

Appendices

Appendix 1
Information and Consent Forms

LOOKING AT THE CONNECTION BETWEEN THE IMMUNE SYSTEM AND PSYCHOSOCIAL

My name is Christina Virago. I am an accredited art therapist, trained at Sheffield University in England, conducting research, for my PhD at The University of Newcastle, in the School of Medical Practice and Population Health, Faculty of Health. My supervisors are: **Associate Professor Afaf Girgis; Professor Anne Graham; Dr. Margaret Dunkley.**

Art therapy is a form of psychotherapy, which uses the making of pictures or models, and talking about the feelings and memories, and matters that arise as a part of that process. The purpose of this PhD research project, is to see if the process of group art therapy, amongst a group of people with the same diagnosis, or meeting with a group of others with the same diagnosis for conversation, helps people make sense out of what is happening to their health, and if that process has an effect on their immune system.

Would you please read through and answer the following questions:

- Do you require an interpreter? YES/NO
- Do you need a guardian's permission to be part of this project? YES/NO
- Have you previously been diagnosed with any form of cancer,
Other than malignant melanoma? YES/NO
- Do you have a present diagnosis of any cancer, other than malignant
Melanoma, which is currently active? YES/NO
- Do you suffer from any immunological disorder, or do you regularly take
medication such as antihistamines or immunosuppressant drugs? YES/NO
- Do you suffer from drug or alcohol addiction? YES/NO
- Are you currently suffering a psychiatric disturbance requiring
medication? YES/NO

If you have answered **YES** to any of these questions, I regret that you will not be able to Participate in the research group, and I thank you for taking the time to read and answer These questions.

CONTACT INFORMATION

- Christina Virago School of Medical Practice and Population Health, Faculty of Health
990
Ph: 4924 6381/Mob: 0416 333
- Associate Professor Afaf Girgis, Director of CHERP (Centre for Health Research &
Psycho-oncology) Ph: 4924 6376/Admin: 49246372
- Professor Anne Graham, Head of the School of Humanities, Central Coast Campus,
Faculty of Education & Art Ph: 4948 4241

If you have answered **NO** to all the previous questions, and are interested in knowing more about this research, please read the following information, and if after having read the information, you feel that you would like to participate in this research program, please return the "Express of Interest" form in the envelope provided, and you will be provided with further information.



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LOOKING AT THE CONNECTION BETWEEN THE IMMUNE SYSTEM AND PSYCHOSOCIAL FACTORS

YOUR INVOLVEMENT IN THE RESEARCH PROJECT

If you agree to take part in the project you will be “randomised”, that is, assigned by chance, to one of four groups, each of fifteen people, all of whom have attended the Sydney, or Newcastle Melanoma Unit.

Over the period of the research project you will be asked to agree to undertake some testing. This testing will be:

1. Psychological Questionnaires:

The psychological questionnaires are questionnaires which will give us an indication of how you feel about yourself, and you can take these home to answer by yourself, in your own time, and return them at the next meeting. These will be done three(3) times:

- At the beginning of the project
- At the end of the project
- A year after the beginning of the project.

2. Skin Prick Tests:

The skin prick test is like an allergy test. A very fine needle is used to prick the skin of your forearm, and a bit of serum left in the prick site. It may feel and look a bit like a mosquito bite. If a hive develops, where the prick test was done, it is measured, and gives more information about your immune system. On very rare occasions people have been known to suffer a true allergic reaction, resulting in shock. Should this occur you will be given immediate medical assistance.

3. Saliva Rinse:

The saliva rinse is done by rinsing the mouth with some water and then spitting into a small container. It is quite painless, and is, like the other tests, to look at another part of your immune system. The skin prick test and saliva rinses will be performed at the following times;

- A week before the beginning of the project
- At the beginning of the project
- A month later
- At three months
- At six months, that is, at the end of the project
- And at twelve months, being the follow-up

- A trained person will do these tests and collect the samples at the Newcastle Melanoma Unit, The Mater Misericordiae Hospital, Edith Street, Waratah, or the Sydney Melanoma Unit, RPAH, Camperdown. The tests are to measure your immune function.
- The information gained from these tests will be a component of the research findings. They are only relevant to the research, and are not part of your normal treatment. There will be no cost to you for any of these tests.
- CHERP (Centre for Health Research & Psycho-oncology) will cover all costs of materials and refreshments. The department has undertaken to reimburse travel costs for any participant having financial difficulty attending, up to \$15 per session.
- The group sessions will most likely be held in the Melanoma Unit, The Mater Misericordiae Hospital, Edith Street, Waratah, or a room in the Sydney Melanoma Unit, Royal Prince Alfred Hospital, Missenden Road, Camperdown. This will enable us to meet after the end of the working day, so that there will be no interruption in your working schedule, if you are employed. The members each group, and myself will negotiate the actual time of the meetings for their individual group.



LOOKING AT THE CONNECTION BETWEEN THE IMMUNE SYSTEM AND PSYCHOSOCIAL FAC-

If you are assigned to the art therapy group you will be part of an art therapy group, with fourteen other participants like yourself, who will meet once a week for between 2.5 and 3 hours, for six (6) months. These sessions will be run in one of the rooms at the Melanoma Unit, The Mater Misericordiae Hospital, Edith Street, Waratah, or a room in the Sydney Melanoma Unit, Royal Prince Alfred Hospital, Missenden Road, Camperdown, and all equipment will be supplied free of charge to group participants.

During each art therapy session all of the participants will make one or more images, and we will discuss the images; and such things as the feelings and memories that arise.

Although this project is to do with art, as a part of psychotherapy, it is not about making art; knowing 'how to draw', or 'being artistic' is not important; it is more about exploring with pictures you make rather than with words. As the saying goes; "A picture is worth a thousand words". In the process you may be surprised at what comes up, in both comfortable and uncomfortable ways.

The group is a space where each of you will be able to discuss whatever you choose. The subject of the images, and the pace at which you explore them, is entirely under your control.

The group will be a "closed group". This means that once the group has formed, no new members will be taken in, and anything that is discussed within the group, will be confidential to the group. While no one can enforce this on the group members, it will be expected, and is necessary for you and the group members to feel safe enough to discuss anything that any of you wishes.

I would like to tape record the proceedings of the group sessions on audiotape. During the sessions you may request that the tape recorder be stopped, and what you have said be deleted or edited. These tapes will be transcribed, and the transcriptions kept securely stored for five years at CHeRP. These transcriptions will have no identification left, other than code numbers.

You will be given a record of the code number under which your work is stored, and you may access your works at any time convenient to both of us. At the end of the five-year period the discs onto which your tapes have been transcribed, will also be destroyed. This is a University rule for research material, in accordance with NHMRC guidelines.

At the end of each session, the original images, made by the group members, will be stored in a locked filing cabinet at the rooms of CHeRP, the University of Newcastle.

At the final session the group, as a whole, will review everyone's images, and then I would like to take digital photographs of these images. Your original images will then be returned to do with what you like.

With your permission, the photographs of your works will remain in my archives for future reference and to become part of a library of images.

All information that you give me will be accepted in confidence, although the things that you talk about, and the images you make, may be quoted in the research publication. Your anonymity will be respected, so that no one reading the published

research will recognise your words or pictures, unless you specifically request that you be named and quoted.



LOOKING AT THE CONNECTION BETWEEN THE IMMUNE SYSTEM AND PSYCHOSOCIAL FACTORS

INFORMATION FOR ART THERAPY GROUPS

You may have access to the tapes of the group proceedings, to edit or erase any of your voice recordings, **as you wish at any time**. When the tapes are transcribed, you will each be given a copy of that transcription, which you may also edit, if you choose, before publication.

If I still then use the edited material for my thesis, it will be marked as edited.

At any time during the research programme, you may contact me and talk about any queries you may have regarding the research. You may contact me, or either of my supervisors on the telephone numbers listed below.

As you have read in the initial flier, "Information for Potential Participants", you will be expected to undergo some physical and psychological testing during the research project. The data gathered from these tests is an important component of the research, and is not related to your regular treatment.

If you feel that you need to discuss issues arising from the group, with someone not involved in the research programme, you may contact one of the Unit nurses, or a member of the Hospital Social Work Department, in The Mater Misericordiae Hospital, Edith Street, Waratah, or The Royal Prince Alfred Hospital, Missenden Road, Camperdown, who are aware of the project.

If you have any questions or concerns regarding this project and your part in it please call me or either of my supervisors on the following numbers:

- Christina Virago School of Medical Practice and Population Health, Faculty of Health
Ph: 4924 6381/Mob: 0416 333 990
- Associate Professor Afaf Girgis, Director of CHERP (Centre for Health Research & Psycho-oncology)
**Ph: 4924 6376/
Admin: 49246372**
- Professor Anne Graham, Head of the School of Humanities, Central Coast Campus, Faculty of Education & Art
Ph: 4948 4241

Thank you again for taking the time to read this information, and agreeing to participate in the research project.

COMPLAINTS:

The University and Hospital requires that all participants are informed that if they have any complaints concerning the manner in which a research project is conducted it may be given to the researcher, or, if an independent person is preferred to:

- The University's Human Research Ethics Officer, Research Branch, The Chancellery, University of Newcastle, Callaghan NSW 2308, Ph: 4921 6333
- or
- Dr. Nicole Gerrand, Professional Officer, HAREC, c/- HAHS, Locked Bag 1, New Lambton NSW 2305,
Ph: 4921 4950 Fax: 4921 4818 Email: Nicole.gerrand@hunter.health.nsw.gov.au



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LOOKING AT THE CONNECTION BETWEEN THE IMMUNE SYSTEM AND PSYCHOSOCIAL FACTORS

I have read the information about the research project

‘Looking at the connection between the immune system and psychosocial factors’

and would like to take part in the project.

