



**A SURFACE DESIGN INTERVENTION FOR
ADULT INMATES INFECTED WITH AND AFFECTED BY
HIV/AIDS**

by

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Thesis submitted in fulfilment of the requirements for the degree

Magister Technologiae: Surface Design

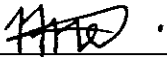
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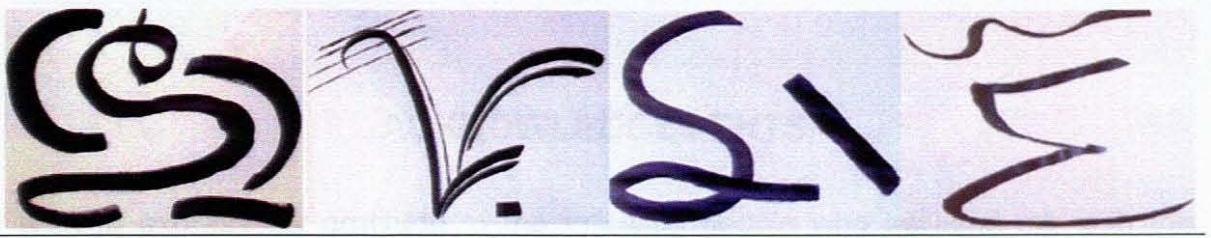
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DECLARATION

I, Nicole Nel, declare that the contents of this thesis represent my own unaided work, and that the thesis has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.


Signed _____

09/04/2008
Date _____



ABSTRACT

This thesis focuses on an educational Surface Design Intervention (SDI) for inmates. It covers the present day situation, from 2006 to 2007, in a Western Cape correctional facility, regarding the needs of a selected group of inmates. This group of 20 inmates consists of 10 HIV/Aids positive and 10 HIV/Aids negative participants. The thesis argues that there is potential to plan, design and implement an educational SDI, in a group-work situation, with these participants in order to establish the SDI as a skills-development programme and a therapeutic-intervention and income-generating resource. In addition, this research study aims to understand and interpret how the various inmate participants, in a social setting, construct the world around them and what effect and impact the SDI has on them.

This intervention is facilitated by two qualified art therapists and involves the use of different art materials through which the prison inmates express and explore their thoughts, feelings and concerns in a safe, contained and supportive space. The health and wellness literature provided the conceptual scaffolding against which to frame the SDI. The literature indicated that a holistic approach to rehabilitation and instruction is vital to help inmates function optimally in daily life. Ultimately, the SDI process indicates the value of identity formation, emotional expression and ethical development. The thesis concludes that oppositional discourses present in the lives of these prisoners can, and indeed should be reconciled in order for them to achieve a positive affirmation of their status. These polarities, once bridged, offer a moderating influence on these prisoners' lives, which contribute to their wellbeing and success both inside and potentially outside of prison.

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GLOSSARY AND ABBREVIATIONS

The terms “research study”, “research project” and “research thesis” were used interchangeably to avoid repetition.

The terms “participants”, “prisoners” and “inmates” were used interchangeably, as inmates and participants used these terms themselves when referring to the Group of Hope and other inmates.

AIDS

Acquired Immune Deficiency Syndrome

CD4 Count

The CD4 count indicates how strong an immune system is, how far the HIV disease has advanced (the stage of the disease) and helps predict the risk of complications and debilitating infections. In general, the CD4 count goes down as the HIV disease progresses (American Association for Clinical Chemistry, 2005).

When HIV infects humans, the cells it infects most often are CD4 cells. The virus becomes part of the cells and when they multiply to fight an infection, they also make more copies of the HIV. When someone is infected with the HIV for a long time, the number of CD4 cells they have (their CD4 cell count) goes down. This is a sign that the immune system is being weakened. The lower the CD4 cell count, the more likely it is that the person will get sick (The body, 2006).

(CPUT)

Cape Peninsula University of Technology

(DCS)

Department of Correctional Services

Ethical development of inmates

The cultivation of an ethical, non-judgmental, civil society code of conduct, including moral awareness and moral principles as a guideline for stabilising inmate behaviour. This ethical code of conduct is also an important part of all art therapies.

(GOH)

Group of Hope

HIV

Human Immunodeficiency Virus

(MCS)

Malmesbury Correctional Services

Psychodynamic Theory

Underlying personality, psychodynamic theories view each person as a complex system of diverse sources of psychic energy, each of which pushes the person in a somewhat different direction. As we observe a person's behaviour, we are watching the moment-by-moment convergence of these multidirectional sources of what some psychologists call "psychic energy".

Recidivism

A tendency to relapse into a former state or condition, usually relating to crime activity.

