Family crisis intervention
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studiejaren, na zeven vakanties, ontelbare etentjes, al je steun en al het plezier in de afgelopen elf jaar, hoefde ik geen moment na te denken wie er als paranimf naast me zou staan. Lieve neef, Amos, dank voor je relativerende humor, scherpe inhoudelijke blik en warme betrokkenheid. Wat fijn dat je ondanks de afstand en je drukke gezin mijn paranimf wilt zijn.

Dan last but not least mijn familie, de grote familie Al, met wie de Al-met-Al dagen steeds maar leuker worden. De familie van m'n moeder, grotendeels meer op afstand (Amerika, Canada, Israël), maar toch heel nabij. Mijn lieve oom Joseef en tante Ruth en hun (klein)kinderen wil ik in het bijzonder noemen. Jullie leerden mij wat familie is. De 2,5 maand quality time bij jullie in Jeruzalem in 2011 was fantastisch. En natuurlijk mijn eigen gezin, mijn broertje z.l., van wie ik misschien wel het meest leerde, mijn belangrijkste voorbeeld: mijn vader z.l., en mijn moeder: heerlijk, onze gedeelde interesses en je steun en warmte. Ik ben dankbaar voor wat jullie me voor het leven hebben meegegeven.

Cover explanation
The cover of this dissertation may need some explanation. The vase is a variation on an illustration of the psychologist Edgar Rubin (1915), representing a vase and human faces that face each other, and showing that there can be different perspectives in perception. The vase on the cover represents a family (see the profiles of two adults and two kids). The flower refers to the intervention program that is evaluated (FCIP/ Spoedhulp), which is one of the many interventions that were developed and implemented in the Netherlands (the youth care field has been described as grassland with all kinds of flowers sprouting in an uncoordinated fashion). In this case, the flower (crisis intervention) enters the vase (the family) aiming to be transparent and to create transparency of the family’s strengths, problems and needs.

The vase on the back cover represents a family after the crisis (intervention). The mosaic vase is unfinished because in most cases the families are still confronted with problems, in the process of rebuilding. The mosaic, which is of all times and places, as is crisis, can be seen as a metaphor for how broken pieces can be put together into something beautiful and how they are more than a sum of pieces, like a (family) system. The colored pieces illustrate the creativity and versatility of FCIP and the diversity and uniqueness of families. They also refer to the limitedness of our knowledge about the factors that contribute to therapeutic change. The rainbow has a link with the Dutch book\(^7\) and refers to the findings on crisis, being a situation with positive and negative features, chances and challenges, a combination of sunshine and rain. Al et al. emphasizes that this dissertation is not an individual result but one that has received the input and contribution of many.

A flower in a vase is always temporary, as is crisis intervention. The vase (the family) may welcome other flowers (aftercare) or can be a piece of art on its own. Whether this type of flower will keep growing on the land of the youth care field probably depends on its nutrition, the climate and its match with other flowers.

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\(^7\) ‘Komt na regen zonneschijn? Resultaten van twee jaar onderzoek naar Spoedhulp Spirit’ (Al, Stams, & Van der Laan, 2009)