- I understand that I will be randomly allocated to a group which consists of no more than 15 participants.
- I understand that I will be expected to participate in a battery of both physical tests and psychological questionnaires.
- I understand that I may withdraw at any time.
- I understand that a decision to be involved or not has no impact on my medical treatment
- I understand that all information I give is confidential.

Signed: _____

Please Print Full Name: _____

CONTACT DETAILS:

Postal Address: _____

Email Address: _____

Telephone Number: _____



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LOOKING AT THE CONNECTION BETWEEN THE IMMUNE SYSTEM AND PSYCHOSOCIAL FACTORS

CONSENT FORM

I _____ agree to take part in the research project,

'Looking at the connection between the immune system and psychosocial factors'.

I understand that this is a research project conducted by Christina Virago, a PhD student at The University of Newcastle, School of Medical Practice and Population Health, Faculty of Health.

I understand that this project, including all psychological and physical testing, will be conducted as described and specified in the information sheets provided, both of which I have read and retained.

I understand that my decision to participate, or not, is in no way related to the medical treatment which I am receiving.

I understand that I may cease my involvement in this research programme at any time.

I agree to complete the psychological questionnaires.

I agree to provide saliva swabs and undergo the skin prick tests.

I agree to allow Ms. Christina Virago to photograph any images that I have made during my involvement in the group, and agree to allow her to retain copies of these photographs for her image library.

I understand that I may ask that the recording may be stopped at any time during these sessions, and that I may have access to these audiotapes at any time during the research project to edit out anything that I have said.

I have had all my questions answered satisfactorily, and am clear about my participation in this project.

Signed: _____

Date: _____

Please Print Name in Full: _____



Appendix 2
Questionnaires

Mental Adjustment to Cancer Scale: p1

Name: _____

Date: _____

A number of statements are given below which describe people's reactions to having cancer. Please circle the appropriate number to the right of each statement, indicating how far it applies to you at present. For example, if the statement definitely does not apply to you then you should circle **1** in the first column.

	Definitely does <u>not</u> apply to me	Does <u>not</u> apply to me	Applies to me	Definitely applies to me
1. I have been doing things that I believe will improve my health e.g. changed my diet.....	1	2	3	4
2. I feel I can't do anything to cheer myself up	1	2	3	4
3. I feel that problems with my health prevent me from planning ahead	1	2	3	4
4. I believe that my positive attitude will benefit my health	1	2	3	4
5. I don't dwell on my illness	1	2	3	4
6. I firmly believe that I will get better	1	2	3	4
I feel that nothing I can do will make any difference ...	1	2	3	4
8. I've left it all to my doctors.....	1	2	3	4
9. I feel that life is hopeless.....	1	2	3	4
10. I have been doing things that I believe will improve my health, e.g. exercised	1	2	3	4
11. Since my cancer diagnosis I now realise how precious life is and I'm making the most of it	1	2	3	4
12. I've put myself in the hands of God	1	2	3	4
13. I have plans for the future e.g. holiday, job, housing	1	2	3	4
14. I worry about the cancer returning or getting worse...	1	2	3	4
15. I've had a good life what's left is a bonus	1	2	3	4
16. I think my state of mind can make a lot of difference to my health	1	2	3	4
17. I feel that there is nothing I can do to help myself	1	2	3	4
18. I try to carry on my life as I've always done	1	2	3	4

Mental Adjustment to Cancer Scale: p2

	Definitely does <u>not</u> apply to me	Does <u>not</u> apply to me	Applies to me	Definitely applies to me
19. I would like to make contact with others in the same boat.	1	2	3	4
20. I am determined to put it all behind me.....	1	2	3	4
21. I have difficulty in believing that this happened to me	1	2	3	4
22. I suffer great anxiety about it.....	1	2	3	4
23. I am not very hopeful about the future	1	2	3	4
24. At the moment I take one day at a time	1	2	3	4
25. I feel like giving up	1	2	3	4
26. I try to keep a sense of humour about it	1	2	3	4
27. Other people worry about me more than I do	1	2	3	4
28. I think of other people who are worse off	1	2	3	4
29. I am trying to get as much information as I can about cancer.....	1	2	3	4
30. I feel that I can't control what is happening	1	2	3	4
31. I try to have a very positive attitude	1	2	3	4
32. I keep quite busy, so I don't have time to think about it.....	1	2	3	4
33. I avoid finding out more about my illness	1	2	3	4
34. I see my illness as a challenge	1	2	3	4
35. I feel fatalistic about it..	1	2	3	4
36. I feel completely at a loss about what to do.....	1	2	3	4
37. I feel very angry about what has happened to me.....	1	2	3	4
38. I don't really believe I had cancer	1	2	3	4
39. I count my blessings	1	2	3	4
40. I try to fight the illness.....	1	2	3	4

COPE

Name:

Date: Record Number:

We are interested in how people respond when they confront difficult or stressful events in their lives. There are lots of ways to try to deal with stress. This questionnaire asks you to indicate what you generally do and feel when you experience stressful events. Obviously, different events bring out somewhat different responses, but think about what you usually do when you are under a lot of stress.

Then respond to each of the following items by choosing one number for each, using the response choices listed just below.

1 = I usually don't do this at all.

2 = I usually do this a little bit.

3 = I usually do this a medium amount.

4 = I usually do this a lot.

Please try to respond to each item separately in your mind from each other item. Choose your answers thoughtfully, and make your answers as true FOR YOU as you can. Please answer every item. There are no 'right' or 'wrong' answers, so choose the most accurate answer for YOU – not what you think 'most people' would say or do. Indicate what YOU usually do when YOU experience a stressful event.

1. I try to grow as a person as a result of the experience.
2. I turn to work or other substitute activities to take my mind off things.
3. I get upset and let my emotions out.
4. I try to get advice from someone about what to do.
5. I concentrate my efforts on doing something about it.
6. I say to myself "this isn't real".
7. I put my trust in God.
8. I laugh about the situation.
9. I admit to myself that I can't deal with it, and give up trying.
10. I restrain myself from doing anything too quickly.
11. I discuss my feelings with someone.
12. I use alcohol or drugs to make myself feel better.
13. I get used to the idea that it happened.
14. I talk to someone to find out more about the situation.
15. I keep myself from getting distracted by other thoughts or activities.
16. I daydream about things other than this.
17. I get upset, and am really aware of it.
18. I seek God's help.
19. I make a plan of action.
20. I make jokes about it.

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21. I accept that this has happened and that it can't be changed.
22. I hold off doing anything about it until the situation permits.
23. I try to get emotional support from friends and relatives.
24. I just give up trying to reach my goal.
25. I take additional action to try to get rid of the problem.
26. I try to lose myself for a while by drinking alcohol or taking drugs.
27. I refuse to believe that it has happened.
28. I let my feelings out.
29. I try to see it in a different light, to make it seem more positive.
30. I talk to someone who could do something concrete about the problem.
31. I sleep more than usual.
32. I try to come up with a strategy about what to do.
33. I focus on dealing with this problem and, if necessary, let other things slide a little.
34. I get sympathy and understanding from someone.
35. I drink alcohol or take drugs, in order to think about it less.
36. I kid around about it.
37. I give up the attempt to get what I want.
38. I look for something good in what is happening.
39. I think about how I might best handle the problem.
40. I pretend that it hasn't really happened.
41. I make sure not to make matters worse by acting too soon.
42. I try hard to prevent other things from interfering with my efforts at dealing with this.
43. I go to the cinema or watch television, to think about it less.
44. I accept the reality of the fact that it happened.
45. I ask people who have had similar experiences what they did.
46. I feel a lot of emotional distress and I find myself expressing those feelings a lot.
47. I take direct action to get around the problem.
48. I try to find comfort in my religion.
49. I force myself to wait for the right time to do something.
50. I make fun of the situation.
51. I reduce the amount of effort I'm putting into solving the problem.
52. I talk to someone about how I feel.
53. I use alcohol or drugs to help me get through it.
54. I learn to live with it.
55. I put aside other activities in order to concentrate on this.
56. I think hard about what steps to take.
57. I act as though it hasn't even happened.
58. I do what has to be done, one step at a time.
59. I learn something from the experience.
60. I pray more than usual.

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HOSPITAL ANXIETY AND DEPRESSION SCALE

The next few questions ask how you have been feeling in the last week.

To answer, please circle the number that best describes how you have been feeling in the last week.

Don't take too long over your answers; your immediate reaction to each question will probably be more accurate than a long thought out answer.