(SDI)

Surface Design Intervention

CHAPTER 1

1. INTRODUCTION

1.1 Background to the study

This thesis addresses the significance and impact of an educational Surface Design Intervention (SDI) on inmates who are infected with and affected by HIV/Aids. General inmate concerns are exacerbated by this illness and inmates infected with HIV/Aids face daily challenges as they deal with the impact of the virus on their lives. Prisoners who are affected (but not infected) by the virus also face daily difficulties as they are exposed to a variety of challenges, including the risk of infection. In addition, these challenges include economic, emotional, ethical and personal ones, as both infected and affected groups are faced with the far-reaching effects of this illness in the Malmesbury Correctional Services (MCS).

The planning, design and implementation of this SDI was primarily conceptualised as a therapeutic intervention, while facilitating inmates' acquisition of new art, design and craft skills. Two qualified art facilitator therapists coached the inmates in the use of different art materials to enable them to explore and express their thoughts and feelings while emphasising the value of the experimental process. A safe, contained and supportive space was established for these inmates in which they could work through their issues and concerns, which was for some the first opportunity to engage in this type of activity. The research study details the development, implementation and impact of the SDI on the selected group of prisoners.

1.1.1 Art therapy programmes in prison

Art programmes have benefits for both inmates and institutions. By increasing inmates' self-esteem and self-awareness, and by teaching them positive ways to make decisions, manage feelings and change behaviours, art programmes have shown that they have a role to play in prison globally (Milner, 2000).

Art therapy has been used as an effective complementary therapy for a considerable time. The "integrating effect" and promotion of mental health as advanced by Keesenberg (1994:1) are framed in this study as the three main objectives outlined on page 5. Art therapy can provide support to people who are emotionally exhausted and who have difficulty speaking about their internal processes (Bien, 2005), as is the case with inmates infected with and affected by HIV/Aids.

If HIV/Aids illnesses or infections are not properly treated in prison, the prisoners may return to their communities with illnesses or infections that could constitute a health risk. The greatest concern regarding inmates should not only be the risk of HIV/Aids transmission inside prison, but on the potential impact of former prisoners living with HIV/Aids outside of prison (Goyer, 2003). Another concern is the stigmatisation of HIV/Aids prisoners and the resultant discrimination against them. In South Africa, HIV/Aids "flourishes most in areas that are burdened by unemployment, homelessness, welfare dependency, prostitution, crime, a high school drop-out rate, and social unrest" (Goyer, 2003:6). The impact of joblessness, illiteracy and a general environment of lawlessness, all commonly considered contributing factors towards criminal behaviour, have also been studied as factors in HIV/Aids infections. The rate of HIV/Aids infection among prison inmates in South Africa is increasing and additional HIV/Aids educational programmes are needed (Goyer, 2003).

This study firstly investigates the design and implementation of a SDI for inmates at the MCS. Secondly, this study evaluates the impact of the SDI to establish its effect on prisoners who are infected with and affected by HIV/Aids. In turn, this may help prison authorities elsewhere in South Africa to develop and implement a social life-skills framework for inmates, and in particular cases, the added benefit of unlocking economic potential, which is the third objective of this study. Observational learning along with practice plays an important role in the acquisition of new skills. Learning a skill usually involves automaticity, a lot of practice and corrective feedback (Bernstein, Clarke-Stewart, Roy, Srull & Wickens, 1994). This study intended to *empower a group of inmates emotionally and, to some degree, economically, so that they would not be solely dependent on donations from the government, society and families.*

Globally, an estimated population of 40 million people are currently living with HIV/Aids, while 70 per cent of these are to be found in Africa, according to the City Health Department statistics (Documenting, 2002). The Department of Health's latest estimate has shown that 5.6 million South Africans are living with HIV/Aids (Freeman, 2004), positioning South Africa as the country with the highest prevalence of people living with HIV/Aids in the world (Mennonite Central Committee, 2004).

In recent years, it has been documented that around the world inmate populations are at risk of infectious diseases such as HIV/Aids. HIV/Aids transmission is increasing worldwide and this risk is increased in a prison setting where unprotected sexual intercourse may lead to new infections in HIV/Aids negative prisoners. Although it has been reported that the percentage of HIV-positive prison inmates in South Africa dropped from 2.3 per cent to 2.0 per cent from 1995 to 2002, there is an

urgent need to promote health-efficacious behaviours among this population, since most will return to and be reintegrated back into the communities from which they came (Braithwaite & Stephens, 2005).

Most people who end up in prison are from marginalised communities with limited access to health, education and/or other sources of social welfare (Goyer, 2003). There is an urgent need for the teaching profession, parents, organisations, places of employment and communities to become involved with educational programmes, as well as to promote business opportunities and income-generating activities within *affected communities*. *Specific educational programmes will enable prison inmates to educate themselves to cope better with the consequences of this widespread disease* (Neethling, 1993).

