

**AN ART BASED SUPPORT  
PROGRAMME FOR THE  
AMELIORATION OF GENERAL  
PSYCHOLOGICAL DISTRESS IN  
MARGINALISED CHILDREN IN SOUTH  
AFRICA**

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### **Abstract:**

This study aimed to construct, and implement an in-school „art expression“ based programme designed to aid in mitigation of psychological stress, behavioural difficulties, and self-negativity frequently experienced by marginalised children. It was developed for application within schools that cater for children exposed to neglect and/or abuse resulting from poverty in South Africa.

This programme outline was developed and implemented through intensive exploration and review of previously effective art therapy, art expressive methods and techniques in similar contexts, together with the knowledge and experience of a qualified art therapist and educational psychologist. Data was collected through open-ended informal qualitative interviews, observations, and photographs of artworks produced during sessions. These were then analysed in conjunction, using the content analysis method, visual interpretive measures and thematic analysis.

This enquiry documented the process of art creation through „art expression“, and its ability to ameliorate psychological difficulties affecting marginalised children in South Africa. Following the establishment of trust between the researchers and the participants, the results found that the use of different art modalities demonstrated predominantly positive results in varying degrees. It is hoped that this study can be used to further practical interventions of this nature in comparable milieus in South Africa.

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### **Introduction and General Orientation:**

As an individual who was born and raised in South Africa, I was exposed to a number of racially based situations in my youth that both lessened and increased my hope and optimism in the human race to overcome the more shadowy aspects of the country's history. Throughout my childhood, values surrounding equal opportunity, and treatment of all other individuals were ingrained within the progression of my development, and subsequently cemented into my emotional and psychological constituents as a young adult. Through exposure to these experiences, I anticipated the point in time when I would be able to offer something of a consolation and support to the individuals and their families who have suffered as a direct result of previous inequality. Many who are still enduring the countless repercussions of a regime that is unfit for any human, regardless of their lineage, origin or social standing. Being eight years old in the year of democratic freedom within South Africa, I feel that my generation should have a considerable amount to offer in terms of the restoration, and investment in the efforts of bringing about solidarity, and contribute to the increasing equity in the country.

Even though it has been almost two decades since the abolition of the Apartheid regime, there are currently a considerable number of individuals that still suffer vehemently under its associated ramifications, in addition to economical and situational consequences which have manifested through an unacceptable level of poverty. Ultimately, this has huge implications for those affected, and to no lesser degree, their families. As a result, I found the most obvious catalyst to attempt even the most diminutive change, through the amalgamation of three subjects that I have increasingly shared a passion for through my tertiary education; psychology, art, and children. Here, I have harboured a deep interest and affinity for the discipline of art therapy, and art based therapeutic measures, in addition to the recognition that there must be a concentrated investment in children for the outcome of future generations, and their impact on the continued shaping of the country. Moreover, the manner in which we treat and aid our children can determine the manner in which future generations treat and view South Africa as a nation, and all who reside within its borders.

What is a marginalised child? The definition is generally vague and debate still exists over the criteria needed for this classification. Notwithstanding, it is secure to ascertain that the fundamental commonality shared by individuals in this category is poverty. This ultimately results in a deficit of resources at their disposal, particularly adequate educational opportunities and mental health care. The state of being marginalised or impoverished within

South Africa holds numerous implications upon all aspects of the affected individual's life. It is a position that impacts a great number of South Africans currently, and is a difficult, if not impossible situation in which to rear and maintain a healthy, balanced and well cared for family. The children of these families suffer considerably in most aspects of life, and all too regularly continue a distressing cyclical state in which poverty and related hardships are inherited. These damaging heirlooms are increasingly problematic to eradicate, even with governmental aid and the incorporation of affirmative action over the last two decades. As a result, there are still blatantly obvious contrasting levels of economic standing within South Africa's racial segregations. This can have, and all too often has serious implications on the psychological state, general well being, and the development of the children of these families.

In order for progress to take place, it is a necessitate for individuals who are located within the poverty margin to have access to sufficient mental health care and education, as they are often at risk of being exposed to neglectful and abusive circumstances. Unfortunately the luxury of adequate mental health care and education is all too regularly denied to these individuals, as a direct result of penury. In this, it is imperative for allowances to be made in this regard, if this cycle of poverty is to be broken. Here, cheaper, if not gratis alternatives need to be introduced in areas that require more urgent intercession, such as impoverished and disadvantaged schools that already only receive minimal financial compensation, mainly in the form of donations from the public. If any form of aid and/or intervention is implemented incorrectly, or negates individuals who have a lesser financial standing, this „renovation“ can lead to the perpetuation of poverty, and segregations in what could be, and, indeed, ought to, be a unified country, which prides itself on a goal of equality for all within its borders.

Within recent years, there have been numerous studies that have produced significant results with the application of art-based methods in order to reduce psychological difficulties, and behavioural concerns in children of poverty stricken families (Brems, 2002; Calisch & Hiscox, 1998; Feen-Calligan, 2008; Malchiodi, 1990; Pill, 2000). Results of numerous studies illustrate that with the incorporation of art-based techniques, advantages such as a decrease in anxiety and depression, improved scholastic achievement and increase of self-esteem can be attributed to the use of art-based methods (Berman, 2005 & 2009; Catteral & Pepler, 2006; Gargarella, 2007; Jacobs, 2004; Pifalo, 1994; Lee, 2004).

Thus, in this research project I aim to make use of art-based expressive techniques to address issues that stem from marginalisation within South Africa. I have incorporated these

into a brief set of outlines that make use of methods grounded in art therapy and art expression, which is hoped, will add to the progression of research in this area, moreover as a vehicle of mitigation of the side-effects of poverty.

The following document recounts each stage of the process, and action undertaken in the investigation, development and implementation of this outline within a shelter school, located in Grahamstown, Eastern Cape, South Africa.

## **CHAPTER 1 - Literature Review and Context:**

### **1.1. Introduction:**

In this chapter I will outline the principal and most common issues that affect the children of impoverished families, from a historical point of view, to a more contemporary standing. Briefly, this will describe the previous lack of educational equality and how this has resulted in the perpetuation of poverty within present day South Africa. This will lead into a discussion of the psychological difficulties that regularly plague these children. I intend to build on this through a debate of the uses of art based measures to mitigate the more common of these troubles.

Furthermore, I will briefly outline the fundamental debates regarding the scientific credibility in the employment of art therapy and art expression as a recognised method of therapeutic relief. In reference to the theoretical understanding of art therapy, I have also included a selection of studies and articles that aid in the use of art-based techniques in a therapeutic milieu to assist in the alleviation of psychological distress and more specifically, psychological distress resulting from circumstances that commonly occur through immersion in a marginalised context.

### **1.2. Disadvantaged Children in South Africa:**

#### **1.2.1. The Poverty Pandemic:**

A considerable number of individuals that reside within contemporary South Africa live „below the breadline“ or experience „poverty“ (Cassiem, Perry, Sadan & Streak, 2000). In order to adequately define the state of being impoverished, one should not just examine financial considerations, but should also include considerations relating to freedom and education (Cassiem et al., 2000).

This state can be described as the limitation of everyday necessities, or the restriction of freedom in terms of basic needs for comfortable survival (Acheson, 2003). Penury leads to the limitation of daily choices made by those who are defined as being „poverty stricken“ (Acheson, 2003). This applies to aspects such as “social functioning, better education, health care as well as longevity” (Acheson, 2003, p 1.). In the main, this is a consequence of South Africa’s history of institutionalised racism, which has led to elevated levels of economic inequality between its racial groups (Dawes, Donald & Louw, 2000).

The greater percentage of the population fall under the category of being poverty stricken, often struggling to meet the basic needs of survival, such as food and shelter, let alone what can be considered the luxury of art education (Aber, Bennett, Conley & Li, 1997; Dawes et al., 2000). In this, approximately forty to fifty percent of the population of South Africa have been categorised as being afflicted by poverty (Machethe, 2004). Within this bracket, an additional twenty-five percent of these individuals have been classified as being exceedingly poor, which is defined as being unable to supply even one daily meal to ensure the minimum calorie count for their families (Machethe, 2004). Despite the fact that South Africa states that it is autarkic regarding the production of food, approximately fourteen million individuals are still vulnerable to sustenance diffidence, with forty-three percent of households being affected by severe food impoverishment (Machethe, 2004). The children of these homes suffer considerably, and as a result of poverty the situation can degrade to situations of child abandonment and exploitation (Aber & Bennett et al., 1997; Cassiem et al., 2000; Mathini, 2000). The children of indigent families have little or no educational opportunities, personal protection, or basic human rights (Acheson, 2003).

## **1.2.2. Hardships Faced by the South African Youth Attributable to Poverty:**

### ***1.2.2.1. Defining Terms Relating to Impoverished Children:***

In texts concerning the subject, there does not seem to be an amalgamated, all encompassing definition for children from impoverished backgrounds (Duncan & Ratele, 2003; Le Roux, 1996; Mathini, 2000, Reugg, 1987; Roleff, 1996; Swart, 1990). Nevertheless, there do seem to be two fundamental terms located within the subject: “children *on* the street” or „part-time“ street dwellers, and “children *of* the street” or „full time“ street children (Duncan & Ratele, 2003, p. 337). These terms differ in a manner of ways, although they both share the element of impoverishment (Duncan & Ratele, 2003).

The first term, „children *on* the street“ is used to refer to children who traverse the streets, and panhandle for money, food or other articles they may need (Acheson, 2003; Duncan & Ratele, 2003; Reugg, 1987). Although these children attend little or no school and do not have stable jobs during the day, they still reside in homes with their families or with individuals whom they consider their „families“ (Le Roux, 1996).

The second term, “children *of* the street” makes reference to children who are under the age of sixteen and are considered „nomadic“, thus having no permanent, owned or rented place of residence with a recognised physical address (Acheson, 2003; Le Roux, 1996;

Duncan & Ratele, 2003, p.337). These children have little or no family attachment, school attendance or community involvement (Mathini, 2000; Duncan & Ratele, 2003).

However, Duncan & Ratele (2003, p. 338) state that these terms can be seen as potentially “artificial, convenient and spurious” and these children should therefore be viewed in light of the variety of their own personal situations and contexts (Duncan & Ratele, 2003). Here, one should be wary when assigning one concrete term to a particular case (Le Roux, 1996; Duncan & Ratele, 2003). If a definition has to be made, it must take in account various aspects, such as the children’s level of contact with their families, or individuals who act as substitutes for their family members; if they reside on the street, at a home or shelter; if and for how long they attend school; how or what their daily routine may be; or if they alternate between all these different states (Duncan & Ratele, 2003). All of these aspects need to be addressed when attempting to consign an individual within a category (Le Roux, 1996; Duncan & Ratele, 2003).

In the search for a more amalgamated, extensive and dynamic explanation of terms such as „impoverished“, „underprivileged“ or „marginalised“ children within a South African context, one can draw a few similarities: the child is under the age of sixteen, he/she makes use of the street as his/her primary living area (as a home and/or for panhandling), and is without a steady form of sufficient security or protection (Reugg, as cited in Acheson, 2003, p. 8). The fundamental bottom line used to draw a connection, or separate general „run away“ children from „street children“ and „impoverished“, „underprivileged“ or „marginalised“ children, is that the latter refers to children who traverse the streets as a result of poor financial standing *in addition to* personal and external adversity, and not from a direct choice, as is the case in the former (Ashford, 2006; Reugg, 1986; Duncan & Ratele, 2003).

These children have become victims of circumstance, with many of their family members being affected by alcoholism or disease, or themselves being abandoned as a consequence of acute poverty (Duncan & Ratele, 2003). In addition to this a great number of these children are exposed to a high level of horrific events – mainly domestic violence – frequently at the hands of family members and peers (Pifalo, 1994).

#### ***1.2.2.2. Domestic Violence and the Disadvantaged:***

Domestic abuse has been labelled as one of the most prevalent and destructive issues affecting a significant percentage of marginalised children in South Africa (Barbarin, Richter, & de Wet, 2001; Solomon, 2005). This form of abuse encompasses physical harm, sexual

abuse, emotional mistreatment, intimidation, threatening behaviour and financial indigence (Wallace, 2004) suffered at the hands of a member of the family/household. Other than the obvious physical harm that domestic violence inflicts, there are numerous psychological side-effects experienced by the targeted child (Solomon, 2005). These could include aggression, depression, „acting out“ and anxiety, all of which adversely affect his/her behaviour, state of mind, and general learning abilities (Barbarin, Richter, & de Wet, 2001; Ratele, 2003). More often than not, if these side effects are not treated, they can worsen in adolescence and adulthood (Solomon, 2005).

### ***1.2.2.3. The Impact of HIV and AIDS on the Disadvantaged:***

The HIV and AIDS epidemic has also had a high impact on these already damaged communities (Ashford, 2006). Africa is known to have the greatest percentage of HIV and AIDS infected individuals in the world (Ashford, 2006). This affects not only the people who have contracted the virus, but also their partners, children and other dependents. The HIV and AIDS virus has an extremely negative effect on the family and household of the infected individual. Family members and/or people who live with the infected individual are considered the primary caregivers and suffer directly from associated difficulties (Ashford, 2006).

In many cases, if an expectant mother is diagnosed as being HIV positive, the likelihood of her unborn child sharing this diagnosis is exceptionally high (Corbett, Cowan, Ferrand, Gouws, Hargrove, Ndhlovu, Williams, & Wood, 2009). Moreover, not only does the child contract HIV/AIDS, but the parent (often both the mother and the father) has a dramatically shortened life span as a result of the effects of HIV/AIDS, which in most cases leads to the parents passing away before a child is old enough to adequately fend for himself/herself (Ashford, 2006). This effect is compounded by the lack and limited availability of adequate medical care (Ashford, 2006). These children are frequently either taken in by aged grandparents (who are nearing retirement age or have already reached retirement), older siblings (who are predominantly still categorised as children themselves), by shelters (which generally have a limited funding) or become homeless (and are then termed as „street children“) (Ashford, 2006).

These factors almost invariably led to a dire situation relating to a child's psychological state. Research has consistently exhibited that children who are exposed to overwhelming adverse occurrences and circumstances (be it once, occasionally or

persistently), can prompt unfavourable secondary effects such as: biliousness, the disappearance of appetite, depression, detachment, general loss of interest in activities that would have previously considered to be „fun“, and school evasion (Figley, 1986; Glazer, 1999; Myers, 2002; Stronach-Buschel, 1990).

### **1.2.3. Education of Marginalised and Disadvantaged Children:**

The education system within South Africa is presently still in a stage of recuperation, fundamentally rooted in the country’s political background (Henrard, 2002). In 1953, the South African government passed the Bantu Education Act (No. 47), which led to an inadequacy in the quality of education received by learners who were categorised as „non-white“ (Clark & Worger, 2004; Moshia, 2006).

Dr. Hendrik F. Verwoerd (the then-minister of Native Affairs) and Dr. W. M. Eiselen, who after studying in Germany, had appropriated a multiplicity of views and mannerisms of the National Socialist or „Nazi“ reasoning and convictions, devised the „Bantu Educational System“ (Lapping, 1986). Neame (2003, p. 95) quotes Dr. Verwoerd on this method of instruction by stating:

“There is no place for [the Bantu] in the European community above the level of certain forms of labour... Education must train people in accordance with their opportunities in life, according to the sphere in which they live.”

This educational system was constructed to legislate for the racial separation of children within South African schools (Clark & Worger, 2004; Moshia, 2006). The government used this form of education to direct „black“ or „non-white“ (as categorised by the apartheid government) youth to menial and unskilled labour employment, which negated certain forms of instruction (Henrard, 2002). Classes formulated for children who were deemed „non-white“ also had to cope with larger classes, and only 15% the teachers were fully qualified (Henrard, 2002).

Despite education being mandatory for all racial groups, there was a massive disparity in the quality and availability of education for „white“ children over that of „non-white“ children (Neame, 2003). Caucasian children were expected to attend school from the ages of seven to sixteen, while Black children were expected to attend school from the age of

seven until they reached the equivalent of the final year of their primary school education, or until the age of sixteen. However, the latter legislation was enforced quite feebly, and many regions quite simply did not have the available schools to attend, and hence did not have access to any form of formal education (Clark & Worger, 2004).

Notwithstanding the fact that South Africa is nearing two decades after the abolishment of the apartheid system, the consequences are still a large factor in the lives of many people in the country (Clark & Worger, 2004; Henrard, 2002). Even though the laws within South Africa have subsequently been drastically modified to gain a uniform level of education for all races, there is still a lag in terms of the schooling of succeeding generations. Ultimately this ethically and humanistically faulty educational system (Clark & Worger, 2004) has contributed significantly to high poverty levels.

Currently, the South African Schools Act states that it is compulsory for children to attend classes from “grades one to nine” (Dawes et al., 2000, p.36). In reality, however, a large percentage of impoverished and children who have been disadvantaged do not attend an acceptable amount of classes at school (if any), mainly because South Africa is still experiencing the repercussions of the racial and socio-economic effects of apartheid (Barbarin, Richter, & de Wet, 2001; Clark & Worger, 2004; Dawes et al., 2000). There is also the belief that education takes away from time that these children could spend seeking immediate work, as it would seem to be the most accelerated way in which to gain an income (Dawes et al., 2000).

Even in cases where impoverished children are given the opportunity to attend school, there are a substantial number of children who do not complete their studies beyond the basics of primary education (Dawes et al., 2000). This has been attributed to repeated family relocations, abusive home-lives and the obvious financial difficulties, which habitually motivates these children to take to the streets (Acheson, 2003). Pressure is also often placed on these children by family members or older individuals to panhandle, which seems to be the obvious short-term solution for many children and families, but in actuality, leads to the perpetuation of the poverty cycle (Cassiem et al., 2000). This is in view of the fact that individuals with qualifications are often preferred in terms of employment than those without a solid education or are only in the possession of practical experience (Acheson, 2003).

It has also been noted that there are elevated levels of grade repetition (at all levels of education), teenage pregnancy and juvenile delinquency among children who have been disadvantaged in schools, compared to their more economically stable companions (Dawes et

al., 2000; Solley, 2005). In addition to this, impoverished children appear to attain lower grades and subsidiary “learning outcomes” (Dawes et al., 2000, p.37). The activities within the home, the inclinations and idiosyncrasies of a child ought to be situated in a „normal“ context, and in situations that do not allow this, these learners are at a considerable handicap in relation to education (Barbarin, Richter, & de Wet, 2001; Solley, 2005).

These children strain to attain a standard of class work similar to other children in the class, as Dawes et al (2000, p.1) state that “persistent poverty has more detrimental effects on IQ, school achievement, and socio-emotional functioning”. Marginalised children have been reported to suffer to a higher degree of, and more frequently from general health concerns (Solley, 2005). These include afflictions such as malnutrition, lack of adequate sustenance and related fatigue, irritability, colds, influenza and general infections (Solley, 2005).

Once any of these unfortunate outcomes become apparent, the likelihood of a requisite education becomes increasingly unattainable. Many shelters struggle to cope with the increasing amount of children to care for, feed and clothe (Roleff, 1996). Here, numerous interventions have been put into place in an attempt to counteract the obstacle of poverty, such as schooling initiatives and interventions (Roleff, 1996).

### ***1.2.3.1. Schools Established Primarily for Marginalised and Disadvantaged Children:***

In South Africa in particular, there are numerous interventions and school initiatives that concentrate on the education and rehabilitation of children from underprivileged and marginalized backgrounds. These are predominantly charity-based, and rely on donations, sponsors or their own personal income in order to continue the day-to-day running of the establishment (Cassiem, 2000).

#### ***1.2.3.1.1. Amasango Career School – A Case Study:***

The Amasango Career School is located in the outer regions of Grahamstown, situated in the Eastern Cape, South Africa. This school can be seen as a typical example of an educational institution that has been constructed with a primary focus on the education of marginalised children and their personal educational requirements.

The Amasango Career School was established in 1996 by Jane Bradshaw, who is still the acting principal of the school (Bradshaw, 2001). The school was developed for the education of marginalised disabled learners, and their curriculum places an emphasis on the education of underprivileged children (Bradshaw, 2001). It is directed towards learners, who

have been placed on the sidelines by their communities and social structures; who are termed as „street children“; and those who do not have the financial or accommodation (emotional as well as residential) stability to attend mainstream schools (Bradshaw, 2001).

The school works closely with the Eluxolweni Shelter, located near the premises of the school (Bradshaw, 2001). Many of the children who attend the school are residents of the shelter, although a minority reside at their homes with their families (Bradshaw, 2001). A predominance of children who are schooled in this institute are admitted through self-referral, as other methods often lead to the child absconding from the premises within days (Bradshaw, 2006). The children who live at the shelter previously resided on the street and in some cases were brought to the shelter by other children or their parents, had been abandoned by their families, or placed into the care of the shelter by governmental authorities (Bradshaw, 2006).

This school prepares the learner starting from their own personal educational level: as the learner enters into a programme of accelerated bridging education, the learner is subsequently reintegrated into an appropriate mainstream schooling system, once they have met a grade of education that corresponds more with their actual chronological age (Bradshaw, 2001). It concentrates on grades one to seven, and attempts to integrate, and enrol the learners into a high school that is appropriate for the learner (Bradshaw, 2006).

Similar schools and institutions frequently do not have enough resources for all the children in their care, and therefore in terms of education, the classes are basic and lack many of the advantages seen in other schools that charge a mandatory fee for the child’s enrolment (Dawes et al., 2000). This places extensive limitations on the quality of the education that is received by the learners, and consequently, its outcome.

An adequate education is an essential aspect in the rehabilitation of street children, and in the improvement of their general quality of life (Dawes et al., 2000). It provides them with a possible gateway to enable them to secure their own future, and allows them to be more independent. It allows for a wider region of opportunity, and facilitates the circumvention of the continual pattern of impoverishment (Acheson, 2003).

#### **1.2.4. The Arts and Education:**

The term „art education“ can be described as the region of learning that is founded upon the use of visually perceptible and palpable forms of art (Jensen, 2001). These are forms of art that range from basic drawing, sculpture and painting, to more specialised classifications such as pottery, fabric painting and basket weaving (Jensen, 2001). This includes areas of

education such as physical arts; namely dancing, acting and other forms of „performance art“ (Jensen, 2001).

Art education can be traced back in history to a European practice, referred to as the „Atelier Method“, where well established artists would enrol an apprentice to whom they would act as mentor (Jensen, 2001). This was a similar system to that of other associations of the time, for example apprentices in goldsmithing or stonemasonry (Jensen, 2001). The original art schools were first recorded in approximately 400BC in Greece, by philosophers such as Plato (Jensen, 2001). Although this form of art education can be attributed to being directly responsible for the use of art in the formal sector, it must not be confused with the inclusion of art in the formal education sector. Specific „art schools“ concentrate predominantly on the actual outcome of the art work; this pertains to aspects such as an individual’s personal *talent*, and their potential as an artist in terms of his/her success in a future occupation. Nevertheless, art was traditionally considered to enrich other more general forms of education (such as language, mathematics and science studies), so it was viewed as more of a complementary subject, and not as indispensable to the school curriculum (Bresler, 2007).

#### ***1.2.4.1. The Current Standing of Art Education in South Africa:***

Through a comprehensive investigation into the current standing of art education within South Africa, I was unable to detect an official curriculum for the foundation year to grade three. I was only able to locate a validated art education programme for high school learners, from grades eight to twelve (Herbst, 2007). However, as discovered through conversations with educators, a majority of the government run schools within South Africa do not offer pure art education, but a combination of arts and culture as a subsumed subject (Herbst, 2007). Here, it would seem that art classes for younger learners vary between schools within the country, but make use of similar base materials such as painting, drawing and sculpture. This can be seen as a dilution of genuine art education, and learners can only pursue a pure version of art instruction once they have reached a high school (Herbst, 2007).

#### **1.2.5. The Integration of Art into the Formal Education Sector:**

The term „art integration“ refers to the merging of art education into the mainstream schooling system (Bresler, 2007). This use of art has been implemented in the European and American formal education sector in numerous different forms since the mid nineteenth

century (Bresler, 2007). It was later popularised by the philosopher and psychologist John Dewey, who developed the „Progressive Education Theory“ (Bresler, 2007).

The first text that dealt with an amalgamation of art and general education was Leon Winslow’s „The Integrated School Art Program“, which was published in 1939 (Bresler, 2007). The main outcome conveyed on the subject stressed the augmentation of knowledge of other studies, while simultaneously promoting a growth in the comprehension and enjoyment of art (Bresler, 2007). This was followed by the inclusion of art into the American schooling system (Bresler, 2007). The foremost justification behind this inclusion was that art expanded the imagination, and hence improved varying levels of a child’s cognition (Bresler, 2007). In the South African context, a similar progression of introducing art into the curriculum was followed (Herbst, 2007).

This form of education is diverse and virtually inexhaustible in terms of outcome or enjoyment. However, aspects such as one’s economic standing can lead to the neglect of art education. This is, unfortunately, a common occurrence in many areas of South Africa, as art has been considered a frivolous subject and a luxury by many schools (Herbst, 2007). This is mainly ascribed to the fact that many government and shelter-based schools cannot afford to run in-school art programs, as mainstream art materials are quite expensive. This is a huge misfortune, as the use of art is a fundamental source of recreation and development skills, both psychologically and physiologically, particularly when combined with therapeutic measures such as art therapy or art expression (Malchiodi, 2003; Nissimov-Nahum, 2008).

## **1.2.6. The Origins of Art Therapy:**

### ***1.2.6.1. Sigmund Freud and Carl Jung:***

Carl Jung and Sigmund Freud are thought to be among the first individuals to make use of art within the parameters of psychiatric research, and have therefore made a significant contribution to the initial advancement of art therapy (Crowley, 2000; Hogan, 2001).

Psychoanalytic and analytic methods used in conjunction with art therapy are highly connected to the notion that impulsive and unpremeditated art expression provides admittance to one’s unconscious (Malchiodi, 2003). This impulsive and spontaneous art expression is any form of art development which is „nondirective“; i.e. the individual quite plainly wished to create a work of art (Malchiodi, 2003, p. 46). This includes the act of freely making use of any available materials, and the manner in which these materials are utilised (Malchiodi, 2003). This is similar to the act of „free association“, whereby an individual is able to express any

subject matter he/she wishes to (Malchiodi, 2003, p. 46). Here, the researcher's part within the process is to "facilitate an interpersonal relationship that encourages the individual to create spontaneous images and to discover personal meaning in one's expressions." (Malchiodi, 2003)

#### 1.2.6.1.1. Sigmund Freud – 'Psychoanalysis':

Freud's views are recognised as underpinning a majority of theories and techniques in psychotherapy, and have impacted the mode of development of art therapy in the 20<sup>th</sup> century, and continue to do so today (Malchiodi, 2003). In his research, Freud noted that his clients' most significant and emotionally honest testimonies were descriptions and explanations of "visual images" (Malchiodi, 2003, p. 42).

The pivotal cornerstone of the psychoanalytic approach to art therapy was through Freud's realisation that dreams have meaning and significance (Malchiodi, 2003). Freud (as cited by Malchiodi, 2003, p. 42) elaborates by stating:

"We experience it [a dream] predominantly in visual images...part of the difficulty of giving an account of dreams is due to our having to translate these images into words. „I could draw it,“ a dreamer would often say to us, „but I don't know how to say it.“"

Freud was of the opinion that the application of art could be used to bridge the void between our conscious and unconscious, and could therefore be used within the study and rehabilitation of the psyche (Crowley, 2000). Freud deemed that indications of the unconscious were gained from material obtained from activities based in free association, projective measures, and the symbolic subject matter of psychotic symptoms (Malchiodi, 2003). This includes drawing methods that highlight the "emergence of unconscious material through images" (Malchiodi, 2003, p. 42). Kramer (1993) identifies Freud's theory of ego defence mechanisms as being closely associated with artistic demonstration, with specific reference to „sublimation“ (Malchiodi, 2003). This view of the unconscious had a massive impact on the construction and development of the psychoanalytic methods used in contemporary art therapy (Malchiodi, 2003).

#### 1.2.6.1.2. Carl Jung – ‘Analytic Psychology’:

The notions relating to the “symbolic role of images” of Jung differed from those developed by Freud (Malchiodi, 2003, p. 42). Jung developed a technique known as „dream analysis“ (Crowley, 2000). He attained this through the construction of artworks directly associated with material extracted from dreams, which was to lead to the amelioration of psychological distress or emotional upheaval (Hogan, 2001). Jung also made use of the therapeutic value found in art in his personal life through what he termed recreational work (Hogan, 2001).

Jung made use of art as a manner of “self-analysis”, and in his own individual experiences in the growth of his notion of the impact of “imagery in analysis” (Malchiodi, 2003, p. 42). He firmly believed that if the therapist interpreted a client’s account of a dream or his/her personal fantasies, the client would develop a state of reliance and dependence on the therapist (Malchiodi, 2003). Within Jung’s notions of client treatment, he believed that for an individual to attain a “psychological equilibrium” one would need to construct a “dialog” connecting the conscious with the unconscious (Malchiodi, 2003, p. 42). One method of obtaining this psychological equilibrium was through the uncovering of the “transcendent qualities of symbols” that can be located in art and in dreams (Malchiodi, 2003, p. 42).

Rooted in the thought that art can be utilised in the reduction or accommodation of feelings and experiences associated with traumatic events, anxiety and depression, Jung postulated that art can be used to reinstate and heal the psyche of the individual (Hogan, 2001). Jung (as cited in Malchiodi, 2003, p. 42) describes the process of analytical psychology as: “this method of expression is to make unconscious content accessible and so bring it closer to the patient’s understanding.”

#### **1.2.6.2. Ambrose Tardieu and Paul-Max Simon:**

In the latter part of the 19<sup>th</sup> century, Ambrose Tardieu and Paul-Max Simon, two French psychiatrists, began research into the connections between art and the state of the human psyche (Ganim, 1999). They were both highly influenced by work produced by Jung, and published numerous articles that examined the diverse symbolism within the artwork of psychiatric patients, and then subsequently developed numerous archetypes based upon these symbols (Ganim, 1999; Hogan, 2001). Tardieu and Simon recognised the usefulness of art in the diagnosis of particular mental disorders in patients, and the identification of possible psychologically damaging or traumatic events (Ganim, 1999). These later became the

foundations for the development of art-based psychological assessments, diagnostic procedures, and drawing tests such as the Draw-A-Man test and the Draw-A-Person Questionnaire (Ganim, 1999). In addition to this, their research also led to the construction of projective personality testing which made use of symbolic identification (the fundamental tool of art therapy) such as the Rorschach Inkblot Test, the Thematic Apperception Test [TAT], and the Holtzman Inkblot Test [HIT] (Ganim, 1999).

### ***1.2.6.3. Margaret Naumburg:***

This notion of the inclusion of art within the psychological field was then further moulded in the early 20<sup>th</sup> century by Margaret Naumburg, a therapist and educator, who incorporated the use of art in psychotherapy (Naumburg, 1958). Influenced by theorists such as Freud and Jung, she utilised drawings developed by mentally ill patients in order to aid them in the visualisation and identification of their unconscious (Ganim, 1999; Naumburg, 1958). Through this, Naumburg co-founded (with her sister Florence Cane) the Walden School in America in 1915 (Rubin, 2009). In this school she made use of students' artwork in psychological assistance and counselling, concentrating on the therapeutic use of art and in identifying symbolism within the completed artworks (Rubin, 2009). Following the establishment of the school, Naumburg submitted numerous publications, and presented many lectures on the subject (Naumburg, 1958). She is considered to be one of the founders of the form of art therapy that is currently practised in the psychotherapy sector (Rubin, 2009).

Through these discussed influences, art therapy has gained prominent popularity in psychiatric and psychological arenas over the past few decades (Beeson, 2006). This is attributed mainly to the manner in which it can be utilised and the effects found in its process (Malchiodi, 2006).

## **1.2.7. Contemporary 'Art Expression' or 'Art Therapy':**

### ***1.2.7.1. Definitions:***

„Art therapy“ is the official term for the application of art based methods within a clinical therapeutic environment. Whereas, the term „art expression“ is used to refer to non-clinical uses of art for therapeutic purposes, as currently there is no singular recognised term. „Art therapy“ and „art expression“ are closely linked, and are frequently used interchangeably in many texts, be it clinical or non-clinical. Primarily, this seems to be a consequence of the two terms both dealing closely with the therapeutic developmental elements of art. In terms of

the informal sector, art expression has been used in endeavours such as independent art studios, as a schooling initiative, and as the basis for workshops with an emphasis on creative development (Betts, 2002; Pill, 2000; Pifalo, 1994).

Art expression can be employed in contrasting milieus, to the benefit of all age groups and to assist in the treatment of many diverse ailments, in situations ranging from whole communities to individuals suffering from more general forms of mental disorders (Baum, 2006; Malchiodi, 2003). Through the process of the production and contemplation of art, individuals can improve their understanding and insight of themselves and others (Baum, 2006). It can aid in reducing distress and the memory of traumatic experiences, and can add to the enhancement of their cognitive ability potential (Baum, 2006; Connolly, Lister & Pushkar, 2008).

#### ***1.2.7.2. The Mechanisms of Art Therapy:***

Modern day „art therapy“ or „art expression“ is said to aid in the communication of complex emotions and experiences, which would otherwise be difficult or impossible for the individual to indicate or converse verbally (Malchiodi, 2006; Baum, 2006). In art therapy, close attention is paid to the process of art development and the reflection of this development procedure, as opposed to the inherent talent that an individual may possess (Baum, 2006). For this reason, the final product that is developed through the process is only a small portion of the therapeutic value that can be gained through art therapy (Doherty, Eaton & Widrick, 2007). Art therapy assists individuals in accessing and recognising latent thoughts and emotions that are articulated within the work produced, and what these may connote for the individual (Beeson, 2006). In this respect, the employment of art has the potential to become an extremely useful tool that can be used across languages, and is easily applied where there are communication and literacy barriers.

The fundamental aim of this form of therapy can essentially be seen in light of any other variety of psychotherapy practice, the aim of which is to ameliorate different forms of psychological distress and to preserve mental health or emotional welfare (Carroll, 2006). Art therapy allows one to distinguish specific non-verbal icons, symbols and metaphors that can be conveyed within the process of creating art (Malchiodi, 2003). These non-verbal icons, symbols and metaphors could be difficult for the client to indicate or convey in words, or in any other way in different forms of psychotherapy (Malchiodi, 2003). In this way, art therapy assists clients to locate and recognise latent thoughts and emotions that are articulated within

the work produced, and what these may signify to the individual producing the art work (Beeson, 2006).

### ***1.2.7.3. Art Therapy Derived Approaches and Concepts:***

There are a number of predefined, well-developed approaches that have been constructed under the label of art therapy and art expression (Rubin, 2001). If matched correctly, these approaches can be used in a complementary manner in the development of a well-rounded and broad-based art programme (Malchiodi, 2003; Rubin, 1999; 2001). Furthermore, Rubin (2001) argues that the most effective and successful art therapy or art expression programmes ensure a sound combination of variety approaches.

These individual approaches are as follows: Psychodynamic approach (based on Freudian Psychoanalysis and Jungian Analytic Therapy perspectives), Humanistic approach (based on Person-centred, Adlerian, Eriksonian, Gestaltian, Phenomenological, and Existential perspectives), Behavioural and Cognitive approaches (based on behavioural and cognitive theories), Developmental and adaptive approaches (based on theories of growth itself), and Spiritual approaches (Malchiodi, 2003; Malchiodi & Rozum, 2003; Rubin, 1999; 2001).

In an attempt to correlate the research aims and objectives with the predefined approaches, the researcher incorporated the Psychodynamic, Humanistic, Behavioural and Cognitive approaches, but not the Development or Spiritual approaches. The approaches that were incorporated within this research are briefly explained below.

#### ***1.2.7.3.1. Psychodynamic Approaches to Art Expression:***

Deeply set in Freud's Psychoanalytic theories, and Jung's Analytical psychological theories, this approach centres on the comprehension of the dynamics of the individual in relation to their "internal world" (Rubin, 1999, p. 158). It deals mainly with understanding the how and why of human functioning, and is recognised as being the initial basis for all other approaches and methodologies in current art therapy and expression (Malchiodi, 2003; Rubin, 1999).

Rubin (1999, p. 158) states that this approach is "the oldest and most elaborate among therapeutic approaches, and has influenced all of the others, which are either modifications of or reactions to it." There are several current methodologies under this definition, but all are rooted in the assumption that undetermined and/or unresolved problems hold some form of an authority and power over the individual and are unconscious

(Malchiodi, 2003; Rubin, 1999). It deals with issues relating to the past and the present, as opposed to the general misunderstanding that it is only utilised to manage conflicts based in the past (Rubin, 1999). It has a strong educational element, as well as cognitive components that depend on empathy, and establishes itself on one's strengths (Rubin, 1999).

#### 1.2.7.3.2. Humanistic Approaches to Art Expression:

The Humanistic approach was constructed as a counteraction to the teachings, theories and philosophies of methodologies that were grounded in notions of the Psychodynamic and behavioural approaches, in addition to the „human potential movement“ of the 1960's and 1970's (Malchiodi, 2003, p. 58; Rubin, 1999, p. 162). Theories based on this approach stress one's concurrence, acceptance and evolution of an individual in the present (Rubin, 1999). Garia (1987, p. 189) formulated a Humanistic approach to art therapy which is founded on three main principles that are still incorporated in current methodologies: a) “emphasis on life-problem solving”; b) “encouragement of self-actualisation through creative expression” and finally c) “emphasis on relating self-actualisation to intimacy trusting interpersonal relations and the search for self-transcendent life goals”.

This approach conveys esteem for the individual's instinctive and personal experience as communicated through art as a medium, and has inspired the confidence for the individual to assemble affirmative and practical choices (Malchiodi, 2003; Rubin, 1999). There is a strong tendency to draw on concepts such as “personal freedom, choice, values, responsibility, autonomy, and meaning” (Malchiodi, 2003, p. 59). This approach put forward the notion that the therapist and the client should collaborate to investigate symbols, imagery and imagination present in the client's work (Malchiodi, 2003).

#### 1.2.7.3.3. Behavioural and Cognitive Approaches to Art Expression:

Malchiodi (2003) affirms that even though a majority of art therapy and expression frequently centres on emotional and psychological experiences, some therapists and theorists have included more cognitively and behaviourally connected concepts in their interventions, classes and sessions. This approach can be employed in situations in which it is necessary to work through emotions connected to traumatic experiences; through “reframing” an individual's emotions; how they contemplate a certain event and the lowering of the “sequelae of post-traumatic stress” (Malchiodi, 2003, p. 72). The integration of this approach with those

previously mentioned has been noted as being especially useful in the overall effectiveness of a programme or treatment (Malchiodi, 2003).

#### ***1.2.7.4. Art Therapy Derived Methods and Techniques:***

Each of these discussed art therapy approaches incorporate innumerable techniques, which can also be matched according to the individual requirements of the programme (Malchiodi, 2003). These techniques, and variations of these techniques, can be categorised under more than one of the approaches, depending on the manner in which it is implemented, and how it has been modified (Rubin, 1999). A majority of the foundations of these techniques however, are generally built around the Psychodynamic approach, which as previously ascertained, chiefly bred the succeeding approaches (Rubin, 1999).

##### *1.2.7.4.1. 'Directive' and 'Non-Directive' Methods:*

In the development of a session, the designer can either use a „directive“ or a „non-directive“ method depending on the need of that particular group (Fletcher, 2004). In the „directive“ method the group leader has more control over the content and process of what the individual creates during the sessions (Fletcher, 2004). This is generally used in cases where the session is focused on a certain topic, problem or issue and the group leader is required to aid in guiding the participant in terms of subject matter or the use of a particular art material (Fletcher, 2004). This method, if applied meticulously, can be quite rigid and restricting in creativity and outcome (Fletcher, 2004).

The „non-directive“ method allows for the encouragement of spontaneity and generally does not restrict the participants“ imagination in any way (Fletcher, 2004). The participant is permitted to begin a session without premeditation or conscious thought of the subject matter (Fletcher, 2004). This viewpoint is rooted in the common psychodynamic belief that if a participant is to create art impulsively and spontaneously, without too much inference from the guide, he/she will be able to retrieve uncensored emotions, thoughts and notions that may relate to traumatic experiences and events (Fletcher, 2004).