1. I feel tense or 'wound up':

- | | |
|---------------------------------|---|
| Most of the time | 1 |
| A lot of the time | 2 |
| From time to time, occasionally | 3 |
| Not at all | 4 |

2. I still enjoy the things I used to enjoy:

- | | |
|--------------------|---|
| Definitely as much | 1 |
| Not quite as much | 2 |
| Only a little | 3 |
| Hardly at all | 4 |

3. I get a sort of frightened feeling as if something awful is about to happen:

- | | |
|-----------------------------------|---|
| Very definitely and quite badly | 1 |
| Yes, but not too badly | 2 |
| A little, but it doesn't worry me | 3 |
| Not at all | 4 |

4. I can laugh and see the funny side of things:

- | | |
|----------------------------|---|
| As much as I always could | 1 |
| Not quite so much now | 2 |
| Definitely not so much now | 3 |
| Not at all | 4 |
-

5. Worrying thoughts go through my mind:

A great deal of the time	1
A lot of the time	2
From time to time but not too often	3
Only occasionally	4

6. I feel cheerful:

Not at all	1
Not often	2
Sometimes	3
Most of the time	4

7. I can sit at ease and feel relaxed:

Definitely	1
Usually	2
Not often	3
Not at all	4

8. I feel as if I am slowed down:

Nearly all the time	1
Very often	2
Sometimes	3
Not at all	4

9. I get a sort of frightened feeling like 'butterflies' in the stomach:

Not at all	1
Occasionally	2
Quite often	3
Very often	4

10. I have lost interest in my appearance:

Definitely	1
I don't take as much care as I should	2
I may not take quite as much care	3
I take just as much care as ever	4

11. I feel restless as if I have to be on the move:

Very much indeed	1
Quite a lot	2
Not very much	3
Not at all	4

12. I look forward with enjoyment to things:

As much as I ever did	1
Rather less than I used to	2
Definitely less than I used to	3
Hardly at all	4

13. I get sudden feelings of panic:

Very often indeed	1
Quite often	2
Not very often	3
Not at all	4

14. I can enjoy a good book or radio or TV program:

Often	1
Sometimes	2
Not often	3
Very seldom	4



EORTC QLQ-C30 (version 3)

We are interested in some things about you and your health. Please answer all of the questions yourself by circling the number that best applies to you. There are no "right" or "wrong" answers. The information that you provide will remain strictly confidential.

Please fill in your initials:

--	--	--	--	--

Your birthdate (Day, Month, Year):

--	--	--	--	--	--	--	--	--	--

Today's date (Day, Month, Year):

31

--	--	--	--	--	--	--	--	--	--

	Not at All	A Little	Quite a Bit	Very Much
1. Do you have any trouble doing strenuous activities, like carrying a heavy shopping bag or a suitcase?	1	2	3	4
2. Do you have any trouble taking a <u>long</u> walk?	1	2	3	4
3. Do you have any trouble taking a <u>short</u> walk outside of the house?	1	2	3	4
4. Do you need to stay in bed or a chair during the day?	1	2	3	4
5. Do you need help with eating, dressing, washing yourself or using the toilet?	1	2	3	4

During the past week:

	Not at All	A Little	Quite a Bit	Very Much
6. Were you limited in doing either your work or other daily activities?	1	2	3	4
7. Were you limited in pursuing your hobbies or other leisure time activities?	1	2	3	4
8. Were you short of breath?	1	2	3	4
9. Have you had pain?	1	2	3	4
10. Did you need to rest?	1	2	3	4
11. Have you had trouble sleeping?	1	2	3	4
12. Have you felt weak?	1	2	3	4
13. Have you lacked appetite?	1	2	3	4
14. Have you felt nauseated?	1	2	3	4
15. Have you vomited?	1	2	3	4

During the past week:

	Not at All	A Little	Quite a Bit	Very Much
16. Have you been constipated?	1	2	3	4
17. Have you had diarrhea?	1	2	3	4
18. Were you tired?	1	2	3	4
19. Did pain interfere with your daily activities?	1	2	3	4
20. Have you had difficulty in concentrating on things, like reading a newspaper or watching television?	1	2	3	4
21. Did you feel tense?	1	2	3	4
22. Did you worry?	1	2	3	4
23. Did you feel irritable?	1	2	3	4
24. Did you feel depressed?	1	2	3	4
25. Have you had difficulty remembering things?	1	2	3	4
26. Has your physical condition or medical treatment interfered with your <u>family</u> life?	1	2	3	4
27. Has your physical condition or medical treatment interfered with your <u>social</u> activities?	1	2	3	4
28. Has your physical condition or medical treatment caused you financial difficulties?	1	2	3	4

For the following questions please circle the number between 1 and 7 that best applies to you

29. How would you rate your overall health during the past week?

1 2 3 4 5 6 7

Very poor

Excellent

30. How would you rate your overall quality of life during the past week?

1 2 3 4 5 6 7

Very poor

Excellent

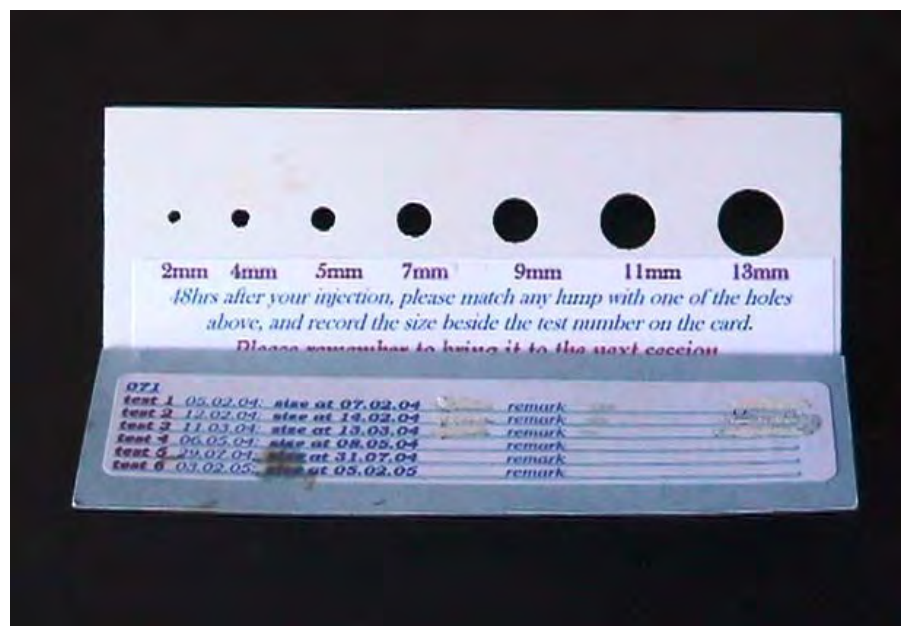
Appendix 3:
DTH Test Card

The DTH test card was made of 3mm rigid polypropylene, covered with lightweight card.

On the inside, below the hole sizes was written the instruction for reading the response:

*“48hrs after your injection, please match any lump with one of the holes above,
and record the size beside the test number on the card.
Please remember to bring it to the next session.”*

Each card was marked with the individual's code number, test number, test date, size of lump (induration) and a space for any remark.



Appendix 4

Visualisations

4a: Colour Garden Visualisation.

Begin with some slow deep breaths
all the way down to the bottom of your lungs
then down to the bottom of your belly,
let it all relax,
all the way down to your toes;
let your legs relax, feel your feet soften,
your calves are like jelly;
your thighs letting go of all tension;
your belly as relaxed as a baby's,
breathing softly and evenly;
your shoulders are completely relaxed;
your neck is warm and floppy;
your face as clear as a sleeping babe's,
a small smile spreading across your lips and cheeks
gently breathing
you are safe
alert and relaxed.

You find yourself on small green hill with soft grass under your feet, you feel the cool grass luxurious against the soles of your feet, you feel the warmth of the sun and a soft breeze is blowing; feel the breeze against your skin; smell the perfume of many blossoms that come to you on the breeze; inhale deeply and relax totally; you are going on a magical journey.....you survey the country below you and become aware of a path in the grass, not often trod, but visible nonetheless; down at the bottom of the hill you see a stone wall, beautifully built and very old; you walk down the hill to the wall and see in it a wooden door, beside the door there is a niche in the wall and there you see an old tin box. You recognise the box as something familiar to you from long ago; a box that you had forgotten about. It is a little difficult to open, but you manage to coax it open and inside you find a set of beautiful keys; they are held together on a gold ring; there is one for each colour of the rainbow; you realise that the door outside which you stand was once painted red and you see that the lock in the door still has red paint on it; you insert the red key into the lock and it opens easily.

You step inside and see a magnificent garden of red flowers, there is a small field of poppies, in the centre stands a little terra cotta fountain beneath a beautiful poinsettia tree in full bloom, beside it you find something that you remember from your grandparents which you cherish; you know that they are not far away; your parents have also left a memento. You pick it up and put it in your pocket: it sits there warm and comforting as you walk around the garden and look with wonderment at the roses, the geraniums, the hedge of bougainvillea draping down in splendour and quiet red tulips. As you walk you notice another gate, slightly lower, and it is painted orange; you walk over to it and see a keyhole; insert the orange key and unlock the gate and walk through.

You see another garden, beautifully laid out; in the centre of the garden there are two orange trees, side by side, their branches touching and sometimes entwined; they have been there a long time together and both are laden with sweet fruit. You walk over to them and reach up and pick an orange, warm from the sun; breathe deeply the perfume of the orange, and the pungent odour of the marigolds planted in a circling knot pattern around their feet. You peel the orange and eat its succulent fruit, the juice sweet in your mouth and you are reminded of all the partnerships in your life. Under the tree you see some saffron crocus peeking their heads above the earth, and further away you see a field of swaying orange cosmos, calendula and zinnias; as you walk around this little garden you are again aware of another gate, this time a beautifully wrought golden gate. You walk across to it and insert the yellow key into the padlock which hangs from a golden chain holding the gate shut.

You walk in and see sunflowers, tall and handsome, their faces high against the sun, bees swarming around them, on the ground a carpet of buttercups and daffodils, primroses and yellow pansies. Wild jasmine perfumes the air and in a corner stands a gentle wattle tree. In the centre of this garden there stands a golden statue; it is a statue of a person who you remember and admire for their courage and strength of will. You stand for a while and then realise that there is a plaque beneath it. You read the words and are much moved. You will remember these words, and they will guide you when you feel despondent. A golden brown butterfly sits on your hand, and then flies towards the edge of the garden, backwards and forwards, beckoning you on, leading you to the next garden gate.

