such.

Definitions of art therapy and Art philetic approach reveal that good preparation is needed for use of one or the other discipline in practice. In both cases art work allows for influencing the clients, whether in terms of their upbringing or for the purpose of their “healing”. This influencing needs not only personality prerequisites but also good professional background.

## 2 Professional Competences

Like the concept of art therapy, the professional standards of art therapist keep developing. Still in 2012 the web site of the Czech Association of Art Therapists (hereinafter CAA) read that: *Art therapy as a profession and its rules and scope have not yet been clearly defined in our country. The role of art therapist is performed by graduates from a wide range of different subjects – special and art teachers, psychologists, physicians or nurses.* ([www.artterapie.cz](http://www.artterapie.cz) [quotation 2011-04-12]) Since then a number of professional discussions have been held resulting in the following definition of art therapist qualifications:

### **Art Therapist Qualifications**

1. *A collection of theoretical knowledge (psychology, psychopathology, psychodiagnostics, evolutionary psychology, social psychology, psychotherapy).*
2. *Personality features, manual and intellectual skills (group work, skills and habits needed for the job within the scope of art therapeutic competences, knowledge and observation of ethical rules).*
3. *Practical skills (development of a working therapeutic relation, guidance of art work of clients and practical application of knowledge in the work of a therapist).*  
*Qualification standards (with a view to reduction of risks connected with the profession of psychotherapist as well as with a view to the requirement for professional team cooperation in the context of the associated professions it is necessary to maintain high standards of qualification in all areas where art therapy is used):*

### **Education**

1. *Completed university education in pedagogy, sociology, medicine, psychology or art (Mgr., Bc).*
2. *Complex psychotherapeutic training (completed) accredited by the Czech Medical Society (ČLS) or the European Association for Psychotherapy (EAP).*
3. *Further education in art therapy:*
  - a) *Bc in art therapy or SUR training with a special focus on art therapy and including theory, self-reflection and supervision,*
  - b) *Accredited art therapy courses or courses guaranteed by the CAA in the minimum scope of 250 hours*

*Five years of practice in associated professions, including direct art therapeutic work with clients for 2 years (min. 500 hrs).*

*Supervision – work under supervision for 60 hours and art therapeutic work under supervision, group work for 20 hours and individual work for 20 hours. In total 100 hours. Continual education according to the scores allocated to individual events.*

*(www.arteterapie.cz [quotation 2014-09-12]).*

This makes it clear that an art therapist must possess sufficient personality prerequisites for his job, including empathy and the ability to establish, maintain and terminate a client-therapist relationship. Communication skills should include harmony between verbal and non-verbal expression, which is especially important in contact with children and pupils with special needs. A therapist should be trusted. He or she is expected to be kind but clear and decisive in conduct. The client should feel safe in communication and should feel to be accepted by the therapist. Acceptance of a client, however, does not mean absolute agreement with all the client says or does. Xinrui LI (2014) states the

importance of training teachers in special education and also emphasizes development of communication skills.

The professional requirements show that an art therapist should be educated in the areas of **psychology and special pedagogy** as well as in the area of **visual art and art education**. An art therapist should further have attended a completed **self-reflective training in art therapy** or a university course in art therapy.<sup>1</sup>

Seeking definitions and characteristics of education and the professional profile of art therapist is also an issue dealt with internationally. For example Orkibi (2012) describes progress and results of a model course in art therapy in Haifa. The quality of the course is guaranteed by the university and quality of the supervision by experienced supervisors. The first feedback for the purpose of potential modifications is expected by the authors after three years of practical work of the first graduates with whom they keep contact.

As the purpose of the Art philetic approach is enrichment of the process of education and upbringing, a different, albeit similar demand, is placed on teachers of the Art philetic subject. Kalhous and Obst (2002) characterise basic competences of a teacher providing aesthetic education. These competences can be related to the Art philetic areas as well:

- Subject knowledge,
- Psychodidactic competence,
- Organisational, leadership and managerial skills,
- Communicativeness,
- Self-reflection,
- Personality qualities.