##### *1.2.7.4.2. 'Drawing Completion':*

„Drawing Completion“ is a technique where an individual is presented with one or more pieces of paper that have been prepared by the art therapist, which already has a few lines or simple shapes drawn (Rubin, 1999). These pre-drawn lines or shapes perform as an

initial point for the participant and are to be assimilated into the completed picture (Rubin, 1999). This technique was developed by Kinget, and was aimed at implementation in therapeutic milieus (Rubin, 1999). Due to the extensive individual responses to the same stimuli, this technique has been previously proven to be highly effective for use in groups and group therapy (Rubin, 1999).

#### 1.2.7.4.3. 'Mandala Drawing':

The definition of the Sanskrit word "mandala" is "circular" or "completion" and "containing" (Fontana, 2005). This form embodies an air of consistency and enclosure, which holds capacious potential in therapeutic art (Malchiodi, 2006). The use of mandala drawing has been an integral part of Hindu and Buddhist culture throughout history, and holds a steadfast rooting in past and contemporary art therapy and art expression (Malchiodi, 2003; McNiff, 2000). It was popularised for use in an expressive art setting by Jung, who believed that it acted as a medium from the unconscious to the conscious (Edwards, 2004).

#### 1.2.7.4.4. 'Dynamically Orientated Art Therapy' and 'Free Association':

„Dynamically orientated art therapy“ is a phrase that was coined by Naumburg (1966) and was used to describe her theory, which stated that one can gain insight into an individual's unconscious through the use of "symbolic expression" (Malchiodi, 2003, p. 43). This method showed that it was possible for an individual to situate subconscious or latent information directly into a picture or image. Naumburg (as cited in Malchiodi, 2003, p. 43) explains this as; "[a]rt therapy recognises that the unconscious as expressed in a patient's fantasies, daydreams and fears can be projected more immediately in pictures than words". This excerpt infers that the individual is to verbalise his/her associations with the artwork (Malchiodi, 2003).

This technique is deeply imbedded in Freud's method of „free association“. „Free association“, when put in practice in an art therapy or expression setting, permits the participant to produce work that is only limited by the material used, and to create art that is comprised of images and subject matter that is freely thought of by the individual and is uninhibited by the group leader/s (Malchiodi, 2003). These two techniques differ quite subtly, as with „free association“ the individual is asked to verbally share his/her subjective experiences, while in „dynamically orientated art therapy“ the participant does share his/her

associations of the art work verbally, but not his/her subjective experience (Malchiodi, 2003; Rubin, 1999).

#### 1.2.7.4.5. 'Amplification and Active Imagination':

This method of art creation is an analytic approach that originated from a form of „dream analysis“ interpretation that was established by Jung (Malchiodi, 2003, p. 50). In this mode the participant is given a notion or idea that is to be expanded on during the class (Malchiodi, 2003, p. 50) and is distinct from free association in that the participant is required to create his/her art around a certain concept, rather than random mental association. So, for example, if he/she is issued with the notion of house, he/she could develop this notion into windows, bedrooms, a bathroom, roof, floor etc. This method has been exposed as being highly effective in situations that deal with abused and neglected individuals (Malchiodi, 1990).

#### **1.2.7.5. The Validity and 'Science' of 'Art Therapy':**

##### 1.2.7.5.1. Art Therapy as a 'Mind-Body Medicine':

Historically speaking, art therapy has been categorised as being disconnected with the scientific world (Malchiodi, 2003). Many would put forward the notion that art therapy masquerades as a science, due to numerous projective measures that form its foundations. In contrary to this somewhat archaic perception, more contemporary scientific research shows how images influence and impact on individuals““emotions, thought processes and their well-being” (Malchiodi, 2003, p. 16). Through this, it is noted that the body and more specifically, the mind respond to varying encounters of art production (Malchiodi, 2003).

In the last few decades, there has been a shift in the scientific world, which has broadened the views of many areas within the medical health sector (Astin, Shapiro, Eisenberg & Forsy, 2003; Malchiodi, 2007). These are predominantly connected with the study of „mind-body medicine“ (Astin et al., 2003; Malchiodi, 2003 & 2007; Sternberg, 2001).

Dr Malchiodi is a research psychologist who has served on various international boards including The American Counselling Association (ACA), The Counselling Association for Humanistic Education and Development (C-AHEAD and The American Art Therapy Association (AATA). She has been employed as the first Representative from the Association for Creativity in Counselling (ACC) and is consequently widely recognised as being one of the most prominent and influential experts in the art therapy. The information and experience

she has gathered has resulted in numerous publications (in conjunction with other experts in the field as well as in her private capacity) on the subject that are highly significant, and are therefore essential when exploring the validity and scientific elements of art therapy. As found in her 2003 version of the *Handbook of art therapy*, Malchiodi (p. 17) notes that The National Centre for Contemporary and Alternative Medicine (NCCAM), which is a subdivision of the National Institute of Health (NIH), clarifies “mind-body interventions as those which are designed to facilitate the mind’s capacity to influence bodily function and systems”.

With reference to art therapy, mind-body interventions lie in a vast body of theory that outlines the brain as having a fundamental and central influence on the body’s overall health stance (Astin et al., 2003; Davis, Eisenberg, Phillips & Woolskin, 2004; Malchiodi, 2003 & 2007). In spite of the fact that „mind-body medicine“ as a term has only been given further popularity, and increased scientific acceptance over the last few years, this form of health improvement has been practised in many different regions and countries in numerous different cultures for the better part of human consciousness (Benson, 1996; Malchiodi, 2003 & 2007). This can be seen in the use of mind/body combination activities such as tai chi, yoga and meditation, which are considered an integral part of Eastern medicine, and therefore separate from the boundaries of Western medical procedures that frequently do not equate the human thought processes as being in a direct interdependence with the body as a healer (Barrows & Jacobs, 2002; Davis et al., 2004; Malchiodi, 2003 & 2007; Wabash, Elsa’s, & Oaken, 2008). In this regard, the term „mind-body medicine“ is not a recently developed medical area, as many of the practices within its confines have been developed over thousands of years; it is nevertheless a relatively new collective term given to this zone of theory (Barrows & Jacobs, 2002; Malchiodi, 2003 & 2007).

Due to the furthering of the body of the theory that relates to this subject, art therapy has more recently tended towards the category of being a „mind-body intervention“, even though it has traditionally been utilised as a variety of psychotherapy, instead of an “intervention that modifies physiology, symptoms and other aspects of health” (Malchiodi, 2003, p. 17). Many individuals have conducted numerous studies into the matter with quite significant results (DeLue, 1999; Gabriels, 1999; Gnatt, 1998; Kaplan, 2000).

#### 1.2.7.5.2. Ties between the Disciplines of Art and Science:

In her publication *Art, science, and art therapy: Repainting the picture*, Kaplan (2000) outlines four main congruencies between the Art and Science. The first point that

Kaplan (2000) puts forward is a mutual drive for arrangement and significance, which is a fundamental motivating force in the creation of art, as well as in the striving towards scientific answers. This has been well explicated by Wilson as follows (p. 121, as cited in Kaplan, 2000):

“The role of science, like that of art, is to blend proximate imagery with more distant meaning, the parts we already understand with those given as new into larger patterns that are coherent enough to be acceptable as truth. Biologists know this relation by intuition during the course of field work, as they struggle to make order out of the infinitely varying patterns of nature.”

The second point made by Kaplan (2000, p.14) deals with the common element of „dependence on creativity“. Kaplan (2000, p. 14) affirms that researchers endeavouring to grasp the workings of the “creative process” do not restrict their centre of attention only to artists, but they also incorporate scientists within their investigations. In spite of the fact that it has been well noted and documented that the term „creativity“ does not inevitably have a blanket definition in all fields of research, only a small amount of researchers “would dispute that creativity has aspects which can be generalised across disciplines” (Kaplan, 2000, p. 14). In addition to this, art and science together can be seen as a form of synergy (Kaplan, 2000). This can be basically viewed as “the science of art and art of science”, of which both are credible (Kaplan, 2000, p. 14).

In the „science of art“, a variety of elements of art can contribute towards the particular „phenomena“ that is under scientific examination (Kaplan, 2000, p. 14). In the term „the art of science“, science can also be considered to have an “esthetical” edge (Kaplan, 2000, p.14). Kaplan (2000) underpins this through an example from the book, *Unweaving the rainbow: Science, delusion and the appetite for wonder* (1998) by the well known zoologist Richard Dawkins, where he points out the resemblance between the “spirit of wonder” (Dawkins, as cited in Kaplan, 2000, p. 14) that infuses esteemed poets, and the inspired motivation that is experienced by eminent scientists (Kaplan, 2000 p.14). This is given further elucidation in a quote by Kramer (as cited in Kaplan, 2000, p. 14), an innovator of modern day art therapy, who describes a well-formulated scientific body of theory as the “economy of means, inner consistency, and evocative power”.

The final argument formulated by Kaplan (2000) is that of the “subjective versus objective” stance, which is seen as the foremost disconnection between the fields of art and science (Kaplan, 2000, p. 15). On a more careful examination, however, these aspects begin to become more “blurred” (Kaplan, 2000, p. 15). The field of art portrays the outer world alongside the internal, and the field of science not only examines subjective happenings, but also supplies copious demonstrations that complete objectivity is not achievable (Kaplan, 2000). Here, both objectivity and subjectivity can be observed as existing on a “continuum along which art and science approach each other” (Kaplan, 2000, p.15). Furthermore, this indicates that to a greater extent the intrinsic “cognitive processes” included in both art and science are more alike than not, which leads to a highly probable merger of the two fields (Kaplan, 2000, p.15).

#### 1.2.7.5.3. The Impact of Neuroscience on the Credibility of Art Therapy:

The disciplines of art and science have been invariably regarded as being on an entirely separate plane of cognisance throughout history (Edwards, 1989; Kaplan, 2000; Malchiodi, 2003). This gap in credibility can begin to narrow by the furthering of the theoretical and practical knowledge of Neuroscience (Malchiodi, 2007; Talwar, 2007). Neuroscience is recognised as the scientific study of the nervous system (Edwards, 1989).

Through the combination of Psychology and Neuroscience, one is able to begin to note the effects of certain treatments on the brain (Malchiodi, 2007). This, in conjunction with art therapy, has brought a whole new perspective on the credibility of art therapy as a scientifically recognised field of application and study (Kaplan, 2000; Malchiodi, 2007). In *Art therapy and the brain* (2003) Malchiodi outlines this significance of neuroscience on art therapy in aspects such as the impact of images, the formation and configuration of images on the brain, attachment theory (as developed by Bowlby, 1969), the physiology of emotion, as well as, the placebo effect (Malchiodi, 2003). This is explored in the following four sections.

##### 1.2.7.5.3.1. Neuroscience and Imagery:

Lusebrink (1990), an art therapist, notes that images are “a bridge between the body and mind or between the conscious levels of formation processing and the physiological changes in the body” (p. 218). Through this combination of art therapy and Neuroscience, researchers are now able to monitor the effects of imagery on the brain, such as the manner in which they form, as well as the zones of the brain that are required in order for this process to

occur (Malchiodi, 2003). Damasio (as cited in Malchiodi, 2003, p. 18) explains that our bodies react to cognitive images as if they were in physical existence, and therefore activity in our visual cortex is triggered when we are exposed to an image. Moreover, Damasio (as cited in Malchiodi, 2003, p. 18) states that the effects of an image on a human being are not only visual. This encounter incorporates all elements of the human sensors, such as “auditory, olfactory, gustatory and somatosensory” (Malchiodi, 2003, p. 18). A better grasp of the subject can be gained through an understanding of theory relating to right and left-brain functions (Carr, 2008; Edwards, 1989; Kaplan, 2000; Hass-Cohen & King-West, 2008; Malchiodi, 2003; Talwar, 2007).

A predominance of previous theory on this subject explains that the left brain and the right brain have two quite contrasting responsibilities when it comes to the variety of thoughts produced (Goswami, 2006; Malchiodi, 2003; Thompson & Toga, 2003). The right brain is seen as the hub of creativity and the intuition processes (Malchiodi, 2003), as it operates perceptive and audiological stimuli such as spatial representation, facial recognition, and imaginative capability (Toga & Thompson, 2003). In contrast to this, the left brain is associated with functions relevant to logical thinking and language (Malchiodi, 2003). The left brain therefore interprets information such as an individual’s vocabulary, grammar and numerical deliberation (Toga & Thompson, 2003). Through this, it has been previously affirmed that the main benefit of art therapy is in its capacity to draw on right-brained operations, as art would be viewed as purely right-brained action, and not that of the left-brain (Virsup, as cited in Malchiodi, 2003). However, numerous studies have concluded that both the right and the left hemisphere of the brain have an impact on the art development process and its contemplation (Blakeslee & Ramachandran, 1999; Firth & Law, 1995; Gardner, 1984).

One such study as constructed by DeLue (1999) made use of a mandala-based art therapy class with a group of young children, while incorporating biofeedback to record the children’s skin temperature, pulse monitors, and blood pressure. The results confirmed that during the construction of the mandalas, they simultaneously underwent a diminution of autonomic induction, which was recorded through a slower heart rate (DeLue, 1999).

Even though such scientific research in these areas is still in a youthful stage of development, the initial results play a pivotal role in the stability of art therapy as a scientifically recognised method (Kaplan, 2000). However, there are still many drawbacks; for example, multiple studies that have been unable to be replicated by independent researchers (Malchiodi, 2003). Investigators into the subject have had favourable results that seem to show

a high potential for expansion into other interventions, but have had contradictory outcomes when applied in succeeding studies (Malchiodi, 2003). This could be attributed to the idiosyncratic nature of each individual, or any number of extraneous variables within the research. In spite of this fact, the advancement of scientific innovations has given us new insight into the brain, its functions, and its interrelation with the body as a whole (Malchiodi, 2003). In this evolution of scientific research, more indications into the effectual essence of mind-body interventions are becoming more apparent, in addition to the compatibility of such interventions with different individuals (Malchiodi, 2003).

In Blakeslee and Ramachandran's (a professor of Psychology specialising in Neurological studies) (1999) *Phantoms in the brain: Probing the mysteries of the human mind*, it was determined that both lateralisation's of the brain are required in the act of art development (Blakeslee & Ramachandran, 1999). This was discerned through numerous drawings produced by individuals who had experienced different forms of brain damage (Ramachandran, 1999).

This notion is furthered by Firth and Law (1995), in their publication of *Cognitive and physiological processes underlying drawing skills*, a study performed which documented the brain activity of individuals who sketched different formations in pace with the use of a „position emission tomography“ (PET) scan. It was deduced that even though these sketches were quite uncomplicated and effortless, there was an elevation of highly composite and complicated cooperation amidst numerous components within the brain (Firth & Law, 1995).

#### *1.2.7.5.3.2. Neuroscience and Attachment Theory:*

Attachment theory is the psychological theory used to communicate the interrelations of human relationships, which was developed by Bowlby in 1969, and has been made use of as the foundations for psychotherapy practices since its development (Cassidy & Shaver, 2008; Malchiodi, 2003). The principal point in Attachment theory is the development of a relationship between an infant with that of his/her primary caregiver in order for the child to gain positive progress psychologically and socially, in addition to the ability to maintain self-control (Cassidy & Shaver, 2008; Malchiodi, 2003). This is also a crucial aspect in terms of brain development within the child (Kravits, 2008). More recently Attachment theory has gained a second wind in the psychological sphere, becoming a significant focal point for neuroscience (Malchiodi, 2003).

Through the furthering of knowledge in terms of neuroscience, there is strong evidence that infancy is not the only period that human beings have for “healthy” bonding with others (Malchiodi, 2003, p. 19). With the application of neuroscience, it is now possible to observe that individuals who have been exposed to traumatic experiences early in childhood do have the prospect of reforming and restoring the effects of traumatic experiences or a disconnection with others due to a fractured relationship with the primary caregiver in early childhood (Malchiodi, 2003). In this regard, art therapy is one form of therapy that is being investigated, as it appears to have the ability to aid in the reshaping of one’s emotional and social attachments, which as previously stated can be used in numerous milieus, and numerous individuals, indiscriminate of their age or actual artistic ability (Kravits, 2008).

Malchiodi (2003) leans on Siegel (1999) for a credible explanation for the neurobiological interactions between an infant and his/her primary caregiver. Siegel (1999) elaborates these interactions as being mediated through right brain activity; as in the infantile stage of development, the right cortex of the brain grows at a faster rate than that of the left side of the brain (Siegel, 1999). In this regard, Siegel (1999) clarifies that the left lateralisation of the brain needs to be subjected to language in order to develop and the right lateralisation of the brain requires emotional stimulation to mature correctly. Moreover, Siegel (1999) states that production within the right brain is manifested in such a way as to be devoid of „word-based“ ways. An example of this would be the use of drawing a picture, or the utilisation of a picture to recount and explain an event and/or the feeling related to the image (Malchiodi, 2003). In light of this, art therapy can be a crucial form of therapy in work with individuals who have experienced attachment difficulties in conjunction with disparate emotionally connected disorders and events (Malchiodi, 2003).

#### *1.2.7.5.3.3. Neuroscience and the Physiology of Emotion:*

The human body has the capability to reflect one’s emotional state in numerous different ways (Malchiodi, 2003). For example, this can be noticed when an individual experiences a highly stressful situation, in which he/she feel anxious and his/her palms may sweat, or when embarrassed her/his face may red through blushing (Malchiodi, 2003). This is also seen in numerous different “hormonal fluctuations as well as cardiovascular and neurological effects” (Malchiodi, 2003, p. 20). The human emotional system is highly complex and intricate, to the point where one can present an emotion without being aware what element or event has caused one to feel that emotion consciously (Malchiodi, 2003).

Trauma has more recently gained a growing amount of interest in neurological circles, as many now believe that it is a physiological as well as a psychological experience (Malchiodi, 2003). Rothchild has noted that generally distressing events undoubtedly have an adverse effect on one's body, in addition to the psychological stains (as cited in Malchiodi, 2003). In fact, many have indicated that the heart of trauma is physiological (Rothchild; Levine, as cited in Malchiodi, 2003, p. 20).

The limbic system has been attributed to the centre of one's "survival instincts and reflexes" (Malchiodi, 2003, p. 20). The limbic system incorporates areas of the brain such as "the hypothalamus, the hippocampus and the amygdala", which are highly important areas that need to be taken into account when dealing with traumatic remembrance (Malchiodi, 2003, p. 20). Numerous studies have found that the limbic system has a major role in the sensory recollections of traumatic and stress inducing experiences (Rothchild; Schore, as cited in Malchiodi, 2003). As the nucleus of trauma is physiological, the processing of these sensory recollections of these events is crucial to resolve the issues successfully (Malchiodi, 2003). Art therapy is a highly useful mode of intervention as art is a "natural sensory mode of expression", as it includes many of the human senses such as touch and smell (Malchiodi, 2003, p. 20).

In order for an individual's experience of an exceptionally stressful event to be mitigated, it has to be processed through the sensory system (Malchiodi, 2003). The capability of the personal production of art to draw on the "limbic systems sensory memory of the event" is extremely useful when it comes to the treatment of traumatic psychological residue (Malchiodi, 2003, p. 21). Art therapy-based aids such as making use of drawing to describe an event and numerous other forms of instructional aids, are proving to be immensely successful in the drawing out of sensory recollections, in addition to the narrative reproduction that can be adjusted through „cognitive reframing“ approaches, which assist in the "long-term sequelae of posttraumatic stress" (Malchiodi, 2003, p. 21).

There are two varieties of memory, which the brain incorporates; the „explicit memory“ and the „implicit memory“ (Malchiodi, 2003, p. 21). The „explicit memory“ is devised of "facts, concepts and ideas", and is conscious (Malchiodi, 2003, p. 21). The „implicit memory“ is comprised of emotion and sensors, and is mainly connected with one's memories (Malchiodi, 2003, p. 21). Rothchild (2000) notes that there is a large amount of conjecture that believes that a proportion of posttraumatic stress disorder may be brought about when the recollection of trauma is denied by the explicit memory storage. Other issues

can arise from immensely stressful recollections when the implicit memories have not been properly connected to the explicit memories, and hence, the individual may not have admittance to the frame of reference, where the emotions initially became apparent (Malchiodi, 2003). The application of art in these situations can aid in the connection between the implicit and the explicit memories relating to a traumatic occurrence, through enabling an establishment of a narrative through which they can investigate these memories and determine the „how and why“ of what has caused such an impact on the individual general state of being (Malchiodi, 2003, p. 21).

#### *1.2.7.5.3.4. Neuroscience, the Placebo Effect and Art Therapy:*

Sternberg (as cited Malchiodi, 2003, p. 21) defines the „placebo effect“ as being the “power of belief”, which is beneficial as a mind-body intervention (as previously discussed), that can strengthen the healing process as well as general psychological welfare. As with a multitude of other psychological varieties of therapy and medical treatment, art therapy can magnify the placebo effect (Malchiodi, 2003). This is owing to the fact that a client places his/her confidence within a therapist and the therapy being used, and equates this with a unique area of healing (Malchiodi, 2003).

Benson (as cited in Malchiodi, 2003) explains that even when an individual is physically ill, one can locate what is known as „remembered wellness“, which is the accumulated and expanding sensory faculty of „well-being“ regardless of one’s illness or suffering, be it mental or physical. Additionally, the recollection of favourable and positive memories and experiences, in trauma intervention, can reform and ultimately can outweigh the adverse memories (Malchiodi, 2003). In art therapy, this theoretical basis can be used through uncomplicated projects such as producing images of positive memories that the clients can use as a catharsis in coping with negative experiences (Malchiodi, 2003).

Art therapy promotes healing in a similar way to the placebo effect, but through marginally different means (Malchiodi, 2003). Here, Malchiodi (2003, p. 22) explains the element of mimicry in art therapy:

“Mimicry, an instinctive, preverbal function of the brain this is basic to self-soothing...an example of mimicry might be a child stroking a blanket in a way that mimics a mother’s soothing to activate an internal an internal process of self-relaxation. Art making may

stimulate a similar experience and provide experiences that self-soothing and repair...”

According to Tinnin (as cited in Malchiodi, 2003), this form of intervention deliberately encourages „self-healing“ through the placebo effect. Moreover, Tinnin (as cited in Malchiodi, 2003), states that art therapy embodies a distinctive and significant prospective parallel to „self-healing“ due to the manner in which art influences the actual brain.

#### **1.2.8. Art Therapy, Art Expression and Disadvantaged Children:**

Children, regardless of their context or socio-economic background, have a deficiency of maturity to deal efficaciously with current or past occurrences that have affected them in a negative manner psychologically (Myers, 2002; Stronach-Buschel, 1990). In this, children struggle to find the correct “adult vocabulary” (Pifalo, 1994, p.1) to recount, or report certain events that may have taken place, the way they feel about these events and the psychological aftermath of what that they have experienced. They quite plainly lack the verbal ability (Pifalo, 1994). This is magnified if the child has not been previously exposed to an adequate education.

It is habitually more problematic when it comes to the delicate task of addressing a child’s unpleasant memories relating to traumatic events and/or survival of an abusive living situation, and there is the necessity for the use of a more sensitive hand (Malchiodi, 1990; Manning, 1987; Myers, 2002). If these psychological disturbances are dealt with in a way that is injudicious to the sensitivity needed when managing a situation of this sort, the child can undergo feelings of confusion and discomfort that can give rise to compounded mental and emotional impairment (Malchiodi, 1990; Stronach-Buschel, 1990).

There is a large body of scientific evidence pointing to human beings containing two different forms of memory encoding (Pifalo, 1994). The first is that of a “visually-based” memory that can recount an experience in its entirety, in precise detail and is considered quite primitive (Pifalo, 1994, p. 2). The other classification of memory, as explained by Penfield and Perot (1982) is founded on coding an event in accordance with a gradation system of components, so that each individual memory is actually only a recreation which originates from common components.

Ultimately, this can have immense ramifications on the child’s development (Goode & Ben-Yehuda, 1994; Malchiodi, 1990). This becomes increasingly problematic to cope with

once the child reaches adulthood, as any form of significant trauma can manifest, and directly hinder the process of psychological and emotional maturation (Baum, 2006; Goode & Ben-Yehuda, 1994; Carroll, 2006; Malchiodi, 2006). Children often struggle to articulate experiences and intricate details verbally and can become easily confused as to what is expected (Figley, 1986). Moreover, the child can recurrently misinterpret events in his/her own understanding, which can result in self-blame and aggravate an already delicate state of mind (Figley, 1986; Myers, 2002).

In such situations, the use of art can be highly beneficial (Baum, 2006; Figley, 1986; Jacobs, 2004; Malchiodi, 1990; Malchiodi, 2003; Pifalo, 1994). Furthermore, Thomas and Pring (2004) have identified the use of art-based measures to be exceptionally efficacious in an educational setting regardless of age. In this case, art therapy is a valuable method in the diagnosis and treatment of numerous forms of psychological trauma (Pifalo, 1994). Art can be employed as “a window into children’s emotions, and prompts them to tell more than they would if they were talking” (Jacobs, 2004, p. 2). This is further elaborated upon by Figley (1986) as once a child has taken his/her memory of the experience, and placed it into a different context, such as a drawing, the child is able to gain a more secure grip on his/her own personal comprehension of his/her emotions. Furthermore, this understanding of a child’s emotions can run on a deeper plane, as a metaphorical articulation of obtaining more authority in their circumstances as they are not only able to construct artworks, but they may also erase or completely deface their work (Figley, 1986).

More specifically, the use of art expression has been noted as particularly beneficial for the enrichment of the general mental state of underprivileged children, including cross-cultural milieus (Brems, 2002, Calisch & Hiscox, 1998, Feen-Calligan, 2008, Malchiodi, 1990; Pill, 2000). A biological study of the effects of art classes with children who have been disadvantaged found that it aided in the enhancement and improvement of their development (Pill, 2000). This has been further studied by Jacobs (2004), who shows that the use of art expression can aid in the reduction of stress directly related to traumatic events, as well as general anxiety.

Through a study conducted by Pifalo (1994), it was found that art expression was highly useful in the treatment of children who had been previously exposed to domestic abuse and trauma. This mainly contributes to the fact that the experience of abuse is often considered to be a non-verbal experience (Pifalo, 1994). Art can be a paramount element in healing and

understanding these negative experiences, through being a silent form of communication (Pitfall, 1994).

### **1.2.9. Specific Studies:**

This form of therapy has previously been noted as resulting in extremely useful experiential effects, even though there are minimal studies that have been conducted within the South African context. There are four central readings that will be used as a basis for this research. The first is of Lee's (2004) pilot study, which was conducted in Grahamstown, South Africa (which is therefore contextually quintessential). The second study deals with the cathartic effects of art expression in children, which focus on the memory of traumatic experiences (Jacobs, 2004). The third is a study conducted by Catterall and Pepler (2006), whose research examines the impact of art education and the worldview of children from a poverty-stricken area in Los Angeles, America. The last is an experimental study administered by Gargarella (2007), which examines the impact of a community-based art education programme on adolescents.

I will also briefly inspect and explain a case study of the Lefika La Phodiso Art Therapy Centre. This art centre employs art therapy related interventions with marginalised children within South Africa.

#### ***1.2.9.1. Study 1 - A Psychological and Social Comparison between Children from Different Socio-Economic Backgrounds Through the form of Art Therapy (Lee, 2004):***

The first study deals with a psychological and social comparison between children who have been selected from contrasting socio-economic backgrounds through the form of art expression (Lee, 2004). In this study Lee (2004), examines a sample group from Amasango (a mixed-gender school founded for street children in the Grahamstown area) and a sample group from Kingswood (a mixed-gender private school located in Grahamstown). These sample groups were taken from grade 3 classes, and ranged from 7 to 10 years in age (Lee, 2004).

The aim of the study was to assess the effect of "poverty, violence, abuse, and homelessness" on the children attending Amasango in comparison to Kingswood, as well as gauge any improvement in terms of social or psychological factors stemming directly from the implementation of the art in a therapeutic manner (Lee, 2004, p.14). Lee (2004) achieved this through a qualitative content analysis, accompanied by a phenomenological approach to analyse and interpret the raw data gained from the art classes. The use of the participant

observation method allowed the researcher to monitor the children in the classes, and to a lesser degree, in the shelters, on the playground and in the Kingswood boarding school (Lee, 2004). The subject of the art classes varied from drawing the human figure to mask making, which were used as the raw data (Lee, 2004). This data was then interpreted through previously defined art therapy techniques, in terms of the varying selections of images produced, the lines used, in addition to the intensity and choice of colour within the artworks (Lee, 2004).

Through an exploration of the findings, one can observe the extraordinary improvement of the children's general psychological state through the continuation of the art sessions. Although, the progress was paramount to the children attending the shelter school, there was a minimal improvement of those schooled in the private institution (Lee, 2004). In spite of this, Lee was able to identify a participant that had been exposed to sexual abuse who attended the private institution through the art classes (Lee, 2004). The children attending the shelter school benefited mainly from an increase in their expression, enhanced trust (within the group), they began to show a respect for belongings of others, their treatment towards others became more reverent and their behaviour in class improved (Lee, 2004).

#### ***1.2.9.2. Study 2 - Drawing is a Catharsis for Children (Jacobs, 2004):***

The second study was constructed to evaluate whether not drawing, used as art therapy can be considered an emotional release for children, specifically in an aid to combat depression and anxiety (Jacobs, 2004). It concentrates on the memory of the September 11 attacks in 2001 on the twin towers of the world trade buildings in New York (Jacobs, 2004).

Jacobs (2004) examined a sample group of 40 learners ranging from grades 4 to 6 from an elementary school located in Missouri, in the United States of America. Within each of the three classes, Jacobs (2004) divided the learners into four sub groups, labelled A, B, C and D. Jacobs (2004) made use of a „pre-test post-test“ design, and the children had to complete various rating scales before and after the administration of the research, through allowing the children to draw or not to draw once being reminded of the September 11 attacks. Jacobs (2004) expands by explaining that “between subject factorial design to calculate and to examine the effects of one variable of induced stress, and a second variable of drawing a picture” (p. 1).

Primarily groups A and B were reminded of the proceedings related to the September 11 attacks of 2001 on the twin towers by closing their eyes and thinking of the event for one

minute (Jacobs, 2004). Group A and B were labelled as the „experimental“ groups, while groups C and D were the „control“ group (Jacobs, 2004, p.1). Group A were then made to draw a picture in connection with their emotions in to the attacks, while group B were instructed not to draw a picture, but to contemplate over the event (Jacobs, 2004). Groups C and D were not reminded of the events of September 11<sup>th</sup> (Jacobs, 2004). Group C were told to draw a picture, but group D were not (Jacobs, 2004).

Jacobs (2004) then made use of a depression scale, which showed that the experimental group who had been instructed to draw had a lowered depression reading in comparison to the control group, even though they had not been cued to the September 11 events. Although, both the groups (A and C) that were both made to draw (whether cued back or not) had a reduced level of depression in differentiation to the groups (B and D) that had not been instructed to draw. Here, the results of the study show that the utilisation of art, generally, reduces the effects of depression within children, regardless of the presence of a heightened emotional state (Jacobs, 2004).

### ***1.2.9.3. Study 3 - Landmarks for Change – A Case Study Examining the Impact of a Community-Based Art Education Programme on Adolescents (Gargarella, 2007):***

In this doctorate study, Gargarella (2007) examines the use of a community-based art education programme to assist in the unification between adolescents and their community, and therefore obtaining a functional position within the aforementioned community. The data collection took place in Washington DC, in the United States of America (Gargarella, 2007). This study made use of the „Artists as Activists Programme“ (AAP), which is deeply set in Post-modern thought, where the learners develop art installations for the community (Gargarella, 2007). The AAP was previously developed to encourage learners to begin to mature socially, and find their own stance and purpose within the community through the use of art (Gargarella, 2007). Gargarella (2007) attained this through the utilisation of a qualitative paradigm, as a case study based a research design. Here Gargarella (2007) employs “participant observation, phenomenological interviews and the collection of artefacts and documentation” which was used for analysis (Gargarella, 2007, p. 50).

The sample consisted of a group of eight learners (males and females, from a mix of races) aged fourteen to eighteen years of age, of which six came from low-income families, and two came from middles class families (Gargarella, 2007). These learners were specially selected from different schools in the district by their own art educators (Gargarella, 2007). In

addition to this, three adults were included as full-time participants, who contributed to the “development of curricula, guidance and mentorship” to the group (Gargarella, 2007, p. 52).

Gargarella (2007) postulates the notion that the contemporary schooling system does not fully equip learners with the requisite tools to face the trials and challenges of the current-day world. Here, Gargarella (2007) states that children of the 21<sup>st</sup> century have become apathetic towards education and career maturation, displaying an absence of drive for any form of direction, they care for little in others, and have become quite self absorbed. This frequently leads to a disassociation between the learner and their community, through peer conformism, in addition to rebellious, criminal and violent behaviour (Gargarella, 2007).

Gargarella (2007) attributes a majority of this current rebellion and apathy to the portrayal of teenage stereotypes exposed to these learners within the media, but also poverty to a smaller extent. Counter to this, in South Africa, we are experiencing comparable adolescent behaviour, but this behaviour is predominantly founded within the excessive desperation of the poverty level and deficit of education, which may leads to crime (rooted in necessity and not purely „acting out“) (Dawes et al., 2000), and lesser so due to the stereotypical nature of the media. Independently of this, the need for community cohesion is just as crucial in South Africa as it is in America.

In the conclusion of the study one can see numerous beneficial aspects, both expected and unexpected. Through the phenomenological interviews with the learners, all reported to have achieved a general feeling of integration within the community that they previously had not experienced (Gargarella, 2007). One learner outlined her experience by saying that through the development of art with others, she now had a changed opinion of the manner in which she should initially judge people, which in turn modifies the way in which she would treat others (Gargarella, 2007). Gargarella (2007) elaborates by stating that this initial step of art production can gently turn learners on the course to extensive social change, not only in thought, but also in practise.

#### ***1.2.9.4. Study 4 - Learning in the Visual Arts and the Worldviews of Young Children - Lessons from Skid Row (Catterall & Peppler, 2006):***

The final study found that the implementation of the programme assisted in the increase of the children’s general self-concept, self-efficacy beliefs and in creativity, as measured through the use of various scales and action research (Catterall & Peppler, 2006). Catterall and Peppler (2006) researched a sample of one hundred and seventy nine grade three

mixed gender children from three different public elementary schools located in Missouri, in Los Angeles, St. Louis and California, all ranging in age from nine to ten years.

Catterall and Pepler (2006) began by monitoring and observing pre-existing expressive art classes operated by two community-based organisations, namely „Inner-City Arts“ (ICA) located in Los Angeles and the „Centre of Contemporary Arts“ (COCA) in St. Louis. Both of these organisations are operated by highly skilled artists, and art-wise teachers, with a solid history of experience (Catterall & Pepler, 2006). They aid in the advancement of academic and language improvement in these areas in order to soften the blow of problems experienced by children, which stem from poverty and expeditious immigrations (Catterall & Pepler, 2006).

In this particular study Catterall and Pepler (2006) applied the use of a “treatment-comparison group design” (p. 13), which utilised pre-test post-test surveys that had to be completed by all of the participants. The participants took part in ten week workshops, with three uninvolved grade three classes from the same schools in order to act as control groups (Catterall & Pepler, 2006). Owing to the location of the schools that the children came from, the groups were predominately Hispanic immigrants and African American (Catterall & Pepler, 2006). They all had fair, if not tending towards low academic records, and whose families had a below average annual income (Catterall & Pepler, 2006). In completion of the study Catterall and Pepler (2006), were able to accumulate operational “survey-based leaning measures” from one hundred and seventy nine learners of which one hundred and three were in attendance at either the ICA or COCA classes, with a comparison group of seventy six learners (Catterall & Pepler, 2006, p.14).

The results found that there were numerous diverse outcomes in the participants, in terms of the material that was tested (Catterall & Pepler, 2006). From the surveys conducted, Catterall and Pepler (2006) were able to ascertain that there was an advancement of the scores from the „general self-concept scale“ after the conclusion of the study (p. 17). Over fifty percent of the participants claimed to have had an increase in beliefs of their self-efficacy, which was scored as significantly higher than those in the control group (Catterall & Pepler, 2006). The most obvious improvement was seen in the parameters of creativity, as a majority of the children progressed through “artistic originality” (Catterall & Pepler, 2006, p. 18). This was also visible in their approaches to problem solving, as their solutions were novel and well thought out (Catterall & Pepler, 2006). This suggests that there is a quite a firm

connection between the growth of originality in art and a child's ability to find fresh ways to develop solutions to everyday problems (Catterall & Pepler, 2006).

#### ***1.2.9.5. A Case Study - Lefika La Phodiso Art Therapy Centre:***

The Lefika La Phodiso Art Therapy Centre (ATC) was established in 1994, and was initially created to assist in fighting the effects of the apartheid system within South Africa (Berman, 2005). It is located in Johannesburg, Gauteng and currently pays particular attention to facilitating art related counselling projects and programmes (Berman, 2005). This centre is a nongovernmental organisation, and relies mainly on external funding (Berman, 2005). They are supported by organisations, brands and departments such as; Barloworld, Plascon, The Department of Arts and Culture, The Department of Education and Tshikululu Social Investments, as well as a number of other companies (Berman, 2005).

Currently, within South Africa there are no institutions where one is able to attain the qualification of an art therapist; consequently, there is a lack of qualified professionals (Berman, 2005). This has resulted in the ATC developing a distinctive model referred to as „Community Art Counselling“, and currently is the only organisation within South Africa that offers instruction on the subject of Art Counselling and its related services (Berman, 2005). It has been specifically designed to correspond with psychosocial difficulties experienced more commonly in a South African frame of reference (Berman, 2005).

Since 1995, in conjunction with the Education Department of South Africa, the ATC have developed diverse art based methods in which to provide learners and educators with support in terms of general psychological stresses (Berman, 2005). This centre bases its work within a schooling context and mainly deals with children; however, they also attempt to equip educators with the counselling skills that can be utilised within the classroom (Berman, 2005). The centre states that within a South African context, educators are required to cope with classes that are considerably larger than what is generally viewed as „ideal“, compounded by issues such as violence, abusive situations, and poverty, result in their being surrogate parents for the children they teach (Berman, 2005). The ATC aims to supply the children, and their educators with a defence from psychological issues such as stress, anxiety and depression (Burman, 2005).

In terms of the actual art therapy classes held with children, the centre pays particular attention to those that have been abused by their primary care givers, and those that have been orphaned as a result of HIV and AIDS (Berman, 2005). They endeavour to create an

environment that is encouraging, caring and secure, which permits the children to be at ease while creating art with therapeutic value (Berman, 2005). Here, children are given the opportunity to be children, of which they have been previously deprived (Berman, 2005).

#### 1.2.9.5.1. Intervention with HIV and AIDS Orphans at the 'Zimaleni Aftercare Centre':

At the commencement of 2006, the centre implemented an art therapy programme at the „Zimaleni Aftercare Centre“ in Vosloorus (an informal settlement situated in Boksburg, on the East Rand, Gauteng, South African), which cares for children who have become orphaned by HIV and AIDS (Berman, 2009). This intervention was based in the facilitation and processing of difficult emotions experienced by the children related to the passing of their caregivers as a direct result of HIV and AIDS (Berman, 2009).

At the programme's inception, the children within the class were obviously affected by the deaths of their family members, and showed numerous symptoms of psychological distress (Berman, 2009). Many of the children verbally articulated that they desired to also „pass away“, so that they could be reunited with their family members (Berman, 2009). Within the first term of the year, a majority of the children produced art works that portrayed tombstones and graves of their deceased family members, as well as that of their own (Berman, 2009). This allowed the children to openly mourn their loss, contemplate their emotional states as a result of these tragic events, and express these emotions (Berman, 2009). After the first schooling term, the facilitators began to note the transformation within each of the children (Berman, 2009). At this stage, the subject matter of children's artwork began to be dominated by scenes of secure settings, accompanied by regenerative images and a generally meliorated regard to the self (Berman, 2009).

#### **1.2.10. Conclusion:**

As discussed within this chapter, one can note the severity of educational and psychological issues that plague the children of marginalised communities within South Africa. As a direct result of this dearth of financial supply within these communities, they have very limited access to any psychological aid or the inclusion of art education within their schooling. Following this, it has also been outlined that the incorporation of art expression within situations of an abusive and/or marginalised context can alleviate and begin to heal the resulting symptoms (Brems, 2002, Calisch & Hiscox, 1998, Feen-Calligan, 2008, Malchiodi, 1990; Pill, 2000). As recognised within this review of literature, one is also privy to the perpetuation of the poverty cycle, as hinged on the issues stemming from

marginalisation. Through this, it is clearly apparent that there is a need for an intervention in these circumstances. An overwhelming majority of the children do not have access to any form of psychological aid, mainly as a result of financial deprivation. This would require the ease of implementation with no previous psychological training, simple employment methods, and be as cost effective as possible.