This gate is tall and strong, green with age and softened with moss. You see another lock and insert the green key which opens easily. As you walk in through this gate you see a marvellous meadow of soft, sweet grass, in some places as high as your thigh. It is bounded by a hedge of cypress tress, bustling with birds and small animals underneath. In the centre of the meadow there stands a magnificent oak tree, spreading its shade generously. You walk to the foot of the tree and then see a small spring rising close by, encircled by swaying fronds of fern. You sit under the tree for a time and reach to the spring to take a drink of its cool clear water. The water revives you as nothing has done before. You lean against the trunk of the oak and hear the rhythm of the earth's heart pulsing through its' sap. After a time you decide that it is time to cross to the other side of the meadow, to see if there is another gate in the cypress hedge. You must bend low to find your way beneath their boughs, and you do find another gate; a lovely little blue gate.

You take out your keys again and find the blue key which will unlock this gate, and walk through. As you enter this garden you hear music and sweet voices singing even though you cannot see anyone else in the garden; songs that you remember from long ago and thought that you had forgotten. There are borders of lobelia and forget-me-nots beside the path through this garden, and banks of bluebells, larkspurs and cornflowers and behind them, all graceful, lupins standing tall, small blue wild flowers are massed amongst them all. A small brook flows through this garden, perhaps fed by the spring in the previous garden, and spills into a little pond which reflects the blue of the sky. In this garden you are reminded of the many things that you wish to say, the voice of your Soul's Song, and know that you are able to let it be freely expressed. You dance a little in this garden, the song of the water springing into your veins, loosening your sadness and tears. You dance around the garden, singing or making any other sound with your voice that you want, until you see yet another gate, this time an indigo gate, painted with marvellous patterns.

Here you see the deep blue of an indigo tent set against ancient basalt rocks and all about there are hyacinths, deep blue columbines, native orchids and trailing indigo and violet vines, nodding their heads in the soft breeze. You go to the tent and see inside it an old person sitting on the ground, alone and content in deep meditation. The person stirs and beckons to you and gives you a precious gift to bring back with you, into the Day World. You thank the person and put it in your other pocket.

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You walk around this small garden and see that there is another gate, very low, almost low enough to step over, but not quite. You turn to say farewell to the old person, who has already left, and realise that you are relaxed about their leaving. All is well as you bend down to insert your purple key in the little, delicate lock and walk into a garden heavy with the perfume of lavender and sweet scented violets. There are irises waving in the wind and a carpet of heather and at each corner of the garden there stands a jacaranda tree, full of lavender flowers. Through the heather there is a distinct path, gently winding its way upwards towards a brilliant white little temple, made of flawless marble and festooned with silken curtains.

You walk up the path and into the temple. Inside there are benches on which to sit, strewn with cushions; beautiful soft thick cushions of silk filled with the softest down of sacred geese. You see a small silver table beside one of the benches, and on it stands a goblet of crystal, decorated with silver and gold, beside it sits a delicate tray of small, many coloured balls of some delicious smelling food. In the goblet you see an amber coloured drink with fine bubbles rising to the surface. You sit on the bench and swing your legs up and make yourself comfortable, stretch out your arm and take up the goblet and drink from it. It is the most beautiful flavour you have ever experienced, and immediately a feeling of complete peace and total well being flows through you. As you look around, and up, you see light beings protecting each corner of the temple, and one guarding the opening in the roof, through which the sunlight streams. You drain the goblet to the last drop and fall into a deep and healing sleep.

When you awake you get up and stretch, you eat some of the delicious food which gives you boundless energy and understanding of the wonder of Creation. You walk back down the hill and through each garden, locking the gates again as you return. When you come to the red gate again, you find the tin box and place the keys back in it and put it where it is safe for you always to find, surprisingly, it now looks brighter and less neglected.. You walk back up to the top of the hill from which you started the journey, and when you are completely ready, you come back into the room, alert and relaxed. Over the next few days you will realise that your energy level is increasing and you will see the world with clearer eyes and feel your soul fill with joy.

Without speaking of any of the journey, make an image of any part of the journey that you remember. Go in peace and absorb the boundless wonder of the Universe.

4b: The Forest House Visualisation

Feel the grass under your feet.
Feel the wind on your face.
Feel the sun warming on your shoulders.
Hear the birds.
Hear the wind in the trees.
The grass is cool under your feet.

If you look around yourself, you will find that you are on the top of a hill. Everybody else from the group is there with you. You are all standing together on the top of the hill. And then one by one you are going to walk down the hill and follow the paths, several paths going down the hill. You will find your own path and walk down the hill. At the bottom of the hill is a fence. In the fence is a gate.

Open the gate and walk through and remember to shut the gate behind you, and follow the path, and just head across to see some bush. There is a little creek and you can see stepping stones across the creek, and you walk into the bush and follow the path. It's getting quieter, not many birds here. and the trees are very tall. You smell that nice smell of musty earth, damp earth and bush.

Follow the path, further through into the bush, down into the valley and it gets darker. The trees are quite thick, very tall, only occasionally do you hear a bird. Further and further into the bush you go. It's getting a little more difficult to follow the path. but you will find your way through. and it becomes quite difficult to find your way through. Just ahead of you, you can see that there is a clearing in the bush, and you can see some smoke spiralling up in the clear sky.

Follow the path a little bit further and there is a house' a very, very old house, built by someone long, long time ago, beautifully cut stones, all neatly put together and there is a chimney on the top of the roof, and from that chimney the smoke is coming. There is a little bit of sunlight in the clearing where the house is, and you walk towards the house. Closer now to the house, you call out, "Is somebody there?" You can smell something very nice being cooked. As you get very close to the house, you call out again. Somebody walks out of the house and speaks, somebody that you know very well, somebody that you haven't seen for a long time. Somebody that means a great deal to you. This person invites you into the house and you see that there is an open fire and on the open fire is a big pot of stew. It smells delicious. You are invited welcome and safe here.

"Would you like a bowl of stew?" you are asked. You nod: it smells so nice and you are hungry! While that is being dished out, you have a look around the house. Quite to your surprise, it looks much bigger than it does from outside, and there is a room full of books, wonderful books, some of which look incredibly ancient: All sorts of amazing bindings on these books, shelf after shelf after shelf, and in the middle of the room is a stand on which the books are put to read. You go over to have a look at the book and it's a book that has your name on it, with surprise and curiosity, you begin to read it, and you stop

when you find a piece of prose that looks very important. There is a message written there for you, in beautiful script. You turn around to go back to fire-place, and the person who is cooking tells you that this is your book and you may take it away. You're very surprised because it looks like a valuable binding on the book, with bold gold letters on the outside. This is your book and you may take it with you and keep.

The person asks that you may sit down together to eat. You've never tasted anything as wonderful as this stew. It warms your belly and gives you strengths, and the warm food makes you quite sleepy with a full belly. The person points to a couch and suggests that you might have a little sleep; you lie down and nod off for a little while. After you have had a little sleep, you wake up.

You are very surprised because the house is now empty. The fire has gone out. You can still smell the food, .but there is nobody in the house anymore. You look around to see where the person has gone, and there you see a message on the table. Besides the message there are some cookies for you to put in your pocket, to eat on the way back. You read the message and put it in your pocket with the cookies. You carefully wrap up the book to carry it. Walk through the path in the bush. Be aware of the fact that trees are not as dense here and you can hear the creek again. Just as you get close to the creek, you see a couple of animals drinking water. They are not at all afraid of you. You sit and watch them, amazed that wild animals just let you sit very close to them.

The animals look at you intently, straight in the eye and its as if there's something they want you; then they turn and go back into the bush. You cross the creek, follow the path a little bit further till you come to the gate. Go through the gate. Make sure you latch it. Come back up the hill, and you can see others in the group, all coming back towards the top of the hill. Everybody looks really happy and relaxed. You recognise that you still carry your book, and that the others also have a book each and show them to each other.

When you are ready, come back into the room, and without talking make an image of any part of that journey that you remember.

4c: The Under Sea Visualisation.

Begin with some slow deep breaths all the way down to the bottom of your lungs then down to the bottom of your belly, let it all relax, all the way down to your toes; let your legs relax, feel your feet soften, your calves are like jelly; your thighs letting go of all tension; your belly as relaxed as a baby's, breathing softly and evenly; your shoulders are completely relaxed; your neck is warm and floppy; your face as clear as a sleeping babe's, a small smile spreading across your lips and cheeks; gently breathing you are safe alert and completely relaxed.

You leave the room behind, even though you can hear my voice and the others in the room breathing softly around you, these sounds and noises of the building recede into the background.

You are standing on a beach: it is a beach which seems strangely familiar. The sun is warm on your skin and you can feel a gentle salty breeze blowing off the water; you can taste the tang of the salt on your lips. You hear surf in the distance, and the sound of small waves reaching the beach by your feet. The sand is warm and squeaky under your bare feet. Wiggle your toes and feel the sand encase them, cool and comforting.