To summarise the above-mentioned competences a teacher of the Art philetic subject should not only possess systematic knowledge of the subject of visual art but also be able to create interdisciplinary links. He or she should be able to use methods of work creating a favourable climate in class. He or she should further be able to manage control classroom activities effectively and create an environment for effective communication, or reflex.

Slavíková, Slavík, Eliášová (2007) insist that in addition to professional competence allowing for use of artistic activities in the teaching process the Art philetic process also requires personality prerequisites and ability to create space for reflective dialogue. Apart from these assumptions the authors also emphasise the need for experience learning which the teachers should undergo. Explanations for the found differences needed to be sought in the creative profile, i. e. the personality feature of Chinese students and their engagement in the research population. One of the answers can

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<sup>1</sup> For detailed information about the options of obtaining education in art therapy see the website of the Czech Association of Art Therapists.

be found in the study results published by Cheung and Leung (2014). Their research population consisted of Chinese nursery school teachers. A fact very important for the general conclusions presented by us is that creativeness is considered an important feature of teachers in China preconditioning their work in the area of education and upbringing. The authors of the research looked for parameters of creativeness and arrived at five fundamental factors, namely cognitive ability, discipline, motivation, inventiveness and personal properties.

This information mentioned above makes it clear that preparation for art therapeutic or Art philetic work is demanding and requires time (as least two years, but usually five years of intense training). Most seminars at universities and colleges are scheduled for one or two semesters, though. This means that the students are not provided with competences for art therapeutic or Art philetic work but only for use of elements of these disciplines in their work with selected target groups.

Below see an example of one such seminar with a comparison of approaches to this seminar of students from the Czech Republic and from China.

### 3 Art Therapy in Professional Preparation in Special Pedagogy

In addition to accredited training courses and specialised university courses in art therapy this subject is included in curricula of the subject of special pedagogy at most university type schools. Slavík (in Potměšilová et al. 2010) says that in the 1980s interest in art therapy shifted from the area of medicine to the area of special pedagogy. In addition to private schools special pedagogy is taught at the following university type schools:

- Charles University in Prague – Pedagogical Faculty
- Masaryk University in Brno – Faculty of Education
- Palacký University Olomouc – Faculty of Education
- Ostrava University – Faculty of Education
- Jan Evangelista Purkyně University in Ústí nad Labem – Faculty of Education
- University of Hradec Králové – Faculty of Education
- University of South Bohemia in České Budějovice – Faculty of Health and Social Studies
- Technical University of Liberec – Faculty of Education.

Except for the Technical University of Liberec, all the other schools have the subject of art therapy included in the syllabus<sup>2</sup>. The Technical University of Liberec has included "re-educative drama therapy" in its course. The above shows that the combination of art therapy and special pedagogy is highly demanded and topical.

The Faculty of Education, Palacký University Olomouc has offered the subject of art therapy taught by an external lecturer to students of special pedagogy since 2007. The scope of the subject is usually one semester and its orientation is adapted to the specialisations of the individual students (junior and secondary education, early care etc.). Regarding the number of lessons the students cannot be deemed to be equipped with the necessary competences for art therapeutic work. But they are equipped with the ability to use elements of art therapy in their work with children and pupils with special needs.

### 3.1 Sample Syllabus

To confirm what has been said above here is a brief example of a syllabus for special pedagogy students majoring in early care, including 36 art therapy lessons:

MAIN THEME	TABLE OF CONTENTS	LESSONS
Introduction to the Topic	<ul style="list-style-type: none"> <li>• Subject Definition</li> <li>• Basic Terms</li> <li>• Historic Implications</li> <li>• Principles</li> <li>• Application Options and Limits</li> </ul>	6
Art therapy techniques I	<ul style="list-style-type: none"> <li>• Relaxation</li> </ul>	10
Art therapy techniques II	<ul style="list-style-type: none"> <li>• Self-reflection</li> </ul>	10
Art therapy techniques III	<ul style="list-style-type: none"> <li>• Communication</li> </ul>	10

In the first six introductory lessons the students are acquainted with the basic aspects of art therapy. The discipline is put in context with other subjects. Thus the students acquire basic knowledge about the theoretical background of art therapy.