As a possible launch for the improvement of symptoms breeding from this question of poverty, the following chapter establishes the methodology for the outlines of an art based programme that could be incorporated into a schools curricular system. This methodology basis itself within the pretext of aiding Foundation to Grade three age children from shelter schools specifically within a South African context.

## **CHAPTER 2 - Research Methodology:**

### **2.1. Introduction:**

The pre-eminent target of this research was to develop the outlines for, and to execute an art programme that was aimed at the alleviation of general psychological issues associated with emotional distress and behavioural problems that commonly affect children who have been exposed to poverty-stricken and marginalised circumstances. Here, the methodology of this research would have to suit the study in such a way that the objectives would be able to fit synchronously with the process of the investigation, gaining the data, and for accurate interpretation.

Numerous accredited authors on the subject, as well as the experience of a qualified art therapist, and an educational psychologist informed each step of the development of the methodology (Berg, 2004; Durrheim, Painter & Terre Blanche, 2006; Malchiodi, 2006; McNiff, 2000; Schwartz-Shea & Yanow, 2006). This included the determination of methodology, which incorporated the compilation of techniques, exercises and activities relating to general psychological amelioration of common psychological distresses, the modification of negative views of the self, in conjunction with, and associated with, other difficulties connected with poverty.

### **2.2. Orientation:**

#### **2.2.1. Research Design:**

The structure of this research project was devised by implementing the appropriate steps as articulated by Terre Blanche, Durrheim, and Painter (2006) and McNiff (2000), in order to gain a broader, and more encompassing methodology that had previously well suited both art based research, and broader based traditional research. In creating the research design of a study, one is required to locate approaches and techniques that are complimentary to one another, and correspond with the goals and aims of the research project (Terre Blanche et al., 2006).

Through this outline by Terre Blanche (2006), and by the nature of the study, an interpretive, qualitative paradigm was employed, with action research being the key methodological theoretical framework. There are numerous forms of action research, but in this particular study I made use of the practical / mutual collaborative / deliberate mode. The data was accumulated through the use of informal qualitative interviews with open-ended questions, in conjunction with observations, and photographic representation of the artworks

produced during the sessions. This data was then analysed and interpreted with the use of the content analysis method, a thematic analysis and visual interpretive measures (as frequently used in art therapy).

### **2.2.2. The Defined Role of the Researcher within the Text:**

The manner in which a researcher refers to oneself within the final documentation of their study has certain implications on the reader to assign a particular role that the researcher held within the investigation and the study as a whole (Kuo, 1999). Traditionally in scientific research, the researcher has been assumed to hold a more objective stance in the discussion and write up of their work, through not making reference to themselves directly (Jones, 1997; Kuo, 1999). As a result, the presence of the „personal voice“ within text has been in a fashion barred from what is viewed as credible, objective and unbiased research (Jones, 1997).

Nonetheless, in more recent years, with the convictions and related ethics of feminised and post-modern styles of research and documentation (Jones, 1997), this falsehood has begun to unravel, and the incorporation of referring to the researcher in the first person within their work has become more common and widely accepted (Kuo, 1999). The inclusion of first-person pronouns as a reference to the researcher has consequently become more commonly used, and no longer holds to the tradition of predefined conventions (Jones, 1997).

Therefore, as a result of my personal convictions and the nature of the research, I thought it more valuable to make use of first-person pronouns within the documentation, with the intention of grasping a more verifiable outlook on the research. In addition to this, the use of the term „research group“ has been employed to refer to the participants as a whole body, and „research team“ has been applied to signify a collective for the art therapist, the translator and myself.

### **2.2.3. Interpretive Philosophical Orientation of the Researcher:**

In the act of designing and implementing a research study, it is vitally important for the researcher to lay claim to conducting the research through a particular philosophical orientation in which to operate as the initial course of action, as well as the manner in which the research is to be collected and analysed (Schwartz-Shea & Yanow, 2006). This will subsequently inform and affect all the stages of the research process from its inception to its conclusion (Schwartz-Shea & Yanow, 2006).

Within an interpretive outlook, the researcher is assigned an empathetic role, and needs to adhere to observer intersubjectivity throughout the process (Terre Blanche et al., 2006). With intersubjectivity, it is particularly vital for the researcher to gain a firm understanding of the context in which the research will take place (Terre Blanche et al., 2006). This allows for an accurate comprehension of the data collected, and hence, the interpretation (Terre Blanche et al., 2006). As a result of the marginalised and vulnerable contextual situation of this research, and my personal deliberations and perceptions of „research“ by, and of, itself, it was decided that the use of an interpretive philosophical orientation would be the most suitable in attaining a more comprehensive and genuine response to the research goals and objectives.

#### **2.2.4. Qualitative Research:**

Smith (2003), states that qualitative research is a paradigm that highlights and draws attention to the subjective inherent qualities of every part of human experience and activity, which are inclusive of all research efforts. The main forms of data collected and made use of within this paradigm are words, and are commonly employed by researchers who concentrate on obtaining comprehensive information dealing with the way in which an individual deciphers or interprets idiosyncratic experiences in relation to their world views (Parker, 1994). Here the focal point is data collection through language and naturalistic verbal narratives, and their operation within specific ideological contexts (Smith, 2008). The main objective within qualitative research is to investigate the significance of a multitude of various means of experience and reality (Creswell, 1994). This method of research is often difficult in terms of segregation of phases, as through its nature. Thus, the stages of the research process frequently become fluid, and it is sometimes not possible to examine and discuss one „phase“ of the procedure and make inferences without the influence of the other „phases“ kept in mind (Terre Blanche et al., 2006).

This particular paradigm was selected as the most suitable for this research study as the experience of the process of the participants“ art development was a fundamental aspect of the study. Here, the information gained through qualitative methods was determined as the most suitable, as this research was concerned primarily with the process of the art creation and psychological amelioration within a vulnerable population.

### **2.2.5. Interpretive Research:**

Smith (as cited in Lincoln, 2002) states that “the task for [an] interpretivist is to elaborate what lies beyond epistemology and beyond the idea that there are special, abstract criteria for judging the quality of research” (p. 150), mainly because „interpretivist[s] see criteria not as abstract standards, but as an open-ended, evolving list of traits that characterise what we think research should do and be like” (p. 153). The use of interpretive research is a particularly practical tool in acquiring an extensive, 'in-depth' understanding of an individual or situation (Bannister, Burman, Parker, Taylor, & Tindall, 1994).

Here an interpretive approach to research is used in situations where an individual is required to recount the subjective causes and significances which are buried under social action and behaviour (Lincoln, 2002). This was considered ideal for this study, as I concentrated on the process of art development in the amelioration of general mental distress (such as anxiety and depression), and behavioural issues with children, as an outcome of being in a marginalised situation.

It was decided that the use of phenomenological-based research would not be appropriate within this context, as the aims and the goals of the research and data collection were founded in the physical creation and process of art itself, as opposed to the actual personal experience of the participants in relation to the effectiveness of the programme. In view of this, the basis of the data collection was founded within the artworks that were created by the participants (represented by photographs), informal interviews regarding the content and subject matter of the artworks, and the observations of these sessions.

Through a more specific view point, this study can be seen as drawn also from a critical paradigm. However, this paradigm was not included within the methodology or execution of this study as the preparation and process of the research was better suited to that of the interpretivist paradigm.

### **2.2.6. Participatory Action Research:**

Avison, Lau, Meyers, & Nielson (1999) state that “this particular qualitative research method [action research] is unique in the way it associates research and practice, so research informs practice and practice informs research synergistically” (p. 94). Through this expaination, action research integrates theoretical knowledge, practical action, the researcher and practitioners for community aid (Avison et al., 1999). This also makes use of a

combination of striving for the implementation of positive action, and gaining research information about a certain subject or community contemporaneously (Dick, 2000). This is attained through modification and reflection in a current and immediate problematic circumstance located in a mutually adequate ethical blueprint (Avison et al., 1999). Further, it makes use of reflective and interpretive empirical research, with the “active engagement” of the participants (Berg, 2004, p. 196). It has been cited as being highly useful in terms of educational research, particularly in relation to studies being conducted in an actual classroom setting (Berg, 2004), which distinguishes itself as the ideal basis for this research study.

This study utilised the “practical / mutual collaborative / deliberate” mode of action research (Berg, 2004, p. 203). In this form of action research, the researcher and a practitioner must pinpoint the most pertinent problems, their sources and intervention techniques (Berg, 2004). This was accomplished through the identification of the main issues, and attempting to establish possible interventions (Berg, 2004). These issues were identified through an immersion in the literature on the subject, and the Principal of Amasango Career School. Once these problems had been pinpointed, the art therapist and I were able to once again revise the literature, devise and reconstruct certain exercises, activities and methods that could be used in an attempt to alleviate the problems at hand.

This form of action research generates a more pliable structure than other forms, as it encompasses a larger involvement, and concern for the emancipation and liberation of the participants that work closely with the practitioner (Berg, 2004). In view of this, the art therapist, translator and I worked closely with the participants to gain a firm understanding of the effectiveness of the modified techniques utilised within the programme through the outcome of their operation of the material, and any direct problems within its structure.

Despite this increase in emancipation effects and pliability, there is to some level, a decrease of measurement accuracy and management in terms of the “interpretations, communications, and detailed descriptions” (Berg, 2004, p. 202). I attempted to combat these issues through having three group leaders (the art therapist, the translator, and I) present for a group of seven participants, a dictaphone at each session, and the inclusion of a diary form of recording observations, which each research team member had to utilise. This is also justifiable through the main goals of this mode of action research, which are to “understand the practice and solving the immediate problems”, and would overcome shortfalls (Berg, 2004, p. 202).

### **2.2.7. Objectives and Aims of the Research:**

As a result of the quite intricate characteristics of this study, it was decided that instead of the instatement of a research question, the study should make use of selection of primary aims, as well as secondary aims.

The initial primary aim of this research was to develop an in-school art programme related to the general mitigation of psychological distress experienced by children in marginalised communities and conditions.

Secondly, the programme was based on revised pre-existing literature on expressive art methods, practices and implementations. This involved the rich documentation of the process of art development with a group of marginalised children.

Thirdly, it was to be specifically tailored to the needs of these children within a South African setting. Through an extensive research into current literature and leading authors on the subject, there are four sub-categorical goals that were determined as key elements to this research study.

The first, and considered the most pre-eminent secondary aim, was the description of and engagement with the psychological state of each of the participants in terms of their context. Here, the study was concerned with the mitigation of psychological distress that frequently affected children within an underprivileged or marginalised community.

The second sub categorical aim addressed the evident issue that the participants' general behavioural concerns would need to be targeted. Here, the learners reached two extremes; often displaying physical aggression, anger, rowdiness, disrespectfulness and a negation of authority, or participants that were diffident, farouche, introverted and that rarely communicated.

The third sub categorical goal covered the requirement that the programme should include aspects that aided with the problems of negativity, „self-talk“, and self-esteem barriers, which was a common thread through all the participants, This would apply to the manner in which the participants viewed themselves, and a need for instillation of an element of self-worth.

The final sub categorical aim dealt with the area of when the programme had been completed over a nine-week period (one introductory session, and eight art-based sessions), I would need to develop the basic outline of the programme, for possible replication purposes. This would be required to be implemented with as little effort as possible and understandable in a manner for an individual who had no previous psychological training to administer. This

included the compilation of techniques, exercises and activities relating to general psychological amelioration of common psychological distresses and the modification of negative views of the self and „self-talk“, in conjunction with and associated to other difficulties connected with poverty.

### **2.3. Sampling:**

In order for the aims and objectives of the research to be met, the participants needed to fulfil certain criteria. In this, this study made use of „non-probability sampling“; more specifically „quota-sampling“ (Robson, 1993).

I approached a school located in the Grahamstown area which primarily serves „street children“; children whose parents cannot afford the fees for other schools in the area due to poverty, or children who have been abandoned, or have absconded from their homes (who are housed at the Eluxolweni Shelter, which is connected with the school).

After explaining the goals of the programme to the principal of Amasango Career School, a sample group was formed. On account of the children’s circumstances, many regard the principal as a mother figure and refer to her as „Mama“, and therefore the group was selected based on her prior knowledge of the children. Accordingly, she knew each child within the school personally, and had an extensive knowledge of their background, their current standing, issues they may have, and which children would benefit most from taking part in the programme. The sampling criteria included aspects such as:-

- the child had to be between eight and thirteen years old and at an elementary level of education (from foundation to grade three),
- be defined as a marginalised learner,
- have a traceable guardian or parent to sign the indemnity document,
- be struggling academically, been noted as experiencing psychological distress (such as depression, anxiety, and restlessness), and
- displaying inappropriate behavioural concerns i.e. aggression, introversion and/or authority defiance.

In denoting whether or not a child was suffering from any form of depression and/or anxiety, the potential participants had been identified through signs and symptoms which had

been documented by the principal and educators. These corresponded with those of psychologically recognised criteria.

The principal submitted a list of five possible participants, all of whom met the criteria evaluated by the art therapist and I. The group increased by an additional two participants three weeks before the initial session as they were enrolled subsequent to the sampling process. Once these two children had been evaluated by the school, the Principal stated that the additional two participants (Participants B and F) would suit the needs of the study, as they had previously been exposed to extreme poverty, neglect and a lack of education.

### **2.3.1. Drawing a Common Thread between the Participants:**

Initially, each and every one of the participants that were selected to take part in the programme were specially chosen due to numerous specifications that were identified by the principal of the school, and through investigations into research dealing with similar contexts, and learners. Although numerous other related commonalities became apparent when dealing with each of the participants personally, and the commencement of the art sessions.

Primarily, the children had experienced the ills of being a member of a marginalised community. They have had/or still undergo strained relationships or estrangement from immediate and extended family members. The educators who taught the learners reported in-class and general difficulties displayed by the learners relating to their behaviour, emotional stability, temperament, and scholastic outcomes. Here, all of the participants had displayed symptoms of depression and/or anxiety. They had been neglected and/or made vulnerable by previous caregivers, as a result of poverty or lack of interest. Each of the participants had been exposed to an interrupted schooling experience, such as not attending school for some duration of time, ranging from a few months to a few years.

### **2.3.2. The Participants:**

All of the participants were fully enrolled learners at the Amasango Career School. They ranged in age from eight to thirteen years old, and in their educational level from foundation to grade three. Three of the participants resided at the Eluxolweni Shelter (which is closely associated with the Amasango Career School) during the programme, while the others lived with various family members or guardians in other areas of Grahamstown and its surrounding areas. The names of towns, cities and areas (excluding Grahamstown, the region

in which the study took place) associated with the participants and their family members have not been shared within this document in order to comply with ethical considerations.

<u>PARTICIPANT:</u>	<u>GENDER:</u>	<u>AGE:</u>	<u>ABODE:</u>	<u>DURATION AT AMASANGO AT START OF SESSIONS:</u>
<b>PARTICIPANT A</b>	Female	13	Eluxolweni Shelter	1 Year
<b>PARTICIPANT B</b>	Male	13	Transit Camp	2 Weeks
<b>PARTICIPANT C</b>	Male	11	Eluxolweni Shelter	3 Years
<b>PARTICIPANT D</b>	Male	9	Eluxolweni Shelter	1 Year
<b>PARTICIPANT E</b>	Male	13	Township	3 Years
<b>PARTICIPANT F</b>	Female	10	Transit Camp	1 Month
<b>PARTICIPANT G</b>	Female	8	Township	1 Month

*Table A – Summary of Participants’ Particulars*

### **2.3.2.1. Participant A:**

Participant A was born in 1996 and was thirteen years old at the start of the art programme. She had been attending Amasango since February 2008. She had previously been a learner at a local primary school located in the Grahamstown Township. Her Grandmother could no longer afford to pay her school tuition, and she had enrolled at Amasango. Both of her parents are unemployed, and she has been in the care of her Grandmother for a majority of her life thus far. Her mother was in another South African city for a number of years, and was not in communication with the family in Grahamstown in terms of her whereabouts.

Participant A previously lived at the Eluxolweni Shelter from February 2008, although it was difficult to keep check constantly of her whereabouts, and she would frequently not attend classes, or be found in the shelter. Subsequent to the completion of the art classes, her mother returned to Grahamstown. I was informed by the school that even though there had been a notable difference in her behaviour, she became more restless, and resumed her difficult nature after being reunited with her mother. She has now stopped attending Amasango School, and her location is unknown.

### **2.3.2.2. Participant B:**

Participant B was born in 1996 and was thirteen years old when the art programme was implemented. He resides in a Transit camp on the outskirts of Grahamstown. His mother is currently unemployed and partially sighted. On result of this, his mother receives a

disability grant and child support grant for participant B and his sibling, which is their sole source of income. His father is deceased.

While living in a town in the Karroo in 2003, participant B was involved in a serious motor vehicle accident. His family suspects this may have lead to learning difficulties, although nothing has been medically confirmed, since they could not afford the highly expensive testing procedures. Succeeding this, his family moved to Grahamstown in 2006. Participant B was brought to Amasango in March 2009 by his half-brother. Previously he had not been attending school in Grahamstown, therefore had not received any form of education for three years, formal or otherwise.

#### **2.3.2.3. Participant C:**

Participant C was born in 1998 and was eleven years old during the period of the art programme. He has been in attendance at Amasango since May 2007. He previously attended a local school located in the Grahamstown townships. He stated his caregivers were unable to afford the fees, and therefore had to withdraw from the school.

An older boy who was a learner at Amasango at the time brought him to the school. He then began to live at the Eluxolweni shelter. He has stated that his mother drinks very heavily, with an insinuation of abuse arising from this situation. His Father resides in another city in South Africa, but takes no interest in participant C, and has not attempted to make contact.

#### **2.3.2.4. Participant D:**

Participant D was born in 2000, and was nine years old at the commencement of the art sessions. He has been a learner at Amasango since February 2008. He was formerly educated at a school in an informal settlement located, outside of a South African city. At this point, he was in his aunt's care. He went to visit his mother for a vacation in the Grahamstown area, but his aunt neglected to fetch him once term had begun, and being unable to locate his aunt or having the financial assistance to transport him back to the city where he was being schooled, his mother took him to Amasango to continue his education. He now resides at the Eluxolweni Shelter. All three of his older brothers have been educated at Amasango, and have lived in the Eluxolweni shelter, of which one is still in the shelters care. He is in seldom contact with his mother, as she murdered her sister in 2008, and is now serving time at a South African prison.

#### **2.3.2.5. Participant E:**

Participant E was born in 1996 and was thirteen years old during the period of the art sessions. He has been educated at Amasango since May 2006. He was formally in attendance at a primary school situated in the township of Grahamstown. He had an extended period of not attending any form of school before he was brought to be educated at Amasango.

He is presently residing with his mother in the same establishment as a popular „shebeen“<sup>1</sup>. He is severely neglected, but even with the efforts of the school, his mother refuses to acknowledge the residence as unfit for a child, and will not allow him to live at the Eluxolweni Shelter.

#### **2.3.2.6. Participant F:**

Participant F was born in 1999 and was ten years old at the start of the art programme. She has been in attendance at Amasango since January 2009. She resides with her mother and younger sister in a transit camp, on a farm located about 5km's outside of Grahamstown. Her father lives in a small town which is located approximately 150kms from Grahamstown, and carries out menial jobs when people are willing to employ him as he has little education. He does not support the children financially or emotionally in any way and has little contact with participant F. Beforehand she was educated at a local primary school in the Grahamstown Township, in Grade 1, but dropped out a month after the commencement of the classes in February 2008. During this period she walked to and from school, which was a distance of over 10km per day. Currently, she only has to travel a distance of approximately 5kms to Amasango daily, as the school has been able to arrange transport for her, from her home, into town daily.

#### **2.3.2.7. Participant G:**

Participant G was born in 2001 and is eight years old. Originally her parents entered into a traditional African marriage, however are now separated. Her Father currently works on a farm situated in a community that is approximately 20kms outside of the Grahamstown area, with his new partner. Participant G resided with her father after the separation and attended school in this farming community. However she was neglected, was regularly not present at classes, and subsequently stopped her schooling in the farming community altogether. After this, her mother, who was living in the Grahamstown Township, took her into her care, and

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<sup>1</sup> Unlicensed drinking establishment

she began attending Amasango Career School in January 2009, with her older brother (who has been attending for a lengthy period).

#### **2.4. Data Collection:**

The four main forms of data collection within action research that were used are; informal interviews, observations recorded in a diary (for all three member of the research team), previously developed art therapy techniques (which were modified to suit the subject and context) and photographic representations of the artworks created by the participants. The following elaborates more on each form of data collection that was executed within the research.

##### **2.4.1. Informal Qualitative Interviews:**

Through administering qualitative interviews, the researcher is able to obtain rich data from a participant, as it is a personal method of communication than that of quantitative data (Terre Blanche et al., 2006). This form of data collection permits a more in-depth comprehension of more accurate and meticulous aspects within the research area, as the information shared can be explicated upon in as thorough detail as is required by the researcher (Edwards & Louw, 1995).

I decided that the use of a „non-schedule-structured“ in a semi-structured format, with open-ended questions would be most suitable for classes that dealt with participants in this age group, with a struggling literacy level, and the time frame in which the information needed to be gathered (Creswell, 1994). In view of this, it was also decided to negate the use of phenomenological based interviews, as the key information needed for this study was the process of art production, and not the participants“ personal views on their experience of the programme. In this, I was primarily concerned with the content and subject matter of the participants“ art works, although I also gained some information regarding more personal aspects of their experience as a by-product of this procedure, even though this was not one of the studies chief concerns.

All of the participants in this group were first language IsiXhosa speaking, and only a few had any degree of fluency in English. In an attempt to combat language obstacles, there was a translator present at all of the sessions. Here, the art therapist and I would ask the participant a question, which was directly translated for the child, and they were encouraged to speak either English or IsiXhosa depending on their preference and language ability. In light

of this, if the participant wished to answer in IsiXhosa, it was immediately translated to English at that moment in time so that if I had any further queries or confusion, the issue could be made clear as instantaneously as possible.

Interviews conducted in a manner that is flexible, relaxed and met with patience is best suited when dealing with children (Keenan, 2002). Here, I asked each participant numerous different questions about their works during, and at the end of each session, in an informal and calm manner. The final interviews within the sessions were used as the initiation for discussion. In this, the children were asked to explain their work, answer questions relating to the work, then, the research team and the other participants were allowed to share any views or thoughts they may have had with regard to the art produced. Finally, they were able to add any additional information that they felt needed to be shared. This structure allowed for a more free-flowing series of interviews between the participant and the research team.

#### **2.4.2. Observations Recorded in Diary Format:**

As a result of the embedded characteristics of this study and the research aims, the incorporation of observation was essential. This method of research enables the researcher to note a participant's interaction with others, their behaviour, and any other notable events that may be crucial to the outcome of the study (Terre Blanche et al., 2006). The use of observation has also been noted as being practical and advantageous tool in gathering information in research with children (Keenan, 2002).

The art therapist, translator and myself were each in possession of a document that I had formulated before the start of the sessions that contained the date, each learners name and the main activity for that particular class, which was used to take note of any significant events as they occurred, as well as a reflection of each art session and its outcome. This allowed for at least two out of the three group leaders to continue the sessions while the other made brief in-session notes of significant observations and for the inclusion of any comments or realisations that may have been thought of in relation to these observations after the end of the class in the form of a diary. This was given as a form of „homework“ for all three of the research team to contemplate and elaborate directly on after the sessions.

#### **2.4.3. Photographic Representations:**

The utilisation of photographic representations allowed for the works developed by the participants to be constantly at hand. This also permitted the participants to retain their

actual works of art if they wished to keep them. A photograph was taken of each of the works produced by the participants so that I could document the process of art development, and the final product. During the classes, the participants manipulated their materials, and modified their creations numerous times before they felt that they had been completed. This resulted in many of the original works being destroyed or discarded. Here, through recording photographic representations of the art during the classes, as well as at the end, I was able to document a majority of the art works created, even if they had been demolished before the end of the session. This was imperative since these preceding works also have a bearing on the outcome and therapeutic nature of the art production process, and are important in the analysis section as it can be seen as process, opposed to the completion of one final product (Malchiodi, 2003).

The photographs were then dated, labelled and categorised for each participant, so as to allow for an easier mode of access and understanding and interpretation (please see *Appendix B*, page 181 – 199 for these photographs).

#### **2.4.4. Previous Techniques:**

Within this study, I put to practice a number of techniques, which were changed to suit the art material available, the context, in addition to the aims and objectives of the research. In terms of these art-therapy and art-expression based techniques, I made use of; directive and non-directive methods, drawing completion, mandala painting, dynamically orientated art therapy, free association, in addition to amplification and active imagination. For a more detailed description of the specific criteria of each of these techniques, please see pages 20 – 22, which can be located in *Chapter 1*, in the *Literature Review and Context*.

##### **2.4.4.1. 'Directive' and 'Non-Directive' Methods:**

In this study, the research team put both „directive“ and „non“directive methods into operation. Initially, the researcher employed a liberal stance on the „directive“ method by requesting the participants, for example, to produce a mask of an animal. Even though they were asked to make an animal, they had the choice of which animal they wished to produce. Once the participants became more acclimated to the group and the setting, the researcher was able to put the „non-directive“ method into practise. Here the participants were allowed to express themselves with as much freedom as the material would allow, and were able to

convey subject matter more independently and liberally, which would increase the therapeutic element of art creation (Malchiodi, 2003).

#### ***2.4.4.2. 'Drawing Completion' and 'Mandala Drawing':***

Here, I combined the „drawing completion“ technique (where one is asked to create an art work starting from basic lines/images that have been drawn in advance by the researcher) with that of „mandala drawing“ (where an individual is instructed to create a circular drawing or painting). The merging of these two techniques was achieved by presenting the participants with a piece of paper that had a pre-drawn circle at the centre. They were then instructed to produce an art work within the boundaries of this circle.

#### ***2.4.4.3. 'Dynamically Orientated Art Therapy' and 'Free Association':***

In this study, the participants were asked to speak about their artworks at the closure of the session. I made use of this technique, in combination with Freud's concept of „free association“, through these discussions and sharing sessions. These were also used at the onset of each session where the researcher described what was to be achieved, and suggestions of how to use the materials. The techniques of „dynamically orientated art therapy“ and „free association“ were implemented interchangeably depending on the requirement of that particular session in relation to materials and expected outcome.

#### ***2.4.4.4. 'Amplification and Active Imagination':***

This method was constantly encouraged throughout the programme, and was manipulated to suit the variety of material for use in a majority of the sessions to create structure within the chosen modalities and sessions (see page 92 – 97 in *Programme Development Chapter* for the structure and specifics of each session).

### **2.5. Data Analysis and Interpretation:**

The data collected from the sessions was gathered in the form of observations, interviews, and the art works were analysed through several techniques, but were brought together in different stages of the discussion.

Firstly, the observations were placed into two categories, „descriptive“ and „interpretive“, which was accomplished through the use of the „content analysis method“ (Neuendorf, 2002). A selection of the artworks was then analysed. This was accomplished

through the use of a detailed and extensive „visual analysis“ of the process of art creation, and the final artworks produced (Oster & Gould Crone, 2004). This analysis held numerous well-integrated techniques from articles and books written by experts in the field, and the guidance of the art therapist (Kramer, 2001; Oster & Gould Crone, 2004; Rubin, 2001; Wadeson, 1987 & 1995; Wilson, 2001). This took into account the observations of the educators in addition to the observations from the research team, and the information gained from the interviews in order to contextualise and understand each of the participants and their personal situation.

Once this had been completed, I made use of a thematic analysis to bring together each section of the data analysed through the content analysis method and the visual analysis through identifying and discussing the main themes located through a „thematic analysis“ (Aronson, 1994). This method allowed the extraction of the beneficial information from the interpretations of the artworks and information gained from the interviews, which can „provide an interpretation of text by drawing out themes from the original text“ (Beckerman, 2004, p. 21).

Through the preceding information, I was able to comment on the choice criteria, effectiveness and outcome for each of the modalities used within the programme. Here, I was permitted to draw inferences from the previously examined information, and comment on alterations needed in any possible future studies.

### **2.5.1. Observations – ‘The Content Analytic Method’:**

On the completion of the programme I employed the use of „the content analysis method“ (Neuendorf, 2002) and compiled a basic document that extracted and shared the objective or „descriptive“ accounts of each of the sessions. This method is made use of in qualitative research to extract beneficial information from the data collected that can provide an assessment of the observation notes by extracting significant elements from the text (Neuendorf, 2002). This document took note of the basic mundane observations within each session, such as the sequence of events in each session.

Secondly, I revisited the original set of the three observation documents for each session by the research team, to gain the interpretive accounts of the sessions. Here, I examined and combined these to produce one broader and more encompassing document, once again through the use of „the content analysis method“ (Neuendorf, 2002). This included more significant information regarding events and situations that dealt principally with each of the participants. This allowed for a more extensive perspective on certain events that occurred

during the sessions, and coverage of events that one of the research team members might not have noticed or taken into account during the classes. Here, the observations of the art therapist were viewed as the most accurate, by reason of his experience in the field, and he examined any additional observations before inclusion in the final document. In spite of this, a majority of the observations of each member of the research team held strong commonalities and a majority of the additional observations were included.

### **2.5.2. Photographic Representations (Visual Analysis of Art Works Derived from Art Therapy Related Interpretation Methods) and Transcriptions from the Informal Qualitative Interviews (Content Analysis Method):**

After the completion of each session, I personally transcribed the material recorded from the Dictaphone, verbatim. As a result of the mass of data collected through the sessions, I made a selection of three pivotal sessions for each participant, which exhibited and produced the most information. This selection was examined, and approved by the art therapist to ensure that they were the most useful and informative for each participant. The transcriptions (which contained information relating to the participants' artwork process and their explanations of their work) were then inspected in conjunction with the photographic representations of the works created by each participant, as well as the interpretations of each of these works.

Here, once one of the previously discussed techniques and methods (either a variation or combination) had been employed within a session, a number of principles were then used in order to „interpret“ or „decipher“, but mainly understand the artworks produced (Malchiodi, 2003). Even though, more recently, there have been technological steps forward in the medical world, with the development of novel image analysis computer software for artwork interpretation in art therapy and art expression, these methods are still not widely available, and are expensive (Mattson, 2009). Therefore, I concentrated on predefined and commonly used visual analysis techniques that aid in deciphering and drawing projective inferences (Kramer, 2001; Oster & Gould Crone, 2004; Rubin, 2001; Wadeson, 1987&1995; Wilson, 2001). In this process of understanding the artworks it was essential for examination through a scope of each of the participants' behaviours, interactions or any notable observations during the sessions that had been identified through the interpretive observations section.

In the understanding of an artwork, one will find it extremely difficult, if not impossible, to infer credible information through a singular work (Gillroy, 2006). Here, one must become familiar the individual's methods, and their general capability through a series of

art works to gain an informed comprehension (Gillroy, 2006). This also applies to the elements located within each singular work, such as particular themes that could evolve in a series of works (Malchiodi, 2003).

As directed by Wadeson (1995), there are two chief categories that must be differentiated between, if one is to establish an all-encompassing and successful understanding of what is being communicated through the artworks. These are pictorial and the sculptural characteristics, which would be determined dependant on the modality of the art produced (Wadeson, 1995).

#### ***2.5.2.1. Pictorial Characteristics:***

This method of understanding lies in the images produced within a work, mainly in a two-dimensional form, but also seen in relief work (Wadeson, 1995). The implementations of pictorial characteristics are applied to mediums such as drawing and painting projects (Wadeson, 1995). Notwithstanding the overall essence and effect of the work should be viewed in its entirety, as it is essential to examine numerous factors when gaining a more educated understanding (Oster & Gould Crone, 2004). This form of understanding includes the following subcategories; medium, organisation, use of space and balance, form, colour, line, focus or direction, motion, detail, content, affect and investment of effort (Wadeson, 1995).

##### ***2.5.2.1.1. Medium or Modality:***

Quite evidently, the modality, or medium that is used for a particular session ascertains the nature of the outcome (Wadeson, 1987). Each medium used in art expression will have both positive and negative factors, which should be taken into account when deciding with which projects to implement in which situation (Kramer, 2001).

Here, in terms of medium control one must bear in mind that some art creation implements are more easily used than others and one would therefore have a varying amount of agency over different mediums, depending on one's ability and experience (Wadeson, 1995). This is exceedingly important as much can be said about an individual and their emotional or psychological state through the way they approach, use and interact with the medium (Case & Dalley, 2006). For example, an individual may allow paints to run and blur, while others become quite obsessed with insuring that the colours are kept separate and clear.

#### 2.5.2.1.2. Organisation:

Generally, the manner that an individual approaches the organisation of an image can potentially reveal an insight into their level of mental and emotional control (Oster & Gould Crone, 2004). Here, a composition that is unseemly rough, chaotic and careless could be indicative of failure to control demeanour and conduct through concentration maintenance at that moment in time, or more generally (Wadeson, 1995). Although, an artwork that exhibits elements of extreme control, such as insisting on scientifically accurate organisation and precise placement could indicate a shielding against anxiety stemming from loss of control (Wadeson, 1995).

#### 2.5.2.1.3. The Implementation of Space and Balance:

This component concentrates predominately on the way in which an individual treats the space and objects within the composition of an artwork (Ballou, 1995). Here, one can arrange the objects within a picture, so that visually the space interacts with the objects in such a way that it appears balanced. This can be symmetrical or asymmetrical, and can tend to either direction of the scale (Wadeson, 1995).

#### 2.5.2.1.4. Form:

In the form component of understanding an artwork, one relies on the actual configuration of the objects within the work (Wadeson, 1995). Here, form can be a valuable indicator of the ability to execute a premeditated or spontaneously emerging image in the artwork (Case & Dalley, 2006). This can lead to a deeper insight of the art maker's proficiency in the act of conceiving a mental image, and their capability of being able to complete it as a tangible image (Moon, 2002). Although, one must still keep in mind the individuals general art ability, and how they have carried out art based tasks previously, in order to gain an accurate understanding of this component (Wadeson, 1995).

The size of the form produced can also be a crucial aspect in the understanding of images (Landgarten, 1981). This can be an emotional connection, or the visual description of an individual's ego (Landgarten, 1981). Here, one can produce a picture that is not relative to the size of the paper given for the task. For example, one may draw a very diminutive figure, which could indicate a fragile ego, or a larger image could show a heated emotion relating to a certain topic (Landgarten, 1981).

#### 2.5.2.1.5. Colour:

In the use of colour in art therapy and expressive therapy, Withrow (2004, p. 33) states that;

“The use of colour in creative expression can add a valuable dimension to traditional art therapy, for two reasons. First, colour has been proven to have a profound impact on the mind and body. Second, it lends itself easily to non-representational art, which can fill in some of the therapeutic gaps left by representational art.”

Here, one can note that in the interpretation of the psychological indicators of artworks, the use of colour and line can reveal a substantial amount regarding an individual’s emotional and psychological state (Withrow, 2004). It can demonstrate elements of the mental state through its amount, variety, intensity and harmony (Wadeson, 1995). Although, the interpretation of colour within art therapy can be highly subjective, hence, it is imperative for the person who is attempting to establish meaning from a work to take particular notice of the individual’s interaction and relationship with colour (Oster & Gould, 1987, p. 11).

In art therapy, there are a few specific indicators to which one should pay particular attention (Oster & Gould, 1987). The disproportionate or immoderate use of the colour red is frequently affiliated with emotions and feelings of anger (Oster & Gould, 1987, p. 12). The persistent use of fundamentally darker hues is often seen as an indicator for depression or anxiety (Oster & Gould, 1987, p. 12). The copious application of numerous “bright” colours can communicate a feasibility of “manic tendencies” (Oster & Gould, 1987, p. 12). Finally, if an individual recurrently uses “light, barely visible colours”, there is the elevated likelihood that they are making an attempt to conceal their genuine emotions and experience (Oster & Gould, 1987, p. 12).

These indicators should be seen as “educated hypotheses”, which have been exposed through clinically based knowledge, skill and mainly experience, consequently these points must be seen in conjunction with other indicators noted through observation and past incidents (Oster & Gould, 1987, p. 12).

#### 2.5.2.1.6. Line:

Within this category, one must concentrate on the lines „thickness, precision, direction and amount“ (Wadeson, 1995, p. 72). The use of clear, neat lines could indicate a good balance within the individual, but a desire for excessively perfect lines can begin to become evidence of unfounded need for control (Moon, 2002). Likewise, an individual can display a lack of control, or desire for control through the use of rough lines which do not meet, or could be indicative of apathy towards the production of art (Wadeson, 2000).

#### 2.5.2.1.7. Detail:

The use of detail within an artwork is associated with other elements such as the organisation (please see 2.5.2.1.2., page 58) and the individual’s investment of effort (please see 2.5.2.1.11., page 62) (Wadeson, 1995). In this, the use of methodical detail alludes to the level of control of the art maker (Wadeson, 2000). A deficit in detail in a work can be a symptom of one’s lack of interest, motivation, or control (Wadeson, 1995).

#### 2.5.2.1.8. Motion:

The varieties of motion within an image, ranging from stagnant to high motion can pin point certain elements of the individual (Wadeson, 1995). In some cases, an image can seem to be suspended and inactive (Wadeson, 2000). This could show that the creator was hindered or “shutdown” at the time of developing the image (Wadeson, 1995, p. 77). On the other side of the scale, an image that conveys a high level of movement can show that the individual was highly “activated” at the time it was made (Wadeson, 1995, p. 77).

#### 2.5.2.1.9. Content or Subject Matter:

The act of producing an artwork with symbolic reference can reduce tension to communicate verbally with another (Rubin, 1999). In terms of the interpretation of the artworks, the subject matter should be seen a catalyst for the participants’ emotions, feelings and psychological state, when working with art therapy or expression methods that are directive and non-directive (Fletcher, 2004).

One can tell a considerable amount of an individual’s emotional stance from the content of an artwork (Snyder, 1997). This is particularly evident when working with children and those who have been exposed to traumatic events or situations (Malchiodi, 1990). The type of image that an individual creates can expose their emotions, feelings, and reactions

towards an experience, be it positive or negative (Kaplan, 2000). For example, a child can produce an image that can indicate psychological stress that depicts disturbing events or a negative series of events (Anastasi & Urbina, 1997).

Even though this interpretation of the images is known to be of a quite subjective nature, one must be wary of being over subjective or embellishing on the interpretation of the images (Oster & Gould, 1987). Here, it is essential that the individual who produced the images be queried about the content (Wilson, 2001). The subject matter and symbolism are a more specific means of interpretation if the method of the session is non-directive or not pedantically directive (Fletcher, 2004). If a strictly directive method is chosen, then it would more successful to make use of the colour and line as a means of interpretation, as the subject matter is generally predefined (Fletcher, 2004).

This method is quite broad in terms of analysis, and requires a trained professional, as many of the image indicators can be difficult to expose, and only improve with experience (Fletcher, 2004; Malchiodi, 1990; 2003). In this, the help of qualified art therapist was essential in the analysis of the artworks produced by the participants in this study.

#### 2.5.2.1.10. Affect:

As described by Wadeson (1995), at points, the artworks content can manifest itself with the result of a certain affect, although abstract images and depictions of „nonhuman“ subject matter can produce a similar notable impact. For example, one can form a simple series of lines, which can create an atmosphere of emptiness.

#### 2.5.2.1.11. Investment of Effort:

This is a very important aspect of image interpretation that many individuals negate in their analysis (Wadeson, 1995). It should not be surmised that the individual creating the art actually „feels like“ this action at that particular moment in time, or at all. In many cases, the individual within an art expression group has been placed, without their full consent and they may not wish to participate during a particular session, or any of the sessions (Wadeson, 1995). In this, one is required to take other aspects in to account, such as general observations or events that may have taken place prior to the session which could affect the outcome of the art production process (Wadeson, 1995).

#### 2.5.2.1.12. Size:

In the matter of size, one should be concerned with the dimensions of the image produced in relation to the canvas, or paper on which it has been fashioned (Wadeson, 1995). The size of an image is often associated with emotion when dealing with children (Landgarten, 1981). For example, if an individual is presented with an A3 sheet of paper, but only utilises a very small portion of the page in which to draw their image, it could be indicative of a shy nature, unsure of him/herself, or vulnerability (Malchiodi, 2006). By extension, if an individual makes use of a predominance of their page, it could point to an infirmity within themselves, or a more extreme, sense of self (Kramer, 2001).