You can hear the breeze rattle the leaves of the palms over hanging the beach. You are totally relaxed and at peace. A soft thud behind you marks the drop of a ripe coconut, sea birds call across the water. You are alone here on this pristine beach which forms part of an atoll. You see the flash of silver under the water and a school of fish darts past, and then you are suddenly aware that a pod of dolphins are coming in to the beach. You are overjoyed to see them! They are old friends. Two dolphins break away from the pod and come right into the shallows by your feet; they chatter and nod their heads at you, beckoning you to join them. You drop your clothes onto the sand and wade in. They brush against your legs, warm and reassuring, gentle yet strong. In an instant you are aware that you can understand what they are telling you; pictures come into your mind and they respond by leaping out of the water and swimming around you.

The dolphins seem to be telling you that they will take you with them out into the waters of the lagoon, and the most intriguing thing is that they let you know that you will be able

to stay under water as long as they can, much longer than you've ever been able to before. You feel exhilarated and dive in with them. One of them slides through the water, close to you and gently glides under your arm, so that you can grasp its fin.

You remember speeding through the water like this, with total safety and freedom. It's a wonderful sensation, the water streaming past your skin, sun spangling the clear warm water, as you look in delight at the coral and glorious fish in a multitude of colours. Forests of sea weed wave in hypnotic rhythm in the current as you go deeper into the still clear water. You can still see the light filtering through the water. You are completely safe with your friends, the dolphins, and can see the rest of the pod swimming in the near distance around you.

The dolphins take you to a sunken ship. Somehow you recognise the outlines of this boat, from deep in your memory. Even though it lies on its side in the sand at the bottom of the lagoon, it is beautiful; elegant lines, now festooned with coral, and weed, and fish darting in and out of the hull. One of the dolphins nudges you to the open hatch, and through it you can see an open chest, things spilling out of it. You swim to the chest and take out something that you have lost a long time ago, and had given to the captain of this ship to take care of. It is a marvellous treasure!

Both dolphins now swim down beside you and with one on each side they push you up to the surface. You all take deep breathes of air! The salt water tastes sharp in your mouth and the water streams out of your hair. The dolphins continue supporting you as you carry your treasure, and they bring you safely back to the beach. They wait around to see that you can walk out of the water, and when you again stand on the beach and turn around they leap out of the water together and then stand on their tails as they speed backwards to the rest of the pod. They have delivered you and your treasure safely back on land, and are now heading out to the reef, to go back to the open ocean, letting you know that you can call them where ever you are, and they will swim with you again.

You sit on the sand and let the sun and the breeze dry you off, while you inspect your treasure. With a deep sigh of contentment you stand up, carrying your treasure with you, and come back to the room where we are all waiting for you.

Without talking, you get up and make an image of any part of that journey.

Appendix 5
Aengus' Magic Cloak

This appendix contains the story referred to in the body of the narrative section of my thesis. With consideration for the length of the narrative, the images that the participants made of this story they were not included. Here. However they are included. Paul's image precipitated some intense work for him, as we recognised that there were two faces in the storm clouds above the angry boys heads'. He realised that they were pictures of himself and his brother, and when he counted the sun's rays he blushed to remember that he had been 13 when he was first kissed.

Aenghus' Magic Cloak.

Once upon a time there was a little boy called Aenghus, who lived with his Mumma and Dadda, a dog, a cat, some chooks, a goat and a rabbit named Fred.

Fred was a very strange rabbit, because he always wanted to play with the cat.

Fred thought that he was a cat! When he and the cat had been babies his mother had died, and so the cat's mother fed them both and brought them up together. Most times it was alright that Fred played with the cat, but as they both got older there were times that the cat had other things to do, like catching mice in the chook food bin. Then Fred had to stay outside on his own.

Aenghus liked playing with the animals, and his grown-ups, but wasn't really sure how to play with other small people. He was the smallest person in the house. There was a boy who lived a little way away, but he was often angry with everyone. He was called Josh. His mother shouted a lot and his sister, who was bigger than him, didn't like playing with him much. He was an unhappy little boy. When Aenghus played with Josh, he also had to be angry, or Josh wasn't interested in him. Aenghus had heard his grown-ups talk about how angry his playmate was, and how much shouting there was in that house. That didn't happen very often in his house. His Mumma and Dadda were quiet and liked peaceful music and long talks about almost everything, especially problems. Sometimes Aenghus didn't like all the words; shouting and banging about was a bit easier.

Life was a little difficult for Aenghus when he came home after playing with Josh and he brought his angry mood into the house with him, stomping and shouting, taking food that he wasn't supposed to eat, like his Mumma's special chocolate, banging the fridge door and worst of all, being just plain rude! His grown-ups were not happy with that at all!

Aenghus felt uncomfortable inside himself when he behaved like that too, all tight and tingly and prickly. His grown-ups were very good at talking about problems and explaining things to Aenghus though.

Sometimes Aenghus became a bit impatient with all the talking and he would fidget about or pull a funny face and run around the house shouting again, so that he couldn't hear all their words.

That's when Aenghus would be sent to his room to have some time to himself. Time Out, was what his Mumma called it, but Aenghus had no idea what the Time when out to, but he did know that he did NOT like Time Out, where ever it went!

Aenghus saw other children in the street when he and his Mumma went shopping, or met

them when his grownups went to 'meetings', or parties. He wanted the other kids to watch and admire him, and tell him he was clever like his Mumma did, but they were busy with other things, and weren't interested.

Aenghus thought that whacking them would make them take notice of him, like Josh did to him, so he tried that.

That worked.

It didn't work the way he wanted though, because the other kids went and cried to their grown-ups, or just ran away when they saw him coming.

Then his Mumma had to take him home, and no body was happy. This was NOT what Aenghus wanted!



He felt very upset and sad. His hands would get hot and his tummy uncomfortable and he wanted to stamp his feet and push things around.

Aenghus was very confused, because when he played with Josh, being angry was part of the game.

Sometimes he rushed right up to other kids to play!

(Allan)

When they didn't want to he just ROARED! That frightened them even more.

When he wanted something that his grown-ups didn't think was such a good idea he shouted at them and roared some more!

Alan.

His roars made such a loud noise that it frightened birds into the air; the chooks hid in their coop and both Fred and the cat hid under the house!

Can you imagine that? Such a big voice!

Aenghus was still a little boy though, a frightened and sad little boy. He was frightened because when he started shouting the angry feeling got bigger and bigger, and Aenghus didn't know how to stop it.

Aenghus lost where he was inside the big angry feeling.

That's when he felt very, very small, and wanted to be as big as his Mumma, so that he would not be frightened and he would have all the words so that she would listen to him. His Mumma did listen to him.

She heard the big voice that she didn't like, and she would pick him up, yes, you guessed it; Aenghus would be sent to his room.

This was not working!

He wanted so much to play with other kids, kids that didn't play the angry, shouting,

whacking game. He just couldn't work out how to do it, and he really didn't like the Time Out thing at all!

He liked lying on his bed, because that was nice and warm and safe. When he was there the angry feeling got smaller and smaller again. When he was quiet he was allowed to come out to do things with his Mumma again, and that felt good, especially when they baked together.

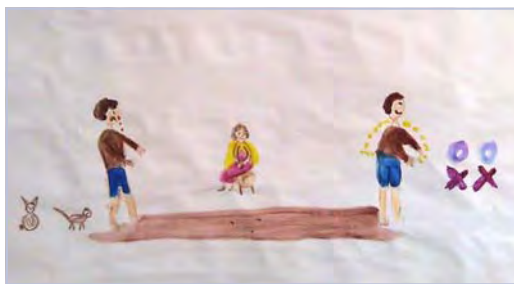
One day, after he had been sent to his room again, Aenghus decided to go for a walk on his own. Well, it was not quite on his own, because Fred and the cat and the dog all tagged along. They knew that it was not a good idea for a little boy to wander off on his own....without a grown-up to hold his hand.

The goat was tied up, so she couldn't come. She bleated and pulled on her tether as she watched them all walk out of the yard.

Aenghus walked a little way along the track that he used to walk along with his Mumma and Dadda, when he noticed a very small rickety house. He had never seen this little house before.

At the doorway sat a little old gypsy woman stroking a large, fat, ginger cat, curled up on her lap. She had an old tin mug of tea in the other hand and a warm shawl wrapped around her shoulders. She could see that Aenghus was upset. His hands were shoved into his pockets and he was kicking stones hard, as he walked.

She called out to him and went inside to fetch a mug of delicious sweet tea of his own, and brought out a little three legged stool for him to sit on. They sat together in the afternoon sun, while the animals sniffed at each other, walking around with stiff legs, before they relaxed and started to play.



(Colleen)



(Ron M)

Aenghus was miserable; even the animals knew how to play together!

He asked the old gypsy woman how he could do that too, and told her all about how unhappy he was and how he frightened he was when the angry feeling getting bigger and bigger, as big tears rolled down his cheeks.

The old woman listened quietly, and then told him that when she had been a little gypsy girl she had had a similar problem. Other kids had been told to be afraid of the gypsies, and they didn't realise that she was a little kid just like them. They were put off by her strange clothes and different language and they were really jealous that she could talk to

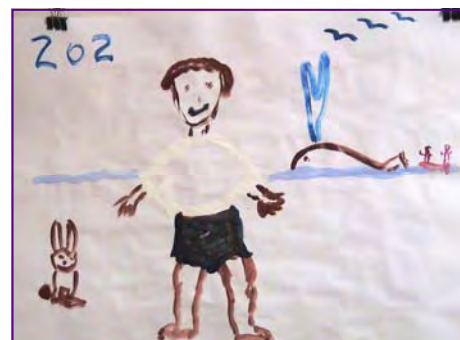
animals.