After that the students learn individual art therapeutic techniques. They use experience learning combined with reflection and receive recommendations for practical use in work with a selected target group.

Since 2010 we have organised periodic seminars for students of the Sichuan Normal University in Chengdu. Due to the organisation of study in China they are not students of special pedagogy but students of psychology and primary pedagogy prepared for work with children and pupils with special needs. The reactions of the Chinese students

<sup>2</sup> The subject of art therapy is named differently at different schools and is included in the curricula either as a compulsory or as an optional subject.



in the course of work in the art therapeutic seminars are different from reactions of the students of the Faculty of Education of Palacký University Olomouc.

## 3.2 Comparison of Approaches of Students

When comparing approaches of students to art therapeutic techniques we chose two techniques used always in all groups. Thus our observations are not singular but the analysis is based on long-term monitoring and recording of student reactions (since 2007, or 2010, respectively).

### Shared Drawing

*Time:* About 1 hour

*Working aids:* Basic art therapeutic set

*Assignment:* Take a sheet of paper, preferably a quarter, and something comfortable to draw with. In about 15 seconds draw anything that immediately occurs to you on the paper. After about 15 seconds stop drawing. Further instruction: "Now take your sheet of paper and pass it to your neighbour on your right hand side. You will receive the sheet of paper from your neighbour on your left hand side. Start drawing on it again." The instruction continues in this way until the drawing returns to its original author. The last instruction may be for example as follows: "Now you have your original picture in front of you again. If you want you can change anything that you do not like about it now." The round completion must be watched for. It is further necessary to observe the progress of the instructions and not to reveal too early that the pictures will be rotated.

*Application of the technique:*

1. This technique may be used as the "warm-up":
  - a. For work with fear of insufficient art talent,
  - b. For trying to interfere with work of others and at the same time allowing others to interfere with my own work – preparation for group work techniques.
2. The technique may also help reveal relations within the group. Especially in children's groups certain individuals may introduce vulgar symbols into the picture. For the lecturer this is a signal that something is happening within the group, which allows him or her to start working with this phenomenon.

Basic categories we defined for reaction analysis: Acceptance of group work, themes of the drawing, work atmosphere.

The following table shows the defined categories and student reactions within these categories. The first column shows reactions of students of Palacký University Olomouc and the second reactions of students of the Sichuan Normal University in Chengdu.

<b>ACCEPTANCE OF GROUP WORK</b>	
<ul style="list-style-type: none"> <li>• Most students have no problem accepting group work</li> <li>• The discussion rarely reveals that a student did not want to pass his picture on or did not like to interfere with the picture</li> </ul>	<ul style="list-style-type: none"> <li>• All students accept group work without problem</li> </ul>
<b>THEME OF DRAWING</b>	
<ul style="list-style-type: none"> <li>• A simple specific picture (a house, a tree, an animal)</li> <li>• An abstract drawing (lines, shapes)</li> <li>• Joke drawings</li> </ul>	<ul style="list-style-type: none"> <li>• A simple specific picture (a house, a tree, an animal)</li> <li>• An abstract drawing (shapes)</li> </ul>
<b>ATMOSPHERE AT WORK</b>	
<ul style="list-style-type: none"> <li>• Happy atmosphere</li> <li>• Laughter</li> <li>• Expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Concentrated expectations</li> </ul>

After that we added more categories for a more detailed analysis: The ways of interference with the pictures, joking at work, presentation of the artefacts.