#### **2.5.2.2. Sculptural Characteristics:**

The sculptural characteristics of interpretation are implemented for art modalities that are primarily three-dimensional, such as sculptures, and art works that require a form of „building“ (Wadeson, 1995). This can include methods such as clay sculpture, and sandbox art. As a result of numerous subcategories (such as the focus or direction, motion, detail, content or subject matter, affect and investment of effort) within the pictorial section being similar with those of the sculptural characteristics, only the elements that apply purely, or in a different manner shall be explained in the following section.

#### 2.5.2.2.1. Medium:

There is an almost limitless list of mediums with which to produce sculptures, although a selection have been noted as being more effective and therefore more popular in art expression (Liebmann, 2004). This can include materials and mediums such as clay, wood, plaster, or even recycled materials. One of the chief modalities of sculpting within art expression is clay, as it is a highly „forgiving medium“ and allows the user a large amount of freedom in its manipulation (Wadeson, 1995, p. 84). It permits the person creating the art to build up and break down the artwork as they please, with an emphasis on the process and experience of developing the work instead of just the final product (Wadeson, 1995).

#### 2.5.2.2.2. Size:

Similarly to the size of image, the magnitude of a sculptured piece can demonstrate a sense of the individual to the interpreter (Wadeson, 1995). In this, a larger piece can have an

overpowering atmosphere, while a smaller piece can communicate a more fragile or „tentative“ element (Wadeson, 1995, p. 87).

#### 2.5.2.2.3. Utility:

This component applies to the intended application of the artwork that is produced, and if this purpose is met, with the intention of the art creator (Wadeson, 1995). The way in which the artwork serves a purpose, can give one insight into a specific area of the individual’s mind (Gillroy, 2006). To illustrate, if an individual produces a mask, in theory a mask should be physically worn, but it may have been manufactured in such a way that would render it as non-functional piece (Wadeson, 1995). Here, its primary purpose would be shifted from the literal to the metaphorical (Wadeson, 1995). In this, the individual may have chosen to produce a mask in a metaphorical sense, in order to disguise or hide from an emotion, or experience, instead of the more traditionally use of being physically worn (Wadeson, 1995).

#### 2.5.2.2.4. Construction:

The manner in which the art creator physically formulates a three dimensional work can have an impact on the understanding of the artwork itself. As explicated by Wadeson (1995, p. 87) “Gravity exerts an influence in three-dimensional works”, which has an effect on the outcome of the work. One is required to interact with the medium in such a way that they can overcome presented obstacles (Wadeson, 1995). The process in which they are able to develop a solution, be it fitting or viewed as personally inadequate, can comment on the individuals experience of solving issues as they could be presented in a real life situation (Gillroy, 2006).

#### 2.5.2.2.5. Use of Space:

The use of space within a three-dimensional work differs slightly to that of the two-dimensional, but can be seen in mass and negative space (Gillroy, 2006). The mass of a work can be viewed as bulky or fragile and balanced or unbalanced (Wadeson, 1995). Negative space can be seen in concave areas, regions that negate detail, or composition of the work, although they all have a very distinct impact on the overall work (Wadeson, 1995). These can be quite cogent expressive elements and accordingly could reveal a considerable amount of the individuals“ emotional condition (Wadeson, 1995).

#### 2.5.2.2.6. Stability and Permanency of Structure:

In the art creation process in art expression, individuals may develop some works as drafts, or are viewed as transient pieces (Wadeson, 2000). Here, the stability of an art piece can inform one of the creator's intent (Wadeson, 1995). In this, one can note whether or not the artwork was seen as a „practice piece“, a failed attempt, or a final product (Wadeson, 1995).

#### 2.5.2.2.7. Texture:

The diversity of surface texture is an extremely expressive aspect in the development of a sculpture (Wadeson, 1995). In clay work the art creator's hand marks are often visible, and leave a permanent print on the surface. This can be evidence of how the individual interacts with the tactile nature of the medium (Wadeson, 1995). In some cases, these marks can show how roughly or gently the individual was in the making of the work, which can allude to their emotion or general state during the process (Wadeson, 1995). This can also be associated with the individual's investment of effort, when used for decorative, or enhancement purposes (Wadeson, 1995).

### **2.5.3. Thematic Analysis of the Information Gained from the Data:**

Once the interpretation and discussion surrounding each participant had been completed, I was able to draw out and briefly elaborate on commonly found topics in each previous mode of data collection and analysis through a „thematic analysis“ (Boyatzis, 1998). Here, the information from the descriptive and interpretive observations, and the interpretations of the works were then meticulously examined and the events were placed into five themes; poverty and neglect, trust, behaviour, treatment of authority and respect, social interaction and interpersonal relationships, depression and finally anxiety. The most common theme that saturates the document is poverty and neglect, given that this term fabricates the base of this research, and the remaining themes extend from this concept. All of these themes are explicated upon in the thematic analysis (please see pages 144 – 150 of *Chapter 4, in the Analysis and Discussion*).

### **2.5.4. Choice Criteria, Outcome, Effectiveness of the Programme:**

In this section, I drew inferences from the data collection and previous analysis in terms of the overall view of the programme. In this section, I pinpointed aspects such as how

the chosen materials fared within the programme with regard to the outcome of each session. I was also able to expand on the cost efficacy of the materials used, and how they suited the context. This section can be located on page 162 in *Chapter 5, Effectiveness of the Programme, Reflections and Overall Conclusion*.

### **2.5.5. Construction of Programme Outline:**

Finally, through the extensive data collection and analysis, I was able to construct a series of brief outlines regarding the layout and construction of the programme. This was completed for use in further research endeavours on the subject, and possibly aid in the development of an art expression based curriculum for use in schools of a similar context through art education in South Africa. This outline can be located in *Chapter 3, Programme Development*, pages 92 – 97.

### **2.6. Ethical Considerations:**

Terre Blanche et al (1999, p. 66) presents three main principles that the researcher should adhere to in order to comply with an ethically sound study; „autonomy“, „beneficence“, and „nonmaleficence“. In an attempt to combat these concerns, I had to produce a document that worked in conjunction with the proposal to assure that the academic code of ethics had not, or would not be violated. This document was approved by the Rhodes University Higher Degrees Committee, and incorporated the following information.

I developed a document containing assurance of anonymity in all aspects of the research process, including the final write-up. This consent form had to be completed by the participants' legal guardian, as they were all under the legal age for placing their signatures on a legal document. Even though a majority of the parents and guardians were illiterate, the document was read to them and explained in detail, further, all questions they had relating to the document and the process were answered directly. This document incorporated an explanation of the programme, with my contact details if they had any further questions, or concerns. In cases where the parent or guardian was unable to sign the document with their own name, they placed an "X". An example copy of these documents can be found in *Appendix A*, pages 176 – 180.

The learners were addressed verbally regarding the expectations and aims of the project, and were given the opportunity to ask any queries they had regarding the programme and what was expected during the following sessions. During the learner address, they were

given a „child-friendly“ document which had the specifics of the programme written simply. They were informed that they did not have to be a participant in the programme if they did not wish to, and could discontinue their attendance at any point of its duration. The document also included two pictures located at the bottom of the page, which indicated whether or not they wished to take place in the study, of which they had to colour in the appropriate picture. All transcriptions, audio recordings and documentation with any identifying information have been, and will be kept in a locked safe for up to 5 years after the completion of the project, and will subsequently be destroyed.

The beneficial elements of a study should outweigh the possible disadvantageous aspects (Terre Blanche et al., 1999; Moon, 2002). As a result of the participants“ background and contextual position, they are viewed as a vulnerable population (Ratele & Duncan, 2003; Moon, 2002). Here, it was essential to assure that they were not exposed to any form of harm, psychologically or physically during the art sessions (Moon, 2002). In accordance with this, it was necessary to investigate all the elements of the study and attempt to judge what elements concerning the implementation of the programme would negatively or positively affect the participants. Once this had been done, the educational psychologist, the art therapist and I composed counteractive procedures to avert any possible negative outcomes.

In this form of research it is essential for the presence of an experienced art therapist at all of the sessions, which insures that if at any point a child is in need of debriefing subsequent to a session, they would be able to receive immediate aid (Kossolapow & Scoble, 2003). Moreover, it was assured that if any major psychological problems were found, or occurred in connection to the process of the art classes, the child could undergo psychotherapy with a qualified psychologist through the Rhodes University Psychology Clinic. This would have been free of charge, for the needed duration. Fortunately, nothing of this nature occurred.

### **2.7. Reliability and Dependability:**

Traditionally, conducting reliable research is deeply imbedded in quantitative research as a notion employed for the evaluation of a study (Golafshani, 2003). Generally, it is not actually possible to conduct „reliable“ research in the traditional qualitative sense, as both the researcher and the participants“ roles are integral to the entire research process, which are, therefore, not replicable (Silverman, 2003). In addition to this, the uses of projective measures (such as art therapy) constantly present differing outcomes, as that is the very nature of their implementation.

In the development of the actual sessions within the programme, I scrupulously examined the theory and literature of numerous studies and research deeply entrenched in art therapy and art expression. This information revealed approaches, methods and techniques that were based in years of development and previously successful data collection, analysis and interpretation. I applied these approaches, methods and techniques throughout the process of the study, continually referring back to the literature and the knowledge of an educational psychologist and an art therapist (Kossolapow & Scoble, 2003).

### **2.8. Internal Validity, Credibility and Reflexivity:**

In the interest of addressing issues of validity, credibility and reflexivity, I employed triangulation within the data collection, data analysis and interpretive stages of the study. In the informal interviews the subjects were encouraged to speak freely about their work. In these interviews the participants were able to say whether or not there was a connection between their personal interpretation of the work, and that of my own. This ensured that the information gained through the analysis were in fact verifiable and personally resonated from the individuals, and not embellished upon by myself. Accompanying this, the qualified art therapist and I met after each session to evaluate the interpretations of the artworks and the observations of events that occurred during each session. Here, the art therapist assisted in the evaluation of the interpretations, and pointed out any items that seemed incorrectly clarified by my understanding.

### **2.9. External Validity, Transferability and Generalisability:**

To meet the requirements for a transferable study, it is crucial that the program developed could be used in other schools of a similar standpoint in South Africa. In this, the programme had to meet certain criteria, which corresponded with the context of a shelter or underprivileged school, level of education and financial standing.

In view of this, the development of this art therapy program has been specifically tailored to the needs of individuals who either have a low literacy level, an interrupted education, or who are completely illiterate in addition to those that do not have the financial means of attaining any form of psychotherapy. Here, I drew on aspects such as the participants' socio-economic position (marginalised) and the enrolment of the child in a shelter schooling system. The materials used were decided on in view of cost, and what could be attained cheaply, or without charge.

The element of language has also been an important factor, as South Africa has a rich and diverse range of languages. This initially led to the foremost rationale for the use of art therapy in a programme that would have to meet an ease of employment in numerous different contexts, and languages.

### **2.10. Conclusion:**

For the effective development of a study that achieves the goals put into place before the initiation of the research, it is vital for the researcher to access and address a majority of areas that are involved within the studies aims, and previously proven methods in its construction (Terre Blanche et al., 2006). In light of this, the methodology of this study demanded the inclusion of information gleaned from former research and guidelines of literature concerned primarily with the edifice of programmes or interventions in an educational setting over and above the basic parameters of the methodology within this chapter. This was deduced to include literature that took into account aspects such as the targeted area, as outlined within the goals and aims of the study. Furthermore, the investigation had to include the role of predefined art therapy and expression related methods, techniques and activities.

The subsequent chapter will elaborate on the findings of this investigation, and delineate the guidelines that were utilised in the programme development section of the study.

## **CHAPTER 3 – Programme Development:**

### **3.1. Introduction:**

This programme was based on revised pre-existing literature, on projective expressive art methods, practices and implementations. This involved the rich documentation of the process of art development with a group of marginalised children. It was aimed at being specifically tailored to the needs of these children within a South African setting.

The focal point of this programme is the ease of implementation by individuals who do not have, or require, previous psychological training, for example, educators or lay counsellors. The programme structure also needed to be cost-effective using recycled and donated materials, and which could be reproduced in any area. This is directed at the design of the programme being constructed in such a way that it could be integrated effortlessly and smoothly into an in-school art class, as part of the curriculum. Here, as a result of the nature of shelter schools, with many of the learners constantly being in and out of the institution, it should also not have an intensely therapeutic basis, so that if a learner would be able to only attend one or a few lessons, and not be negatively affected (Landgarten, 1981).

### **3.2. Programme Development:**

The construction of the art expression programme was based largely on a framework developed to aid programme designers in the construction of psychoeducational groups. The main article that was used, *Structuring the group experience: A format for designing psychoeducational groups* by Furr (2000), gives a detailed explanation of a six-step model that allows the researcher to expand from an extensive research question, to a more refined, precise design, dependent on the needs of the individuals and their context (Furr, 2000). This six-step template allows the manipulation and preparation of a programme that incorporates the specifics of this particular underprivileged group, but permits enough scope for the programme to be used in other underprivileged schools, within a similar context. This theory was supplemented by numerous other authors on the subject for a more integral, and encompassing view of psychoeducational programme development (Brown, 1998; DeLucia-Waack, 2006; Jones & Selder, 1996; Porteous, Sheldrick & Stewart, 2002).

#### **3.2.1. Step 1 – Statement of Purpose:**

In the first step, *statement of purpose*, Furr (2000) explains that any corresponding problems between the individuals, their mental state, and their surroundings can establish the

nature of the programme. In addition to this, it aids each proceeding stage with a series of measures that are required to address these problems in the most effective manner (Furr, 2000). At the commencement of the construction of a programme, the researcher is required to create a „statement of purpose“, which relates to the group of individuals who have a common element which needs to be addressed (Furr, 2000, p. 32).

This statement must take into account four main components;

- “The primary focus of content of the group”,
- “Population that would benefit from participation in this group”,
- “The purpose of intervention (be it remediation, prevention or development)”, and finally,
- “The expected outcome of participating in the group” (if there is a modification of cognition, affect, behaviour or in their personal values) (Furr, 2000, p. 32).

A comprehensive and explicit statement is exceptionally important in programme development, as it is a necessity in a stable foundation for a firm and perspicuous orientation for the research, its outcome and success (DeLucia-Waack, 2006). In appraisal, the „statement of purpose“ is needed to equip the researcher with a blueprint for the construction of aims and objectives that will consecutively control and direct the constituents of the group (Furr, 2000).

After the focal point of the group has been determined, it is essential for the researcher to conduct an initial examination, and become familiar with the literature and „theoretical orientation“ of the topic; in terms of past efforts, historical grounding, scientific research in the field, in addition to the population being studied and their context (Furr, 2000; Porteous & Sheldrick et al., 2002). This includes consulting experts in the field for more practical advice on the subject, as theoretical knowledge can be seen as only half of the available erudition in the initial research stage (Furr, 2000).

It is imperative that the investigation takes into account the most recent theoretical research, and acts with critical thought. Through the investigation of differing theories and historical background, one can create well-educated concepts that are reinforced by “awareness, knowledge, insight and behaviour” (Gladding, as cited in Furr, 2000, p. 32). Here, the programme designer will be more competent in their assumptions of what form of change is to be expected, and the manner in which to achieve the desired change, based on the

theories and opinions of more accomplished and experienced individuals in the congruent field of study (DeLucia-Waack, 2006; Furr, 2000).

This understanding of theories and assumptions of the area of research assist the individual to assert and retain a consistency amid the contrasting components of the group (Furr, 2000; Porteous & Sheldrick et al., 2002). A meticulous investigation into the relevant theory will aid in the uncovering of specific theoretical models and frameworks that have previously been demonstrated to be effectual in confronting certain issues that are relevant to the research (Brown, 1998; Furr, 2000). If the research and programme development is unaccompanied by this insight, the classes are more than likely to acquire a dearth in “thematic focus” (Furr, 2000, p. 32). This could generate bewilderment and confusion in the participant, relating to the subject matter and the experiential exercises (Furr, 2000).

### **3.2.1.1. Statement of Purpose in this Research:**

Within this particular research study, the statement of purpose was mainly articulated and ordered through the composition of certain sections of a „research proposal“ (Edwards, 2004; Heath, 1997). A completed research proposal is a “formal, highly focused document, which summarises your plans for setting about a research project” (Edwards, 2004, p. 1). The proposal process involves intensive investigation and examination of the particular topic, and the related aspects to be explored within a study (Edwards, 2004; Heath, 1997).

The researcher utilised a „deductive approach“ in the construction and writing of the research proposal (Byrne, Evans & Newstead, 1993). In this, the researcher scrupulously examined the available literature on the related subjects, and made use of this information to determine the most current and accredited theories and notions to be employed within the research. This document also took into account the goals and objectives of the research study, the targeted population group, and the methodology that was to be used to complete the research effectively. Consequently, this information was arranged to formulate a theoretical and conceptual foundation for the research to build upon. This summary of the theoretical background was used as the context of the proposal.

### **3.2.2. Step 2 – Establishing Goals:**

The second stage that Furr (2000) puts forward is *establishing goals*. Goals are an essential element in the research process. Goals can demonstrate the manner in which participants can change through the act of being a member of the group, which is rooted in the

first stage, *the statement of purpose* (Furr, 2000, p. 32). Here, the theoretical frame of reference identified in the first step allows the researcher to locate the needed goals for the project (Porteous & Sheldrick et al., 2002). Initially, the researcher is required to identify the form of change that is expected through the implementation of the programme (Furr, 2000). This is generally categorised in terms of the participants' "cognitive, affective, behavioural, existential, and physical" gradations (Furr, 2000, p. 33). The identified goals demand consistency with the theoretical methods that have been decided on in the first step of the development (DeLucia-Waack, 2006; Furr, 2000).

In addition to this, the researcher needs to continue the investigation into the literature on the subject once the group of participants has been selected, and pinpoint more specific areas of research that apply directly to the specific context of the individuals within the group (Furr, 2000). This strengthens the rudimentary aspects of the study and the premise in the attempt to define the goals within the research (Furr, 2000). This in-depth investigation differs from the first as it is more specific to the ideas of the activities that will take place in the classes, and the distinct changes that could occur which are normally attributed to the particular chosen method (DeLucia-Waack, 2006; Furr, 2000).

There are specific criteria that Furr (2000) identifies which are essential in order to produce goals that will be successful in leading the construction of the programme design. Firstly, all the identified goals should be realistic and feasible, so that the activities done in the sessions are both somewhat demanding of the participants, as well as attainable (Furr, 2000; Porteous & Sheldrick et al., 2002). Here, if individuals within the group have been presented with impractical and non-representational suppositions of the outcomes of the programme, they are more than likely to experience disabuse in relation to the group and the process of the programme (Furr, 2000). This can be followed by the individual being faced with personal dissatisfaction and loss of belief within their own capabilities to change (Furr, 2000). The goals should be devised in such a manner that allows for an elevated prospect of success in bringing out the preferred modifications (DeLucia-Waack, 2006). Here, the researcher should not fall into the highly generalised frame of identifying the goals, but should concentrate on a more focused and specific method of identification, so that the participants cannot be misled in their understanding of the programme's outcomes (Furr, 2000; Porteous & Sheldrick et al., 2002).

The goals should be formulated in a way that allows for some form of quantification, so that the participants have the ability to assess their own personal improvement during the

process of the programme (DeLucia-Waack, 2006; Furr, 2000). Establishing goals that have a measurability factor and permit the participants within the group to recognise that there are restrictions within its focus (DeLucia-Waack, 2006; Furr, 2000). This enables each individual within the group to understand that the programme does not guarantee to solve every aspect of the problem at hand, but can comprehend what can be achieved in a certain amount of time, with the available resources (Furr, 2000; Porteous & Sheldrick et al., 2002).

Concise aims and goals enable each participant to assess whether or not the outcomes expedited by the other members of the group are congruent with their individual “value system” (Furr, 2000, p. 33). It is crucial that the participant believes in the worth of the modifications prescribed by the other members in the group in order for the outcomes to be successful (Furr, 2000). To elaborate, when a particular population of individuals have been pointed out for aid, some within this population may not recognise that a change is needed (DeLucia-Waack, 2006; Furr, 2000; Porteous & Sheldrick et al., 2002). The main points of modification expressed within the group may be viewed separately from the actual values that are connected with the particular behaviour (Furr, 2000). Without the participants recognising that the goals of the group correspond with that of their own, they will not be able to consign themselves to any form of modification (Furr, 2000).

Finally, in ascertaining the goals of the group, the programme designer is required to be exceedingly pragmatic of what progress can be made within the duration of the programme (DeLucia-Waack, 2006; Furr, 2000). Even though one is hopefully expectant of long-term change, more often than not, the focus is switched from the short term to the long term (Furr, 2000). Within the development of an effective psychoeducational programme, the main focus must be on the short-term effects, and therefore have a strong hand in governing the identification of the goals and objectives (Furr, 2000). Provided that the group is designed correctly, the use of the short-term goals will lay a foundation for the participants to comfortably initiate more long-term objectives (DeLucia-Waack, 2006; Furr, 2000).

### ***3.2.1.2. Establishing Goals in this Research Study:***

There are numerous, and expanding difficulties faced by marginalised and underprivileged children within South Africa (Barbarin, Richter, & de Wet, 2001; Barbarin & Richter, 2001; Smith & Le Roux, 1998). Some of these difficulties are predominantly related to financial hindrances, but are also bred from unfavourable circumstantial issues (Barbarin & Richter, 2001). Within this population, there is also the identification of extreme levels of

adversity that is cultivated by these issues, which relates to ones psychological and behavioural maladjustment (Barbarin & Richter, 2001; Pill, 2000). Marginalised children have been identified as being a population that is subject to experiences that are intransigent and disturbing, which evoke a high level of stress, depression and anxiety (Barbarin & Richter, 2001; Pill, 2000). The outcome of this exposition could, and more often than not, will result in problems relating to psychological complications involving emotional, cognitive, behavioural, and social issues (Pill, 2000; Smith & Le Roux, 1998). These problems can be manifested through issues such as; depression, anxiety, aggression, perturbation, a deficit of sleep, an impediment of their emotional maturity and a dearth in their language, in addition to issues relating to educational, verbal and social skills and progression (Barbarin, Richter, et al., 2001; Pill, 2000).

After locating these issues within the literature, and conversing with the Principal, as well as the educators at the school where the programme was implemented, I was then able to pin point certain issues that would need to be addressed within the sessions. Here, common denominators that were detected within a multitude of articles, journals and publications, as well as information gained of the specific group of participants were utilised as the directive factors of the programme (Barbarin, Richter, & de Wet, 2001; Barbarin & Richter, 2001; Pill, 2000; Smith & Le Roux, 1998).

There were three principal aims that were determined, which broke down into four sub-categorised goals determined for this research study. The first main aim of the study was to construct the outlines, and implement an in-school art based programme that would aid in solving the previously determined issues experienced by marginalised children. The second stated that the programme would be based on revised pre-existing literature dealing with expressive art methods, practises and implementations. The final main aim of the study communicated the need for the programme to be specifically tailored to the requirements of these children within a South African setting.

The four sub-categorised goals were as follows; firstly coping with psychological distress of the participants, secondly aiding with behavioural issues, thirdly attempting to instil more positive views of the self, and finally, contracting guidelines of the programme in a possible replication study. For an elaboration of each of these goals, please see page 46 of *The Research Methodology, Chapter 2*.

### 3.2.3. Step 3 – Setting Objectives:

Given that the goals of the programme are seen as “the compass setting the direction of the group, objectives provide the road map to get there” (Furr, 2000, p. 34). In this, as soon as the goals of the group have been established, the next course of action would be to determine the most suitable manner in which to achieve these goals (DeLucia-Waack, 2006; Furr, 2000). The incorporation of objectives within programme development allows for the creation of the interconnection linking the literature with the practical aspect of the programme, in addition to aiding in the specification of the measures needed to accomplish the group goals that have been set (DeLucia-Waack, 2006).

Through the formulation of the objectives, the programme designer is expected to develop certain speculations and assumptions regarding the manner in which a “psychological concept evolves” (Furr, 2000, p. 34). These „assumptions“ are generally located and obtained in the literature and research reviewed on the particular subject, and hence, supplied the programme designer with a more specified plan of action (Furr, 2000). Here, the researcher is to identify certain aspects of the topic, which need to be addressed within the group (Furr, 2000). The objectives are then utilised to outline the steps needed to achieve the goals laid out (Furr, 2000).

One of the pivotal aspects of the programme design is to ascertain the particular steps that are indispensable for the change to occur (DeLucia-Waack, 2006; Furr, 2000). In view of this, the objectives are able to play the role of placing the aforementioned steps into practice (Furr, 2000). Objectives denote what is needed to occur for the decided goals to be met, consequently supplying a synopsis for the more detailed subject matter of the programme (Furr, 2000). Here, the “session to session content comes directly from the objectives that need to be written in a specific manner” (Furr, 2000, p. 34).

Once the objectives have been enumerated, the researcher is then able to select from a variety of innovative and creative methods in order to meet the objectives (DeLucia-Waack, 2006; Furr, 2000). Through this, if the objectives are effectively executed, the goals that have been previously determined will be met (Furr, 2000). Since modifications can transpire in multifarious dimensions (such as “behaviour, cognitive, affective, existential, and physical”), objectives require a reflection of the degree that has been singled out (Furr, 2000, p. 35). Despite the fact that a multitude of notions incorporate “change” on a manifold of degrees, an objective should concentrate on a singular constituent of “change” (Furr, 2000, p. 35).

For the reason that these modifications are “multidimensional” in their process, the researcher is required to form assumptions regarding the most suitable succession of the objectives (Furr, 2000, p. 35). Each of the objectives necessitates a well-reasoned and logical sequence through to the following objective (Furr, 2000). If this is carried out in the correct manner, the group will be able to follow in an unaffected and natural progression, in which the first degree of acquiring knowledge lays the foundations and supplies the aid needed to reach the following level (Furr, 2000).

### 3.2.1.3. Setting Objectives in this Research Study:

Once I had determined the goals of the research that would need attention, guided by the literature on the context, vulnerable populations, and the school where the programme was to take place, I was able to begin formulating the objectives of the research. This was achieved through further investigation of the literature, examining suggested methods and techniques to combat such concerns as those previously identified that had been, or could be, applied to the context of marginalised children (Brown, 1998; DeLucia-Waack, 2006; Jones & Selder, 1996; Malchiodi, 1990; Porteous & Sheldrick et al, 2002).

Here, the first, second, and third concerns could be combated in a manner that correlated, since they were noticeably connected, and bred from their context. This was associated with the psychological state of children who had been rendered vulnerable by their situation, which was revealed as leading to behavioural concerns, and negative views of the „self“ (Malchiodi, 1999; 2003). Here, it was essential to incorporate activities that had previously been proven to aid in the mitigation of possible psychological distress in connection with being a part of a marginalised community.

In this, the programme would need to include an overall view that would aid in instilling values and thought processes associated with the child’s learning, self-control, appropriate interpersonal interactions and interpersonal skills. It would also be essential for the programme to address issues of negativity, „self-talk“, and self-esteem hindrances (Furr, 2000; Malchiodi, 1990). The exercises and activities incorporated within the programme would also concentrate on the reduction of issues such as anxiety, depression, anger, and stress, in addition to aiding with time and self-management.

Thus, the research team placed realistic time limits on each segment of the class, and these would be adjusted only to suit issues that were unrelated to „time-wasting“ and inappropriate behaviour. These exercises and activities were taken from a multitude of

publications on the subject of psycho education, art therapy and art expression primarily with children who had been exposed to violence, poverty and psychologically damaging experiences (Atkins & Williams, 2007; Ballou, 1995; Barber, 2004; Brems, 2002; Buchalter, 2004; Campbell, 1999; Carroll, 2006; Case & Dalley, 2006; Edwards, 2004; Liebmann, 2004; Malchiodi, 1990; 2003 & 2006; Myers, 2002; Nissimov-Nahum, 2008). This was furthered by information, advice and suggestions gained from conversations with the art therapist and educational psychologist involved in the research. For a more detailed elaboration of these exercises, activities and their specifics, please see pages 82 – 90, and 92 – 97 of this chapter.

It was also important for the research team to treat the participants in such a manner that conveyed respect, sincere concern, diligence and cordiality (Malchiodi, 1990; Myers, 2002). This was achieved through a form of „modelling behaviour“ that the participants would be able to take note of appropriate behaviour, and learn to apply this in their everyday situations (Malchiodi, 1990). Here the research team would have to also convey to the participants what was considered acceptable and unacceptable by ignoring or negativity responding to unacceptable behaviour, and taking obvious notice and positively responding to acceptable behaviour (Jones, 2000). It would be highly important for the research team not to display behaviour that was aggressive or unpleasant in any way in interactions or dealings with the participants or one another (Jones, 2000).

The final goal was compiling a basic outline for the future development of a manual and replication, which would be achieved through the completion of the programme with the participants. In this, it was exceedingly important for the research team to take detailed notes on the process of the development of the programme, the sessions, and the outcome of the programme.

#### **3.2.4. Step 4 – Selection of Content:**

The content within a group can be categorised into three main elements; “didactic, experiential and process” (Furr, 2000, p. 35). The first component, the „didactic“, refers to the knowledge or information that is “taught directly” to the individuals in the group (Furr, 2000, p. 35). The foremost distinctive factor of a structured group is the responsibility of “teaching psychological principles” (Furr, 2000, p. 35). As a result of structured groups commonly being quite concise in their time scale, the member within the group will not have enough time to ascertain a majority of the information and knowledge on their own, or even though standard group interactions (Furr, 2000; DeLucia-Waack, 2006). The didactic technique permits the

programme guide to gain a more directive stance in sharing the knowledge or information relevant to the particular group (Furr, 2000). A strong element of the didactic approach is that it allows the group leader to incorporate a more hands-on and interactive constituent to the group, that facilitates inquiries, discussions and observations made by the participants (Brown, 1996; Furr, 2000). Here, the programme leader is then able to encourage individuals within the group to share their personal opinions and thoughts regarding the subject being covered, therefore making an application of it to their own lives (Furr, 2000). Despite didactic information being an integral aspect of a structured group, modification is contingent on the individual's capability to bring the notions into effect in real life circumstances (Furr, 2000).

The second mode of learning is „Experiential learning“, which permits the information covered within a session to be experienced on a more personalised standing (Brown, 1996; Furr, 2000). The act of carrying out an exercise, instead of purely listening to aspects regarding the exercise will produce a more ingrained and compounded learning experience (Furr, 2000). As the individual becomes increasingly engaged with the process learning, they begin to take a higher amount of amenability and competency to implement the information in other situations, other than within the sheltered group environment (Furr, 2000). An experiential exercise necessitates grounding within theory, in the same manner that the didactic element expands from theory (Furr, 2000). Even though the programme leader can aver and maintain a standing of control over the sharing of the didactic information, they are only able to regulate the direction of the experience (Furr, 2000). Here, each individual within the group can experience the exercises in a dissimilar manner by reason of each member being in possession of their own personal development and enrichment (Furr, 2000; DeLucia-Waack, 2006). The programme leader is then required to confront individual members queries and results derived from the exercises, which culminates in the final content element, that of process (Furr, 2000).

The main intention of the third component, „process“ is to aid the participants in associating the didactic and experiential aspects (Furr, 2000). By the stage that „experiential learning“ has taken place, individuals within the group are able to reaffirm their enthusiasm information aspect (Furr, 2000). Through connecting the theory with the experience, the participant is more capable of generalising the experiences within the group to more extensive life situations (Furr, 2000). The process element becomes the connection between the group constituent and the participants“ life, which is external from the group context (Furr, 2000). In a similar way that the experiential element embodies and personalises a certain notion for a

participant, the process element consolidates with the recently developed realisation with the participant's "conceptual framework" (Furr, 2000, p. 37).

Incorporating particular directions for processing the experiential exercise is critical to the effectiveness of that certain activity (DeLucia-Waack, as cited in Furr, 2000, p. 37). Here, the group leader trusts that suitable processing queries will become visible from the participants reactions to a particular exercise (Furr, 2000). Nonetheless it is advantageous to contemplate the actual purpose of the activity and generate possible questions that can present a smoother flow of the exercise, and the participants understanding of the content and the experience (Furr, 2000). The processing stage could incorporate a dialogue of the events within the exercise, participants' responses to the exercise, the emotions, thoughts and discernments precipitated, and finally, how these discernments could be put into practice in the participants everyday way of life (Furr, 2000).

At the outset, queries concentrate on the processing of the events within a particular exercise, and follow by cogitating on the participants responses (Furr, 2000). Queries can then be utilised to confront in what ways the activity has an influence on the groups process (Furr, 2000). Questions developed at a later stage have the ability to inspect the effect that the activity may have on the participant's emotions, thoughts and discernments, and also the methods by which the participant may use the experience within their lives (Furr, 2000).

Within the processing element, it is important for the group leader to contribute their observations related to the activity (Furr, 2000). During the time that the participants are involved within the experiential element, the group leader is to observe the interactions taking place, and to record problems, issues or events of interest that may occur (Furr, 2000). The group leader is then able to share and investigate these issues or events during the process element (Furr, 2000). "Cognition and affect become integrated and assimilated into the participants frame of reference" at this point (Furr 2000, p. 37). If the group leader does not allocate a satisfactory amount of time to one of these elements, the opportunity of transfer of knowledge to transpire lessens (Furr, 2000).

The time allocated to each of these three elements is mainly contingent on the area which the group leader is intending to confront, such as "cognitive, behavioural, affective, physical or existential" (Furr, 2000, p. 37). The area that is selected as the central point is decided on though the theoretical viewpoint previously chosen for the particular group (Furr, 2000). A few of the areas are in need of a stronger emphasis on the didactic, while others need to centralise on the experiential in addition to / or, the processing component (Furr, 2000).

Commonly, behavioural and cognitive areas concentrate more on the „teaching“ component and are succeeded by the “practise activities” (Furr, 2000, p. 37). Programmes dealing with areas such as the affective and existential require more experiential exercises and comprehensive processing (Furr, 2000).

In order for the programme to have an effect the designer is required to locate equilibrium of the didactic, experiential and the processing components, otherwise the participants will not become completely immersed within the group and may not gain anything beneficial from the group (Furr, 2000).

This balance is mainly dependant on which of the psychological areas the programme designer allocates as the focal point in need of development (Furr, 2000). Furr (2000) outlines a rough time allocation guide dependant on which dimension the designer has chosen to concentrate. In terms of the development for this programme, the researcher used a combination of the dimensions of the affective and the existential. Through the time allocation guides put forward by Furr (2000), an effective session would lead to a divided duration of thirty percent didactic, forth percent experiential and of the thirty percent processing component. The existential is divided into twenty percent didactic, forty percent experiential and finally forty percent of the processing component (Furr, 2000).

#### ***3.2.1.4. Selection of Content in this Research Study:***

Within this research study, the construction of each session held quite loosely to the percentages suggested by Furr (2000), although it did inform the basic structure of the initial programme outline developed before the onset of the sessions. Within this, I combined the didactic and the experiential learning components in terms of time allocation. Thus, the research team would give the class a detailed demonstration of what would be expected in terms of the activity, and share certain techniques to effectively utilise the materials chosen for that particular session, following the warm-up constituent.

Directly after the demonstration, the participants would be issued with their own materials, and could begin the experiential aspect of the session. In this component, the participants would be able to explore the materials in their own capacity, but were encouraged to ask for aid if they struggled with the medium and its related techniques. Once this had been completed the process component would commence, although this was referred to as the „feedback and discussion“ element of the session. Here, the research team would ask each of the participants to describe and explain their work, and their experience of the medium. At this

point of the session, the members of the research team would record the explanations and experiences of each participant with a Dictaphone. Notable observations were made note of throughout the session.

Here, the combination of the didactic and experiential components of the sessions built sixty to seventy percent, and the process component contributed to thirty to forty percent of the session.

### **3.2.5. Step 5 – Designing Exercises:**

Initially the programme designer must pinpoint the theoretical aspects and aims that are the basis of the exercises, in addition to ascertaining whether or not the particular activity corresponds to the group theory and aims of the specified topic (Brown, 1998). It is crucial that the activities and exercises chosen for the group are suitable for the age, practical understanding, and development of the individuals within the group, so that the participants are able to access the relevant developmental resources needed to be beneficial through the classes (DeLucia-Waack, 2006; Furr, 2000). It is also imperative that the areas confronted in the didactic element and the areas experienced within the activity are consistent (Furr, 2000).

The incorporation of well thought out and designed activities and exercises are an extremely important feature in a psychoeducational group (Brown, 1998; DeLucia-Waack, 2006; Furr, 2000). It is the utilisation of activities within these groups that „personalise“ the shared knowledge for the participants and are able to promote the amalgamation of the notions and ideas into an individual’s “cognitive framework” (Furr, 2000, p. 41). With the lack of activities and exercises, the implementation of a psychoeducational group would only have the ability to relay information from the group leader to the participants rather than modify their behaviour and perceptions (Furr, 2000).

The activities and exercises used for general programme development can be divided into seven categories; self-assessment, cognitive restructuring, role-playing, imaginary, creative arts, body awareness and homework (Furr, 2000). As a result of the nature of a programme based upon art expression, I shall briefly outline each category, but only elaborate on the categories utilised within the actual programme. Quite evidently, the foremost category used within the development of the art expression programme was that of the creative arts. Although, other categories such as cognitive restructuring, imagery and body awareness were incorporated on different levels to construct a well-rounded series of exercises and activities, all of which were needed to confront the specified issues.

### ***3.2.5.1. Self - Assessment:***

Self-assessment can be used through the utilisation of numerous self-assessment instruments that can gauge the progress of the participant (Furr, 2000). These assessments are mainly made use of in situations where the researcher wishes the participant to be fully aware of the increase or stagnancy of their skills that are being covered within the groups (Furr, 2000).

#### ***3.2.5.1.1. The Negation of Self – Assessment in this Research Study:***

As a result of the targeted population group and the focus of the classes, it was decided not to make use of this form of exercise. Here, it was felt that the participants would not be able to give an accurate measure of self-assessment for an array of reasons, such as; lack of literacy skills, language issues, and emotional immaturity. This was also decided, as the outcome of the research was dependent on the process of art production, and not on evaluation of the effectiveness of the programme.

### ***3.2.5.2. Cognitive Restructuring:***

Cognitive restructuring is commonly a principal focal point of the content in the construction of structured groups (Furr, 2000). Activities that are based on cognitive restructuring normally centralise on the modification of “self-talk” and discussing frames of thought that are illogical and irrational (Furr, 2000, p. 39). The term „self-talk“ can be explained as “subvocal speech that usually serves to direct one’s actions and evaluate ones behaviour” (Meichenbaum, as cited in Furr, 2000, p. 39). It is a continual discussion within an individual that has the ability to induce emotions or to set action in motion (Furr, 2000). At the point where an individual has been able to modify their thought patterns or test an illogical or irrational belief, the “affective reaction” as well as the behaviour are modified (Furr, 2000, p. 39).

In order for cognitive restructuring to take place, Furr (2000, p. 39) elaborates that one needs to follow a succession of modification, namely; “ (a) recognition of inappropriate self-talk, (b) restructuring the content of self-talk, and (c) repeated implementation of the readjusted self-statements”.

#### 3.2.5.2.1. The incorporation of Cognitive Reconstructing in this Research:

The use of cognitive reconstructing was not used as a „directive“ form of activity assembly within the activities or exercises incorporated within the programme. Notwithstanding, it was used, and enforced verbally and behaviourally in every session, mainly in connection with the art that a participant had created and their general conduct. In this, the participants were not allowed to judge other participants on their lack of artistic skill, their physical attributes, view or opinions. They were discouraged from teasing, taunting, and being physically aggressive with one another. Instead, they were encouraged to find positive elements within each other“s artworks, as individuals, and in their interpersonal interactions.

Basically, negative and aggressive behaviour was met with deprecation, and an explanation of why it was considered unacceptable behaviour. This was consistently followed by any one of the research team members, querying whether or not it was understood and why a particular display was seen as unacceptable behaviour. Likewise, positive behaviour was rewarded by praise and encouragement.

#### **3.2.5.3. Role-Playing:**

Role-playing is a grouping of activities that are connected to ones “behavioural dimension” (Furr, 2000, p. 39). The aim of role-playing is to expedite behavioural modification mainly in interpersonal areas (Jones & Robinson; 2000). This allows individuals to practice new modes of behaviour in an encouraging milieu, with the advantage of being able to obtain responses and comments in a controlled and productive manner (Furr, 2000). If the responses and comments are to be successful, the group leader needs to have the ability to discern the difference between behaviour that is either appropriate or inappropriate (Furr, 2000). This can also be applied through modelling behaviour where the participants are able to note the way in which the group leader presents and acts during classes (Furr, 2000; Jones & Robinson; 2000).