That was how she worked out how to play with the other kids, she said; she watched what the animals did. First she would wait quietly on the outside of the games, she told him, because if she went in too quickly she would frighten the other kids.

She waited until they asked her to play. If she felt that she was getting angry because they were rude to her, or not listening to her, she would fold her arms under her shawl. Every gypsy has a shawl, even little gypsy girls. Under that shawl she would give herself a hug and take a few slow breaths. The hug would calm her down and she knew that she couldn't be angry if she was breathing slowly.



(Jim)



(Ron M: a whale had been sighted at the beach that morning)

She'd noticed that when the animals started to breath fast, it usually meant that they were frightened, or getting ready to be angry.

While she was inside her shawl, giving herself a hug, she cold work out what it was that the kids didn't understand about her, and she could talk calmly to the other kids, or go and ask a grown-up for help.

She told Aenghus that he could do it too. He had no trouble playing with his animal friends! After all, here they all were, on a walk with him to make sure that he was safe. They wouldn't do that if they didn't feel safe with him first. Well, thought Aenghus, that made sense, and he felt a nice warm smiley feeling spreading all over him, just like the tea warming his tummy.

He was very polite and thanked the old woman for the tea and her kindness, and then she did a wonderful thing. She gave him a magic, invisible shawl, and put it around his shoulders! He could feel the warm colours, even though he couldn't see them. He could now give himself a hug any time he needed, just like the old gypsy woman had done, such a long time ago. He thought and thought about what she had said as he walked home with the animals, Fred stopping to have a nibble at some sweet clover flowers on the way. Aenghus told his Mumma about the old gypsy woman and what she had told him, while he was in the bath that night. His Mumma thought that it was a very good idea, and carefully folded the invisible shawl and put it under his pillow. She promised to help him practice in the morning.

The next day was the day to go into town for the grocery shopping and while his Mumma was in the shop Aenghus watched some kids playing with marbles under a big tree.

He wanted to play too, so he put on his magic shawl, and hugged himself. Then he walked over to the other kids and quietly stood and watched. They asked if he would like to play too, and he nodded with a big smile on his face. When he felt a little angry because another kid had the marble that he wanted, he hugged himself and breathed slowly, and the angry feeling went away. Aenghus was SO happy!



(Paul)

His Mumma came out of the shop and gave him a big hug, and over dinner they told his Dadda all about it and he gave Aenghus a hug too.

This was what Aenghus wanted all along!

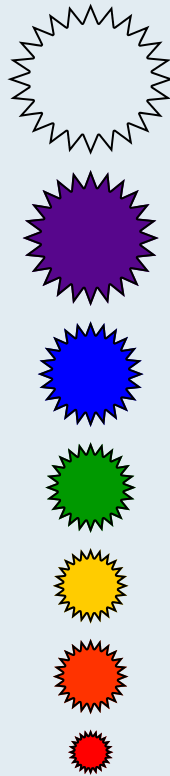
He practiced every day and it became easier and easier to play without being angry and shouting and roaring and whacking. His Mumma made a game with a chart of faces so that he could tell her which feeling he was feeling, and he understood more of the words that she was saying.

Best of all, Aenghus spent less and less Time Out. He liked that very much because he enjoyed doing things with his grown-ups and talking with them when he knew what the words meant.

Being with them, or being with other small people who didn't play the angry game was FAR better than being alone in his room.

Appendix 6
The Chakra System

The Body's Energy Centres Or The Chakras



Although the word used to denote these energy centres is a Sanskrit word meaning "circle", and is associated with Yoga and "New Age" ideas, the concept has been known since the dawn of civilisation.

There are representations of this energy system in Sumerian art and the art of the Indus Valley. These civilisations that date back at least 4000years: there's nothing new about that age!

Basically it makes common sense, if you are able to view your body as an energy system, with charge like an electrical system.

Everybody has had the feeling of being "energised" when near a person much lovedand when in love! Or, on the other hand, of feeling totally "drained" when in the company of others, or after having "given a lot of energy" to a project or endeavour.

The First Chakra

Because we walk on the ground, and electricity must be "earthed", the way the energy flow has been described is resting in the Base Chakra, at a spot below the base of your spine. When the energy is flowing well, it circulates upwards, travelling through each centre as it does so, oscillating, to gain momentum, from clockwise to anticlockwise.....and then down again. The base chakra is associated with the colour Red....rage, reactive and undifferentiated anger: passion, but passion which is not focused or thought through. It's the passion of belonging to "the group", the "tribe", family or nation. The jealous dragon, holed up in its cave, guarding its treasure: holding on, but not sharing. The treasure only becomes of value, though, if it is released: a diamond in the dark doesn't sparkle.

The understanding that All is One, but not differentiated; when the butterfly flutters its wings in Bolivia it ruffles the air and in China a cyclone is felt.

On a physical level this chakra is associated with the spine, rectum, legs, bones, feet and immune system.

On an emotional/psychological level it is where the foundation of emotional well being resides: the stable connection with the family allows a child to develop its ego strength....to know that it is valued as an important part of the society in which it lives, and shares in its world view, its belief systems.

Held in the material: rooted in the earth; the need for logic and a reliance on the senses. The strengths of this chakra are loyalty, family bonding, honour, recognition of one's right to live and knowing how to survive.

The weaknesses of this chakra are the fear of abandonment, and a loss of the order created within the safety of the social group, which threatens individual survival. The feelings of powerlessness which manifest in addictions both to substances and ways of behaviour or people, resulting in manipulative and self destructive behaviour. Depression and suicide.

The immune system functions within the "society of cells", which makes up our bodies, as a regulating system, like the family/tribal/social system. If lymphocytes don't attend to the business of monitoring cellular behaviour and become chaotic, illnesses of one sort or another are the result. The immune system and skeletal system provide the body's regulating structure to maintain self support and appropriate response to potential threat.

*Questions to ask yourself and explore in a journal, which will give you an idea of the emotional issues which can generate a "Power overload" or "Short circuit" in this chakra: (all following questions relating to the chakras are adapted from Caroline Myss: *Anatomy of the Spirit: Seven stages of Power and Healing*. Three Rivers Press 1996, and the works of Joseph Campbell)*

What is the belief system that created the structure in your family?

Are all these belief systems valid for you now?

Have you questioned them?

What are your ideas of honour? Where did you learn this?

Have you been able to uphold your sense of honour?

How do you feel when you can't?

What wounds are there between yourself and your family of origin? Are you able to heal these wounds?

What is needed for this to happen?

What are the "gifts" you have received in your family of origin?

What do you value most of these?

Are you able to see how you have translated both the wounds and the gifts to your children? How do you feel about this?

Is there anything that you need to do differently, and how can this be (or is it being) achieved?

What are the things that you get angry about?

Who do you blame?

Are you able to take responsibility for your own anger?

SECOND CHAKRA

*The second charka is situated within the pelvis,
between the sacrum and umbilicus.*

The major organs associated with this charka are the gonads (organs of reproduction). The energy is that of the affirmation of Life in the form of creativity, whether that be the creation of a new being or the creation of an idea or work of art.....or a cardigan, a cake, a garden or house: creation being the act of manifesting an intention.

*The experience of flow through this charka gives an understanding of the value and need for partnership and communion, an understanding that **all** relationship experiences, even destructive relationships, have an element of value in that there is something to learn from all relationships. All experience requires relationship: you in relation to something or someone else. Essential to this is the need to "Honour one another", and the maintenance of integrity. Honour and Integrity are essential to whole person health.....as is the understanding of cause and effect and survival in the world as a responsible adult. Choice becomes possible when this is fully taken on board, and only when choice is understood is conscious action and change possible.*

The illnesses associated with the second charka are disorders of the sexual organs, appendix, lower back, bladder large intestine and fluid retention.

On an emotional level the lack of flow is experienced as a fear of loss of control/ the need to control others and ones environment; judgementalism, a lack of knowing ones boundaries and feelings of invasion, blame and guilt; feelings of purposelessness, confusion and jealousy. Being stuck in this charka, is experienced in compulsive sexual behaviour, or any form through which this energy is expressed, such as financial compulsiveness, food obsession and a need to possess or dominate and an inability to behave ethically.

Questions coming from this charka: (from Myss)

- 1. How do you define creativity?*
- 2. How do you express your creativity, in both life affirming and life*
3. negating ways, for example bring an idea into material reality, such as
an invention or a work of art is life affirming, embellishing a story so
that it sounds as if you had a more important part in it than others may
have experienced so that you are noticed, is life negating.
- 4. Are you comfortable with your sexuality?*
- 5. Do you keep your word?*
- 6. What are your relationships to power?*
- 7. What part does money play in you life?*
- 8. How often do survival fears dictate your actions?*
- 9. Are you able you see how money and control are related to your*
survival fears?
- 10. What are your goals? What stops you manifesting your goals?*

The Third Chakra

This Chakra, or energy centre, is located at the mid point of the body, the solar plexus.

The major organs and systems associated with this Chakra are pancreas, adrenals, stomach, liver and gall bladder and digestive system, nervous system and muscular system, and in particular the sympathetic nervous system.

This energy centre resonates to the “will to power” or our personal relation to the world at large, and how we exercise our power in it.

It is the centre where our ego attains its strength, which determines how we operate in the external world, and also how we relate to our subconscious. An important function of this centre, in relation to the way we relate to the world is our sense of self and our expectations of the world, and how we are able to fulfil our needs; this also includes alerting others to our needs, if it requires that they have an input to the satisfaction of our needs, especially sexual needs. If this centre is out of balance erotic expression becomes one of conquest or self-assurance, even of revenge.