<b>METHODS OF INTERFERENCE WITH THE PICTURES</b>	
<ul style="list-style-type: none"> <li>• Some students have problems interfering with the pictures</li> <li>• Some students prefer to interfere with specific pictures, others prefer to interfere with abstract pictures</li> <li>• Some students do not interfere with certain pictures</li> </ul>	<ul style="list-style-type: none"> <li>• All students interfere with all pictures without making distinctions</li> </ul>
<b>JOKING AT WORK</b>	
<ul style="list-style-type: none"> <li>• Usually a relaxed atmosphere develops very quickly</li> <li>• There are „teasers“ who take the technique as a joke and add various joke elements to the pictures</li> </ul>	<ul style="list-style-type: none"> <li>• Concentrated work</li> <li>• Expected discussion</li> </ul>
<b>PRESENTATION OF THE ARTEFACTS</b>	
<ul style="list-style-type: none"> <li>• Relaxed atmosphere</li> <li>• Information about the feelings evoked by the picture in the individual</li> <li>• “Shy” inquiries about who added what to the picture</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation of one’s own picture in the form of a story</li> <li>• Open inquiries about who added what to the picture</li> </ul>

On the basis of the above analysis the following conclusion may be drawn: Students of Palacký University Olomouc, despite the responsible approach to the work, also enjoy it. The following reflection focuses not only on feelings at work but also on practical application of the technique.

The students of the Sichuan Normal University in Chengdu fully concentrated on the work. They approached the technique as a teaching aid. In the context of the subsequent reflection each of the students introduced his or her picture in the form of a story. The students interpreted the individual elements in the picture. Finally some students asked whether what they said was correct. Further questions focused on practical applications of the technique and what needs to be done in different cases.

### Communication in Pairs

*Time:* About 1 hour

*Working aids:* A set of art therapeutic aids

*Assignment:* Each pair was invited to take an A3 quarter and one pencil. The pencil was to be grasped by both individuals in the pair and they were asked to draw the picture together. The pairs were asked to try to work without talking to each other. (*the activity takes 5–10 minutes*)

*Application of the technique:*

1. Training in communication strategies.
2. Training in communication strategies with a client needing support.

For the first data analysis the same categories as in the case of the abovementioned technique were chosen:

ACCEPTANCE OF GROUP WORK	
• All students accept group work without problem	• All students accept group work without problem
THEME OF DRAWING	
<ul style="list-style-type: none"> <li>• A simple specific picture (a house, a tree, an animal)</li> <li>• Funny nonsense drawing</li> </ul>	<ul style="list-style-type: none"> <li>• A simple specific picture (a house, a tree, an animal)</li> <li>• A human figure</li> </ul>

ATMOSPHERE AT WORK	
<ul style="list-style-type: none"> <li>• Happy atmosphere</li> <li>• Laughter</li> </ul>	<ul style="list-style-type: none"> <li>• Concentrated work</li> </ul>

The following categories were selected for a more detailed analysis:

JOINT WORK	
<ul style="list-style-type: none"> <li>• Most students quickly accepted the method of work and approached it with humour</li> <li>• "Acted disputes" appeared</li> </ul>	<ul style="list-style-type: none"> <li>• Concentrated work</li> </ul>
PRESENTATION OF THE ARTEFACTS	
<ul style="list-style-type: none"> <li>• Relaxed atmosphere</li> <li>• Communication of feelings during work</li> <li>• Questions about practical applications</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation of the joint picture in the form of a narration – who did what</li> <li>• Clear inquiries about practical applicability</li> </ul>

Students of Palacký University Olomouc again approached this technique in two different ways. They were able to enjoy the technique with a simultaneous focus on its practical applications. Students of the Sichuan Normal University in Chengdu again approached the technique as a teaching aid and were only interested in how precisely the technique may be used in practice.

## Summary

Art therapy is one of the expressive therapies with a potential to become a working part of special pedagogy practice. For the potential to materialise the users must be properly trained. The necessity of a deep theoretical basis for art therapists and the need for their orientation in the world of art is reported by Gilroy (2008), pointing out the dynamics of the whole process with the help of a couple of examples of the combination of the professional profile with knowledge of the environment.