#### 3.2.5.3.1. The Modification of General Role-Playing in this Research Study:

This form of activity was not utilised directly within the structure of the exercises in the programme. However, the interactions made between the participants themselves, and the research team could be viewed as a form of role-play. Here, the participants were directed in terms of their conduct between one another by the research team if they displayed a high level of negative or positive behaviour. Here, they were able to „practise“ what they had been instructed as being positive behaviour in an environment that was safe, but forthcoming.

#### **3.2.5.4. Imagery:**

The implementation of imagery within classes permits the programme designer to progress into an arena that breaks free from actual setting in which the classes are taking place (Heppner, Hinkelman, Humphrey, & O'Brien, 1994; Myrick & Myrick, as cited in Furr, 2000). Through gently prompting an individual to utilise their imagination, a participant can place themselves in a certain situation or context that is specific to their particular issue (Furr, 2000). Activities based on imagery can centralise on a participant's behaviour or their effect (Furr, 2000). The action of an individual visualising a desired form of behaviour can ameliorate a type of behaviour that is considered inappropriate (Furr, 2000).

Visualisation and the utilisation of imagery can improve and expand ones intrapersonal consciousness, in the affective and existential areas (Furr, 2000; Malchiodi, 2003). Repressed feelings and emotions uncovered through the retrospective view of imagery can lead to the individual to begin to realise past misunderstandings, and to the clearer meaning of their lives when visualising their future (Furr, 2000; Malchiodi, 2003).

##### **3.2.5.4.1. The Inclusion of Imagery in this Research Study:**

The use of imagery within an art expression milieu is crucial. Thus, the research team made use of imagery related „warm-ups“ at the start of each session, and continually motivated the participants to envisage their art while they worked. Here, it was important for the participant to have a relatively clear mental image of their artwork, in order to complete the given task. In this, they would not only think of the physical, tangible aspect of the work, but also the feelings and emotions that a particular image may invoke.

#### **3.2.5.5. Creative Arts:**

The incorporation of different modes of art such as music, drama, dancing and the more traditional forms of art have been utilised as advantageous aids in classes for both children and adults alike (Furr, 2000). The implementation of numerous types of creative arts can allow participants to convey their own personal notions or emotions that could be emotionally strenuous or burdensome to openly express in words to another individual (Malchiodi, 2003; Furr, 2000). As a result of „the hands on“ qualities of this form of exercise, the participant is held on numerous levels, such as “the physical, cognitive and affective” (Furr, 2000, p. 40). One of the fundamental aims of the incorporation of the creative arts is to

prompt the artistic articulation of emotions that an individual could find awkward, embarrassing or difficult to express (Malchiodi, 2003; Furr, 2000). The succeeding processing of the exercise can expedite the construction of a novel “cognitive framework” in regard to these difficult emotions (Furr, 2000, p. 40).

#### 3.2.5.5.1. The use of Creative Arts in this Research Study - Art Therapy Based Activities and Exercises:

This was considered the foremost element in the designing of exercises within the programme development as the study concentrated on the implementation of activities and exercises that bred from art therapy and art expression.

Traditionally, the primary use of art therapy has been through psychological testing, which can only be conducted and regulated by fully qualified mental health experts (Malchiodi, 2003). Albeit, there are noteworthy and crucial contrasts between “an art-based assessment in art therapy and a psychological evaluation employing art”, which is only more recently being differentiated (Malchiodi, 2003, p. 29). In this, there are also different manners in which to handle each situation, construct activities, as well as the data collection and interpretation.

In this study I employed the psychological benefits of art therapy, such as the amelioration of psychological distress, but not for psychological assessment, which is a separate category within art therapy and art expression. Here, I made use of a modified version of the „psychological evaluation“ form of art therapy (Malchiodi, 2003). Despite the term „psychological evaluation“, one should not be confused with the form of art therapy that utilises specified, rigid and predefined activities that are aimed at the diagnosis of certain psychological disorders and abstracting information about specific events from clients (Malchiodi, 2003). This form generally uses rating scales, and score sheets, which do not allow for free-flow of creativity or imagination.

The chosen form of art therapy can be used to evaluate a certain issue that is shared by a population, and then develop an appropriate series of exercise and activities to aid with the specified issue (Malchiodi, 2003). Here, the researcher initially collects information to devise an art therapy treatment scheme, and not to formulate a differential diagnosis (Malchiodi, 2003). It is advised that the researcher conduct interviews with the participants to gain an understanding of what materials they are accustomed to (if any), and which ones would be new to their art class (Malchiodi, 2003). I gained this information within the first

class (the introduction session), and informal interviews with the principal, which aided in the designation of the order in which each different art medium would be used in the subsequent sessions.

In art expression, the materials that one can use are unbounded, since literally almost any item can be employed to produce art. In conjunction with the construction of this particular art expression programme, the foremost issue that had to be contemplated was what cost effective materials could be obtained in relation to a meagre budget if this study was to be replicated in other schools with a similar financial standing? Fortunately once I had explained the need for the materials to numerous businesses and organisations, the Grahamstown community donated, and/or discounted numerous recyclable and raw materials and art utensils for use within these sessions. In cases where the materials and tools were not donated, I was able to obtain these items, or supplementary items in charity and second hand shops at duly affordable prices, or was able to source these items inexpensively at general dealers.

Once the art therapist and I had developed a lengthy list of feasible materials, the next step was to re-examine the different art therapy related techniques and activities. These notions were then refined and modified before each session, with the matching of materials to techniques and activities. It was decided that at first the art sessions would make use of art materials that were familiar to the participants, then branch out over the following sessions. A combination and modification of numerous art therapy related techniques and methods were implemented in each session, and were determined through the art medium selected for that specific session.

The structure of these designs can fluctuate from structured, which is highly specific, or are more general, where the participant is able to do as they wish with the given materials (Malchiodi, 2003). Here, the researcher applied a progressive range of activities, with the initial sessions being highly structured in terms of subject matter, then moved toward a more liberated stance on the activities and the participants were allowed to express themselves more freely. This stance also allowed the researcher to note which materials were more popular with the participants, and which were met with less enthusiasm. Once the participants reached a more free stage in the programme, they were also able to make use of more imaginative methods, which held fewer constraints in terms of their subject matter and freedom of exploring the given modalities.

### **3.2.5.6. Body Awareness:**

This classification of this activity makes use of the participants' physical body in relation to the manner in which the individual is able to decipher physical perceptions (Furr, 2000). The utilisation of body awareness within a group setting enables the comprehension of physical indicators that are attached to one's affect and behaviour (Campbell, 1999; Furr, 2000). The most commonly utilised activities within this category are relaxation exercises (Furr, 2000). Body awareness exercises aid in sensory awareness and are grounded in the notion that the body is inextricable from one's emotions and thoughts (Campbell, 1999; Furr, 2000). An expansion of body awareness is highly beneficial in that it can guide the individual to an area of increased identification of emotions that may have been previously unattainable (Furr, 2000).

#### 3.2.5.6.1. Body Awareness in this Research Study:

The use of body awareness became a significant aspect of each of the sessions. Here, each session was initiated with an assortment of modes of physical activity that was utilised as a warm-up in order to gain the focus of each participant, and to carry a constant structure to the sessions. This was accomplished through the use of modifications of exercises such as Tai Chi, finger exercises and air painting.

The use of modified Tai Chi movements was developed from a suggestion made by the art therapist aiding with the research, as he had found it highly beneficial in many art therapy classes that he had led. Here, it helped to settle the participants, by concentrating on core functions such as breathing and basic movement. In the version of Tai Chi movements used within this research, the participants were told to insure they had a sufficient amount of space between themselves and their class companions. Following this, they had to stretch their arms as high as they were able, while simultaneously standing on the tips of their toes. During this movement they were to concentrate on their breathing, regulating it with each breath. They had to bring down their arms past the sides of their bodies and meet their hands in the centre of their torso. The participants then had to bring their arms back up over their heads and drop them, while squatting on their haunches. This cycle was repeated several times and the duration was dependant on the rowdiness of the group.

The inclusion of finger exercises was decided as it centralised around the use of the fingers. This was a modification of exercises found within Campbell's (1999) *Creative art in groupwork*, which concentrated on exercises and activities for classes based on art therapy and

art expression. This particular activity combined general physical warm-ups, but concentrated on the fingers of the participant. This was used for preparing the participants for the art creation process by warming up their fingers, hands and arms that are the most important physical parts of the body in art production. Here, the participants were told to extend their arms outwards, directly in front of their bodies, and stretch out their fingers with open hands. Next they had to agitate their fingers, first slowly, then at an increased speed. Once they had reached a highly accelerated speed, they had to stop and shake out their hands, alternating from the extended stance, to a more close proximity to their bodies. This activity was also repeated numerous times, depending on the duration it took to settle the group.

The activity of air painting was also located in Campbell's (1999) publication. It was identified as being advantageous in the development of motor skills, could be used in large groups, stimulated the imagination, and was noted as being well received by preadolescent children (Campbell, 1999). Here, the participants were asked to manoeuvre themselves out of an extended arms reach from the other participants in the class and tightly close their eyes. They then had to imagine any picture they wished, with as much detail as possible. Then, while still keeping their eyes closed, they were instructed to stretch out their arms, and draw the image in the air. This warm-up was aimed at relaxing the participants, while practicing, and becoming more confident with techniques such as drawing and painting, and hence was utilised in such modalities.

### ***3.2.5.7. Homework:***

Homework can be used as a supplement to activities done within the designated group duration (Furr, 2000). It is mainly utilised if the group leader feels that certain skills and notions within the class need to be fortified in a different context or setting (Furr, 2000). Homework is generally allocated at the conclusion of a group session and can be used as a way in which to finish the session (Furr, 2000).

#### ***3.2.5.7.1. Homework in this Research Study:***

The utilisation of specific homework exercises was not included within these sessions. This was decided on, as it would be difficult for the participants to find the materials and tools on their own accord. It would also not directly affect the outcome of the sessions, as the focus of the research was on the process of art creation within the sessions. Although, if there were any remaining materials that would not be used for a following session, once the

session had been completed, the participants were allowed to take these home and use them as they pleased. This related to paper, paint, clay, paintbrushes, seeds, lentils and magazines.

### **3.2.6. Step 6 – Evaluation:**

The final step of the programme put forward by Furr (2000) relates to the overall assessment of the developed programme. This section should include information that relates to the shortcomings of the programme, and possible improvements that could be made for an integral, well-planned and focused programme (Furr, 2000).

#### **3.2.6.1. The Exclusion of a Full Evaluative Component within this Research Study:**

As a result of the limitation of space within this document, the basic qualities, aims and objectives of the in-school art expression programme as a study, this step has not been fully utilised within the research. However, this component has been replaced by the inclusion of a reflections section, which deals with noted issues and possible improvements for a replication study (please refer to *Chapter 5, Reflections and Conclusions*, pages 162 – 165).

### **3.3. Construction of Each Session:**

Even though the skeleton of this programme's design was built around Furr's (2000) psychoeducational model, the actual construction of each session was informed through numerous well-accredited authors specifically on the subject of art therapy group construction (Atkins & Williams, 2007; Buchalter, 2004; Campbell, 1999; Dalley, 1984; Edwards, 2004; Henley 2002; Liebmann, 1986 & 2004; Malchiodi, 1990, 1999, 2003 & 2007; Nissimov-Nahum, 2008). This was done so that adaptations could be made on actual predefined structures and activity suggestions that have previously been proven successful and beneficial in the implementation of art expression in a therapeutic environment.

The art techniques that the researcher integrated into Furr's (2000) psychoeducational model are modifications of previously developed art therapy procedures that have been designed for use by children (Betts, 2005). These activities were sourced from numerous different areas such as; guide books written or edited by well accredited professionals on the subject of art therapy and psychoeducation, a primary supervisor (an expert in the field of psychoeducation), a secondary supervisor (knowledge and experienced gained thorough being a qualified art therapist) and a multitude of journal articles.

Each session followed a predefined structure that was constructed through a combination of modifications of outlines, activities and preparations constructed by well accredited art therapists, psychologists and expert authors such as; Atkins and Williams (2007), Buchalter (2004), Campbell (1999), Dalley (1984), Edwards (2004), Henley (2002), Liebmann (1986; 2004), Malchiodi (1990, 1999, 2003 & 2007), Nissimov-Nahum (2008), and Ryce-Menuhin (1992). Once these reference publications had been studied, the commonalities relating to effectiveness of activities and exercises, and implementation tactics were uncovered and utilised within the programme to form a well-structured and informed outline.

Initially the art therapist and the researcher „brain stormed“ numerous different exercises, cost effective materials, and techniques that could be made use of in the sessions. It was decided that every session should follow a similar formula. Here, the sessions began with the class register, a warm up, then the core activity, closing with group feedback and discussion, as summarised by Atkins and Williams (2007), Campbell (1999), Liebmann (1986; 2004) and Malchiodi (1990; 2003; 2006). Once this had been decided upon, there was collaboration between the Principal of Amasango Career School, the art therapist and myself. In these meetings and telephonic discussions, the content, material use (which materials the children had previously been exposed to), conduct (of the children as well as the research team), and expectations of the actual sessions were considered and deliberated. This was followed by the finer details and the configuration of each of the individual sessions being built.

After the execution of each of the sessions, the art therapist and the researcher would meet to discuss and contemplate the events for that particular day. These meetings clarified any issues that were experienced during sessions and facilitated discussion relating to resolutions of these problems and the final elements of the following sessions. In addition to this, I would telephonically contact the Principal of the school after a session in order to gain information regarding each participant and their behaviour during the week. Here, the principal would also inform me regarding any possible issues relating to the participants, and vice versa. This was connected to any significant events that may have occurred during the week, which may affect the session or a participant in any way. This aided the research process by obtaining, or negating information that would give a deeper insight into their behaviour, and possible effect of the classes.

### **3.4. Brief Outlines of Art Sessions:**

This section of the development chapter will briefly substantiate the inclusion of each modality utilised within the programme. Here, the researcher has outlined the format and specific components of each of the programme sessions before its commencement. A more detailed version of these sessions follows in the *Analysis and Discussion, Chapter 4*, pages 99 – 117.

#### **3.4.1. Introductory Meeting and Crayon Drawings:**

Despite this session not being included as an official art creating session, it was particularly important for the long-term perspective of the programme (Campbell, 1999). It was an essential component in the construction of an art expression programme, regardless of the methodology used, as it aided in the establishment of rapport with the potential participants (Atkins & Williams, 2007) and allowed them to state whether or not they wished to be part of the programme. This was extremely important in terms of this specific research project, as the participants had been specially selected, and at this point had not been able to give their consent to being part of the programme.

##### **3.4.1.1. Format of Introductory Meeting:**

- ❖ Materials: Wax crayons and A4 paper.
- ❖ Activities:
  1. Warm-up: No warm up for this session.
  2. Core activity: Non-directive, drawing.
  3. Discussion and Feedback: Allocated twenty minutes.
- ❖ Total estimated duration: One hour.

#### **3.4.2. Session 1 - Mask Making:**

Under a Jungian premise, the use of mask making within any therapeutic environment allows the participant to create his/her own „shadow“ and „persona“ (Wadeson, 1987, p. 282). This task is intended to inspire and motivate the participant to investigate the self, by which, „making conceptual integration personally meaningful“ (Wadeson, 1987, p. 282), and support the development of self-confidence (Campbell, 1999). Here, the participants are given the opportunity and freedom to express elements of themselves that they otherwise may feel that they are unable to share.

#### ***3.4.2.1. Format of Session 1:***

- ❖ Materials: Wax crayons, marker pens, paper plates, string and scissors.
- ❖ Activities:
  1. Warm-up: Tai Chi movements.
  2. Core Activity: Directive mask making, animal masks.
  3. Discussion and Feedback: Allocated twenty minutes.
- ❖ Total estimated duration: One and a half hours.

#### **3.4.3. Session 2 – Sand Box Art**

The incorporation of sand box art, or “sand play”, is commonly utilised in psychotherapy and is a highly effective method in art expression (Malchiodi, 2003, p. 265). This modality has the ability to access deeply hidden and imbedded natural tendencies of the psychological state and psyche of the individual (Ryce-Menuhin, 1992).

In this activity, an individual is given a sand box; of any size, and numerous miniature objects, or articles from nature, such as leaves and pods (Bradway, Chambers, Chiaia, 2005). Here, one is able to create a three dimensional setting, in any way one pleases, in a “game” that negates rules, which is well suited, but is not exclusive to, intervention with children (Bradway, Kalff & Weinrib, 2004). This type of project holds an inherent symbolic prospective for a cathartic and developmental intervention in addition to the process and outcome (Bradway, Kalff, et al., 2004; Malchiodi, 2003).

#### ***3.4.3.1. Format of Session 2:***

- ❖ Required materials: One sandbox per participant, water, a variety of seeds and a selection of objects from nature.
- ❖ Activities:
  1. Warm-up: Finger exercises and Tai Chi movements.
  2. Core-activity: Non-directive, sandbox play.
  3. Feedback and discussion: Allocated twenty minutes.
- ❖ Total duration: One and a half hours.

### **3.4.4. Session 3 - Mandala Painting:**

The use of mandala drawing has been an integral part of Hindu and Buddhist culture throughout history, and holds a steadfast rooting in past and contemporary art therapy and art expression (Malchiodi, 2003; McNiff, 2000). It was popularised for use in an expressive art setting by Jung, who believed that it acted as a medium from the unconscious to the conscious (Edwards, 2004).

The inclusion of mandalas within art expression has been shown to create symbolic meaning that is both revealing of the individual and therapeutic (Malchiodi, 2006, p. 123), as it contains an inherent representation of totality in addition to continuation (Edwards, 2004). It has been used in a multitude of different ways within therapeutic arenas, and the concept can be successfully and effortlessly manipulated to suit a range of different environments, age groups and topics (Malchiodi, 2003).

#### **3.4.4.1. Format of Session 3:**

- ❖ Required materials: Four different colour paints, painting brush, water and A3 paper.
- ❖ Activities:
  1. Warm-up: Air Painting.
  2. Core-activity: Directive and non-directive, Painting Mandalas, but also allowed to paint other artworks once completed initial task.
  3. Feedback and discussion: Allocated twenty minutes.
- ❖ Total duration: One and a half hours.

### **3.4.5. Session 4 - Clay Sculptures:**

The application of clay plays an integral role as a medium within art therapy and therapeutic expressive art (Barber, 2004; Sherwood, 2004). A considerable number of therapists use clay as their sole modality in groups due to the effectiveness it has displayed within this form of therapy and education (Sherwood, 2002, p. 1). This medium allows the individual to manipulate and construct objects in a three dimensional manner, which lends itself to the exploration of texture and form (Malchiodi, 2006). It is seen as a quite a „forgiving medium“, as it can be built up and broken down numerous times, and can be revived with a little water (Henley, 2002).

#### ***3.4.5.1. Format of Session 4:***

- ❖ Required materials: Clay and water.
- ❖ Activities:
  1. Warm-up: Tai chi movements and finger exercises.
  2. Core-activity: Non-directive, Clay sculptures.
  3. Feedback and discussion: Allocated twenty minutes.
- ❖ Total estimated duration: One and a half hours.

#### **3.4.6. Session 5 – Magazine Collage:**

The inclusion of magazine collage within an art expression programme adds a new mode of texture and interaction with the medium, in comparison to other materials and exercises (Buchalter, 2004). It allows one to rip or cut prefabricated pictures, and reconstruct a setting, emotion or event, and is only limited by one's imagination (Liebmann, 1986). Here, one has to make specific choices in what precise images and subject matter they wish to add to their final product, which is an extremely important therapeutic contention, specifically with individuals who are prone to, or suffer from depression, and who frequently struggle with issues such as making decisions (Buchalter, 2004, p. 80). Purely by its nature, this modality is able to supply structure, and a reasonably non-intimidating method of articulation (Wadeson, 2000).

#### ***3.4.6.1. Format of Session 5:***

- ❖ Required materials: Variety of age appropriate magazines, A3 paper and glue stick.
- ❖ Activities:
  1. Warm-up: Tai Chi movements.
  2. Core-activity: Non-directive, Magazine collage.
  3. Feedback and discussion: Allocated twenty minutes.
- ❖ Total estimated duration: One and a half hours.

#### **3.4.7. Session 6 - Seed Pictures:**

The inclusion of seed pictures was decided as a combination of two and three-dimensional drawing, so that the participants would be familiar with the basic concept of drawing, but would not allow for tiresome redundancy. Even though this exercise was not found in any of the publications used to locate activities selected for the programme, it can be

viewed as a variation of constructing art and images with food (Liebmann, 2004), and “junk sculptures” (Liebmann, 2004). The use of seeds is also quite cost effective, as one can purchase a large quantity of a varied selection at an affordable price.

This particular activity permits an individual to evolve an ordinary two-dimensional canvas into a three-dimensional image. This is achieved by an individual sticking a selection of seeds, lentils and legumes with wood glue onto a flat surface, most commonly paper or cardboard. These are arranged in a fashion that creates an image, thus, in effect, drawing with seeds and pulses. This supplies the individual a diverse array of textures and shapes to construct their image as they please.

#### ***3.4.7.1. Format of Session 6:***

- ❖ Required materials: A4 paper, wood glue and a variety of seeds and pulses.
- ❖ Activities:
  1. Warm-up: Air painting and finger exercises.
  2. Core-activity: Non-directive, seed pictures.
  3. Feedback and discussion: Allocated twenty minutes.
- ❖ Total estimated duration: One and a half hours.

#### **3.4.8. Session 7 - Crayon Scratch Drawings:**

This method of art production is a commonly used technique in art classes aimed at children of pre-primary to primary level in educational art classes, although it has been noted as an effective art expression tool for all ages (Kalmanowitz & Lloyd, 2005; Liebmann, 2004). The inclusion of crayon scratch drawings was suggested by the art therapist involved as a technique that he had previously used, and had been relatively successful. In this modality of art creation, one can colour in a sheet of paper with wax crayons in a variety of their own selection of colours, ensuring not to leave any white areas on the paper face (Kalmanowitz & Lloyd, 2005). Once the entire page has been coloured, the individual will colour over the selection of colours on the paper in a black wax crayon (Kalmanowitz & Lloyd, 2005). Finally, an image can be scraped into the wax, removing the black wax at these specific points (Liebmann, 2004). This leaves an outline of the image in the colour of the under layer of the wax crayon, while the rest is still black (Liebmann, 2004). As with the seed pictures, this technique can be viewed as a variation on drawing techniques, and which has a bright and colourful tone once it has been completed.

#### **3.4.8.1. Format of Session 7:**

- ❖ Required materials: A4 paper, variety of wax crayons, one black wax crayon each, and a wooden skewer.
- ❖ Activities:
  1. Warm-up: Tai Chi movements.
  2. Core-activity: Non: directive crayon, scratch drawings.
  3. Feedback and discussion: Allocated twenty minutes.
- ❖ Total estimated duration: One and a half hours.

#### **3.4.9. Session 8 - Seed and Clay Sculptures:**

This modality of art creation is bred from the activity of sculpting from clay and can be view as a more interesting variation of the basic method of clay work. This particular method was not specifically located in any found publications, but I had been exposed to it in junior levels of art education. It was decided that it would suit the outcomes of the class, as it allowed the participants to explore the texture of the clay, while being able to depend on more than just the clay to express themselves artistically. Herein, one creates a sculpture, but includes other objects within this production to emphasise and/or decorate certain aspects of their work.

##### **3.4.9.1 Format of Session 8:**

- ❖ Required materials: Clay, water and a variety of seeds and pulses.
- ❖ Activities:
  1. Warm-up: Tai chi movements and finger exercises.
  2. Core-activity: Non-directive, clay seed sculptures.
  3. Feedback and discussion: Allocated twenty minutes.
- ❖ Total duration: One and a half hours.

#### **3.5. Conclusion:**

In the course of constructing the art based programme, I modified and manipulated certain techniques and procedures to be more suitable to the aims and goals of the study, but, fundamentally, to the context of this research. Through this format, I was able to put this outline into operation with the chosen sample group from Amasango Career School, over a

period of nine weeks, which incorporated an introductory session, and eight subsequent practical sessions.

In the following chapter I have documented this process, and have elucidated on the finer details within each of the sections, in an endeavour to adequately respond to the initial aims and goals of the study.

## **CHAPTER 4 – Analysis and Discussion:**

### **4.1. Introduction:**

As a result of the mass of data collected through incorporating seven participants, who underwent nine sessions (which included one introductory session and eight more central sessions), this section is quite lengthy. However, in order to preserve the richness of the data, and to present the most accurate interpretation and understanding of this data, it was decided that it was essential to include a highly comprehensive explanation of both the data collection and analysis process.

Firstly, in this chapter I have shared the descriptive accounts that were extracted from the observation records taken during all of the sessions. Each of these accounts leads into the more specifically notable events that occurred through an interpretive account, as documented through the observations.

Secondly, I will offer the individual participant's analysis. Each participant's analysis subscribes to the same structure, which primary shares information such as insight gained through observations made by the participants' educators', and the initial impressions of the participants constructed by the research team. This is followed by an individual analysis in the form of three interpretive understandings for every participant, and is brought to a close in a brief conclusion in each case.

Finally, this information is brought together in an ultimate section where the themes located within the observation, and information gained through the artwork interpretation is discussed.

### **4.2. Accounts per Session:**

#### **4.2.1. Introductory Session:**

##### ***4.2.1.1. Descriptive Account – Introductory Meeting and Crayon Drawing:***

This particular session took place in a classroom that was familiar to the participants. They were allowed to choose their seats in the desks within the classroom (Malchiodi, 2003) which aided in settling the participants in a structured environment, as well as reducing the feeling of displacement with the „initiation“ of the research team within the group (Malchiodi, 2003). Firstly, the participants were introduced to the art therapist, the translator and I. At this point the participants were presented with an A4 piece of white paper and crayons in a multitude of colours, and told that, if they wished, they could draw any subject matter they

desired, while still paying attention to the brief of what I was saying (Liebmann, 1986). Then I spoke to the potential participants with a calm and relaxed demeanour concerning the programme (Campbell, 1999). This address commenced with the sharing of information concerning communication and assorted ways in which people converse. The participants were asked to give examples of communication (Malchiodi, 1999).

Following this, they were familiarised with the concept of art as a form of communication in situations where an individual does not have the emotional or physical capability to verbally communicate certain emotions, events and experiences (Malchiodi, 1990). Here, they were informed that in the creation of art within this programme there would be no incorrect methods of manipulating the given materials for any of the sessions, and they would not be formally graded in any way for their academic records (Liebmann, 2004). They were told that the intention of the group focused on their experience of the process of developing art, and not how others manipulated the given materials within the class. Here, the research team attempted to encourage individuality and freedom of expression.

The participants were informed about the specifics of the programme, its duration and what would be expected of the participants. This component took just under one hour to complete.

#### ***4.2.1.2. Interpretive Account – Introductory Meeting and Crayon Drawing:***

This session marked the first meeting with the participants. Due to the nature of the group, the research team attempted to be prepared for any form of outcome. On the groups arrival, Participant C ran up to the group, and formally introduced himself displaying a good command of English. He asked a few brief questions relating to the duration of the class and then notified us that he had to go to lunch.

Before the commencement of the session, the research team met for a short time with the Principal. She informed the research team that she had spoken briefly to the selected participants that morning, and she had been met with positivity and excitement. The Principal disclosed to me that unfortunately Participant A had had to be given a dose of „Rescue Remedy“ (a herbal sedative) prior to the class, owing to an incident during their lunch break, where, for an unknown reason, she had become physically aggressive with other children in the dining hall. Participant A had then been given a „time-out“, which meant that she had to have a „rest“ in the school office. After the conversation with the Principal, Participant A

accompanied me from the office to the classroom. She asked a few questions regarding my personal history, such as schooling and age during this walk, but was notably subdued.

Since the children who attended the school had a history of violent behaviour and had frequently attempted to abscond from the premises, there was a security guard stationed at the entrance of the school, and another just outside the classroom. The research team was instructed to notify the guard at the entrance of the classroom immediately if any of the children became aggressive or physical with either the team or other participants within the class. As a consequence of these factors, the main school gate had to be locked. I felt the presence of the guard could affect the behaviour of the participants, although acknowledging that it was essential in terms of safety. We were assured that the children at the school, including the participants, experienced a good and healthy relationship with the guard, and were accustomed to his presence. In this, he was stationed outside the classroom area daily in order to ensure that children did not leave the class before the conclusion of the lesson. He also was able to aid with any violent confrontations that occurred which the educators“ could not resolve. Here, we agreed with the suggestion that he should be placed just outside the classroom at each of the art expression sessions.

The Principal mentioned that the children and the guard shared a relationship that was more „fatherly“, but still stern in nature, and who often acted as a mediator in squabbles between the children. She explained that a substantial proportion of the children within the school either did not have any contact with their biological fathers, or this relationship had been psychologically and/or physically unhealthy and abusive. It was notable that a majority of the participants shared a visible respect for the guard, not only verbally, but also in the manner in which they treated the space that they shared. We were informed that the security guards presence was not only for the participants“ safety, but in addition, for the safety of the research team.

For this session, we were placed in a classroom that was not to be the final venue for the sessions, which I felt, could have an effect on their behaviour, both negative and positive. Here, the participants were accustomed to the venue, in a more structured light, which signified an educational setting, being orderly in atmosphere and layout. The art therapist, the translator, and I were the only adults present within the class, as with the following sessions. It had been decided that if an educator was to attend the session, the participants might not feel that they had the freedom to express themselves to the best of their ability, and their behaviour may be affected. The participants immediately arranged chairs and desks for themselves and

the research team, without having to be asked. They shifted around briefly before becoming satisfied their final placement, became quiet and waited patiently for us to address the class.

During this informal speech, there were a few minimal, but still notable, disagreements regarding the distribution of the wax crayons as participant B, C and E wished to have a full box of the crayons. Once it had been explained that they were intended to share the boxes with all the participants, the dispute promptly ended.

The participants' initial behaviour was impressive in regards to their general manners and respect for the research team, which was not what had been expected following numerous preliminarily discussions with the Principal. Mid-way during the informal address, the rules and expected behaviour elements of the class were presented. Here, I shared important points of group respect and disclosure, such as listening while others were talking, no physical aggression and not to mock or taunt other participants. All participants agreed to these terms, and gave examples of where this would be applicable. Directly after this, the participants were instructed to briefly show their completed drawings to the rest of the class, and to elaborate on the images. This was intended as an induction, or a „practice“ for the important discussion and feedback component of the subsequent sessions.

At the point where the group was asked to share their drawings, Participant A complained that Participant C had reproduced the same work as her own. Owing to previous inspection, I was aware that participant C had in fact duplicated participant A's work, but had only briefly sketched it, and had also drawn another picture on the reverse side on the page. Here, participant C stated that the first one was a „practice“ and had been intending to share the second picture he had drawn. Participant A saw this as a suitable explanation and refrained from further confrontation with participant C.

While Participant C shared the particulars of his unique drawing, participant A and B began to converse loudly. This conversation was interpreted at a later point by the translator, as not being related to the incident of the duplicated drawing, but mundane chatter. They were asked politely to be quiet and listen. They became quiet, but participant C became enraged and began a lively disagreement in IsiXhosa with Participant E. Participant C briefly became physically aggressive with participant E, who defended himself, but did not retaliate. Participant C attempted to leave the classroom rapidly. He was caught at the entrance to the class by the security guard. Participant C became quite aggressive, and attempted to push the guard out of the way of the exit. He was visibly distressed, and once out of the classroom began to cry. I bent down to his height, placed my hand on his shoulder and spoke to him

outside the class, and asked him why he was so upset. He brushed away my hand, showing an aversion to physical contact at this point. He spoke English fluently, explaining that he felt disrespected by Participant E, since he was unable to describe his images, as a result of the „talking“, especially seeing that the group had just spoken of respectful treatment within the class. I told Participant C that it was understandable to be upset in such a situation, but the issue could be effectively resolved verbally, without becoming physically aggressive (which had also been discussed in the class) or having to leave the classroom. Following this, he calmed down and agreed to re-enter the class, although making it quite evident that he did not wish to sit next to Participant E, and re-located himself to another seat. Here, I reaffirmed the previously shared rules of mutual respect and aggression with the class, and that if they were not adhered to, the class would not be „fun“ and „enjoyable“ for all the participants, which was extremely important for the success of the classes. On re-entering the classroom, Participant C completed the discussion of his images as if nothing had occurred and without any further disruptions.

On further investigation after the commencement with the class, the Principal explained that Participant C and E shared quite a tumultuous relationship, and were in the same academic class. Furthermore, she stated that if they were in a situation where they had a disagreement, it often became physical. Albeit, she continued, that in their academic class, they were placed in separate parts of the class, which lessened the chance of a confrontation. The research group kept this in mind, but we decided not to enforce a particular seating arrangement, or bring any unnecessary attention to this situation within the art session, as it may have an effect on the dynamic of the class as a whole.

#### **4.2.2. Session 1:**

##### ***4.2.2.1. Descriptive Account – Mask Making:***

To begin this session, the participants were familiarised with the Tai Chi movements as a warm up, which took about ten minutes. The participants were introduced to the topic and were allowed to ask any questions in connection with the activity. I explained that they were to choose any animal they wished, and to create a mask (Campbell, 1999; Liebmann, 2004). The chosen animal should in some way relate to personal aspects of their nature, qualities and characteristics, including those that were positive and negative (Liebmann, 2004). Each participant was presented with a paper plate, and instructed to share the four packs of crayons, a pack of marker pens and luminous circular stickers between themselves. The participants

were allocated thirty minutes to complete this task. However, a majority had finished their artworks after approximately twenty minutes.

Once each mask was completed, they were to bring the final product to the art therapist, the translator, or to myself who would locate the pair of scissors, cut holes on each side of the paper plate and measure the string to the participant's facial dimensions. It was decided that the participants should not be allowed to use any sharp objects within the art classes, such as scissors, owing to an unrelated, separate incident prior to the onset of these art classes. It was felt that the research group should not tempt fate and put this rule into place to prevent any possible unfortunate episodes.

At the point where all the participants had had their masks measured and fitted, they were asked to elaborate on the animals they chose while wearing their masks. In this feedback and discussion session, I asked each participant which animal they had chosen, and to elaborate why (Liebmann, 2004). Subsequently, they had to verbally relate themselves to the animal, and explain this to the research team and to the rest of the class. This component of the session lasted for approximately twenty minutes; the session lasting approximately fifty-five minutes in total.

#### ***4.2.2.2. Interpretive Account – Mask Making:***

On arrival at the school, the participants were visibly excited and eager to usher the research team to the art class. We were informed that Participant E would be absent for this session as he was suffering from a bout of flu that he had not yet fully recovered. Participant B and C offered to help with the carrying of equipment to the classroom, and explained to the research team that they were „happy“ about the start of the classes. Participants F and G showed an openness by insisting to „help show us the class“, each grasping one of my hands while presenting different sections of the class and the artworks they had made during their in-class art sessions. Participant F was still quite perceptibly shy in her body language (by grasping my hand tighter and lowering her head) when spoken to, and she would have to be coaxed into divulging information about the objects and the classroom, even having been told that if she could not locate the words in English, the translator could aid the participants in their description.

Once all of the participants had arrived from their lunch in the dining hall, the session was started by first gaining their attention. The participants were very active, and quite rowdy, which had been expected for this session. Here, at the start of each session, the research team

incorporated a warm-up exercise, which can be employed to focus and calm the participants in preparation for the activities to follow. The warm-up included approximately ten minutes of physical activity based on Tai Chi relaxation exercises, which helped to gain the participants attention. This was repeated approximately ten times, and was met with obvious and noticeable enjoyment, as the participants become actively engaged quite quickly and even finding the different movements amusing at points.

When the research team placed the materials on the table, all the participants abruptly attempted to grasp any items they could, regardless of which items they were grasping. I collected back all the items that had been taken, elaborated to the participants that they were required to share the equipment, and that there would be enough for each person. Participant C had an objection to this, claiming all the circular luminous stickers as his own. He became hostile, attempting to hastily leave the classroom. I was able to catch him at the door. He was taken aside and I informed that the stickers were brought with the intention that all the participants would receive a few, depending on their „need“ for their use. He reluctantly handed them back, although he was still visibly angry. The participants were each given a paper plate, and told to share the wax crayons and luminous stickers. Participant C declared that he had formed a „compromise“ where he would not use the wax crayons, and only the marker pen, and then he could use just the stickers. Since there was not a shortage of the stickers, this was allowed, and Participant C settled down.

Following this, Participant C became aggravated again, when he realised that he was not permitted to make use of the scissors to cut out an area of his mouth and eyes in his mask, and threatened to leave the classroom. I explained that this was the group“s only pair, and that if he was allowed to use the scissors, I would be obligated to allow the whole class use them. He became sullen, but he allowed me to cut the holes in his mask.

Participants E and G, being the younger of the three girls paired themselves together in this session, and situated themselves in the same seats alongside each other for all of the following classes. On conversing with the Principal, it was discovered that they were not in the same academic class, and, previously, had not spent a considerable amount of time in each other“s company. Although, once the classes had begun, the Principal stated that they had become „good friends“.

### **4.2.3. Session 2:**

#### ***4.2.3.1. Descriptive Account – Sand Box Art:***

In this session, I began by introducing a different warm-up to the participants, known as “finger exercises”, followed by the Tai Chi movements (Campbell, 1999). This warm-up was repeated numerous times, taking about twenty minutes in total.

The participants were each given their own sand box, constructed with a Rotatrim A4 paper box lid lined with half a black plastic bag and filled three quarters of the way up with building sand (Ryce-Menuhin, 1992). I supplied each participant with a collection of diverse objects collected from various gardens. These objects included; varying sized leaves from oak and kumquat trees, seedpods and seeds from a coral tree, numerous green berries and small white blooms. Each participant was given the same amount of each of these objects.

Following this, I explained to the class they were to create a landscape from the given objects and the sandbox. They were told they could build up their sandbox as wished, as well as destroy them as they pleased, but they were required to settle on one final product. They were allocated approximately thirty minutes to „play“ and create their landscapes. In reality, this component took approximately forty-five minutes to complete.

Finally, once they had completed their landscapes, the participants were asked to explain briefly the scene to the others in the class. During this discussion and feedback, they were asked questions relating to their sandbox artworks, with examples and details. This section took about twenty minutes to conclude, amounting to about seventy-five minutes for the full session.

#### ***4.2.3.2. Interpretive Account – Sand Box Art:***

Before the start of this session, the research team met with Principal, who was accompanied by a high-ranking Christian clergyman of the Grahamstown area. The research team was introduced to the clergyman and his assistant. He explained to us that the Principal had contacted him in order to give a talk to all the learners at the school, as a consequence of a number of the older learners being caught conducting satanic rituals. This meeting of the learners and the clergyman had taken place that morning, approximately two hours prior to the art session’s commencement. He requested that we escort him to the art classroom. Once there, he proceeded to anoint the venue with holy water in order to „cleanse“ the area of any „evil spirits“ that may have been present, while chanting and praying. Once this ritual had been concluded, the Principal informed us that the clergyman had conducted „exorcisms“ on

particular learners within the school, who were in need of „spiritual cleansing“ (as deemed by the clergyman). Here, we were told that Participant A had been subject to one of these „exorcisms“, and during which, she had acted as though she had been possessed by an „evil force“, which had subsequently been „released“ from her body. All of the participants in the art programme had been present. Owing to this, the class began slightly later, as the learners were still at lunch.

The research team decided that we should continue the class as usual, and not attempt to converse with the participants about the clergyman’s visit, until it emerged in an artwork or any of the participants themselves felt they wished to talk about the events. Once the participants had all arrived at the art classroom, it was noticed that they were all very lively, and quite obviously affected by the morning’s events. Here, the group spent a longer duration with the warm-up component, but still could not seem to fully concentrate on the research team or the activities. After this, the participants were still very rowdy, however it was decided to continue to the core activity despite the restless start.

This session proved to be the most strenuous and trying in terms of behaviour and authority control. From the session’s onset, quite a chaotic and disorderly atmosphere surrounded all of the participants in the group. During the session many of the participants attempted to run out the classroom door, for no obviously apparent reason. Participant D continually attempted to hide under the table from the others, while laughing hysterically. Upon being asked why they wanted to leave the classroom, Participant A, D and E (on separate occasions) explained that they wished to go to the bathroom, even though they usually would request to use the facilities, and there was one bathroom located just off the art classroom, which only had an access door from the interior of the classroom.