The third Chakra mediates between how the external world is experienced, as has been seen in the first two Chakras, and how we have internalised the information from those two Chakras (the subconscious); the magnetic centre of attraction and repulsion.

Feeling and Being are integrated in the solar plexus. Bringing this centre into balance creates a sense of peace and reduces the need to act aggressively, it brings about a feeling of wholeness and tolerance and a balance between accepting spiritual and material needs and a good sense of humour and easy, joyous laughter.

When the Chakra is out of harmony there is no "trust in the process", more a need to dominate and create an outcome and a need for material security, also domination of others through material possessions.

The illnesses associated with dysfunction in this energy centre are the illnesses associated with fear; therefore a need to control: Arthritis, gastric and duodenal ulcers, intestinal problems (large and small bowel) pancreatitis/diabetes, indigestion and eating disorders, liver dysfunction/hepatitis and adrenal dysfunction/exhaustion.

Questions related to this Chakra. (again, adapted from Myss and Campbell)

How happy are you with yourself? Is there anything about yourself that you would wish to change? How would you go about this?

Are you honest? When you are not, what is your need to distort information?

Are you critical of others? Are they responsible for things not being right? Does blaming them mean that you don't have to take responsibility for yourself?

Are you able to accept responsibility for yourself or do you take responsibility for others?

Are you able to admit to being wrong if you are? What does it mean to you to make mistakes?

Do you need approval from those around you? How do you feel if this isn't given?

Is it better to be in a relationship which is not really based on mutual love and respect than be alone?

Do you wish that your life is not as it is and do you expect others to change it for you?

The Fourth Chakra

This is the central chakra, below which the emphasis is on the outer world, and above which is an emphasis on the inner world. It is located in the centre of the chest, and known as the Heart Chakra; it is where "the hum of the Universe" is heard, the sound of the germinating seed unfolding in its own act of creation. It is the centre of joy and grief.

It is from the Heart that we learn Love, the state of being in which there is no attachment, simply an outpouring of goodness and compassion, totally without fear of rejection.

It is where beauty is beheld and the emotion of awe is experienced, and negative emotions neutralised.

The organs energised by this chakra are the heart and circulatory system, the thymus and immune system, lungs, diaphragm and ribs, shoulders and breast.

Experiences of early rejection are manifested physically through this chakra with "body armouring" and the development of large breasts and shoulders.

The illnesses experienced when this chakra is out of balance are asthma and allergies, low blood pressure, anaemia, heart disease, upper back and shoulder pain, lung and breast cancers.

When the chakra is in balance one experiences a total wellbeing and peace; an ability for tolerance and trust and an acceptance of what life delivers. One is able to balance the Spiritual with the Material, to experience grief as a cleansing of loss and to transform pain into an opportunity for growth. One is willing to open to hope and compassion.

When the chakra is out of balance one is not able to love with sincerity; there are "strings attached". One looks for rewards for "good behaviour" and is suspicious of the love given by others. Pain is transformed into bitterness and hatred, and the world is experienced as "owing me something".

One understands loneliness, and the difference between that and being alone

Questions associated with the Fourth Chakra (from Myss)

What emotional memories do you still need to heal?

What relationships in your life require healing?

Do you use emotional wounds to control others?

Describe them and how you use them.

Have you allowed yourself to be controlled by another person's woundedness?

How do you feel about it, and what are you prepared to do to prevent it?

What fears do you have about emotional commitment?

Are you able to distinguish between intimacy and neediness? How do you define a healthy, intimate relationship?

How do you understand forgiveness?

Who do you consider that you need to forgive?

What do you gain from holding onto the pain of the wound they inflicted?

What have you done that requires forgiveness?

Fifth Chakra

Located at the throat

Voice and Choice

*The energy of this chakra focuses on communication and will;
the translation of feelings and emotions through the voice into a shout;
crying and keening.*

*A medium which is understood by
others; such as song, laughter and conversation.*

*It is also the centre which governs the release of the
"individual will" to that of the Universe.*

*After having transformed the need to abide by tribal rule, and suppress
one's will in the first chakra, to the recognition of The Will to Power and
strength of the individual will in the third chakra, the individual
recognises that there is a source of power outside of him-her self.*

*It is only when one releases the need to exercise personal power, in order
to validate one's own existence, that "Surrender to the Divine", and an
awareness of synchronicity and the wonder that we are immersed in the
flow of energy of the Universe, is possible.*

*Life's patterns can be seen and experienced. It is also the centre where
one exercises choice and bears responsibility for that choice.*

*There is an exercise in yoga, which suggests that a person goes to a place
at which echoes are heard, and to shout out words that convey praise and
belittlement of oneself to recognise two things: firstly that all words are
as illusory as echoes, and secondly that praise and punishment comes from
the self.....what one sends out, one retrieves.*

*The organs or areas associated with this chakra are the mouth, teeth,
jaw, throat, vocal chords, larynx, trachea, oesophagus, cervical vertebrae,
bronchi, lungs and hypothalamus.*

*Carolyn Myss says in her book "The Anatomy of the Spirit", that all illnesses are associated with the **fifth chakra**, because there is always an element of choice in illness; however, there are others who hold that the basic connection to illness is with the **second chakra**, where one becomes aware of one's individuality. There is a consequence to every choice, and we are responsible for our choices, however, one can only realise that there are choices if one is conscious of that possibility. Operating out of the first chakra, one is not aware that choice exists because one is governed by the "tribe", social set, or family. In that situation one integrates the "rules of play" from those dictated by the "tribe" and functions as if they are one's own while remaining unconscious of their power.*

*Thoughts are energy; electrical charges, if you will, and all our thoughts impact on the whole energy system within which they arise, one's body, **AND** that of the energy system which supports one's survival.....the family, the society and the planet (and eventually the Universe). Recognising this requires that one thinks and acts with honesty and integrity. We cannot heal ourselves unless we are conscious of our capacity for choice, and are willing to accept responsibility for our choices, hence the need to become aware and conscious of our selves and the "stories" by which we live. Choices made out of fear impact negatively on our souls and bodies; choices made out of fear are made without effective knowledge and understanding.*

The Athenians had a place of worship at Delphi, to which many people from the whole Mediterranean region came for information about things they could not understand. On the architrave was carved the directive to "Know Thyself", and further around there was carved "As Above, so Below". The Greeks understood that health requires knowledge of the Self and recognition for the need for balance.

When this chakra is in balance there is true understanding of the Self and comfort in one's authority. One acknowledges that one is able to make decisions and accepts the consequences of those decisions. One acts out of integrity, being able to keep one's word. One is able to trust oneself in any situation and have faith in one's place in the Universe. There is a balance between Head and Heart. One is able to follow one's dream.....or one's Bliss.

When the chakra is out of balance and one fears releasing one's authority to that of the Universe, and holds firmly to "individual will". This is seen in the current movement of Self Empowerment, which teaches that one is able to achieve what ever one sets one's mind to, which is true, if one also recognises that "no man is an island unto himself". If this chakra is out of balance true self expression is not accomplished even though a great deal of energy may be expended in talk. There is an inability to tolerate silence, often suspecting that silence is a sign of rejection or judgment.

Questions related to this chakra:

How do you define a strong will? How do you lose your will power?

Who controls your will; how is this achieved and for what reason?

Do you need to control others and your environment?

What do you gain from this?

Are you able to express yourself with freedom and honesty?

What regulates that?

Do you sense when there is something else directing you?

Are you able to act on that?

Do you trust that some things cannot be proven and are nonetheless of value?

Do you ever ask for otherworldly assistance?

Do you bargain for it, if it is not immediately obvious?

The Sixth Chakra

The Third eye

Located between the eyes, and slightly higher, above the bridge of the nose. The recognition of I and Thou.....and I in Thou, and therefore the capacity for true harmony with all life is activated.

The Third Eye is the doorway to "the other world".

The recognition that God, or Ultimate Being, or The Unifying Field, is without form, and therefore not containable. It follows then that this cannot be defined within the confines of any one religious belief system (first and second chakra), a point on which all of the great mystics agree.

The organs associated with this chakra are the eyes, ears, nose, cerebellum and pineal and pituitary glands.

*This chakra is the centre from which mystical experiences are recognised, and from which one connects to one's capacity for intuition and inspiration-----and **Knowing**, the act of understanding and acknowledging a thing as it is, rather than needing proof or a rational explanation. This is where true detachment is possible (that is, not being attached to a need to create a specific outcome), with an understanding that nothing is static.*

*When this chakra is in balance, open and active, there is peace of mind and the capacity to engage in conversation with the Inner Self and actively explore and bring to consciousness the unknown aspects of one's self: the wonderful and horrendous all together. The personality is well integrated, meaning that none of these aspects is rejected and one is aware of **who** one is, and **how** one operates in the world. One is able to do this without the need for manipulation, which is dishonest and destructive. One honours synchronicity and intuition, and acts upon information thus gained.*

*An alignment between the first chakra and the sixth gives rise to **Charisma**.*

When this chakra is out of balance, mystery is ignored in favour of rationalism. One is driven by fear and consequently hyper-vigilant and cynical, constantly monitoring one's environment for possible threat or criticism and ever hopeful of recognition and acceptance. One is weak willed with a poor self image and sense of direction, or may be too controlled and rely on one's mental power to influence others for whom has little actual regard.

In the second chakra one learns one's power drive through authority, sex and money: in the fifth one recognises choice and in the six, detachment and wisdom.