At present art therapy may be studied at the university or there is self-reflective art therapeutic training. These two types of training provide professional education of art therapists. In the case of accredited short-term seminars the trainees only obtain competences defined in the issued certificates and just allowing for use of certain elements of art therapy in teaching practice.

The aspects that need to be considered in the preparation include potential cultural differences in the approach to learning. As students from China study at the Faculty of Education of the Palacký University Olomouc, the approach of these students to selected art therapeutic techniques was analysed. The analysis showed that Czech students of the Faculty of Education, Palacký University Olomouc approached study of

art therapeutic techniques in two different ways. These students considered relevant both the experience and the professional part of the technique study. In the course of the work on the task they were able to “enjoy” the technique and on the basis of this personal experience they then asked appropriate questions and drew effective conclusions for practice. Students of the Chinese group lacked the ability to “enjoy” the technique. Their approach to all art therapy techniques was purely theoretical. The questions about the techniques focused on:

- What the individual symbols meant
- How precisely the technique should be used in practice
- What the particular reactions meant.

Although the students were repeatedly informed that the technique was a mere experience with the aim to develop a pleasant atmosphere and relaxed feelings they kept asking about further purposes of the technique. Some even asked for the reason why the pleasant work atmosphere should be developed.<sup>3</sup> For more information about reflection and its guidance in art therapy see for example Kiss (2013) or, with an overlap in pedagogy, Deaver (2012) and Gilroy (2008).

The relationship between the cultural environment and art therapy was studied by Malchiodi (2011) who emphasised the necessity of deep understanding of cultural differences by the art therapist with subsequent respect for the differences.

The above implies that Chinese students approach art therapy differently. They perceive the symbols in the artefacts as signs with a single possible meaning and its interpretation, which is neither possible nor appropriate in practice, and in some cases may represent outright opposition to the principles of art therapy. The facts found by us will affect the curriculum preparation for the Chinese students. For example by inclusion of self-reflective activities in the form of performance in a wider context according to Moon (2012). In addition to practical exercises there is also the principal need for further research in this area. Brennan (2011) refers to the need for theoretical work and research in this area which, if lacking sufficient theoretical basis updated by research results, may hardly keep pace with the “older” subjects. Research, says Brennan, belongs to professional preparation of art therapists, too. New technologies, the need for time and cost saving, will lead art therapy, like other subjects, to apparent dead ends. One of these is shown by Feen-Calligan (2008) whose contribution communicates options of on-line distance learning preparation of art therapists. We believe that this is not the right way, as the preparation requires reflection and self-reflection, which is hardly possible at home and at the computer. Efficiency of this approach may not even be increased by an appropriate pedagogical strategy emphasised by the author of the

<sup>3</sup> In the short discussion after the seminar the students informed us that in their country it was not allowed to laugh at lectures. This experience was also confirmed by some teachers who said that if they were joking they might lose authority.

above-mentioned article. Luckily the author closes her article by saying that this is the first – pilot – step and further verification requires well performed research. This is in sharp contrast to the compared research report published by Gerber et al. (2012) who, working with terms such as transcendence, transference or transformation, talk about the need for direct contact between the teacher (or Master in the case of therapy) and the student/pupil.

To conclude, in preparation of Czech and Chinese students for use of elements of art therapy and the Art philetic approach in the process of education of upbringing, cultural differences leading to a different approach to the above-mentioned disciplines need to be taken into account. Students from China must be taught that enjoyment of work is an important part of the process of the desired personality change and that different approaches to a single work may enrich all participants.

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**Contact:**

PhDr. Mgr. Petra Potměšilová, Ph.D.  
Department of Christian Education  
Sts. Cyril and Methodius Faculty of Theology  
Palacký University Olomouc  
Univerzitní 22  
771 11 Olomouc, CZ  
E-mail: petra.potmesilova@upol.cz

prof. PhDr. PaedDr. Miloň Potměšil, Ph.D.  
Institute of special education  
Faculty of Education  
Palacký University Olomouc  
Žižkovo nám. 5  
771 40 Olomouc, CZ  
E-mail: mvpotmesil@gmail.com