There was an instance where Participant B stood on a chair and began to scream, for no visible reason. He was asked to keep quiet, and explain his behaviour. He proceeded to roll his eyes back and began to shake his body aggressively. Knowing of the morning’s events, none of the research team reacted towards this behaviour, and asked him to step down from the chair. Subsequently, he began to present fictitious crying, which was quickly followed by laughter, while having to be physically removed from the chair. After this, on receiving no other reaction from the research team, he proceeded with his work.

In this session, Participant C complained almost immediately on arrival that he was hungry and did not wish to complete any work. When asked why he had not received lunch prior to the session, he refused to answer. He stated that he would only work if the research

team paid him with either sweets or money. I ceased questioning, and notified Participant C that the research team could present him with neither. He attempted to leave the classroom, but was brought back, and seated himself in the class, but in quite a sullen manner. Once the participants had been shown what materials they would be working with for that afternoon, Participant C seemed to become vaguely more interested in the topic, but isolated himself from the others at a desk in the corner of the class. After conversing with the Principal subsequent to the class, it was discovered that Participant C had been refused his lunch as a punishment for absconding from his lessons during the morning. The Principal stated that this was a common punishment, as the school supplied their meals, and if they did not attend their classes, they would be refused attendance to the dining hall. She explained this as a form of positive reinforcement, and had been highly successful in encouraging the learners who did not live at the shelter to attend classes.

Participants F and G worked quietly and initially did not seem to have been overly affected by the morning's proceedings. Although, nearing the end of the session, Participant A hastily grabbed and removed numerous objects from Participant G's sand box, while obviously and deliberately destroying the work in the process. Participant A did not notice that I had witnessed this act. Participant G, who had previously been seen as a painfully shy and timid member of the group, screeched extremely loudly, and attempted to grasp back the objects. At this point I intervened, and returned the objects taken by Participant A to Participant G. I explained to Participant A that this was not acceptable behaviour, as she negated Participant G's right to express herself through her artwork, and that there were more items on the table if she needed additional objects, as had been explained at the start of the session. She was asked calmly if she had genuinely understood the rules we had agreed on and had instated as a group. She became insolent, despondent and cursed at Participant G. She then finally answered my question by stating she had understood, and continued her work without further confrontation with Participant G.

Participant B also became highly troublesome in this session. He began to throw handfuls of sand at Participant A in a frantic manner, hitting her in the face, possibly as an attempt to restrain her actions from a distance. Once Participant A had had her eyes washed out by the translator and myself, and began to resume her work, I took Participant B aside, and asked why he had acted in this way. He said he did not want to talk and thrust a handful of sand into his own mouth, rendering himself incapable of audible speech. I escorted him to the sink to wash out his mouth, and said if he did not wish to speak, he did not have to at this

point, but if he had an issue with another learner, he should communicate this in a normal manner, as this chosen form was inappropriate. He continued to work for the remainder of the session, and finished his art in silence, completely engrossed in his sandbox, and ignoring the outside world, until he was called upon to explain his work, which he articulated well.

Participant A was consistently trying and erratic for the duration of the session. She often became extremely vocal, and was difficult to manage. She reached extremes within this class, with bouts of chaos, which alternated with complete silence. Here, her negative behaviour seemed to be directed towards the other participants, where she would curse, scream and violently hit the table if she did not receive an object she desired from each other participant, or if there were any other disagreements.

Since the research team had elaborated to the class that this form of behaviour would not be tolerated during the introductory session, she was sternly told to converse quietly and respectfully with the others, and share the objects. At this point, she gripped the table, started directly in front and began to violently shake her body, while staring at the ceiling. This was ignored completely and the research team continued with the other participants. She then ceased, cursed under her breath and continued her work. Although, nearing the end of the core activity, her behaviour began to digress once again. Here I bent down, gently held her shoulders, looked directly into her eyes, told her to sit down, not to curse, or use vulgar language and not to disrespect others. She constantly held eye contact, with a fixed facial expression, exhibiting apathetic body language, until I had finished talking. Following this, she began to settle. At this point, the art therapist and I decided that even though a few of the participants had not formally explained their sandbox artworks, we should move to the feedback and termination of the session.

#### **4.2.4. Session 3:**

##### ***4.2.4.1. Descriptive Account – Mandala Painting:***

This session began with an alternative warm-up exercise, in this particular case, the research team made use of “air painting” (Campbell, 1999). This was carried out for about ten minutes. To begin the actual art development process, the research team presented the participants with a piece of A3 paper that had already been prepared by drawing a large circle, using a black marker, that covered most of the page. This was to give the basic dimensions of the final mandala. They were each given a paintbrush, four canisters that contained different colour paints (red, yellow, green and blue), and a polystyrene plate to mix the colours as they

wished. The participants were told that they could paint their emotions of the day if they so desired, or any other subject matter within the circle, in any combination of the colours they had been given. Once they had completed one of the mandalas, they were able to create another, or paint a non-mandala based picture if they wanted. The participants were given forty minutes to complete this constituent of the session. A majority of the participants were able to complete more than one final product.

At the point where the last participant had completed their final painting, I queried each of the mandalas and other artworks in the discussion session. This took about fifteen minutes. Each participant was to share the subject matter that was visible in their work, and explain them in detail. This session lasted about sixty-five minutes in total duration.

#### ***4.2.4.2. Interpretive Account – Mandala Painting:***

I was quite apprehensive for the start of the session, but concluded that the participants would not be as distracted as in the previous class. Here, it was felt that the preceding sessions shortcoming were predominantly as a result of the „exorcisms“ that had taken place, as indicated by the specific behaviour portrayed during the sandbox art session. This apprehension soon dissipated on arrival at the school. The participants greeted the team warmly, and were obviously less tense than the sandbox art class. This session proved to be more settled, and exhibited an overall calm atmosphere in comparison to the previous session.

In this session, the research team decided that the materials should be shared out prior to the commencement of the class, in order to pre-empt any possible disputes as had been experienced in the preceding classes. Here, each participant received four containers of paint and one paintbrush. This seemed to solve the issue, as there were no discussions relating to the ownership of materials during this session, apart from a few misunderstandings that will be elaborated on the following section.

This was the first and only session that Participant F did not attend. Owing to this, I was a bit concerned about Participant G, as they seemed to have developed a strong companionship. Participant G continued her work quietly, until she had a minor confrontation with Participant D, with whom she was sharing a desk. This related to a minor mistake on Participant D's part, where he accidentally used her paintbrush. This was met with a short but attention gaining scream from Participant G. Participant D, quite shocked and taken by surprise, apologised, and it was explained that it purely was an error, since both paintbrushes had been in the same glass of water. Participant G seemed quite content with this, and

continued her work quietly. However, it was noted that apart from this incident, Participant G did not converse with any of the others apart from the research team in this session.

Participant C had a particularly heated argument with Participant A relating to her attempt to impose her authority on his person. He left the classroom in a storm, and I followed, but was unable to locate the participant. The security guard could also not find him at this point. Once he had been given sufficient time, he calmed down, and returned to the classroom on his own accord. Although refusing to converse with Participant A, or any other of the participants, he was still able to complete his work.

At first, Participant B seemed highly distracted, and found it difficult to settle down. He would not concentrate on his work, and continually tried to leave the class in an aggressive manner. He finally divulged to the art therapist that he was anxious and worried about his transport home, since it may leave before the session had ended. Here, the research team was able to clarify and confirm a lift home through the schools transport system. He stated to the art therapist that he felt better after being able to tell someone what was „wrong“. This was seen a break through for this participant, since he struggled with asking for aid, and conversing with others in general.

#### **4.2.5. Session 4:**

##### ***4.2.5.1. Descriptive Account – Clay Sculptures:***

As a warm-up for this session, the participants were taken through the steps of the Tai Chi movements, and the “finger exercises” (Campbell, 1999). These activities took approximately fifteen minutes to complete. Then, the participants were each given a ball of clay, approximately ten centimetres in diameter, and a small container of water.

The art therapist and I demonstrated to the class different ways to manipulate the clay, create forms, and many of the numerous artistic techniques commonly used in clay work. Initially they were asked to “play” with the clay, and become more acquainted with its texture and transient form. After approximately ten minutes, the participants were able to begin creating objects, and were allowed to construct and break down the clay as they pleased. They were allocated forty minutes to complete this. However, all of the participants created more than one final product in thirty minutes. During the session, each of the participants created numerous sculptures. Once most of them had been completed, we followed into the feedback and discussion component of the class where the participants explained each of their

sculptures. This took approximately twenty minutes, the full session lasting about seventy minutes.

#### ***4.2.5.2. Interpretive Account – Clay Sculptures:***

In this session the participants seemed quite restless at the start, but not in a manner comparable to the sandbox session. The research team was informed by the Principal that the whole junior section of the school, which included all of the participants in the research group, had been on an excursion that day, and therefore had not attended any type of formal structured schooling. Here, they struggled to gain focus at the start of the session, so I spent an additional ten minutes to the allocated five minutes with the warm-up component. This aided in preparing the participants for the start of the session, although they were still relatively rowdy.

During the class, Participant B began throwing pieces of clay at Participant D, for no clear reason, who, in turn, retaliated in the same fashion. It was obvious that it was not in a playful manner, but with a more malicious intent, as he used a considerable amount of force. They were asked to refrain from this behaviour by the art therapist. Each of these participants retrieved their pieces of clay and continued their work.

In this session, Participant C had taken a sculpture he had found in the class, which had been made in an unrelated art class within the school. When asked if he had made this in a school art class, or if he knew who had made it, he became defensive and did not wish to answer. He attempted to leave the classroom once again, but was unable to since the translator was blocking the entrance. I told him that he could produce his art as he pleased and that he was not being accused of any misdoing, that I was just genuinely curious. Then, he continued to work on this sculpture, without any further problems.

After this session, the art therapist witnessed quite an unfortunate act by Participant A, who was in the process of releasing the air of the tires on the school vehicle. She was directly confronted about the incident, but would not explain her actions. The Principal was informed of this, and the situation was dealt with through the disciplinary action of the school, and not within the art group.

#### **4.2.6. Session 5:**

##### ***4.2.6.1. Descriptive Account – Magazine Collage:***

We initiated this session with approximately five minutes of modified Tai Chi movements. Then, the participants were given a demonstration on how to make a collage. I selected three pictures from an issue of a National Geographic magazine, ripped them out neatly round the edges and glued them to an A3 piece of paper in a random arrangement.

Once all questions had been answered regarding the material, methods and what was expected, the participants were each given a sheet of A3 paper, and a glue stick. They were supplied with a selection of magazines that had been deemed appropriate for the age group, such as „National Geographic“, „Time“, „You“ and „Farmers Weekly“. As previously mentioned, the research group did not issue the class with scissors, but instructed them to rip out the pictures, in any way they wished; neatly or in a more disordered manner.

Following this, the participants selected the magazines they wanted to use, and began constructing their collages. They each produced one completed collage, which took approximately forty minutes. Once they had all finished their collages, the art therapist and I moved into the feedback and discussion session where each participant had the opportunity to share their final products with the rest of the class. They were asked copious questions regarding their final product, which took approximately fifteen minutes. The full duration of this session was approximately one hour.

##### ***4.2.6.2. Interpretive Account – Magazine Collage:***

At the commencement of this session, the research team felt that they had begun to gain the trust and a certain level of respect of a majority of the participants. All the participants arrived slightly early for the session, and expressed a genuine interest in the materials chosen, although, Participant A did not attend this art session. The other learners informed the research team that she had been present at her formal school class, but had gone furtively to the shelter after school. At this point it was assumed that this was related to the previous session's issue regarding the releasing of air in the school vehicle's tires. The warm-up was conducted in smooth and calm manner, before briefing the participants on the core activity for the day.

Once I had explained the technique of collage to the participants, Participant C expressed discomfort regarding „ripping“ the pages of the magazine, and declared that he would be unable to do the task if he did not have a pair of scissors. I explained that it had been

decided that the class would not use scissors, and that we did not have any available. He attempted to leave to class in a dramatic manner stating that he would prefer not to complete the task. I suggested that his work could still be neat and orderly if he placed the pictures in an organised fashion on his page. He found this a suitable solution, but proceeded to rip out the pictures with extreme care, and pasted whole magazines pages, instead of having to tear out individual images.

Within this class, Participant C and E began to converse in a more warm manner, even to the point of cordiality. Nearing the second half of the session, Participant C moved from his isolated table at the side of class, and repositioned himself at the main table, next to Participant E. This was noted as a particularly significant advance, since they had previously only shared heated confrontations, in and out of the art expression sessions.

#### **4.2.7. Session 6:**

##### ***4.2.7.1. Descriptive Account – Seed Pictures:***

The warm-up utilised for this session was a combination of air painting and finger exercises. These took approximately fifteen minutes to carry out, ensuring that all of the participants were activity engaged and relaxed. Following this, they were shown an example of how to work with the materials, and the practical aim of the exercise.

Prior to the session, the research team had arranged a selection of different coloured, size and shape seeds, beans, maize and lentils to be used in the exercise. Each participant received an initial portion of each of the varied articles, a sheet of A4 paper, a paintbrush and were instructed to share a large bottle of wood glue. Once they had exhausted their supply of glue, they were to ask one member of the research team to share out an additional quantity.

This activity took approximately thirty minutes, with a few of the participants completing more than one image. At the point where all the participants had added the finishing touches to their artworks, the research team began the discussion and feedback component of the session, which took approximately twenty minutes to complete. This session lasted about sixty-five minutes in total.

##### ***4.2.7.2. Interpretive Account – Seed-Pictures:***

This session began quite smoothly, with a short warm-up since the participants were quite settled at the start. The Principal had informed the research team that she had calmly spoken to Participant A concerning her lack of attendance at the previous class. She reaffirmed

the research group's aim at ameliorating the difficulties they faced as a marginalised population, and her punishment had been administered through the school and was not connected to the research team or the sessions. She continued by saying that it was important to attend the classes if she wanted to help the researchers with their work, although it was still her decision if she did not wish to continue attending the sessions.

Following this, Participant A arrived at this session slightly late, in a less boisterous manner, and did not communicate with others in the class for the first few segments of the session. She sat quietly in the same place she usually did, and did her work without any aggravated outbursts. Nearing the end of the session Participant A stated, to the research team, that she did not wish to hinder the research process, but wanted to help. This was quite a remarkable feat, as she had previously not shown any obvious desire to aid the research group, did not invest much effort in her work and normally reacted negatively to authority.

During this session, Participant C had only a minor altercation with Participant A. Here, although neither would divulge the reason of the disagreement, they both returned to their seats and continued their work diligently, without any further confrontations.

In this session, the research group was able to converse more easily with the participants, and they listened carefully to given instructions and were able to maintain their focus for the majority of the session. This was seen as an extremely significant session, as they began to interact with each other with a more respectful outlook, requesting objects from each other instead of grabbing, and sharing the materials with minimal bickering and did not become physically aggressive.

#### **4.2.8. Session 7:**

##### ***4.2.8.1. Descriptive Account – Crayon Scratch Drawings:***

At the start of this session, the research group made use of the Tai Chi variation warm up which was carried out for about five minutes. Following this, I gave the participants a brief demonstration of how to accomplish a crayon scrape drawing, by completing a small picture on an A4 size of paper. Following this, the participants were presented with an A4 piece of paper, a wooden skewer, and a black crayon each and to share between themselves, a selection of coloured crayons.

The participants were allocated thirty minutes to complete this particular task. After this time, each participant was able to produce one complete drawing. Subsequent to this, the

research team entered into the discussion and feedback component of the session, lasting about fifteen minutes. The session totalled approximately fifty minutes.

#### ***4.2.8.2. Interpretive Account – Crayon Scratch Drawings:***

At the start of this session, the participants were relatively unruly, but after a short warm-up the research team was able to calm them down quite quickly. They listened intently to the instructions given, and visibly concentrated on the brief given by myself on the topic. This was a novel technique for the class, and it was expected that they may struggle, however they did not hesitate to start their artworks, and only needed minimal additional instruction to master the technique.

Participants C and E arrived together, seemingly to have become „partners in crime“. They interacted in a warm and friendly fashion with each other, sharing personal jokes and placing themselves in a close proximity for the core activity. Here, it appeared that they had been able to bury the hatchet, and had become good friends. Participant C seemed content with sharing crayons with Participant E during the class, without any obvious signs of disagreement.

This was the first class that Participant C did not become overwhelmed, and display a tantrum, or attempt to leave the class. Although he did have a small verbal debate with myself regarding the use of a brown crayon instead of a black one. He was able to come to a civil agreement without raising his voice or becoming aggressive in any way.

Within this session, Participant A showed a newfound sense of control and began to speak cordially to others, without raising her voice or becoming hostile. She worked diligently, with minimal distractions and sat down in her seat, instead of working standing up as she normally would have done in previous sessions. She seemed to have gained a respect for not only the researchers and the other participants, but for herself as well.

In this session Participant B was able to maintain focus, and even though he did not communicate extensively, he spoke more socially within the group than normal. Here, he was not hostile in his confrontations with the others, but spoke civilly, and politely.

#### **4.2.9. Session 8:**

##### ***4.2.9.1. Descriptive Account – Seed and Clay Sculptures:***

This session was initiated with approximately ten minutes of the Tai Chi movements and finger exercises. The participants were given a ball of clay that was approximately ten centimetres in diameter, a variety of seeds, beans and lentils, and a small container of water.

Next, I gave the participants a succinct illustration on how to assimilate the given materials, and told them that they could combine them as they pleased. This activity was assigned thirty minutes, and was completed within this time. Each of the participants was able to produce at least two fully completed artworks. Subsequently, the class moved into the discussion and feedback section of the class, lasting about fifteen minutes. This session took approximately fifty-five minutes to complete fully.

##### ***4.2.9.2. Interpretive Account – Seed and Clay Sculptures:***

This was the final session of the programme, and the research group arrived slightly earlier than usual at the school. All the participants were already in the classroom, and were extremely enthusiastic to start the class. At the commencement of the session, I explained that this was the final session. Even though the participants had been told the duration of the programme, they seemed quite taken by surprise and thought that there were still a few remaining sessions within the programme. Participant B, C, and E verbally shared that they did not wish for the classes to end, and would like for it to continue for at least the remainder of the year.

In this session, all the participants behaved extremely well in comparison to previous sessions. Each worked quietly while listening to the explanations of the other participants' works.

After the session had been terminated, I was approached by Participant F, who thanked the research team for the sessions. She stated that she had enjoyed them, and being able to interact with others. She then gave me a hug and left with Participant G, who had been standing just outside of the classroom. I felt that this act was a bold improvement for Participant F, who had been noted as the quietest, and shyest of all the participants in the class.

### **4.3. Individual Interpretive Understanding of Artworks:**

With regard to the understanding and interpretation of the artworks in the following section, and although there are publications available to guide one in this process, it is noted that it is a skill that develops primarily through experience, and is based mainly on trust between the participant and the research team (Dalley, 1984; Kramer, 2001; Oster & Gould Crone, 2004; Rubin, 2001; Wadeson, 1987 & 1995; Wilson, 2001). Here, it was crucial that the art therapist be present, and be observed as a pivotal figure in each of the sessions. But most importantly, the art therapist was required to examine the interpretations formulated by myself, in order to assure that the elucidation of each image was, in fact, consistent with that of the art therapist. It was also crucial for the participants to contextualise their artworks, and that they explain the images to the research group, in order to identify the imagery and subject matter within each work. By reason of the limitation of capacity within this document, I have selected three different sessions, or „art process“ segments for each participant. These images can be located in *Appendix B*, pages 181 to 199. As a result of the mass of information included in the subsequent section, the following table has been included to aid in the amalgamation of the analysis.

<b>PARTICIPANT:</b>	<b>IMAGE PAGE:</b>	<b>ART PROCESS 1:</b>	<b>ART PROCESS 2:</b>	<b>ART PROCESS 3:</b>
<b>Participant A</b>	181	<ul style="list-style-type: none"> <li>• <b><u>Mask-Making:</u></b></li> <li>- Rabbit</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Sand Box Art:</u></b></li> <li>- Garden</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Seed Pictures:</u></b></li> <li>- House with Garden</li> </ul>
<b>Participant B</b>	184	<ul style="list-style-type: none"> <li>• <b><u>Painted Mandalas:</u></b></li> <li>- Yellow Mandala</li> <li>- Marbled Sphere</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Crayon Scratch Drawing:</u></b></li> <li>- Flower and Broken Heart</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Seed and Clay Sculpture:</u></b></li> <li>- Cooking Pot</li> </ul>
<b>Participant C</b>	186	<ul style="list-style-type: none"> <li>• <b><u>Mask- Making:</u></b></li> <li>- Small Visage</li> <li>- Cat</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Mandala Painting:</u></b></li> <li>- Black Visage</li> <li>- Dark Hue Visage</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Crayon Scratch Drawing:</u></b></li> <li>- Various Topic Image</li> </ul>

<b>PARTICIPANT:</b>	<b>IMAGE PAGE:</b>	<b>ART PROCESS 1:</b>	<b>ART PROCESS 2:</b>	<b>ART PROCESS 3:</b>
<b>Participant D</b>	188	<ul style="list-style-type: none"> <li>• <b><u>Painted Mandalas:</u></b> <ul style="list-style-type: none"> <li>- Green, Grey and Yellow Visage</li> <li>- „Ying-Yang“ Image</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Magazine Collage:</u></b> <ul style="list-style-type: none"> <li>- Fictional Images</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Clay and Seed Sculptures:</u></b> <ul style="list-style-type: none"> <li>- Cow Figurehead</li> <li>- Coiled Bowl</li> </ul> </li> </ul>
<b>Participant E</b>	191	<ul style="list-style-type: none"> <li>• <b><u>Painted Mandalas:</u></b> <ul style="list-style-type: none"> <li>- Red Visage</li> <li>- Black and Green Visage</li> <li>- Colourful House Scene</li> <li>- Red Car</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Clay Sculptures:</u></b> <ul style="list-style-type: none"> <li>- Basic Mask</li> <li>- Concave Sculpture</li> <li>- Donkey</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Seed Pictures:</u></b> <ul style="list-style-type: none"> <li>- House</li> <li>- Double Alphabet „S“ and car</li> </ul> </li> </ul>
<b>Participant F</b>	195	<ul style="list-style-type: none"> <li>• <b><u>Mask-Making:</u></b> <ul style="list-style-type: none"> <li>- Lion</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Magazine Collage:</u></b> <ul style="list-style-type: none"> <li>- Selection of Numerous Images</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Seed Pictures:</u></b> <ul style="list-style-type: none"> <li>- Abstract Image</li> </ul> </li> </ul>
<b>Participant G</b>	197	<ul style="list-style-type: none"> <li>• <b><u>Painted Mandalas:</u></b> <ul style="list-style-type: none"> <li>- Green, Blue and Yellow Blended Mandala</li> <li>- Yellow and Orange Mandala</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Magazine Collage:</u></b> <ul style="list-style-type: none"> <li>- Random Image Selection</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Seed and Clay Sculptures:</u></b> <ul style="list-style-type: none"> <li>- Cooking Pot</li> <li>- Porcupine</li> </ul> </li> </ul>

*Table B – Summary of Participants’ Selected Artworks*

#### **4.3.1. Participant A:**

##### **4.3.1.1. Educators’ Observation Prior to Sessions:**

Her educators“ described Participant A as an extraordinarily disobedient learner. She constantly insulted fellow classmates and used vulgar language. She was difficult to control,

often left the class, explaining she needed to see the Principal, or use the bathroom, but did not return to class for the remainder of the school day. Even though she arrived at school most days, she frequently refused to attend class. She struggled with academic work, had a tendency to become physically aggressive with learners and educators“, and was verbally abusive.

#### ***4.3.1.2. Research Team’s Initial Impression:***

The first meeting I had with this participant occurred in the Principal’s office, as she had been given „time out“ on the day of the introductory session. This meeting was not as a clear indication of her true identity, and later was seen as „uncharacteristic“ of her general behaviour since she had been subdued with a herbal calming remedy by the Principal. Here, she did not converse or interact much with the other participants, unless I directly asked a question, or others did not answer a question regarding general queries. She initially came across as a calm and well-collected individual, who obeyed tasks and listened intently in the introductory session. In addition to this, if any others were unable to answer a question, she seemed eager to shed light on the subject.

#### ***4.3.1.3. Artwork Process:***

##### ***4.3.1.3.1. Art Process 1 – Animal Mask Making (Session 1) (Pg. 181, Fig. 1):***

The participant identified this animal mask as a „rabbit“, which she chose since she liked the ears, as they were „different“ to those of other animals. Just through this explanation, one may see that she embodies a desire to be seen apart from the crowd, an „individual“. In the process of the production of this work, Participant A worked quite quickly, while not paying particular attention to the precision of lines, or detail. Here, the chosen media is normally easily controlled, but the participant seemed to have a desire to finish the product as quickly as possible, resulting in a visibly rushed final product.

She made good use of colour, starting with red to outline the facial structure. She added green to draw the nose, ears and whiskers, and drew a few additional red lines under the mouth. Finally, once she had drawn the basic formation of a rabbit, she hurriedly pasted a selection of stickers over the mask that seemed not to have a specific order. This may allude to a lack of personal control at the time, as her organisation was haphazard, with an emphasis on speed, opposed to precision (Wadson, 1995). This work shows an attempt to gain a symmetrical composition initially, but abandoning this venture after the initial structure had been completed. This can be indicative of a search for balance, but failing this, due to any

possible reason, such as a lack of patience, resorting to what is known (Wadeson, 1995). It is noticeable that this work has a deficiency of detail, demonstrating pure lines without shading. This could indicate an absence of interest in producing the work, possibly due to preoccupation, or inhibition (Wadeson, 1995).

4.3.1.3.2. Art Process 2 – Sandbox Art (Session 2) (Pg. 182, Fig. 2):

As noted in the observations, this session was quite disruptive and chaotic. This is perfectly epitomised in the construction of Participant A's final product. She described her sandbox work, as a garden in which she would grow „apples and pears“. There was a hole located in the centre of her garden, which she said was to „keep sweet peas“. The garden she had produced was very cluttered and „over grown“. During the session, she struggled to concentrate, which became evident in her work.

The composition was asymmetrical, and as with the preceding work, she attempted balance at first, but abandoned this venture during the process. She made use of all the items distributed, to the point of taking additional objects from the left over items and from others in the class. This led to the work being burdened with foliage and only the small hole made in the middle of the construction making the sand visible. This can depict a state of confusion and disorder (Kramer, 2001).

4.3.1.3.3. Art Process 3 – Seed Pictures (Session 6) (Pg. 182-3, Fig. 3-5):

In this session, Participant A started to show a higher level of focus as she did not have to be persuaded to begin to her work, and started on her own accord. In this picture, she commenced by carefully and thoughtfully selecting the seeds she wished to use, and sorting them into categories of colour. She embarked on sticking the seeds to her page. Here, she started at the top corner of her page, and worked across to the bottom adjacent corner, creating a structured wave break constructed of the orange seeds. This revealed an instant balance to the work. Participant A continued to filled in small areas around her page with an array of other seeds meticulously placing them, while still being able maintain an overall sense of symmetry to the picture. She become quite circumspect when adding the other seeds, and picked out seeds that she felt did not belong; a characteristic she had not previously displayed.

The finished work displayed a constant feeling of motion, although bringing in stability through the composition with considerably more detail than her other works. She described this work as her mealie and rice garden, with flowers and her house of which the

orange wave represented her fence. Her colour choice was considerably brighter, and cheerful in this work. She pointed out a section of mealies in the top left hand corner as herself. Here, her subject matter choice was more personal and less generic than her previous works. She appreciated this work perceptibly, by holding it a small distance away from her body while smiling. Here, within herself, she achieved an astounding break through, as it was quite clear to the research team that she had been able to maintain her attention on the work, without the distraction she had previously exhibited in every preceding session. This became visible in all aspects of the art piece.

#### ***4.3.1.4. Concluding Remarks:***

As previously postulated, the individual presented at the introductory session and the individual who the research group interacted with, were both highly diverse. Initially she presented a persona that expressed self-restraint and control over life. Although, in the first art session this persona was replaced with an individual who was often confused and rebellious. Participant A was highly chaotic at times, but at others, was a polar opposite.

In terms of attendance, she was absent from the art sessions more than any other of the participants, and failed to be present at three out of the eight sessions. Although this was expected as we had been informed prior to the sessions that she often absconded from formal classes. A few months after the conclusion of the sessions, I was informed by the Principal that she had been reunited with her mother, and had subsequently been removed from the school. It was unclear whether or not she was to attend another school, but, from the information received, this seemed unlikely.

Being the eldest in the group, she embodied a motherly authority with the other participants during the sessions, even if a majority of these interactions were quite forceful, often digressing into physical aggression, and met with objection from the other participants. Here, she attempted to hold a certain amount of miss-directed control over others through being verbally audacious, and if failing this, she would often resort to physical aggression with the participants. Through her works, one can note the battle she had with control and irregularity by beginning each work with an attempt at balance, and investment of effort, but then abandoning this attempt at some point during the process. Nearing the end of the programme, it was visible to both the art therapist and myself that this attempt of „carrying through“ was beginning to take effect within her work, and started to show immense progress in her interactions with others. Even though she had an obvious disrespect for authority in

terms of her behaviour, this element had begun to noticeably improve. The research team felt that given more time, she would have continued to progress.

#### **4.3.2. Participant B:**

##### ***4.3.2.1. Educators' Observation Prior to Sessions:***

Since Participant B was still relatively new to the school, and had only been attending classes for a few weeks at the start of the art expression sessions, the educators“ had not yet become very familiar with his general behaviour. All they could offer was that he did not attend his classes regularly, but was viewed as a very quiet learner who did not speak in class, although he had been implicated in a few physically aggressive situations with other learners.

##### ***4.3.2.2. Research Team's Initial Impression:***

On first meeting with Participant B, he displayed a general impassivity towards art production, and the research team struggled to gain his interest. He did not speak often, not even to other participants in the class. He seemed despondent and made little eye contact, which appeared to be a sign of mistrust, even antipathy. If he did not wish to obey an instruction, he would simply ignore the individual giving the instruction, regularly hiding under a table, or until he could see no other form of excuse. He was not physically aggressive, but preferred to react through „silent protest“.

##### ***4.3.2.3. Artwork Process:***

###### ***4.3.2.3.1. Art Process 1 – Mandala Painting (Session 3) (Pg. 184-5, Fig. 6-8):***

At the start of this session, Participant B battled to gain focus. Once the research team had been able to settle him, he began to paint a bright yellow mandala. He was very careful not to combine any other colours into the picture, or to allow the paint to run out of the drawn circle at first. He began to rush through this work, without spending much time on precision, and he did not appear to be troubled when he accidentally smeared a large amount of green paint on the bottom of the page. Here, this lack of detail and concentration could be indicative of distraction, since his mind could be elsewhere (Wadeson, 1995). However, the use such a bright solid colour brought in a strong element of light and positively (Oster & Gould, 1987).

Once he completed his first painting, he began to paint another mandala. In this work, Participant B mixed his colours to make a dark brown and produced a solid brown sphere.

Traditionally, this use of a solid dark colour can point towards anxiety or depression (Oster & Gould, 1987). At this point, he finally admitted to the research group that he was preoccupied with the thought of not having a lift home after the session, since it was scheduled to leave before the end of the class. Directly after he had been settled of this worry, he introduced a bright green to his painting, and attempted to cover the dark brown completely. This could allude to a feeling of resolution, as he now had become calmer and more relaxed in the setting (Wadeson, 1995). He created a very attractive marbled effect through this. This mixing of colour drew in an element of motion within the work, which could indicate an activated mind (Wadeson, 1995).

#### 4.3.2.3.2. Art Process 2 – Crayon Scratch Drawing (Session 7) (Pg. 185, Fig. 9):

The artwork produced in this session brought about quite a change in his general work, where he initiated a sharing of deeper emotion. Here, he began by colouring his base layer in vast array of very bright solid shades working in structured manner, with bands of colour across his page. Once he had finished adding the black wax crayon top layer, he started scraping the drawing directly in the centre of his page. Here, he drew a flower, with broken heart directly below it and an ornate border. The flower only had a random selection of three of the petals coloured in, which could be indicative of emptiness, or being „incomplete“ (Wilson, 2001). Finally he wrote his name under this, and added a „DMX“ sign at the top, leaning towards the right. The structure of the picture was well balanced in comparison to most of his other works, which could be evidence of attempting to bringing order to chaos (Kramer, 2001). He stated that there was no connection between the „gift of love“ and the lettering „DMX“. The „DMX“ section of the picture was only added after he had seen Participant D’s work, in which he had produced a work purely with the lettering „DMX“. Participant B explained that „DMX“ was a wrestling team that he would watch on TV. Here, the constant battle between his true identity and confusion with other identities, or between „order“ and „chaos“ that he contained was revealed, and which was a constant theme throughout his work.

#### 4.3.2.3.3. Art Process 3 – Seed and Clay Sculpture (Session 8) (Pg. 186, Fig. 10):

In this session, Participant B began his work quickly without having to be monitored by the research team. He rolled his clay into a ball, and then hollowed it out, creating a bowl. He made an additional ball and flatted it to create a lid. He added smaller pieces of clay to

construct a handle on each side of the bowl and on the lid. Following this, he filled the bowl with a mixed selection of seeds and lentils, stating he was making a cooking pot to make soup, with vegetables and meat. Then, he looked at his work, and said he did not think he was finished yet. He took a hand full of small orange lentils and extremely carefully pushed them on to the exterior of the bowl in a straight horizontal line in a decorative manner, and finally completed it by sprinkling them on the lid. Here he displayed more of a serious contribution to his work, showing an obvious pride in what he had produced as being his „own“ work (Wadeson, 1995). Here a more concentrated, and focused identity came to light, which portrayed a happier individual, as he generally only shared a deep and sullen confused persona.

He paraded this sculpture around the class once he had finished, only allowing others to „peek“ inside at his „soup“; and not fully removing the lid. This was almost metaphorical of the way in which he treated the sharing of himself, where we were allowed a small taste of his true self, but not being ready to be fully visible by others (Malchiodi, 1990 & 2003).

#### ***4.3.2.4. Concluding Remarks:***

In the initial few sessions of the programme we were introduced to the darker, more chaotic side of Participant B, where, at first he reacted indifferently to the act of art production. This was somewhat expected in his circumstances as he was a new learner and seemed to feel that he had to „prove“ himself to the others within the school. He consistently displayed a need to demonstrate a harder persona to his peers, in order to gain an acceptance within the school, which often led to his conforming by replicating small elements of others“ work within his own (Malchiodi, 1990 & 2003). In this he constantly had to battle between his real self (which tended towards order), and that of a persona he wanted others to see (which was deeply apathetic and chaotic) (Malchiodi, 1990 & 2003).

There was a deep sense of suffering and he struggled profoundly with issues of trust. The art therapist felt that out of all the participants within the group, he was the one that needed time to allow himself to trust the research group, and to trust himself. But during the course of the classes he gradually became more invested in the sessions, taking time and placing more effort into his work. These actions led to notable breakthroughs in his state of mind and his obviously deep complications with trust. Once he began to show visible signs of trust developing between himself and research team, he gained a form of liberty within

himself, which was obvious in his work and interactions. The art therapist also stated that he would have benefited greatly and continued to improve with the continuation of the sessions.

### **4.3.3. Participant C:**

#### ***4.3.3.1. Educators' Observation Prior to Sessions:***

Participant C seemed to be quite a well-know learner within the school, as other educators“, apart from those who taught him, knew of his reputation. His educators“ described him as a very disruptive learner who was constantly disregarding orders, and who had difficulty with his academic work. He often displayed the potential to become physically aggressive, antagonistic and noisy in class, and regularly did not do his school work in class. Notwithstanding this, he was described as having a good sense of humour, and was quite helpful, at times, outside of the classroom.

#### ***4.3.3.2. Research Team's Initial Impression:***

This participant was the first to be met by the research group. While conversing with the Principal of the school about the final arrangements of the programme, Participant C waited directly outside of the office and was eager to meet the research team, but this appeared to be more out of curiosity rather than a deeper interest in the crux of the class. He introduced himself, and asked numerous questions relating to myself and minimal questions about the sessions. He would readily answer questions for others, often cutting off other participants in mid-sentence. He was obviously quite bright, and had a sharp mind. He was seen as the „joker“ of the class, and craved attention, be it positive or negative. He showed extreme levels of behaviour, with an infectious laugh, but was quick to anger. He was a highly emotional being, over and above being intensely dramatic in all of his interactions and confrontations.

#### ***4.3.3.3.1. Art Process 1 – Animal Mask Making (Session 1) (Pg. 186, Fig. 11):***

The manner in which he started his work was of immense interest to both the art therapist and myself. Participant C began in a very apprehensive manner, almost unsure of himself, which was quite different from the personality that he had portrayed to the research group at first. Initially he drew a very small, but carefully constructed visage in the corner of the paper plate. This could be indicative of a small, fragile ego that he felt the need to protect, by acting as a more confident, extroverted individual (Landgarten, 1981). He was decidedly unhappy with this attempt and asked for another paper plate, and became quite annoyed when

I asked to photograph his initial attempts, showing that he did not want to be defined by what he considered his „mistakes“. In this he displayed a deep-seated need for structure, perfection and control over external factors, which became a recurrent theme within his all of this art works. He tried twice more, until he was content with the initial structure of a cat's face.

Once completed, he informed the group that he chose a cat since they eat mice, and he detested mice since they ate his food. He subsequently graphically recounted to the group that he was a cat since he had killed a very big mouse by himself the week before this session took place. In this, he concentrated on the more aggressive, primal nature of the animal, of which he associated with himself. This further strengthens the notion of Participant C showing an impenetrable, hardy exterior, although still being unsure of himself, but not allowing any one to become aware of this side (Malchiodi, 1990 & 2003).

#### 4.3.3.3.2. Art Process 2 – Mandala Painting (Session 3) (Pg. 187, Fig. 12-13):

In this session, Participant C produced two completed paintings. The first mandala he produced was of a face, which was painted only in black, and the second was a face that was painted by mixing all of his colours to produce a selection dark of hues, only leaving his container of red paint as provided.

The first painting, even though simple, he carefully created taking his time. He stated that he was not happy with outcome of the completed work, as it was „messy“. He had dripped a few small spots of paint in and around the circle, but not to be seen as colossal mistakes. He said he wished to do another one that would be „better this time“. This statement in itself furthers the notion of dissatisfaction within himself and of a fragile ego that could easily be affected (Landgarten, 1981). The lack of detail within the work could show that from the first few strokes of this work, he was dissatisfied and wished to start a new painting (Wadeson, 1995).

The use and combination of dark colours and a bright red within his second work can be indicative of depression and anger (Oster & Gould, 1987). Furthermore, the mixing of all the colours, shows that he did not intended or wish to use any brighter colours from the start, except for the red. He insisted on measuring the circle in order to paint exactly half of the mandala. Then he cautiously and conscientiously outlined the inner part of the circle, taking his time, making sure not to paint over the line in a dark blue on the one half, and a dark green on the other. Finally, he drew in the facial features in red. At one point he dripped a small spot of paint on the side of his page and attempted to justify the need for another sheet. Once he

was assured that it was not a drawback, just a small spot of paint, he continued, but still seemed inconvenienced by the matter. This could reveal that he held deep-seated issues with perfection and control (Wadeson, 2000). This continual need to re-start his works, also lent itself to these issues, that he must continually repeat his work until he, personally, was satisfied with the outcome (Wadeson, 1995).

#### 4.3.3.3.3. Art Process 3 – Crayon Scratch Drawing (Session 7) (Pg. 188, Fig. 14):

This work was possibly the most intricate that Participant C produced, and revealed a tremendous amount of information through his imagery and colour usage. Participant C began this work by utilising an interesting technique where he used bright bands of solid colour at first, as he used a considerable amount of force to bring out the hue intensity of the wax crayons. He then began to colour very lightly, to produce almost pastel like colours, which did not fade into the brighter section of the page, but deliberately split the page into two separate sections. This could allude to an individual that struggles between „manic tendencies“ and attempting to conceal his genuine identity (Oster & Gould, 1987).

The imagery was the most detailed and revealing that he had produced within the art sessions. It was crowded with different subject matter, which just seemed to pour onto his page. He still took a considerable amount of time to produce the work, but he visibly concentrated more on the details than imperfections. This was most likely due to the fact that the implementation of this medium allowed the participant to correct any flaw by colouring it over in black crayon without complication. This was able to settle his issue with dissatisfaction, and he was able to create his art with less anxiety.