1.2 Role of the researcher

As a Surface Designer and researcher, I had these HIV/Aids infected and affected inmates in mind when I felt the need to engage with this challenge from both the educational and creative points of view. I had to engage with a new field of study, namely art therapy, to enhance my existing knowledge about the therapeutic applications of art and design, since the study seeks to understand how a SDI can benefit prison inmates that are infected with and affected by HIV/Aids. In addition, the reason why an inmate focus group in the MCS was chosen is that large numbers of South Africans, approximately 175 000, are incarcerated in South African prisons at any given time. However, this does not mean that 175 000 criminals are locked away, isolated from the public and unable to impact on the lives of those in the general community, since most of these prisoners will be integrated into their communities again after their release. Therefore, HIV/Aids transmission inside prison

needs to be addressed. However, the prevention of HIV/Aids transmission in prison also has to do with improving prison conditions in general, such as improved nutrition and the availability of condoms while HIV/Aids counselling should remain available at all times (Goyer, 2003).

1.3 Aim of the study

The aim of the research study is to develop, implement and assess the impact of a Surface Design Intervention designed as an educational and therapeutic programme for a selected group of prisoners in the Malmesbury Correctional Services.

1.4 Objectives of the study

This study focuses on the following four objectives:

1.4.1 To establish constructive ways of expressing emotions, such as anxiety, anger and fear, as well as caring, nurturing and sharing, through art therapy for HIV/Aids infected and affected inmates in the Malmesbury Correctional Services, which can be measured empirically.

1.4.2 To build intra-personal capacity in the incarcerated participants by improving their self-confidence and self-esteem, in order to lay a foundation for the subsequent implementation of a Surface Design Intervention.

1.4.3 To develop incarcerated participants' inter-personal capacity and ethical values, such as mutual trust and the acceptance of responsibility, which will in turn form the groundwork for rehabilitation (restorative justice) and the unlocking of economic potential.

1.4.4 To compare the change in attitude, behaviour and skills development between the HIV/Aids positive and negative groups, after the intervention, if any.

1.5 Rationale for the study

There is an urgent need for more empirical research regarding the effects of art programmes for incarcerated offenders (Ezell & Levy, 2003). This research thesis focuses on the evaluation of an innovative SDI that facilitated teaching and the interaction between art skills and art therapy. In line with the South African restorative government justice policy, prevention of recidivism is an important objective and the SDI was conceptualised to contribute to this objective.

Although there is much yet to be learnt about the effects of art programmes and the programme elements that will constitute the outcomes, this research study created a platform, through the use of art therapy, where various race groups can work together and meet a variety of challenges as inmates infected with and affected by HIV/Aids. Another reason for the conceptualisation of the study was to assess the impact on the behavioural change of inmates who participated in the SDI.

1.6 Research questions

The following three research questions guide this study:

1. What art, craft and design programmes (including art therapy programmes) are available, if any, for HIV/Aids adults in prison and how can they inform the development, implementation and evaluation of the proposed new Surface Design Intervention?

2. What knowledge, skills and resources are required to facilitate a Surface Design Intervention for prison inmates, who want to acquire skills in art, craft and design, and are infected with and affected by HIV/Aids?

3. What could be the impact (emotional, ethical and social influences, and the potential economic benefit) of a Surface Design Intervention for prisoners infected with and affected by HIV/Aids?

1.7 Focus of the study

The focus of this study was to facilitate expressions of the feelings and emotions of the identified group of adults through art and design by creating Surface Designs that could lead to a sustainable and marketable product range (to a limited degree). Sustainability may be described as the ability of a programme or project to continue and to remain effective and stay the same over the medium to long term. If the research demonstrates that these prison inmates may indeed benefit from this intervention, the programme can be extended to other correctional facilities to empower inmates with social life skills.

1.8 Contribution of the study

The aim of the research was to have a positive influence on the mindsets of the participants about their health and their HIV/Aids status through participation in the interactive, educational SDI. This programme could be regarded as a pilot study, which, when offered at other correctional facilities, may offer opportunities and improve the self-esteem and economic circumstances of the participants. This could help these adults to maintain a healthier lifestyle through the process of healing and skills acquisition that participation in the art, craft and design intervention offers.

The SDI relies on donations from outside (see Appendix 10 for budget). In the interim, however, each participant received art equipment and materials to continue practising and improving their skills when the intervention ended. At the end of the initial six-week SDI, workshop sessions were conducted once a month for three hours, and an educational brochure¹ will be published in 2008, and made available to the participants in the MCS.