Illnesses associated with this chakra are stroke, brain haemorrhage, brain tumour, Parkinson's disease, Alzheimer's disease, blindness or deafness, spinal difficulties, learning difficulties, epilepsy and other seizures

Questions associated with this chakra:

How do you define yourself? Whose patterns do you follow?

Do you recognise your positive as well as your negative attributes?

How do you respond to the unexpected or "coincidental" in your life?

Do you recognise your responsibility in and to the planet and world in which you live? What does this mean to you?

How do you understand the round of life and death? What is your understanding of death?

Do you need to know the outcome of an idea before you will engage with it?

The Seventh Chakra

Located at the top of the head, where the fontanel (soft spot) was in infancy. This is the point of entry for the "life force", or "light of the Soul", which vibrates throughout the Universe, and is known by many names.

Organs associated with this chakra are the brain and central nervous system, muscular system and skin.

The crowns of royalty and the haloes of saints and angels symbolised the Divine aspect of this energy, or the recognition of Divine Selection. This chakra is the energy point at which one realises Unity with the Divine; that consciousness is not a function of brain activity and that there is no separation between I and Thou.

This chakra generates true devotion (which is different from adoration), and the capacity to "live into "Mystery, in the Moment, with faith in the actuality of the interconnection of the Web of Life and Consciousness, knowing that one has a purpose in life, and be willing to accept that responsibility.

It is the chakra of Enlightenment.

When this chakra is in balance one is able to "see into" a situation, illness, or discomfort and offer wise counsel from the heart, with the recognition that one acts as a "funnel" for Universal energy when one does so.

One recognises the fundamental necessity of Light in Life, and the truth of the saying that "there is no fear but the fear of fear". Humanitarianism becomes an integral part of one's life, as does the understanding of environmental responsibility, being capable of seeing the larger pattern.

When this chakra is out of balance there is an intense need to control all aspects of one's life, fearing otherwise a loss of identity and loss of acceptance by the people with whom one shares a history. One is unable to take actual risks, or engage fully in Life, because one is ruled by fear. One lives through the Past.

The disorders associated with this chakra are: Energetic disorders, chronic fatigue, not associated with any physical disorder, mystical depression, extreme sensitivity to light and other environmental factors.

Questions associated with this chakra:

How much of your energy do I allow to drain away?

What "dead weight" am I carrying? How do I tie this to myself?

Am I willing to release the bonds that I use to tie this to myself?

Am I willing to engage in the Dance of Life?

When will I begin?

Appendix 7
My Own Process Art Work



This picture, and the following one, were made in response to the process involved in my submission to the Ethics Committees. My then supervisor and I had requested a meeting with the heads of both committees, in order to find some way forward, as my submissions were knocked back for apparently insignificant reasons, culminating in another month's hold-up for a change of the term 'locked file' to 'locked filing cabinet'! We both became increasingly frustrated and in order to maintain a sense of dwindling equilibrium, I left the room for a breather. When I returned I asked what it was that they found difficult to understand in my submissions so that I could re-write it to facilitate a clear comprehension, on their part, of what I had apparently not clarified. I was told by the acting head of one of the committees, to "Sit down and be quiet!" at which point I left. I am grateful to Anne (my then supervisor) for talking me out of quitting, and plying me with much needed warm tea and sugar!

(and I have just now connected that with Aenghus' story, written 4 years later, even the 'magic shawl' which is descending over me), the six petaled(6 years later what I had to say was written as my thesis) blue flower (voice), radiating with light, growing strong and joining with the greater light of my protective shawl.



My ethics submission was feeling like an abortion, offered in my dripping hand. In the streams of silver thought emanating from my head are words; my own poetry, which I almost obliterated with silver and gold crayon: "What joy there is in loving, and knowing nothing more, nor needing else, to keep my body warm" "A state of Grace is a justification of an active state of being-ness, not definable except in the evidence of its' expression": "First make a commitment of the heart to open-ness, of knowing nothing but the texture of passion described in colour"



After I gained ethics clearance from one committee, I went through the whole process again, with similar misunderstandings, so that I could recruit participants in Sydney. It seems that members of the committees found it difficult to get their heads around the possibility that an art psychotherapist might also know something about immunology and oncology. My 'baby' was in dire danger.

My frustration reached screaming pitch, when the recruitment process became a vector for the expression of tension between members of the nursing staff in one centre and I was not able to effectively approach potential participants at the other, because I had no access to clinical files, and the clinic staff were too busy to take on more work.

At the same time, after swimming, I developed a fungal ear infection, which kept me out of the water for the next four years, and resulted in recurring infections and a ruptured eardrum. The 'muck' I was hearing, was painful and injurious!



I had worked on an earlier sketch (at left) of the tree that Ned had talked about, squashed between his house on the left, and the church on the right, reaching out; the golden gulls soaring into the sun. When I started to work it up, as often happens, the thing had a will of its own, and the other image (above) emerged; a rose had grown in the red soils of Australia's desert, and as I watch in wonderment, it unfolds in dawn's first light, with Venus also rising. I recognise my own resonance with the sense of displacement, and growth in barren soil.

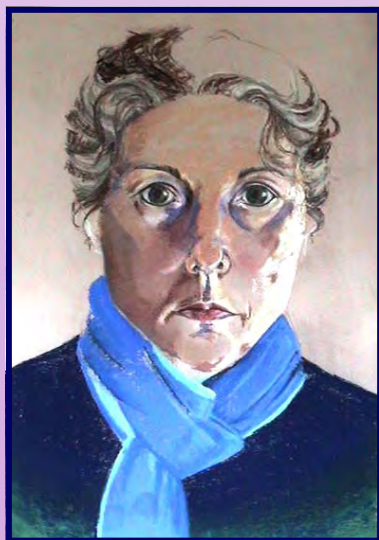
I can also see that some foliage is wilting, but the bud holds the same promise as does the golden light of dawn, and Venus' ascent. Beauty will unfold.



After Ned left The Group I felt as if I was able to drag myself out of the morass of his stories, and we could find solid ground again, and I made this pastel.



I take a significant risk in presenting this image, but no less a risk than that taken by the participants in my study. I experienced a difficult period during the analysis of the qualitative data, and felt as if I was imprisoned (yet more blockages) in some-one else's ideas of what needed to be presented, and how, although the direction that it should take was never clearly outlined. As I've written in my thesis, it was a remark from Elvira, my elder daughter, who clarified the whole thing for me. The she-bear is a powerful animal, but here she dreams of time when she was free (upper left) while imprisoned and tormented, bleeding from her wound, not able to reach either water or food, while the fair continues in the background, which is apparently growing out of her cage, or back.



Three months before I submitted my thesis, I attended the national art therapy conference for the first time since I'd lost my hearing. At the end of the conference we'd been asked to speak briefly of how we'd experienced it, and I made an image of what it is like to be deaf, which I subsequently worked up as a pastel, firstly as the self-portrait on the left, and then as it appears above.

To lose my hearing has been a profound loss; excessive sound is painful, and at the same time I must take great care to listen with my eyes, lest I make mistakes in what I think I hear. This has landed me in very hot water a couple of times: mishearing can be dangerous. I am finally able to hear music again, for the first time in eight years, after I was fitted with wonderfully sensitive digital hearing aids: sound is once again beautiful. I am able to converse with reasonable ease again....and most particularly, hear other people's stories.

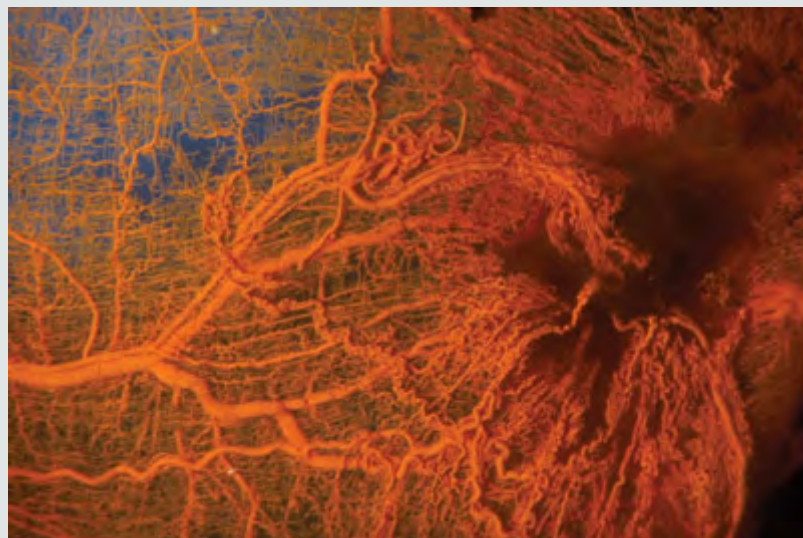
Synchronicity



*Plate 1: Barbara's image of her cancer, created in 1991: recall that the image was described in the introduction of this thesis, as a black hole into which everything disappeared, and the coloured lines were made coming **out** of the hole.*

*I was astounded while doing a search for something else, when I saw the photograph reproduced below, in *Nature*, Vol.444 (7119), November 2006. The caption to the photograph reads: "Taking over: a transplanted sarcoma has developed an unruly vascular system." The vasculature emanates **from** the dense hole to the right of the picture; the original sarcoma.*

My immediate question, when seeing this, was whether this is a remarkable example of that 'inner knowing' of which Susan Bach and Elizabeth Kübler-Ross have written, even though Barbara's diagnosis as far as I knew, was non-Hodgkin's lymphoma?



I have written to *Nature* several times to request permission to reproduce this photograph, but I have, at the time of printing, still had no success or reply.