The imagery within the work was also of a more telling nature than previous works, which indicated an opening of his inner self to the research group. Even though the image placement showed an unbalanced composition, the actual images communicated very strongly. He stated that within this work he had drawn a box, which he described as being „like a cupboard“, and identified the object just next to the box as a „mask“. Above this he wrote the phrase „I love you Participant C<sup>2</sup>“. Then he pointed to a face, which he stated as being his own face, and a house on the bottom left corner as being his home that he had shared with his mother. He specifically pointed out the window in the house and body of water located just to the right of the house. Here the research team were given a small glimpse into

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<sup>2</sup> Name not supplied due to ethical considerations

the areas of Participant C's self that he had been attempting to hide during the sessions. The drawing of a mask that he "keeps next to the cupboard" could be viewed as his acknowledgement of his struggle with the two personas which he utilises; the one he feels the need to portray at school, and the one that is closer to his true self, which he had at his home with his mother before living at the shelter (Malchiodi, 1990 & 2003). The verse „I love you Participant C“, he says later are the words of his mother. At this point he shared that he cared for her deeply, and explained his feelings of misplacement and longing for her since he now lived at the shelter. This exposition of a portion of the participant's previous home life in a school context begins to reveal a trust for the research team and the other participants, as well as sadness resulting from being parted from his mother (Malchiodi, 1990 & 2003). This was a significant advance within Participant C, as he had previously been very protective of his true feelings and identity. This was also the first session that he did not digress into throwing a tantrum, nor threaten or attempt to leave the class.

#### ***4.3.3.4. Concluding Remarks:***

At first, Participant C seemed quite erratic in terms of his behaviour and social interactions with a highly powerful presence. He could be extremely forceful and aggressive at some points, distressed and dejected, or exceptionally happy at others. These changes were often instantaneous, and the slightest of issues could be met with a heated paroxysm. Many of these tantrums bred from interactions with other participants, or the research team, when he was unable to get his way. He showed an annoyance for authority, and was often difficult to settle. Albeit, this state of affairs gradually began to lessen during the latter sessions. There was an obvious behavioural improvement in his general interactions as well as with individuals in authoritative positions. He became less aggressive and began to accept the use of compromise within his interactions.

Through his dealings with others, and observing his general demeanour, Participant C showed a love for being involved in every aspect of life, not wanting to miss a single event or aspect of art creation. This related not only to his personal art production, but that of the other participants. He wished to explore and examine every aspect thoroughly, be it in a conversation or the art materials. He desired to play innumerable roles, wishing to see, be seen, and be a part of every situation. Although once he could become focused, he worked diligently and meticulously.

In most of his art works, Participant C would spend immense amounts of time attempting to „perfect“ each one. He was often the last to finish, and occasionally would not be able to complete his work by reason of the time constraints. Although this did begin to improve, it was mainly attributed to his being highly prone to anxiety when he was not in control of every aspect that affected him directly. Once he began to trust the research team, the neglected side of his personality started to become visible, revealing a fragile ego. Notwithstanding, he started to relax and focus nearing the latter of the sessions, which was particularly obvious in the final two sessions. The art therapist commented that given more time, and sessions, Participant C could become the „pillar“ of the class, through learning „to lead his more disparate aspects“.

#### **4.3.4. Participant D:**

##### ***4.3.4.1. Educators' Observation Prior to Sessions:***

I was informed by Participant D's educators“ that although he did not always struggle academically in class, he often did not understand or fully grasp concepts. His behaviour in class was viewed as generally very obedient and courteous, unless he did not agree with the educator, in which case he would either quietly brood, without aggression, or curse under his breath.

##### ***4.3.4.2. Research Team's Initial Impression:***

Participant D was initially one of the more quiet individuals in the class. Even though he would make use of his facial expressions to communicate his emotions, he did not communicate verbally as often. Generally, he had to be coaxed into conversing, unless he felt extremely strongly about a certain subject, in which case he would unexpectedly burst with information. Even in these cases, he had the potential to be quite serious or earnest in his conversation. It was noted that he held corresponding characteristics to Participant C, in that he portrayed numerous different personas. Even though he contained a humorous element, he was capable of satirical behaviour. Although he did not seem to crave as much attention as Participant C, and preferred to work in isolation, without the research team or others „peeking“ until he first felt that he was completely satisfied with the work.

#### **4.3.4.3. Artwork Process:**

##### 4.3.4.3.1. Art Process 1 – Mandala Painting (Session 3) (Pg. 188-9, Fig. 15-16):

Participant D seemed quite eager to work this session, even though this generally was not a problem. He began by producing a face in dark greens and greys, which seemed quite sombre, until he included bright yellow eyes, which softened the overall emotion of the picture. He incorporated his mistakes into the work, in order to „correct“ any aspects that he had not meant to paint, or painted incorrectly. Here, he modified the initial small blue smile of his face to produce a larger one that the art therapist noted was almost a „grimace“ in brown. He then painted over a spot of dripped paint at the bottom of his page to produce his name. Here he showed a clear contrast between that of himself and Participant C, in that he did not become anxious, but managed to find a solution within his own capacity.

His second work within this session was a huge contrast to first work, and he stated this was his „real work“. He began by separating his circle into two separate areas, clearly marking an image that resembled a „ying-yang“ sign. He then painted in very bright hues one side in yellow, and the other side in green, which was split by a red waving line through the centre. He named this work his „double-dragon“, which was related to a combat-style computer game developed in the late 1980’s. Here, he said he could „draw strength“ from this form. Even though this image was able to express the energy of his being, he displayed a desire to be more associated with a fictional world, which indicated a form of escapism within his work (Evans, 2001). Participant D could have developed this form of amelioration, to deal with issues he did not wish to confront directly in his life (Evans, 2001).

##### 4.3.4.3.2. Art Process 2 – Magazine Collage (Session 5) (Pg. 189, Fig. 17):

This artwork began to build a trend in the fantasy and fictional nature that Participant D’s works seemed to shape. In this work, Participant D carefully searched through each of the magazines that he had chosen, and began to remove pictures related to action comics and fantasy figures. He ripped out each figure and pasted them thoughtfully on his page in a structured and well-balanced manner. This displayed his process of considering the size and shape of each of the images to assemble his final product. This could be related to his desire to constantly be needing to verify his satisfaction with the final product, but not making a „practise picture“ on this occasion (Malchiodi, 2003). Some of the images he chose to use were King-Kong, the Hulk, Superman, Prince Valiant, and numerous pictures related to fantasy and computer games. Here, he could see these figures as a form of protection, or a desire to have a

„stronger“ exterior (Evans, 2001). This could also relate to an issue of „escapism“ (Evans, 2001).

4.3.4.3.3. Art Process 3 – Clay and Seed Sculpture (Session 8) (Pg. 190, Fig. 18-19):

In this session, Participant D began to squeeze and manipulate his clay. He began by rolling a sausage form, which he placed on the table. He then rolled a ball structure, which he flattened. Following this, he bent the sausage form to produce a set of horns that he attached to the flattened circle. Through this he constructed a cow figurehead. He then carefully began to add the detail of two green-pea eyes and an orange lentil smile. This seemed to be his improvement of a cow figure that he had produced in a previous class, as he occasionally had a „peek“ at his previous sculpture. Once he finished this figurehead, he was happy to show it off to the rest of the class before the discussion session. This was considered unusual for this participant, since he generally would not allow anyone to see his work during the process of its creation, even if it had been completed, and normally waited for the discussion component. Then, he put the figurehead aside, and began his „real“ work, just as though the cow had been a practise to become familiar with the medium and method.

In the following work he began by creating a very ornate and meticulously constructed coiled bowl. Working incredibly carefully he added a stand, and decorated it by filling the bowl section of the piece with a variety of lentils and beans, and finally placing mealies up the sides of the stand. He stated that this work was a flower, which had many layers. He was quite insistent on showing the research team each of these layers within the blossom of the flower. He attempted to communicate with us that he numerous „layers“ to his personality that had to be peeled away before his true self was shown. This showed a deep investment of effort within Participant D, as well as the desire for control and perfection (Wadeson, 1995; Malchiodi, 1990 & 2003).

**4.3.4.4. Concluding Remarks:**

Participant D was generally relatively quiet in the first few sessions of the programme. Within these initial sessions, he did not smile a great deal, although this began to change after about the third session. He developed an interesting and important relationship with the art therapist, with whom he seemed to feel more at ease, and would divulge more information to him, in comparison to the rest of the research team. After the art therapist had begun to gain

Participant D's trust, he seemed to be more at ease with interacting with others in the class, allowing people to see his work during the process, and not just in its completed state.

He frequently completed a „practice piece“, before attempting to construct his final artwork for a particular session. Here, he thoroughly explored every aspect of the modalities, to become more familiar with how it could be manipulated, and to what limits it could be stretched. This initially appeared to the research team as a form of acquainting himself with the medium, but in the latter sessions it became more obvious that it was slightly more obsessive. This was more related to a sign of perfectionism, or reassuring himself enough, in order not to feel incapable of utilising the medium adequately.

A concurrent theme within Participant D's work was that of a fantasy world of strong comic and computer game figures, although all of these were associated with the „good-guy“ genre. This form of escapism was more than likely related to a need for protection and strength, and he often associated himself to these figures. Through this, he had developed an outer more disorderly persona that „braved“ the outside and was highly guarded. Even though his artworks in the last few sessions began to break away from this world, and he was able to communicate in a more open, receptive manner in reference to these works, rather than the works that had utilised fantastical content. Here, he began to reveal another persona, which was more delicate and became increasingly more apparent with the progression of the sessions. He began to communicate in a more relaxed manner, smiled more, and started presenting a better balance and control of the two sides of his personality.

#### **4.3.5. Participant E:**

##### ***4.3.5.1. Educators' Observation Prior to Sessions:***

Participant E was described as being “disrespectful” and impudent during his classes. He was noted as struggling academically, although he had a good attendance record. He rarely completed his class work, and struggled with the understanding of base learning. The main issue his educators shared was he had a disregard for authority, and seldom followed commands or rules.

##### ***4.3.5.2. Research Team's Initial Impression:***

At first Participant E's behaviour was quite hostile, and he showed little interest in the act of art making. He spent little time on his work, and portrayed a persona of deep apathy towards any activity in the initial sessions. He only conversed with others in the class if he had

a disagreement, or if he wanted an object of which they were in possession. In the introductory class, he did not resort to aggression when physically assaulted by Participant C, although he did on occasion in following classes, but it was noted as not being the norm. He was not timid to hold firm eye contact, but he would in manner that was fairly competitive, almost as a form of protection, attempting to conceal any fear or anxiety he may possibly have been experiencing.

#### **4.3.5.3. Artwork Process:**

##### 4.3.5.3.1. Art Process 1 – Mandala Painting (Session 3) (Pg. 191-2, Fig. 20-23):

During the first two sessions, it was exceedingly difficult to gain Participant E's attention, and for him to maintain focus while he worked, since he was quite confrontational and had a tendency to be physically aggressive. This session marked a breakthrough in his interest in art. From the moment he had been given his materials he began painting, even having to stop to put more paint on his brush seemed to take too long. He showed immense focus, more than any other of the participants. He did not mix any of his colours, and was happy to use the pure hues that had been distributed.

Within this session he managed to produce four completed works. The first of which depicted a plain red face, which he drew inside of the circle, not using the outline as a part of the face, which a majority of the other participants had done. He painted a red hat on the red face. The use of painting predominately in red for this work could indicate anger at this point (Willthrow, 2004; Oster & Gould, 1987). All of the other works he completed within this session almost completely negated the use of red. Once he had completed this work, he stated that he was finished, and asked for another piece of paper. He worked quickly, and was highly focused.

In his second work he depicted a visage with black facial features and bright green hair (mandala). Even though he painted this picture quite quickly, he still concentrated on the feature placement, and displayed a higher level of control than in his previous artworks. He divulged that both of the people he painted were self-portraits, of which both depicted a smiling face.

The third work he produced was a green house, with blue clouds and a bright yellow sun, within the mandala format. This work was well constructed with a good sense of balance. He used colour appropriate hues, unlike the previous work, which had green hair detail. This

pointed to a deeper interest, and care in the art creation process (Wadeson, 1995). He also kept within the parameters of the mandala, and controlled the medium well.

His final work was a red car, with black birds, blue clouds and yellow sun. This work communicated a light emotion with bright hues (Withrow, 2004). It was well constructed, symmetrical, and had realistic colour placement. Once he had completed this work he stated that he wished to continue with another, but unfortunately at this stage, the time allocation had already run over time. He reacted well to this, and was able to take paints and a paint brush for use at home.

In all of these images, Participant E was able to reserve a strong element of focus and control (Wadeson, 1995). Each of his paintings seemed to become an improvement on the last in terms of emotion (use of red), colour, stability and balance, with the final work encompassing all of the desired elements (Wadeson, 2004). In this session, he did not display any aggressive behaviour, and communicated politely to others within the class, even though he did not converse with the other participants all that much on this day.

#### 4.3.5.3.2. Art Process 2 – Clay Sculptures (Session 4) (Pg.193-4, Fig. 24-26):

At the start of this session Participant E was troublesome and difficult to control. He did not listen to instructions, and threw clay at other participants in the class. He was minimally interested, and very trying to manage behaviourally. Once the research team had been able to seat him, he attempted to produce a work. He flattened a piece of clay by beating it violently and forcefully to create a flat sheet. He ripped two holes in the top section of the sheet to produce eye apertures, and one by the nose area. Here he created a basic mask, which he held to his head tightly, and crossed his arms. He said he had completed the work, and did not wish to do another. (Wadeson, 1995).

Once he had been told that there was still a majority of the class left for this exercise, he became annoyed, but tolerated creating another sculpture. Here, he pounded and manipulated the mask he had created, and produced a concave sculpture, which was very rough and irregular. Within these two sculptures, he displayed behaviour that did not correspond with a high level of attention, and one can note of his lack of interest (Wadeson, 1995).

Finally, nearing the end of the experiential component, he began to come to terms with the medium, and he was able to produce a donkey with orderly detail. During the construction of this work, his interest was visibly more conferred. In this, he was able to tackle

the issues he was experiencing with this modality, and he stated that he was happy with this work, even wanting to show others what he had created.

#### 4.3.5.3.3. Art Process 3 – Seed Pictures (Session 6) (Pg.194-5, Fig. 27-28):

In this session, Participant E displayed a similar interest as with the mandala painting session. Here, he continued to create pictures, without hesitating until the research team told him that the experiential component was over and we had to move to the next stage.

In the first picture he produced, Participant E was very careful with his selection of seeds, and treated each kind of seed as if it they were a different colour paint. It was visible to the research team that he had planned the picture before the commencement of its creation, and had placed the different he seeds he wished to use on the paper in a specific formation before making use of the glue (Wadeson, 1995). Here he began to show a use of forethought and planning, which he had not previously shown to the research team (Wadeson, 1995). While making use of the glue, his concentration was almost unbreakable, since he would answer questions, but would not look up from his work, or cease for even the shortest of moments. Once completed, his picture showed a house, made from mealies and lentils, with the sun in the top left corner, and his name at the top of the page. This work, once completed, displayed a pictured that was symmetrical, neat and balanced, with the use of bright seeds. Once completed, he showed the other participants within his proximity with a large smile, then asking if he was able to make another.

On beginning the second work, he did as before, and laid out the materials in a formation that he was content with before he made use of the glue. He then removed the items from the page, and painted the glue in the same formation, and added the seeds and lentils. Here, he created two well-balanced double alphabet letters of „S“, and a car with highly ornate wheels. In this work he constructed a highly balanced construction, with a broad colour use.

Each of the pictures he produced were decidedly centred on the production being well ordered and carefully planned (Wadeson, 1995). He also displayed an elevated level of concentration and control, which he generally struggled with during the first two sessions and at a few stages during the sessions previous to the seed pictures class (Kramer, 2001).

#### **4.3.5.4. Concluding Remarks:**

Participant E struggled mainly with the continual battle between a streamline focus and complete chaos. Although, the latter began to diminish as the sessions progressed. Here,

he was allowed space to express himself in a liberated area, while still attempting to enforce certain behavioural requirements. Here, he was able to create how and what he pleased, and was only interrupted when he displayed what was considered negative forms of behaviour.

During these sessions, Participant E was able to learn to trust the research team and others in the group, and became less rebellious, and more responsive to authoritative administration. Participant E improved dramatically nearing last few sessions, with exceptional modification in his general behaviour, in addition to his treatment and interactions with fellow learners. He also was able to create a friendly relationship with Participant C, who had previously been known as his „in-school rival“.

Through this, he was able to begin the stabilisation of his chaotic side, and a balance of concentration and immense focus. The art therapist stated that he had commenced the development of a third personality which was considerably more comfortable with himself and his surroundings. He followed this by saying that with additional sessions, this third, and more relaxed personality would benefit by becoming more established.

#### **4.3.6. Participant F:**

##### ***4.3.6.1. Educators' Observation Prior to Sessions:***

Participant F was seen as a generally quiet learner who had to be persuaded to answer questions in class. She behaved well in school classes, did not disrupt the class in any way, and obeyed tasks and rules appropriately. She had a good attendance record, and was seldom late for classes. Her educators“ noted that she did well academically, although she struggled interacting with other learners. At the start of the art expression sessions, she had been a learner at the school for only 1 month. Her educators“ noted that she had not been able to initiate or develop any friendships within this time.

##### ***4.3.6.2. Research Team's Initial Impression:***

Participant F was initially exceptionally shy and meek, however she was affectionate towards the research team. She generally did not wish to converse verbally, but would happily and gently take my hand while walking or if she was asked to show an object or place. Even though she was one of the younger members of the group, she was described as a „little old lady“ by the art therapist, since it was obvious that she held a quite a history, containing a high level of maturity, but not sharing this history verbally.

It was not difficult for to her smile, and it was obvious that she was in extreme control of her emotions. In spite of this fact, there were also visible signs of an emotional struggle. She would not react in a protective manner if oppressed by others in the class, or if her objects were taken, which made her vulnerable to abuse from the other participants. When placed in one of these situations, at most she would seek troubled eye contact with one of the research team members as a cry of help, but would very rarely take action in her own capacity.

#### **4.3.6.3. Artwork Process:**

##### 4.3.6.3.1. Art Process 1 – Animal Mask Making (Session 1) (Pg. 195, Fig. 29):

In the first session, Participant F was highly reserved, but listened attentively and carried out the given task without question or any issues. In this class she produced a lion, with incredibly chaotic detail and a large amount negative space. Firstly she drew the facial features in an array of colours, she then hurriedly coloured in what seemed rough areas of dark blue and black. This colour use could indicate the presence of depression (Oster & Gould Crone, 2004). She then added numerous areas of different textures, which made the artwork look quite disconnected and out of place. Finally she seemed to attempt to make it more ordered by adding an array of brightly coloured circular stickers, alternating in colour around three-quarters of the paper plate circle, then abandoning this, and adding random coloured stickers for the remaining section. Once she had finished the work, it looked quite incomplete, disorderly and showed a lack of control, with a shocking contrast in colour, in the bright stickers and dark colour use (Case & Dalley, 2006; Wadeson, 1995; Withrow, 2004).

The most interesting element that this work had to offer was the subject matter she had chosen to represent. Here, the participants were asked to choose an animal that reflected their personality. When asked why she chose a lion, she divulged it was because „they run after people, to eat them for meat“. With the choice she displayed a desire to have a stronger foundation in order to become more extroverted, possibly to counteract her painfully bashful nature (Case & Dalley, 2006).

##### 4.3.6.3.2. Art Process 2 – Magazine Collage (Session 5) (Pg. 196, Fig. 30):

In this session, Participant F quickly got to work locating pictures she wished to use for her collage. As with other sessions, she was quite private in regards to her work, and only wished for it to be seen by the research team once it had been fully completed. She was quite meticulous with her ripping of the pictures around the edge of each image. She clumped most

of the pictures into the centre of the page, which gave the work a feeling of containment and protectiveness in structure (Malchiodi, 1990; 2003). Here, when asked about the images she had chosen, there seemed to be only vague connections, and purely stated the objects.

Despite this, when asked about the image of the two girls within her artwork, she stated that both within the image were she. This indicates a sense of solidarity, and loneliness (Malchiodi, 1990 & 2003). She also depicted images of a wedding couple, and separately wedding rings and other types of jewellery. This could also convey a desire for a partnership or companionship, as a result of loneliness (Malchiodi, 1990 & 2003). Another image she used was of a woman walking an abnormally large dog. This can allude to a concurrent theme within her work, which indicates a constant manifestation of images associated with power, strength and protection (Malchiodi, 1990 & 2003). This work displays both of her simultaneous needs, which are for companionship and protection, as well as a desire to be a stronger, more extroverted individual.

#### 4.3.6.3.3. Art Process 3 – Seed Pictures (Session 6) (Pg. 196, Fig. 31):

At the start of this session, Participant F was once again eager to begin her work, although was a bit distracted once she had started. In this session, she seemed to want to use all the materials that she could to create her artwork. She began by painting her entire page with glue, without an obvious attempt at ordering the image before she began (Wadeson, 1995). She then carefully dripped an array of orange lentils on the left hand side of the page, stopping about halfway across. Here, she began quickly, then started to decipher how she wished her picture to be constructed. She then branched out by adding larger seeds and mealies so that her picture ranged from small objects to larger objects, from left to right. This produced a blending of seeds from one side of the page to the other side. Notwithstanding the fact that she had planned this construction during its creation, it seemed highly chaotic and clustered (Wadeson, 1995).

At this point she stated she was struggling with the medium, but did not want to start another. By this stage all of the other participants had already completed one work, and had either begun their second or third works. Here, I commended her request for aid told her not to be discouraged, since it was a more difficult medium to use than those previously used, and to carry on „playing“ with the medium if she did not wish to start another. At this stage, Participant G gave her a hand full of seeds and lentils to use. She added these randomly around her sheet, which made it visually more balanced, but not symmetrical. Once she had

done this, she began to smile and seemed quite content with her work. When asked what her work was she simply divulged that she didn't quite know, and was noted as an abstract work. This display of helplessness was considered a break through, since she had shown a strong conflict with requesting aid, or any form of verbal communication. In this, she persisted with the work on her own accord, and stated that she was pleased with the final outcome.

#### ***4.3.6.4. Concluding Remarks:***

At the start of these sessions, Participant F had only been enrolled at Amasango for the duration of one month, and had shown blatant signs of struggling socially. Throughout her works, Participant F communicated vast loneliness, and was exceedingly bashful. But during the progression of the sessions, she became more open to others within the group and the research team. She was able to befriend Participant G, and they became obviously quite close during these sessions. She often struggled deeply with a desire to be stronger within herself, and had begun to ask for aid, instead of just „bearing with it“ as she did at the start of the sessions. She displayed a continual theme of protectiveness, with „larger than life“ subject matter, showing an obvious need or desire for someone to keep her safe, which communicates that she had been exposed to neglect. Through the progression of the sessions, even though she was still relatively timid, she slowly began to „come out of her shell“.

#### **4.3.7. Participant G:**

##### ***4.3.7.1. Educators' Observation Prior to Sessions:***

Participant G was seen as a generally well-behaved learner in class by her educators“, and was average in her academic work. She was obedient, and did not contest the instructions of her educators“. Notwithstanding, her attendance was noted as being very poor, and she was not present in class regularly.

##### ***4.3.7.2. Initial Impression:***

At the onset of the classes, Participant G seemed quite similar to Participant F. She was quite diminutive in size, and did not seem to converse much with others in the group, although she did to a higher degree than Participant F. She and Participant F became inseparable after the introductory session. It did not take long for the research group to realise that there was quite a few dissimilarities between the two. Participant G would work quietly and diligently, but if she felt she had been thwarted or oppressed by another participant, she

would utilise her highly honed voice and scream at the top of her lungs, which often seemed to bring about her desired result with the persecutor returning the taken object, or at the least swiftly gaining the attention of one of the research team members. She generally was not painfully shy, and was happy to answer questions without the need of being coaxed.

#### **4.3.7.3. Artwork Process:**

##### 4.3.7.3.1. Art Process 1 – Mandala Painting (Session 3) (Pg. 197, Fig. 32-33):

In her first work within this session, Participant G started with green on the one side of the circle, introduced blue on the other side, keeping them quite separate. She then began to add yellow on the green side of the work. She smoothed out the colours she had arranged and began to mix the colours by carefully blending them in the centre. She told the research team that she did not know what she had made, but she liked the way the colours „mixed“. In this work, she obviously did not plan the outcome, but played with the colours and construction without any anxiety. She showed a freedom for attempting new techniques and did not display any issues when spilling paint (Wadeson, 1995).

In her second painting, she began by constructing a simple face in plain black. It had small eyes and a smiling mouth, but she did not make use of any other detail or colours. Once she had finished she said she did not like the way it looked. But instead of becoming discouraged, she vigorously added yellow and orange, to produce striking, gradually blending mandala, repeating the technique of blending, which she said was a new aspect of painting she had not utilised in other classes before. The final product showed a good balance of yellow on one side, and red on the opposite. She described this work as the sun, and when asked why, she enthusiastically stated; „the sun sees all the world!“ Here she communicated a desire to achieve feats beyond her current standing, and was not scared to put novel ideas into practise. She seemed quite adjusted, and even though she was quite shy at times, showed that she was content within herself.

##### 4.3.7.3.2. Art Process 2 – Magazine Collage (Session 5) (Pg. 198, Fig. 34):

In this session, Participant G seemed quite excited when presented with the magazines to locate the pictures of their choice. Here, she collected a large selection of pictures, and roughly ripped the images, without being very careful of the edges. This work’s outcome was quite a crowded, with seemingly random images being chosen (Wadeson, 1995).

Despite this, the work was visually balanced and quite symmetrical, with a well-structured composition.

When questioned about her work, she simply stated the names the images, such as „woman“, „man“, „car“ etc. When asked if there was something that the pictures had in common, she was not able to establish a connection between any of the images used. Through this random selection of subject matter, the general feeling the work conveyed was dislocation (Malchiodi, 1990). Here, she displayed a lack of general control, and was more of a „happy go lucky“ child than one who suffered from high levels of depression, or anxiety (Landgarden, 1981).

#### 4.3.7.3.3. Art Process 3 – Seed and Clay Sculptures (Session 8) (Pg. 198-99, Fig. 35-37):

This being the final session, Participant G stated directly that she was going to produce the best artwork she possibly could. She set to work quickly and displayed an obvious air concentration and focus. Firstly she began by producing quite a large pot, which she placed a selection of seeds and lentils within, while leaving the exterior without adornment. She said that this was her food pot and she was cooking beans and meat to make her dinner.

Her main artwork for this session was the construction of an elaborate porcupine. Here, participant G worked more carefully and with more focus than the previous work, rolling out the clay to suit her specifications into a cylindrical shape. To this she added a round ball of clay, making sure that it was attached in a subtle manner. Finally, she began to attentively stick mealies to the ball section on the sculpture, with conscientious planning in rows around the sphere. Once completed, she described the mealies as being „very sharp“, instructing the research team not to touch them, or we would get „poked“. Here, Participant G was communicating a protective aspect to herself, but showing us directly that she can fend for herself, as well as the ability to protect herself, even though she had a small stature (Malchiodi, 1990; Wadson, 1995).

#### **4.3.7.4. Concluding Remarks:**

Throughout the sessions Participant G displayed that she was able to stand on her own two feet, and if she required our help in any way, she would be able to request this aid without hesitation. Even though she had only been in attendance at Amasango for a short duration before the start of the sessions, she seemed to have settled within its gates quite well. She was generally prone to utilising bright, vivid colours in her works. Yet when she

attempted to use darker colours, she would normally discard the work, and revert to brighter hues. Although she was unafraid to try novel techniques and behaviours, many of her works carried a theme of dislocation, and she was generally unable to construct a constant flow on a particular subject. In this, the art therapist stated that this strong component of displacement within many of her works could be indicative of a dislocation within her history, which she visibly carries.

Notwithstanding, she also conveyed a concurrent theme of protectiveness and safeguarding of herself, and for those whom she cared. Furthermore, the art therapist felt that despite her diminutive stature, she harboured an enduring and strong spirit that communicated she was a fighter and a survivor. Here, she had the potential to become a leader within her community. This began to improve with the progression of the classes, where she was able to start sharing elements of herself with the research team and the other learners, once she was able to come to terms with, and deal with this element of dislocation.

#### **4.4. Corresponding Themes Located in the Different Modes of Data Collection:**

There were five main themes that were located through the extensive data collection process. These dealt with; poverty and neglect, trust, behaviour and treatment of authority and respect, social interaction and interpersonal relationships, and finally, depression and anxiety. Before the commencement of the programme, a selection of topics covered within these themes had already been identified as possible aspects that needed to be addressed within the programme to varying degrees. Hence, a majority of these themes correlated very closely with elements that were targeted in this art expression programme, some more overtly than others.

Through the process of the art expression sessions, topics such as social interaction and interpersonal relationships were found to be subjects that had been overlooked within the programme, as it became quite a relevant issue within the group dynamic. Therefore, the following can be seen as a more complete list of what elements were dealt with and what would need to be targeted in any possible future endeavours with children of a similar contextual background. These are distinctly interrelated topics that often lead from each other to next, or have a shared point of origin. Here, I will elaborate on how each of these themes was located and to what degree of success they were dealt with through the art expression programme.

#### **4.4.1. Poverty and Neglect:**

The fundamental premise of the development of this programme was to aid children of previously disadvantaged backgrounds through the form of art expression. Through the nine weeks of the programme, the research team was exposed to the effects of numerous accounts of neglect and abusive situations as previously experienced by the participants.

Neglect can be categorised as a form of abuse, and is often associated with poverty (although not synonymous), and individuals who have been in disadvantaged circumstances, especially within this specific context (Smith & Fong, 2004). As previously ascertained within this investigation, poverty and neglect have a considerable bearing on the health and development of children that have unfortunately been exposed their effects (Aber & Bennett et al., 1997).

Within this study, it was found that all of the participants had been obviously adversely affected by the consequences of poverty, and a majority of the participants had been made vulnerable by issues surrounding neglect. For example, Participant E, who was still able to reside with his mother (unlike numerous other participants who were supported and cared for by the shelter), had been, and still was being exposed to situations that a child of his age should not be, purely due to his mother having to run a drinking establishment from their home, as this was their only means of financial support. Here, she was unable to give Participant E the required amount of attention and nurturing needed for a well-balanced development (Keenan, 2002). This scenario echoed in a predominance of the experiences of the participants, as many of them had estranged or damaged relations with their birth parents and/or primary care givers, and the main premise to their attending the Amasango Career School was as a result of poverty or neglect related reasons.

In consideration of the reality of the situation, it would be quite difficult, if not impossible, for the researcher to adequately address the aspect of poverty and neglect directly, and in terms of the given power, this research project could only embark on the amelioration of the symptoms of the issue at hand, and not the actual fundamental problem. In this, poverty is a dominant factor in contemporary South Africa, and even though considerable measures have been taken over almost the last two decades in an attempt to bring about an equality of not only financial means, but also racial and cultural means, we have still by no definition been able to efficaciously or even sufficiently sustain the population as of yet.

Notwithstanding, poverty and neglect have the probability to plant and seed a variety of negative and disadvantageous issues in relation to a child's cognitive, social, emotional and

psychosocial development (Ashford, 2006; Barbarin, Richter, & de Wet, 2001; Duncan & Ratele, 2003; Smith & Fong, 2004). The following themes located within the data are procreated from the effects of poverty and neglect, and are strongly correlated with these issues, and add a conclusive grounding to the outcome of utilising art expressive methods in the amelioration of poverty related issues.

#### **4.4.2. Trust:**

It has been well documented through years of research and investigation that children who are exposed to abusive and neglectful situations at a young age, often fail to establish the fundamental aspects of trust (Keenan, 2002; Smith & Fong, 2004). This can lead to impediments in the child's construction, development, and the maintenance of strong and healthy relationships (Keenan, 2002). A lack of trust within this context is often bred from abusive circumstances and neglect, and even though these terms are not consistently related, they are often connected within a seemingly poverty-bound background in South Africa (Duncan & Ratele, 2003).

The catch twenty-two with art expression or any psychologically based intervention for that matter, as a vehicle for amelioration, is that in order for any change to take place the participant would have to develop an initial trust with the research team in order for it to be effective. In a situation where the participants are initially quite mistrusting, it is difficult, but very possible to begin and be able to maintain a certain level of trust in order for emotional and psychological aid to be effective (McNiff, 2000; Malchiodi, 2003).

In this particular research, it was obvious that a lack of trust manifested in all of the participants to varying degrees, which was made apparent in the initial investigations of enquiry with the principal, educators of the school, meeting with the participants, and at the start of the data collection process. In this, the art therapist and I resolved that in order for the participants to benefit from the sessions, the first issue that would have to be targeted was a trust for others, and themselves. Here, the issue of trust had to be addressed on varying levels personally with each of the participants, as well as in a group situation. The participants would have to learn to trust both members of the research team, and, in addition, the other participants.

In the rehabilitation of individuals with impaired trust development, it is imperative for them to be treated with care, patience and consistency (Malchiodi, 1990; Smith & Fong, 2004). In a study on the views of counselling and psychological aid of marginalised youths by

Cormack (2009), it was found that an overwhelming majority of the participants were extremely distrusting and held a dislike for the counselling process, and the people associated with it. Here, a high percentage of individuals that had trust issues caused by their contextual situations, are often wary of new individuals, are frequently dishonest, and struggle with their personal confidence (Cormack, 2009). In view of this, it was very important for the research team to correlate their words and promises quite closely with their actions, treat the participants and their views with respect, and allow the participants a growing level of liberty through their work (Malchiodi, 1990; Smith & Fong, 2004). This can allow the participant to begin to understand that through a broadening of trust, they are able to accomplish more in terms of stable relationships, and are permitted access to other advantages if they are able to trust and like-wise, be trusted (Malchiodi, 1990; 2003).

After carrying these through with regularity and absolute consistency, there were obvious improvements in trust with each of the participants, and in terms of trust between the participants as a group. This allowed for freer and less hindered conversations and interactions, with a higher level of divulgence on the participants part. This was seen in varying degrees for each participant, but was more obvious in participants that had displayed more pronounced indications of mistrust at the start of the sessions. For example, Participant B held notable and quite serious issues with trust, which could be attributed to his contextual standing, and since he had been a new learner at the school at the time when the art programme was to be implemented. He would not converse verbally with any of the research team members, rarely with the other participants, did not hold eye contact at all, and took little interest in art production. Gradually during the sessions, he began to converse with the research team verbally, and more with the other participants, he began to hold eye contact when speaking and being spoken to, showed a more obvious interest in the art creation process, and nearing the end of the programme, he had begun to be even be whimsical in his behaviour.

The aspect of trust development and/or constructing, held an unbreakable tie with, and depended on the outcome of the rest of the programme, and the remaining targeted aspects.

#### **4.4.3. Behaviour and Treatment of Authority and Respect:**

Behavioural difficulty and issues surrounding aspects of authority and respect have been well noted as being connected with children that have been made vulnerable by the

effects of poverty and marginalisation (Barbarin & Richter et al., 2001; Ratele, 2003). Stemming from issues rooted in a poverty stricken milieu and therefore a lack of trust, these children commonly exhibit quite extreme behavioural problems that manifest in physically aggressive situations, blatant disregard for authority and a dearth of respect for individuals in authoritative positions, or on the other side of the spectrum, social withdrawal and a lowered level of self-confidence (Barbarin & Richter et al., 2001).

Such issues did not go amiss within this sample of participants and even though this was not as strongly communicated within the introductory session of the programme, it was obvious within in the first official session, and reached a climax within the sandbox art session. The research team made use of the form of behavioural role-play that was discussed in the programme development chapter, in addition to commending good behaviour, and explaining immediately why a certain form of behaviour was not acceptable in a calm and collected manner, followed by ascertaining whether or not the participant understood through an explanation to the researcher. This had to be done consistently, on every occasion that a behaviour or self-confidence issue arose. This was all taken in the context of art expression, and was mainly dealt with in relation to the art creation process.

Once again, this varied between different participants and therefore had to be addressed on different levels with each of the participants. The research team observed that there was an overall improvement in the participants' behaviour, and the manner in which they addressed and treated individuals of authority. There were two examples within the group that each held each to an extreme. The most obvious, and striking example of the first side of the spectrum was with Participant A, who initially was highly disobedient, insulted fellow classmates and regularly made use of vulgar language. Her educators' stated that she was difficult, and almost impossible to control, was physically aggressive with both educators' and learners, regularly absconded from class, and when she did attend, she often refused to listen or actually start any productive academic work. Since being the oldest participant within the class, and had already reached adolescence, which meant that her behaviour and views were quite ingrained, unlike many of the other participants, she was quite difficult to work with and the research team struggled with her regularly. Albeit, through a series of events (as disclosed in the observations and art work analyses), she began to trust, and then improve with regards to her behaviour, and respect. Here, her frequent display of physical aggression began to diminish, she became less despondent, and began to carry out tasks she had been asked to complete by the research team directly and with less disobedience.

The other example was of Participant F, who was situated on the other side of the spectrum, displayed a lack of confidence and was highly introverted. This began to notably improve with the progression of the sessions. In view of this, she gained more confidence through her artwork, and in the workings and subject matter (as seen in the art work interpretation section of this chapter), she began to communicate verbally more to others within the class, and the research team.

In terms of behaviour and the related issues of confidence and respect, these issues are especially important in the amelioration of psychological difficulty in this context, and in view of the future for marginalised children. It is imperative that children are relatively well balanced in terms of their psychological and behavioural foundations, which has a strong bearing on their relationships with themselves and others.

#### **4.4.4. Social Interaction and Interpersonal Relationships:**

There are innumerable influences that effect one's social interaction and interpersonal relationships. This can be lessened through one's scope of context and social development and background. It has been found that children within marginalised and poverty stricken communities have immense complications in the initiation and preservation in relationships with their peers (Jones & Selder, 1996). It is also quite apparent that this can lead the avoidance of social interaction and can escalate to social alienation (Barbarin & Richter, 2001). On the other hand, it is quite common for a child under these circumstances to exhibit a generalised reliance on their peers, often adopting conventions and/or behavioural traits to attain favourable reception with others, or displaying equivocal emotions and feelings towards relationships (Jones & Selder, 1996).

This is quite evident in the data collected through the running of the programme, and the sample group included both categories of children as pinpointed through the literature. The first example was of Participant F, who could be characterised as being painfully shy, and attempting to avoid most forms of social interaction, even though it was obvious to her educators and the research team that she was incredibly lonely. Her educators stated that she did not have any other classmates that she spoke to, did not initiate conversation or attempt to make friends, and spent most of her time by herself. Through the continuation of the art sessions, she became more vocal, and began to develop a friendship with Participant G, which became a strong element in the class. Here, she was able to embark, and maintain a friendship throughout the programme, and on follow up, they are still good friends.

The second example is that of Participant C and Participant E. At the start of the programme, both of these participants had considerable issues with aggression, and their educators had identified both as being „loners“, as well as rivals within the school. As the sessions progressed, and they had become more receptive to the art creation process, through an initiation of trust, they began to converse on new level, and became inseparable nearing the end of the programme. After the sixth session, they would arrive to the classes together, and leave in the same manner.

The need for healthy social interaction is imperative in the development of a stable and well-balanced individual. Thus the ability to develop and maintain these relationships is pivotal in relation to how one will far in their future. If one is exposed to negative dealings with others within their everyday lives, this will become their norm. In this, the exposure to healthy and good relationships is a necessity.

#### **4.4.5. Depression and Anxiety:**

The mitigation of psychological difficulties such as depression and anxiety is especially consequential in dealing with children who have been made vulnerable by their contextual background. This has a substantial impact on their rehabilitation, and a healthy reintegration into society. The foremost psychological difficulties that are experienced by children in marginalised circumstances are depression and anxiety that can manifest in differing ways, and on numerous levels (Aber & Bennett et al., 1997; Malchiodi, 1990; Pill, 2000). If undetected, or ignored, these can become quite severe, and if left untreated can spiral into numerous other dire situations, such as; loss of appetite, complete despair, considerably lower quality of life or even suicide (Jones & Selder, 1996).

Within the data collection process I did not make use of any psychometric measures to ascertain whether or not any of the participants were suffering from depression and anxiety. This was a lengthy, and well deliberated decision, made by myself through the guidance of the educational psychologist and art therapist involved, as a majority of the participants were illiterate, some did not speak English, and may not have had the cognitive or emotional maturity to answer the questions in manner that would produce accurate results. Albeit, the educators and the Principal stated that a predominance of the participants, as well as a great number of the children that attended that school showed obvious symptoms of depression and anxiety, which included all of the participants chosen for the study. Symptoms such as sadness, tiredness, loss of appetite, lack of interest in previously pleasurable activities, in

terms of depressive symptoms, and/or extreme fear of a situation with regards to anxiety were identified by the Principal and the educators“, which are key signs in the presence of depression and anxiety (Keenan, 2002). Here, most of the participants that displayed signs of anxiety, exhibited severe issues in communication with others, and in social situations (such as Participant F). In view of depression, the loss of appetite was quite an important issue, since the children within the school would only be given one meal at school, which was in most cases the only meal that they received per day. At the point where they did not wish to eat this meal, they could provoke additional complications such as malnutrition and a lowered cognitive ability.