1.9 Conclusion of Chapter 1

After two decades, HIV/Aids has been the most devastating pandemic in the history of the world (*I choose life – Africa*, 2006). Educational programmes can enable inmates to educate themselves and in turn cope better with this life-threatening disease. This research study proposes such an educational programme, namely a SDI for inmates infected with and affected by HIV/Aids. This research study focused on the developments, implementation and evaluation of an innovative Surface Design and art programme that facilitated teaching and interaction between art skills and art therapy. Art programmes and art therapy have benefits both for inmates and institutions. This can provide support to those members who are emotionally exhausted and have difficulty speaking about their internal processes and problems they might have in prison.

The outline for the rest of the study begins with Chapter 2, which focuses on the literature that informs the study. Firstly, the focal point is prisoners living with HIV/Aids, and, secondly, it provides literature on creative and occupational therapies and focuses on a theoretical framework in support of a Surface Design programme for prison inmates. Research methodology, research questions and data collection

¹ This brochure will focus on sustained participation in the art, craft and design process.

methods are discussed in Chapter 3. Chapter 4 focuses on the research findings obtained from the questionnaires. Research findings, observations and post-observation interviews with participants are presented in Chapter 5. Chapter 6 discusses the research findings based on individual interviews with ten participants and the art facilitator therapists' perspective on what would make a SDI successful. Chapter 7 concludes the research study.

CHAPTER 2

2. REVIEW OF THE LITERATURE

This literature review is divided into three sections. The first section reviews the literature on prisoners living with HIV/Aids, while the second section gives an overview of the literature on creative and occupational therapies. The third section builds a theoretical framework for the application of the Surface Design Intervention (SDI) as a creative and occupational therapy programme in rehabilitation work with prisoners who are infected with and affected by HIV/Aids.

2.1 HIV/Aids in South African prisons

The prevalence of HIV/Aids in South Africa is high and continues to increase. Every day in South Africa, an estimated 1 700 people are newly infected with HIV/Aids (Abdool Karim & Abdool Karim, 2005). The government, the private sector, non-governmental organisations and civil society have all made progress in the struggle against HIV/Aids, particularly with regard to the supply of anti-retroviral drugs and the counselling of people receiving treatment. There has, however, been considerable criticism raised about the South African response to the HIV/Aids pandemic, which indicates that much remains to be done. There is also a need for a focus on what works, based on evidence (Abdool Karim & Abdool Karim, 2005).

2.1.1 Problems facing prisoners with HIV/Aids

Prisoners in South Africa face problems of overcrowding, violence and poor nutrition. In recent times, the increased threat from HIV/Aids is an added burden. The HIV/Aids epidemic has been relatively late in coming to South Africa, but infection rates are now 20 per cent in the adult population (Goyer & Gow, 2002). In juvenile detention centres nationwide, learning difficulties are overshadowed by the multitude of at-risk variables that characteristically plague young detainees, such as abusive parents and the availability of drugs and poverty in prison (Alvarado, 1990; Car & Vandiver, 2001; Walker & Sprague, 1999 in Venable, 2005).

Over 40 per cent of prisoners are incarcerated for two years or fewer, while only 2 per cent of prisoners are serving life sentences. On average, more than 30 000 people are released from South Africa's prisons each month. During 2002, nearly 400 000 former prisoners returned to the community. If their illnesses or infections are not properly treated in prison, the prisoners returning to their communities could constitute a health risk to the larger population (Goyer, 2003).

2.1.2 What is being done in prisons about HIV/Aids prevention?

The challenge of HIV/Aids in prisons in South Africa should not be thought of as a looming and inevitable disaster, but should also be addressed as an opportunity to achieve real progress in the arena of HIV/Aids prevention and education. "Prisoners, though they have committed crimes for which they are justly punished, still remain citizens and members of the community" (Goyer & Gow, 2002:8). For instance, condoms and lubricants must be made available in latrines, showers and cafeterias, in addition to other common areas to which the prisoners have access, and HIV/Aids and Sexually Transmitted Diseases (STD) counselling should remain available. In

Table 2.1 and 2.2, the prevalence rate of HIV/Aids in South African prisons is illustrated:

Table 2.1: HIV/Aids in South African prisons

South African prisoners infected with HIV/Aids	%
South African prisoners infected with HIV/Aids	41%
Number of deaths in prison, raised by HIV/Aids	60%
Inmates participating in homosexual activity	65%
Prisoners robbed and raped by other prisoners before officially charged	80%

(Adapted from Goyer, 2003)

Table 2.2: Projected HIV/Aids prevalence in South African prison population

	2000	2001	2002	2003	2004
Prisoner male	34,3%	38,2%	41,4%	43,5%	45,2%
Prisoner female	34,4%	38,3%	41,3%	43,8%	45,3%
Total prisoners population	34,3%	38,2%	41,4%	43,5%	45,2%

²(Adapted from Goyer, 2003)

Education is one of the most important elements of an effective HIV/Aids intervention programme (Goyer & Gow, 2002). For this reason, education regarding the following aspects of life in prison is needed: provision of anti-retroviral drugs, provision of condoms, the establishment of HIV/Aids support groups, and the education contribution of art and occupational therapy groups in prison.

² Despite all efforts to obtain 2007 statistics for HIV/Aids in South African prisons, none were available.

2.1.2.1 Provision of anti-retroviral drugs

The prison context provides unique challenges as well as unique opportunities for the provision of anti-retroviral treatment. Treatment adherence inside the prison is made simpler by the highly regimented environment, and the impact of targeted education efforts can be extremely effective given the fact that the prison population is a “captive audience” (Goyer, 2003:33).

2.1.2.2 Provision of condoms

In October 2002, the Department of Correctional Services (DCS) updated its policies for HIV/Aids in prisons (Goyer, 2003). The most significant change was that condoms were to be easily accessible and available at all times, where previously prisoners had to request a condom from a member of the health staff. Prisoners no longer have to gain access to a member of the health staff to request condoms in person because condoms are available from dispensers in common areas (Goyer, 2003).

2.1.2.3 Establishment of HIV/Aids support groups

In June 2002, a group of maximum classification prisoners attended an HIV/Aids prevention programme at a maximum-security institution in South Africa. They were so inspired with what they learnt from the programme that they decided to continue this work by teaching other prisoners about HIV/Aids and the dangers of this disease (Brandvlei Maximum Prison, 2007). This prevention programme, named the Group of Hope (GOH), is the first of its kind in the world. The GOH at the MCS consists of 35 members and, as the original members are released from prison, they are replaced with other interested inmates. The Group of Hope's mission is to educate the prison community about HIV/Aids, to motivate and give hope to those infected and affected in *and* out of prison, and to reach out where possible to all those in need.

Membership of the GOH gives prisoners a sense of responsibility and encourages a feeling of worthiness (Brandvlei Maximum Prison, 2007). There is counselling available at the MCS for prisoners infected with HIV/Aids, but at the moment the GOH is the only support group for prisoners infected with and affected by HIV/Aids.

The GOH is currently running a project in which these maximum classification prisoners have 'adopted' nine orphans infected with and affected by HIV/Aids from the community, and they also reach out to others in need with initiatives such as gardening projects to grow and sell vegetables for the needy. Needlework projects are undertaken to make clothes for the adopted children or for foster homes, as well as the creation of motivational cards of appreciation to all those who support the initiatives of the GOH. The GOH also participates in the World Aids Day project to ensure that the message of this day is conveyed to the other prisoners at the correctional facility. These projects are all managed from within the boundaries of their restricted prison area and overseen by wardens (Brandvlei Maximum Prison, 2007).

2.1.2.4 The educational contribution of art and occupational therapy groups in prison

There are several theories (and models) that may be useful in responding specifically to the HIV/Aids disease in prisons in an educational way, and generally to prisoners' skills development needs. There are over 150 dedicated Aids organisations in South Africa and this increase in initiatives has been fuelled by community need (Isisa Charities, 2005).

Rita Tasker, senior lecturer at the Department of Visual Arts and Design (Ceramics) at the Vaal University of Technology, initiated such a practical model at Green Point

Correctional Services, in which resident inmates could develop skills such as forming and firing clay objects. These skills could then be used on their release to provide an income with very little monetary outlay. The participants are taken through various stages, such as making virgin clay (clay dug straight from the ground) workable, hand-forming techniques for vessel and sculptural forms, pit-firing, and decoration and glazing techniques for ceramic ware. On completion of these basic skills, they are given certificates from the Vaal University of Technology's Life-long Learning Short Course Division. Thereafter, they learn more advanced skills like wheel-throwing, basic technology, mould-making and slip-casting, as well as the building of simple kilns and the firing of electrical kilns (Ceramics Southern Africa, South Africa, 2006). Equipment and materials were relocated to the juvenile section at the Green Point Correctional Services and this training programme is still operational (Ceramics Southern Africa, South Africa, 2006).

Endorsing such initiatives are supporters and researchers in the art therapy field, who perceive prison art therapy, as a creative therapy to be offering inmates the opportunity for increased self-awareness and self-esteem, heightened creativity, enhanced decision-making skills and increased expression of feeling (Liebmann in Harrington, 1997). In addition, there is preliminary suggestive evidence that art programmes are indeed contributing to a reduction in recidivism rates. A small study conducted in California found that inmates involved in the prison art programmes had a 31 per cent recidivism rate, compared with the state average of 58 per cent (Welch in Harrington, 1997).