With regard to the lack of interest in previously pleasurable activities, many of the participants had not formerly been given the opportunity or freedom to purely „play“ in a situation where they had a diverse array of materials and basic instruction to make use of them. Here, the use of art expression introduced the participants to materials and modalities that had not been available to them in the past, since the school had only been able to afford to use basic ceramics, crayon, and occasionally painting work. Even in this situation, they had limited materials, staff to take the classes and thus, the children had limited access to the art class. This presence of depression and anxiety was also made evident to both the art therapist and myself in the inceptive stages of the art expression programme, which has been noted in the observations section of this chapter.

Through the interpretive aspect of the analysis and the conclusions inferred through this analysis, there were obvious benefits in terms of the palliation of a number of psychological difficulties. The most pronounced example of depression within the sample group was participant D, who displayed a solemn demeanour, who initially did not show any signs of happiness and did not demonstrate an invested interest in art production. But through the progression of the programme, he became more receptive and cheerful after approximately the third session. Here, he visibly began to enjoy the art creation process, being more socially stimulated, and taking a larger role in the class.

#### **4.5. Choice Criteria, Effectiveness and Outcome for each Modality:**

After the analysis and interpretative understandings of the study had been completed, it was crucial to include information pertaining to the outcome of the actual programme, in terms of chosen criteria for each session, for a valid and more credible research study. Here, the discussion was able to share the information gained from the numerous data collection

methods, and how the use of art based methods can be an aid in psychological distress and the education of marginalised school children, but not the direct outcome of each of the individual modalities selected to be incorporated within the programme.

In the selection of the specific modalities within the programme, it was essential to locate mediums, and techniques that would suite the targeted population group, as well as match the aim and goals that had been determined before the commencement of the research. It was important to keep the cost of each class to a minimum, with the maximum of output and effectiveness. Accordingly, the use of cheap and simple materials that could be reused, and/or donated was a constant factor that had to be kept in mind.

The following section gives some insight to the reasons leading to the choice of modality, the suitability to the targeted population, as well as the effectual component of the modality in terms of how it fared within the programme as a whole. Thus, the following section will comment on, but not evaluate the effective nature, and outcome of each modality chosen for incorporation in the art based programme.

#### **4.5.1. Introductory Session and Crayon Drawings:**

Since this session was the first occasion that the research team would be personally introduced to the participants, it was vitally important for the methods and techniques to be unobtrusive and familiar. Here, since the participants were part of a vulnerable and marginalised population, but still at an impressionable age, they needed to be treated gently with care and respectful conduct (Malchiodi, 1990). In light of this, the art therapist and I conferred that even though this was not an official art creation session, we should make use of some form of art production while I explained the particulars of the research. Here, I gained from the Principal that the participants had had experience with crayon drawing, and therefore would not feel pressured when asked to draw during the talk. The crayons that were used were purchased quite cheaply from a local general dealer, and the paper had been donated from a local business.

The participants were not directly instructed to draw, but told that they could do so if they wished while listening to the speech, since the research team had supplied the materials. All of the participants opted to make use of the materials distributed and were predominantly able to concentrate on both the information being shared, while carrying out the drawing activity. It was quite interesting to note that some of the participants made use of both sides of

the paper before requesting another sheet, showing that they were aware of the importance of being able to save resources and therefore also conscious of financial hindrances.

Through this, the use of simple crayon drawings was decidedly successful for the use in the introductory session, since the participants were easily engaged by the activity, and informed the research team that they thoroughly enjoyed the experience.

#### **4.5.2. Mask Making:**

This method of art production was chosen to be included as the first official modality within the programme since it has the ability to allow participants the opportunity to express a differing personality to that which they generally shared with others on a daily basis (Wadeson, 2000). In numerous situations where children have been exposed to marginalised circumstances, they often feel they are unable to share their true selves due to the chance of being targeted as „weak“ or „inferior“ (Barbarin & Richter, 2001). In many situations of poverty affected children, there is the development of a „shield“ that they use so that they do not have to experience the emotions associated with the situations and issues that generally come hand in hand with their contextual premise (Dawes et al., 2000). This fear and/or shield can be instilled or created from being exposed to violent, abusive (both physical and emotional) situations, and having to fend predominately for themselves before they reach an age or level of skill that would be appropriate for self-reliance, without being dependant on others to meet their everyday needs such as food, shelter and security (Barbarin & Richter, 2001; Ratele & Duncan, 2003). The use of this modality gives participants the opportunity to communicate another facet of themselves without having to be exposed to this fear of being seen as „weak“ (Barbarin & Richter, 2001; Ratele & Duncan, 2003).

This exercise was chosen as the first to be used in the series of sessions as a directive activity, as it would allow the participants to express features and characteristics of themselves that they normally would not reveal on a day-to-day basis. Since many of the participants did not know the others in group well, and many did not share academic classes due to age difference, academic standard and class separations, it was felt that this would be a good „ice-breaker“ for the participants to become more acquainted on a more personal basis. It was hoped that this would initiate the building of trust between all of the participants, as well as between the participants and the research team.

Through the outcome of the implementation of this modality, mask making was decided as being a preferable initiation activity. Here, the participants were able to share

different elements of themselves with the others, and it allowed the research team to become more familiar with the traits of each of the participant personalities. The use of paper plates and crayons were seen as the best materials in this context, since they were both easy to use, were cost effective and all of the children had been exposed to crayon use previously. They were able to control the medium well, and seemingly enjoyed the experience.

It was more desirable to make use of medium that they had made use of formerly, so that they could be more comfortable in new environment, without having to feel the anxiety and pressure of falsely perceiving that they had to master a new modality in their first session (Malchiodi, 1999). Notwithstanding, it was important to take materials that they had used before, and implement them in a manner that was different to how they had used the medium previously, so that they would not become bored or to negate a small element of challenge, and not to feel as if they had not been challenged within the session. The materials were also aimed at being cost effective, with the possibility of making it versatile enough so that even more inexpensive material could be located if needed, for any possible replication purposes in the future.

After this session, it was decided that the inclusion of the brightly coloured stickers was not an agreeable material, since the participants made use of them in such a manner that it became distractive in their art creation process. Here, a majority of the participants utilised the crayons initially, creating very commendable masks, but the addition of the stickers, took away from their personal mark on the artworks. Many of the participants“ completed their works, then began to include the stickers purely since they were available, and did not incorporate them in such a way of them to be seen as a useful material within this activity.

This exercise revealed very important information regarding each participants“ traits, desires, and aspects of themselves which they wished to improve upon, or those which they were content. Here, they were able to pinpoint certain areas of themselves which they felt they needed to work on, or improve, as well as recognise those which they had already gained a firm grasp.

#### **4.5.3. Sandbox Art:**

This modality was mainly included within the sessions since it was a fairly common method used within art therapy and art expression milieus. It had also been used with regularity due to its effectiveness with children, especially those who had been exposed to violence and neglect (Liebmann, 2004; Malchiodi, 1990; Ryce-Menuhin, 1992). It was

decided that this method would be used in the second session, since the mask making had built a good foundation for the programme, and sandbox art should add to the richness and diversity of the modalities. The participants would also be able to make use of a method that would be familiar to their general play, since it was very similar to simply playing in the sand, on the side of the road, or anywhere that had soil or sand. This gave the method a familiar appeal to the participants, when they were still acclimatising themselves to the class, the other participants and the research team. Here, they would be able to create an artwork that made use of skills that they had already been exposed to while playing in the sand on the school grounds.

It was also an advantageous medium, since in terms of replication, one would just have to locate sand or soil, be it a garden, or at the beach without any cost. The sand or soil could then be placed in a box of an appropriate size, which could be lined with black disposable bags or plastic packets, which are easily located inexpensively, and would also aid in recycling. The objects used within the sandboxes were objects taken from nature, and therefore could be found, and selected quite easily, without any expense.

Although this particular session was not received well by the participants, the art therapist and I felt that this could have been the result of extraneous variables, specifically, the exorcisms taking place at the school on the same day as the session. Here, the participants arrived to the class in a very rowdy and restless manner, after being quite obviously affected by the event preceding the art session. Many of the participants stated that they enjoyed the medium, but due to the behavioural elements, and interruptions within the session, not all of the participants were able to be asked to share the outcome of their sandboxes. Furthermore, dealing with children of unpredictable and aggressive traits, it was found that this modality is not well suited, since sand can be utilised as quite a powerful, but well concealed weapon when thrown in the eyes. Here, even though this modality has many advantageous factors, one should screen the participants well prior to the sessions, in order to establish whether or not this would be an agreeable method with the targeted population.

#### **4.5.4. Mandala Painting:**

This method of art creation was included since it was noted as being an effective tool in calming and decreasing the intensity of anxiety and depression within children, especially in situations where there is a possibility of abusive or neglectful circumstances (Liebmann, 2004; Malchiodi, 1990). The use of mandalas was decided on as the modality for the third

session since the participants had been previously exposed to the basics of working with paint and paintbrushes, so they would be familiar with the medium, but not the concept and therefore, the process. This gave the participants the ability to explore a commonplace medium, with the inspiration of a new technique that had been noted as being beneficial to individuals within contextually similar circumstances (Liebmann, 2004; Malchiodi, 1990).

Despite this, it could also be seen as more of an expensive method. The paint that was used within the session had to be purchased, and was not seen as vastly expensive, but could be observed as being more than the average shelter school could afford on their monthly budget. Here, the research made use of powder paint, which can be watered down and mixed with flour if needed, but is not preferable. This type of paint is recommended for the age group of the participants, as it is simple to prepare, can easily be removed from clothing, and is non-toxic if consumed. Although this could be combated if one were able to find an outlet that would donate the materials, or if a cheaper alternative could be found.

There was a unanimous consensus between the members of the research team that out of all the modalities implemented within the sessions, the mandala paintings were the most successful. Here, it was well received by each of the participants individually, and was able to target aspects such as behaviour concerns, as well as being able to notably calm, and relax the participants. It was also able to gain, and to maintain the attention of participants that had been seen as physically aggressive, and lacked communication skills.

#### **4.5.5. Clay Sculptures:**

This method of art creation was determined as being a valuable inclusion within the programme as it had been exposed as being a medium that allowed the participants to explore its mechanisms in diverse ways, such as its texture and formation (Malchiodi, 2006). This modality was also familiar to the participants, since their only real art interaction prior to the art programme was brief ceramic classes. Here, it was placed as the fourth session, since technically it is relatively hard to master, but can be manipulated easily, and individuals generally gain a high amount of enjoyment from its use within a therapeutic frame of reference (Henley, 2002). This meant that the participants had been acquainted with some of the techniques associated with clay sculpting, but this was mainly associated with the production of items such as teapots, cups and small containers, and in the art sessions of the programme, they would be able to explore new facets of the medium without being prescribed certain formulation or subject matter. Although the ceramics that they had been introduced to

previously was aimed at aiding in developing skills for future use as a trade, it was highly formulaic, with predetermined patterns, and often the children were instructed to create objects without imagination. In this, the participants were briefly shown certain procedures associated with sculpture, but were able to decide what they wished to produce on their own terms, and were encouraged to create as they pleased.

This was determined as a highly effective medium within these sessions in terms of creative liberty, the amount of detail that can be captured, and the participants responded highly positively. Here, there were a few behavioural stumbling blocks, but each participant was able to produce numerous, well constructed and carefully thought out sculptures. Once they had become involved with the medium, and its specifics, they were visibly calmer, and able to concentrate on the activity for what could be seen as a lengthy period for the general age of the participants. Once the time allocation for experiential component had been completed, many of the participants stated that they wished to carry on with the activity. Here, each of the participants were able to take home their remaining clay to use as they pleased. The main issue experienced with this medium was the throwing of clay aggressively between participants. Although this was seen as a behavioural issue and not directly related to the use of this modality.

One of the main drawbacks for the use of clay within a programme designed for marginalised shelter schools was the cost. The clay for this session had to be purchased from a specialist store since it was otherwise unavailable in the Grahamstown area. Even though it was seen as a „lower quality“ type of clay as a result of it being „recycled“ clay, it would still more than likely be a luxury medium within this setting. Notwithstanding, this could be combated through the location of an outlet, school or studio that would donate their waste clay, which can be re-used through an uncomplicated watering process without the loss of malleability, but cannot be baked in a kiln due to the impurity content (Henely, 2002). In other circumstances, one could make use of a cheaper alternative such as “Plastercine” or such an equivalent, which is also easy to obtain in a majority of general dealers. Notwithstanding, the use of Plastercine can lose a considerable amount of its durability if left uncovered, and lacks the technical freedom one can gain from using normal potters clay (Henley, 2002).

#### **4.5.6. Magazine Collage:**

At this point of the programme, the participants had become more familiar with the research team, and began to settle quicker, with slightly less effort on the team’s behalf, than

in the previous sessions. Therefore, it was decided that it would be the ideal phase to begin to introduce a modality that they had not previously experienced. Here, the research team debated which novel modality would be utilised first out of the more adventurous materials.

The use of this modality was suggested by the art therapist and was incorporated within this art expression programme since it had been noted as being particularly useful in aiding children that had substandard academic records, struggled with sudden mood changes, poor social relationships, and battled with adapting to the classroom setting (Brown, 1994; Liebmann, 2004). This modality allows one to select images from magazines, and reassemble and construct an environment, feeling or occasion (Liebmann, 1986). Through this, the participants had to make particular decisions what they wished to portray through the images, by selecting pictures that corresponded in some way, and constructing the final artwork. This is an incredibly significant therapeutic technique within art expression, which has been noted as being particularly effective with individuals who are susceptible to suffering from depression, and those who constantly battle with hindrances in their quality of life, for example, decision making (Buchalter, 2004). All of which have been identified as being substantial problems within children that have been exposed to poverty and marginalisation.

This modality was highly cost-effective, and the materials were easily obtained. Here, I asked various business and independent companies if they could donate any outdated or unwanted magazines. This led to the inclusion of diverse material which I edited to ensure that the magazines selected would be appropriate in terms of their content. The glue was purchased at a supermarket, which was a common brand, and only two sticks were needed, which were shared by the class.

In this, magazine collage was identified as being able to allow the participants to create a structure through a non-threatening method of communication, which was ideal in terms of the aims and goals of the art programme (Wadeson, 2000). This method had assorted responses from the participants, although a majority of the negative responses were accredited to personal issues with the technique, opposed to the medium, such as not being allowed to utilise a pair of scissors. Here, The participants did not find any complication with locating the images they wished to use, but more the manner in which they were instructed to create the collage, since they were not familiar with the concept of „rip-collage“, which means that each picture is ripped out along the edges, then pasted in a certain formulation specific to each participants“ choices. This modality revealed a number of interesting and important elements from each participant in terms of the individual works.

#### **4.5.7. Seed Pictures:**

At this juncture of the art sessions, the art therapist and I decided that with the participants beginning to settle more within the class, and sharing a more secure trust with the participants, we could introduce a more technically challenging modality. The inclusion of seed pictures was decided as it incorporates an element of drawing, with a three-dimensional effect once completed. This allowed for the exploration of a new technique bridged with a familiar edge, so that the participants would not become bored or apathetic as a consequence of utilising the same materials and activates.

In terms of its cost effective nature, the incorporation of seeds and legumes are quite cheaply obtained from a general dealer or supermarket. In this, seeds and lentils can be purchased at an affordable price in a large quantity, and since not a large quantity is needed to produce these drawings, there is an excellent chance that there will be enough left to be used for nutritional purposes. Herein, a majority of the seeds and lentils were left over, and were used to make a soup the following day for children within the shelter. This can be additionally beneficial if one makes use of consumable glue, and then the seeds can still be used as foodstuffs once the artwork had been completed. In this context where resources and materials are at such a deficiency, the notion of incorporating materials that can be applied for dual means or for reuse is highly important.

This exercise was not located in any of the previously mentioned publications that had been used to select the activities for the programme, but was an activity that I had been introduced to in my younger years of art education, and vividly remember taking much enjoyment in this form of drawing. Although, it could be seen as variation of constructing art images with food (Liebmann, 2004) combined with “junk sculptures” (Liebmann, 2004). Here, one could still make use of the predefined methods of understanding and interpretation on the works, through drawing techniques. Since this form of art production is so closely linked with that of drawing with an element of sculpture, it can aid in the relaxation and reduction of stress and anxiety (Liebmann).

#### **4.5.8. Crayon Scratch Drawings:**

By this stage of the sessions, the participants had begun to establish a stronger trust with the research team, and to varying degrees with one another. Hence, the research team decided to introduce a more taxing modality in terms of time and investment of effort, in order to challenge the participants. This modality of art production is a universally utilised method

in art classes targeted at children of a younger age in educational art classes and was incorporated as a suggestion made by the art therapist (Kalmanowitz & Lloyd, 2005; Liebmann, 2004). Notwithstanding, it has been identified as being a highly advantageous tool for all ages when used in an art expressive context (Kalmanowitz & Lloyd, 2005; Liebmann, 2004).

Due to the nature of this technique, it required a higher level of concentration and persistence on the participant's part. This is a result of firstly having to completely shading the page with different blocks of colour, secondly colouring over this in a black wax crayon, then finally actually being able to draw, which is quite a time consuming procedure. It was found that this could be both advantageous and disadvantageous, depending on the participant's age, and their personal development. Here, it was met with a combination of indifference and interest in the first stage, slight distain in the second, but all participants enjoyed the final step of scratching their pictures onto the black surface. A majority of the participants stated that the first two steps were worth the time consumption for the final phase of the process. This can aid in the founding and development of patience, as well as persistence.

Albeit, it could potentially be less inexpensive to what a shelter school could afford as a regular, day-to-day exercise. Herein, this activity makes use of a considerable amount of wax crayon, since all white areas on the page need to be shaded in numerous hues of wax crayons, then coloured over with black wax crayon. Thus, it could be utilised at a point where there are a selection of old pieces of crayon available from other projects, opposed to a new pack, which can still be held and drawn with accurately.

#### **4.5.9. Seed and Clay:**

As this was the final session in the series, the research team resolved that it would be an interesting addition to include a modality that made use of a combination of two of the previous exercises. As with the seed pictures, this specific technique was not located in any of the publications referred to in the development of the programme. This technique is bred from the activity of sculpting from clay and can be view as a more interesting variation of the basic method of clay work. This particular method was not specially located in any found publications, but the researcher had been exposed to it in junior levels of art education. It was decided that it would suit the outcomes of the class, as it allowed the participants to explore the texture of the clay, while being able to depend on more than just the clay to express themselves artistically.

This modality had mixed results in relation to its cost effective nature. As previously noted, the use of clay can be quite an expensive medium, although it can be reused, and can be located at lower prices if a poorer quality clay is found. Contrary to this, the use of seeds and lentils can be seen as cheaper materials, and a small amount can be stretched quite far. It should be noted that one does not have to limit this activity to the use of lentils and seeds. Any recyclable objects or unwanted materials could be incorporated into this activity.

In terms of how this modality fared within the session, since the quality of the clay that was afforded had a high number of impurities, it could not be fired without the risk of breaking the completed products and therefore could not be painted. This generally results in the individual not being able to make use of any colour or distinctive colour contrasts within the sculpture. Therefore, this method was ideal as it incorporates both a choice of colour use through the inclusion on numerous types of seeds and lentils, (which broadens the process and outcome of the work), as well as distinctive textures.

This medium therefore combined an interesting permutation of dimensions and textures that stimulated the participants. Here, it was felt that this modality of art creation was quite a successful inclusion to the programme.

#### **4.6. Conclusion:**

The themes located within this chapter were based on the information gained through the data collection process, of which a number of had been identified as common problems within this context. This discussion shows how a majority of these themes stem from the overall issue of not just poverty, but a combination of both poverty and neglect.

Through the brief appraisal of selection criteria and the inclusion of the chosen modalities as used in this research project, it was found that a majority of the materials and activities used were quite effective a means for the mitigation of psychological distress and the improvement of behavioural concerns in marginalised children. This was highlighted through the interpretive understandings of the artworks created by the participants over the nine-week period.

In the subsequent, and final chapter of this study, I will attempt to tie the final ends of this research project through a concluding discussion of the more interesting and important results as discovered through the analysis and interpretation.

## **CHAPTER 5 – Effectiveness of the Programme, Reflections and Overall Conclusion:**

### **5.1. Reflections of the Research Process:**

After dedicating a majority of one's time and devotion to a particular subject for the better part of three years, there is somewhat of an emotional and personal investment that augments within the individual. Through this understanding, I have become conscious of the fact that this is heightened if initially a researcher's motivations for carrying out the study are founded in the occurrence of being closely associated with the targeted population throughout their lives. This is compounded if the topic of discussion has been a long awaited venture, as with my experience of this research study. This consents to a complexity in attempting to maintain impartiality and detachment in the emotional connection and psychological effect in the research process. Here, I found it quite a perplexing and difficult procedure, although I feel this is a minor penalty for even the slightest in furthering of literature in this research area through a South African context.

### **5.2. Overall Conclusion:**

This research study intended to address the situation of a selection of the consequences relating to the psychological and behaviour difficulties faced by children of marginalised and impoverished communities. More specifically, it endeavoured to address certain goals and aims that pertained to the marginalised child's psychological state (in terms of depression and anxiety), behavioural concerns, and the view of the self (such as the reduction of self-negativity). This concentrated on children that had been exposed to some of the more serious levels of poverty, such as those who even though were lucky enough to attended some form of educational instruction, but only through a shelter school that did not charge a fee.

The term „trust“ played a considerable role in this research. This lay in the requirement of the participants beginning to gain assurance of others, before they could embark on a progressive alleviation of issues surrounding their lineage, education, and psychological development. Here the participants had to recognise a trust for themselves in other people, in order to initiate a trust for themselves and others. This was intricately connected to the increase of confidence within each participant, and the path to a more stable and balanced psychological state.

Through the nine week programme (including the introductory session), the research team discovered a number of intriguing results. Even on a small scale sample size of seven

participants, the advantageous elements of educational art expression with children in this situation can be seen in the analysis and discussion section of this thesis. In view of this, the changes within each separate participant's psychological and behavioural state, in addition to the manner in which they viewed themselves, was overtly visible. Modifications in the way they behaved, and interacted with the other participants were considerable, and their improvement progressed with each session. The most clear example of behaviour modification were of Participant A and C. Both Participant A and C showed considerable improvement in their display of physical aggression, and the manner in which they spoke, treated and reacted towards individuals in authoritative positions, in addition to fellow class members. Even though this was a gradual change, the difference in behaviour affect between the initial form of behaviour, and the later stages of the programme, the alteration within each of the participants is quite evident.

Another notable modification within this research included the conversion and construction of relationships between the participants (specifically in relationships between Participant F and Participant G, in addition to Participant C and Participant E). Participant F, who had been struggling in terms of social interaction, partly as a result of only being enrolled within the school a month prior to the initiation of the programme, and being painfully shy, was able to establish a connection with Participant G, which quickly bred into a more stable and consistent friendship. Participant C and Participant E followed a similar sequence, with the construction of a friendship, although though the mending of previously relatively long term dislike of one another.

In addition to these improvements, the obvious visible presence of depression and anxiety began to diminish within the participants, especially within Participant D, who had presented numerous symptoms of depression through his work, and in his general demeanour. This was also present in the general atmospheric tone of the classes, which progressively improved throughout the duration of the programme.

All the way through the implementation of this programme, the previously documented success of art based mitigation methods is replicated in the data analysis and discussion. Although the current version of this programme is in need of modification, and further development before it can effectively be implemented. In this, the methodological section and the outline of this programme can be revised and improved. This needs to be adapted in such a way that it can be easily implemented by individuals that do not have vast amounts of previous psychological training. Through these results, it is also quite apparent that

the duration of the programme would need to be lengthened to a minimal period of two academic terms, approximately five to six months of one session per week. In this, time and effort is required in order for trust to be established between the educator and the learners within the class. Furthermore, if art-based techniques are to take effect, and in fact become beneficial and hold therapeutic value, a lengthier duration is essential.

It requires the assembly of a more comprehensive set of instructions to employment that can be understood and put into use by individuals such as art educators" and/or school guidance counsellors. This would require the incorporation of intensive workshops that explain the manual, and include a basic course with a psychological basis. This would have to concentrate on aspects such as common psychological issues that affect children within marginalised communities, the execution and maintenance of classes with impoverished children, behaviour modification through a therapeutic environment, and the specifics of implementing art based expression classes. This should include aspects such as cheaper alternative to more commonplace materials, and how to make use of recycled goods as potential art supplies and equipment. Approaches that specify how to locate and mediate discussions with local businesses, and art studios through donation to source materials should also be covered within these workshops. Moreover, in order for a final version of the programme to be fully credible, valid and be transferable in numerous shelter schools, it would require further implementation and testing in a selection of schools of a similar standing. Once this set of workshops with educators" has been completed, these individuals would need to put the programme manual into practice within numerous schools. This would need to be followed by the final examination and modification of the manual to renovate any faults or problematic areas, which can then finally be used within shelter schools in South Africa. Ultimately, the completed, tested and verified in-school programme could be made freely available, at no cost to shelter schools within South Africa.

If all this is possible, it may be a step toward solving issues surrounding basic psychological aid in areas where learners do not have any other alternative, mainly due to financial constraints. It is hoped that this research could be built upon to establish more cost effective, feasible and achievable answers to the issue of psychological distress as a result of contextual circumstances, conditions and language barriers. Even though it would be mostly improbable to eradicate the concern of poverty entirely within South Africa, it is possible for a selection of its symptoms that resonate in the children of these marginalised families, to be alleviated through the incorporation art expression, and art based interventions.



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## **APPENDIX A:**

*Consent form for the Director of Amasango Career School:*

### **Rhodes University Department of Psychology: Consent Form**

### **For Completion by the Director of Amasango Shelter School**

#### **Project Title:**

An art based support programme for the amelioration of general psychological distress in marginalised children in South Africa.

#### **Conducted by:**

Meredith Armstrong

#### **Project Aim:**

The pre-eminent target of this research is to develop and to execute an in-school, art based programme that is aimed at the alleviation of general psychological issues associated with emotional distress and behavioural problems that commonly affect children who have been exposed to poverty-stricken and marginalised circumstances. It is based on revised pre-existing literature on expressive art methods, practices and implementations and specifically tailored to the needs of these children within a South African setting. This programme has been directed at firstly coping with psychological distress, secondly aiding with behavioural issues, and thirdly attempting to instil more positive views of the self. It is hoped that the results of this project will allow for early intervention and amelioration of potential effects of living in low income, violent communities.

#### **Contact Details:**

Cellular phone: 0845780744

Email: [g04a3764@campus.ru.ac.za](mailto:g04a3764@campus.ru.ac.za)

I, \_\_\_\_\_ (Director of Amasango Shelter School) hereby agree to allow Meredith Armstrong to conducted research based art sessions at Amasango Shelter School for means of completion of her Masters in Psychology Degree. If at any time the learners or I wish to terminate his/her participation in this study, I/they have the rights to do so without

penalty, even after the data has been collected. I understand that the learner's participation in this research project is strictly on a voluntary basis and that the learner will remain anonymous. In addition to this, I will allow Meredith Armstrong full access to the learner's personal records located at the Amasango Shelter School. I understand that by signing this form I am also giving Meredith Armstrong permission to present all findings in written and oral form, as well as present photographic copies of the learners' artwork in the final write-up.

**Name:**

**Signature:**

**Date:**

*Consent form for the Legal Guardians of the Participants:*

**Rhodes University Department of Psychology: Consent Form**  
**For Completion by a Legal Guardian:**

**Project Title:**

An art based support programme for the amelioration of general psychological distress in marginalised children in South Africa.

**Conducted by:**

Meredith Armstrong

**Project Aim:**

The pre-eminent target of this research is to develop and to execute an in-school, art based programme that is aimed at the alleviation of general psychological issues associated with emotional distress and behavioural problems that commonly affect children who have been exposed to poverty-stricken and marginalised circumstances. It is based on revised pre-existing literature on expressive art methods, practices and implementations and specifically tailored to the needs of these children within a South African setting. This programme has been directed at firstly coping with psychological distress, secondly aiding with behavioural issues, and thirdly attempting to instil more positive views of the self. It is hoped that the results of this project will allow for early intervention and amelioration of potential effects of living in low income, violent communities.

**Contact Details:**

Cellular phone: 0845780744

Email: [g04a3764@campus.ru.ac.za](mailto:g04a3764@campus.ru.ac.za)

I, \_\_\_\_\_ (legal guardian's and educator's name) hereby agree to allow \_\_\_\_\_ (learner's name) to participate in the research study conducted by Meredith Armstrong in the field of Psychology. If at any time the learner or I wish to terminate his/her participation in this study, they/I have the right to do so without penalty,

even after the data has been collected. I understand that the learner's participation in this research project is strictly on a voluntary basis and that the learner will remain anonymous. In addition to this, I will allow Meredith Armstrong full access to the learners personal records located at the Grahamstown Amasango Career School. I understand that by signing this form I am also giving Meredith Armstrong permission to present all findings in written and oral form, as well as present a photographic copy of the learners' artwork in the final write-up.

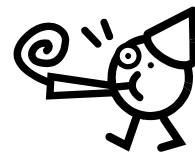
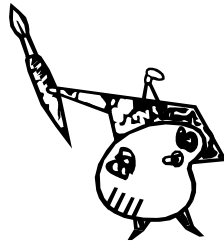
**Name:**

**Signature:**

**Date:**

**Consent form for the Participants:**

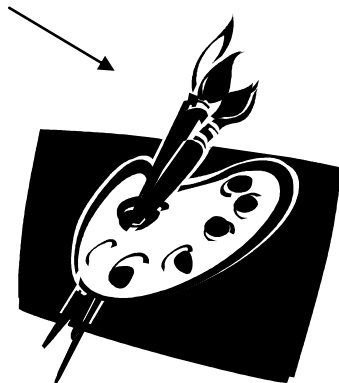
# School Art Sessions



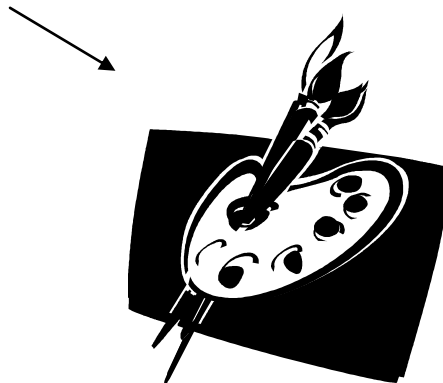
Name: \_\_\_\_\_

1. Have you asked the researcher all the questions you have about the program?
2. Do you know that the researcher will not use your real names in the book she is writing?
3. Do you understand all that the researcher has told you? If you don't, just ask!
4. Do you know that you can keep all the things you make?
5. Will you try to come to all the art sessions if you decide you want to be part of them?
6. Do you understand that you do not have to take part in the program if you do not want to?
7. Do you want to do the Art Sessions?

IF YES: colour here:



IF NO: colour in here:



## **Appendix B:**

Please note that the names of the participants have been digitally removed from these images in instances where they were visible on the artworks. This has led to a small number of the images to blur in minor areas on the photographic representations. In some cases the images have been cropped to remove any other identifying information such as full facial and/or other individuals originally captured within the photograph. Apart from these two occurrences, the photographic representations of the artworks have not been edited in any other way.

### **B.1. PARTICIPANT A:**

#### ***B.1.1. Mask Making:***



*Figure 1: Completed*

***B.1.2. Sand Box Art:***



*Figure 2: Completed*

***B.1.3. Seed Pictures:***



*Figure 3: Stage 1, Process*



*Figure 4: Stage 2, Process*



*Figure 5: Stage 3, Completed*

**B. 2. PARTICIPANT B:**

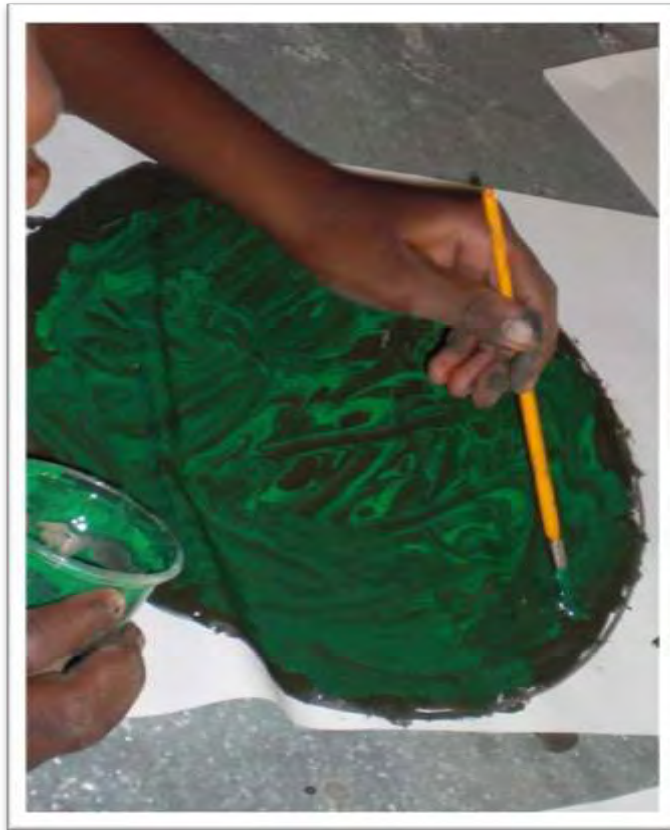
***B.2.1. Mandala Painting:***



*Figure 6: Work 1, Stage 1, Process*



*Figure 7: Work 1, Completed*



*Figure 8: Work 2, Near Completion*

**B.2.4. Crayon Scratch Drawing:**



*Figure 9: Completed*

**B.2.5. Clay and Seed Sculptures:**



*Figure 10: Completed*

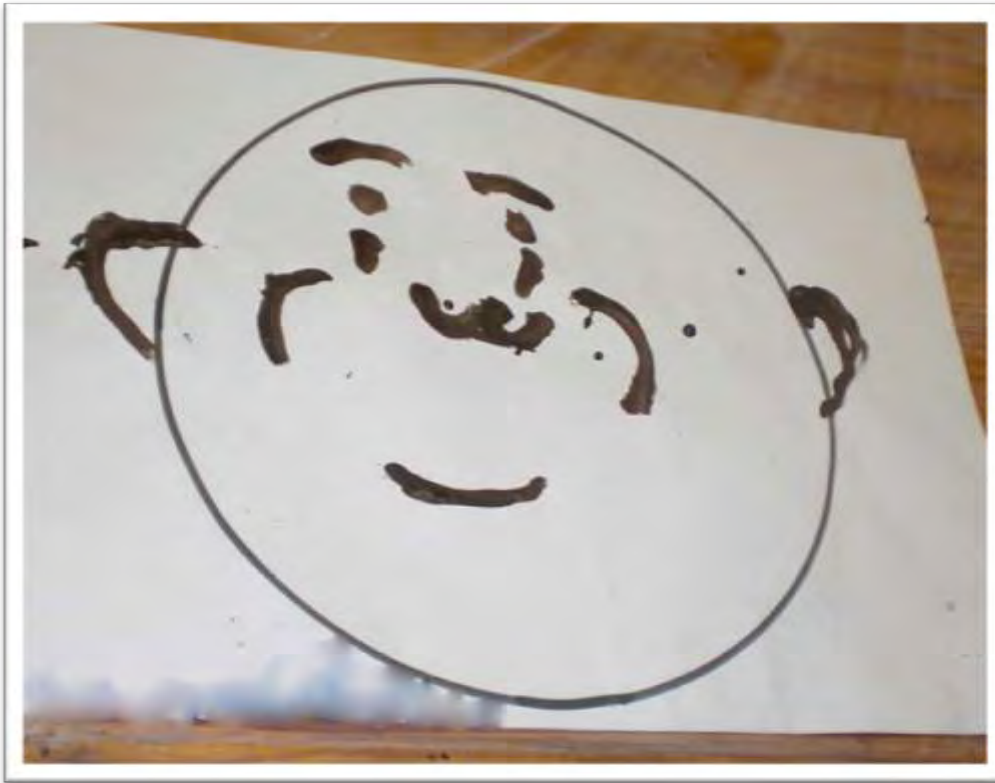
**B.3. PARTICIPANT C:**

**B.3.1. Mask Making:**



*Figure 11: Completed*

*B.3.2. Mandala Painting:*



*Figure 12: Work 1, Completed*



*Figure 13: Work 2, Near Completion*

**B.3.3. Crayon Scratch Drawing:**



*Figure 14: Completed*

**B.4. PARTICIPANT D:**

**B.4.1. Mandala Painting:**



*Figure 15: Work 1, Near Completion*



*Figure 16: Work 2, Completed*

***B.4.2. Magazine Collage:***



*Figure 17: Completed*

*B.4.3. Clay and Seed Sculptures:*



*Figure 18: Work 1, Completed*



*Figure 19: Work 2, Completed*

**B.5. PARTICIPANT E:**

***B.5.1. Mandala Painting:***



*Figure 20: Work 1, Near Completion*



*Figure 21: Work 2, Completed*



*Figure 22: Work 3, Completed*



*Figure 23: Work 4, Completed*

*B.5.2. Clay Sculptures:*



*Figure 24: Work 1, Completed*



*Figure 25: Work 2, Completed*



*Figure 26: Work 3, Completed*

***B.5.3. Seed Pictures:***



*Figure 27: Work 1, Completed*



*Figure 28: Work 2, Completed*

**B.6. PARTICIPANT F:**

***B.6.1. Mask Making:***



*Figure 29: Completed*

**B.6.2. Magazine Collage:**



*Figure 30: Completed*

**B.6.3. Seed Pictures:**



*Figure 31: Completed*

**B.6. PARTICIPANT G:**

***B.6.1. Mandala Painting:***



*Figure 32: Work 1, Near Completion*



*Figure 33: Completed*

***B.6.2. Magazine Collage:***



*Figure 34: Completed*

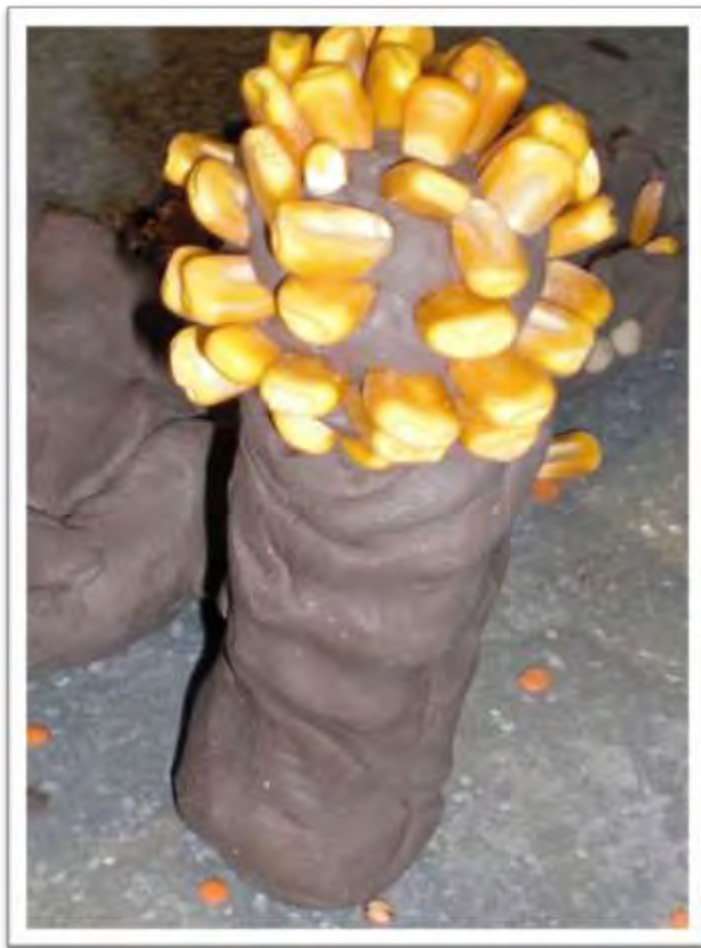
***B.6.3. Seed and Clay Sculptures:***



*Figure 35: Work 1, Process*



*Figure 36: Work 1, Completed*



*Figure 37: Work 2, Completed*