Occupational therapists, on the other hand, help people improve their ability to perform tasks in their daily living and working environments. They work with

individuals who have conditions that are mentally, physically, developmentally, or emotionally disabling. They also help them to develop, recover, or maintain daily living and work skills (U.S. Department of Labour, USA, 2006).

2.1.3 Needs identified in the prisons

3.1.3.1 Education

Education is one of the most important elements of an effective intervention strategy. HIV/Aids education in the prison environment presents specific challenges that are unlike those for the general population. The personality profile of many prisoners often includes a deep-seated suspicion of anything 'official' or government related, which can negate the efforts of programmes that enjoy success in the general community (Goyer & Gow, 2002).

An additional challenge is that prisoners in South Africa are normally members from a disadvantaged socio-economic background, and usually have had very little formal education. Education interventions and materials must cater to the wide diversity of languages spoken in prisons, and take into account the low literacy rate of the prison population (Goyer & Gow, 2002).

2.2 Holistic programmes and the potential for growth

As discussed previously, art and occupational therapies may well provide such opportunities for achieving progress in these challenging educational areas. Another such opportunity would be to acknowledge and honour inmates as holistic beings. This implies that inmates should be engaged on the many different aspects that constitute an individual identity or a balanced "make-up" (Blunt, 1999:54). These aspects or faculties include the body, the soul, which some classify as the etheric

and astral bodies, the spirit (ego), the will, the intellect and the feeling life or emotions (Blunt, 1999).

In this holistic theory known as anthroposophy, Steiner argues that feeling will and thought are interlinked in humans and none can act in isolation from the others. This is in contrast with modern sociology which has a cognitive basis primarily rooted in thinking. Steiner believes that all faculties have to be understood in terms of unity in the living human being (Steiner in Blunt, 1999). In addition, he suggests that by correct training and personal discipline anyone can attain experience of and insights into the spiritual world. Anthroposophy thus represents a path of knowledge that focuses on holistic practices which bring the human being closer to spiritual aspects in the universe. This path of knowledge arises in man as a need of the heart, a need of the feeling life, and this path of knowledge can be justified inasmuch as it can tap into this inner feeling life (Steiner, 2007).

In anthroposophy, artistic expression is treated as a potentially valuable bridge between spiritual and material reality. One of the primary aims is to reach higher levels of consciousness (which equates with ethical development) through observation and meditation. Steiner (2007) developed and described numerous systematic exercises, which he maintained would realise these goals. The exercises are combined in several educational and therapeutic programmes, including the Bridging Polarities art therapy programme (Macaulay & Raath, interview, 15 May 2006).

2.2.1 Nutrition

The most common health problem within prisons is poor nutrition. The major complaint from both prisoners and health-care staff is the lack of a balanced diet. The impact of poor nutrition is exacerbated when prisoners are HIV/Aids positive. Unfortunately, the impact of poor nutrition is a problem that can only be solved by serious reforms on the part of the correctional services structure and organisation (Goyer & Gow, 2002).

2.1.3.4 Thinning the prison walls: The Koestler Awards scheme and business involvement with inmates

Another need that was identified was the involvement of the business sector with inmates. The business sector has taken a noteworthy step towards 'thinning the prison walls' by providing inmates with opportunities to make positive contributions towards the community. Koestler, (a former inmate and now a businessman) conceived the idea of giving inmates of prisons the opportunity of some form of creative occupation to counter what he knew from his own experience, to be the dehumanising effects of prison life (Anon, 2005). Koestler's idea was very simple, to stimulate prisoners of every kind to make constructive use of their time by creating art, which could be marketed to the outside world or interested business partners. This is in keeping with the mission of NICRO's Offender Reintegration Programme of building bridges between incarcerated persons and the business community, and the creation of essential links that will promote the successful reintegration of former offenders into society (Anon, 2005).

The Koestler Awards Scheme which was established and introduced into all British prisons and offender institutions in 1962, today annually attracts over 5000 entries in no fewer than 58 categories (Anon, 2005). NICRO, who sponsors this event, was

delighted at the news that five entries of the nine South African artworks entered into the 2004 Koestler Arts Competition received awards, including the Stephen Tumim Outstanding Award, which was presented to Kevin Golding for his artwork entitled “Manenberg South Africa” (Anon, 2005).

2.2.2 Creative therapies and wellness

Art therapy is an organised discipline of thought, with roots in psychodynamic theory which employs visual images and art-making for self-expression, insight and emotional healing. Art therapy theory contends that the expression of creativity through art-making allows for metaphoric transformation of the psyche that can lead to changes in behavioural and cognitive functioning. “It has been said that the creative urges of humankind are universal and intuition is a primitive inheritance” (Bien, 2005:4). The roots of creativity lie in images constantly being formed, whether awake or sleeping. The desire to project these images into symbolic meaning is both strong and unrelenting. This inner creative force may serve as a backdrop for emotional healing (Bien, 2005).

Art therapy encourages the pictorial expression of inner experiences. In this sense, art therapy is recognised as a process of spontaneous release of imagery from the subconscious. The process of art therapy is based on the recognition that a person’s most fundamental thoughts and feelings, derived from the subconscious, reach expression in images rather than words (Dalley, Case, Schaverien, Weir, Halliday, Hall, & Waller, 1994).

Artistic and creative activities can help individuals accommodate a specific disability, or recover from a specific medical or surgical procedure, or simply improve the

quality of an individual's life (Warren, 1993). The visual arts, music, dance, puppetry and storytelling, as well as other creative processes, can promote health and encourage healing (Warren, 1993).

Art therapy is furthermore based on the idea that the creative process of art-making is healing and life changing, and is a form of non-verbal communication of thoughts and feelings (Malchiodi, 2003). Like other forms of psychotherapy and counselling, it is used to encourage personal growth, increase self-understanding and assist in emotional reparation. Art therapy has been employed in a wide variety of settings with children, adults, families and groups. It is a modality that can help individuals of all ages create meaning and achieve insight, find relief from overwhelming emotions or trauma, resolve conflicts and problems, enrich daily life and achieve an increased sense of wellbeing (Malchiodi, 2003). Art therapy supports the belief that all individuals have the capacity to express themselves creatively and that the product is less important than the therapeutic process involved. The therapist's focus is not specifically on the aesthetic merits of art-making, but on the therapeutic needs of the person to express their emotions. That is, what is important is the person's involvement in the work, choosing and facilitating art activities that are helpful to the person, helping the person to find meaning in the creative process and facilitating the sharing of the experience of image-making with the therapist (Malchiodi, 2003).

2.2.2.1 Physical wellness

In the next section, literature is reviewed regarding the role and benefits of creative and occupational therapies in building wellness, particularly amongst the prison community. An overview of the literature on what is necessary for successful, creative and occupational therapy interventions in prison contexts is also conducted.

Bien explains that when art as therapy was brought to the Native Americans living with HIV/Aids, it helped patients to respect their limits and boundaries, and it assisted them in processing trauma, while minimising intrusion on the defences and coping skills they had put into place for survival. For some of these patients, art was medicine (Bien, 2005).

For physical wellness, Yon expands human potential through music and he makes use of the concept of play for his healing process. He also refers to several key ideas regarding both forms and structures. Circles allow for both containment and for the possibility of a group member to become an individual within the group by moving into the circle to perform. It also provides the possibility for each participant to become a leader and possibly to be imitated by the group (Yon in Warren, 1993).

2.2.2.2 Emotional wellness

For some researchers, illnesses are associated with “loss of soul” and in situations like these the arts emerge spontaneously as remedies, or “soul medicine” (McNiff in Bien, 2005). Needs at the lowest level of Maslow’s hierarchy must be at least partially satisfied before people can be motivated by higher-level goals.

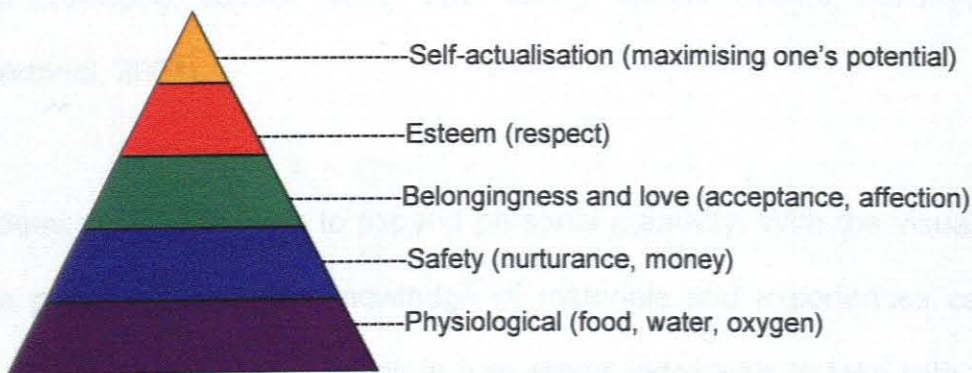


Figure 2.1: Maslow’s hierarchy of motives (Adapted from Maslow in Bernstein, Clarke-Stewart, Roy, Srull & Wickens, 1994:426)

From the bottom to the top of Maslow's hierarchy, the five motives are as follows:

- Physiological, such as food, water, oxygen, activity and sleep.
- Safety, such as being cared for as a child and having a secure income as an adult.
- Belongingness and love, such as being part of various kinds of social groups and participating in affectionate sexual and nonsexual relationships.
- Esteem, being respected as a useful, honourable individual.
- Self-actualisation, which means becoming all that one is capable of. People motivated by this need explore and enhance relationships with others, follow interests for intrinsic pleasure rather than status or esteem, and are concerned with issues affecting all people, not just themselves (Bernstein, Clarke-Stewart, Roy, Srull & Wickens, 1994).

The therapist can build on strengths and motivate toward activity through creative therapies, demonstrating creative solutions to old and new problems. Art therapy goals are also applicable to all geriatric populations as it encourages reminiscence and life review to help resolve and integrate unresolved conflicts and to take pride in one's past. Reminiscence and life review can be encouraged through themes of memories of childhood, school, work, trips, family, special events, holidays and hobbies (Malchiodi, 2003).

Roberta Nadeau uses visual arts to expand personal creativity. With the visual arts, tools can be provided to unlock knowledge of materials and experiences can be gained with drawing and painting, which in turn allows individuals to take with them, wherever they go, the potential for further work. The beauty of the arts, in all forms, is

that human emotion is involved in a raw and uncensored manner. Feelings flowing freely are essential for artistic experience (Warren, 1993).

Through teaching individuals to see what is around them, to express their feelings and constantly affirm the fact they, and only they, can make those particular marks on paper or canvas, you increase opportunities for those people to know more about themselves and their unique rights for respect and self-love (Warren, 1993:36).

The use of line, form and colour can be compared to emotional encounters. It is important to know and to feel sure about how art deals with human emotion, as quite often the act of putting line or colour on paper can produce cathartic emotional responses for the individual producing the work. Excitement, tears and frustrations should be dealt with sensitively, and should not in any way to be dismissed. Emotional development is an integral part of the art process and the arts play a vital role in allowing an increased quality of emotional life for the individual producing the work (Warren, 1993).

Facilitating the release of pent-up emotions and the expression of underlying psychosis, problems, and “organicity” are all part of the art therapy process and will also arise in other art forms, verbalisations and writings (Malchiodi, 2003).

2.2.2.3 Art therapy as emotional and spiritual ‘medicine’

In a study of urban HIV-positive Native Americans suffering from chronic trauma-related illnesses and imbalances, depression, anxiety, substance abuse, thought disorders and trauma-based character disorders, Bien explores the integrating potential of in-home art therapy to provide support to a population that has a profound distrust of “services and treatment”, and no historical context for psychotherapy (Bien, 2005:1). Changing the paradigm of thought is essential to

provide services that respect particular non-mainstream cultures and histories as well as addressing current issues. Art therapy and in-home therapy support those community members who are emotionally overwhelmed, but have difficulty speaking about their internal processes (Bien, 2005).

The initial therapeutic home visits had humble intentions: to decrease the isolation of HIV/Aids medical patients, to bring them art materials and to provide an environment that increases the possibility of receptivity to mental health support. The art media provided a less threatening means for self-expression, as well as a projective activity to reduce anxiety and depression symptoms (Bien, 2005).

People with a terminal illness such as Aids usually experience intense emotional states. These patients vacillate between feelings of anger, guilt, rage, depression, fear and sadness. Their emotions can fluctuate within the course of a day, creating an exhausting rollercoaster effect. Volatile swings between hope and helplessness are sometimes due to alterations in their medical condition (Bien, 2005). In fact, it is common for HIV/Aids patients to struggle with existential issues of identity. "One of the losses often experienced by Aids victims is the loss of individual identity. These patients are living statistics whose self-image gradually decays under the onslaught of personal losses" (Bien, 2005:4). Providing a version of therapeutic support that acknowledges both remote and present loss in the intimate setting of their own home was a natural and useful first step to building trust and creating an environment for witnessing, creativity and growth. For a community that is already trying to emerge and define itself and its members against the backdrop of extermination and its results, trauma, depression, grief and spiritual loss are compounded (Bien, 2005).

2.2.2.4 Ethical development

The cultivation of an ethical “non-judgmental, civil society code of conduct” and moral awareness is an important part of all art therapies (Malchiodi, 2003:300). In addition, it preserves a sense of pride and dignity as productive adults by making a visual, tangible product. Art therapies help to bring people out of personal isolation and despair by encouraging socialisation and group support in creative therapy groups. It also allows them to make their own choices, to be original, to feel a sense of self-worth and integrity. In these ways, art therapy can improve self-esteem by giving participants and the artistically skilled an opportunity to gain recognition (Malchiodi, 2003).

2.2.2.5 Narrative as a meaning making tool

Kellman, an art educator and researcher, found that art could impact on people’s lives in profound ways (Kellman in Mitchell, 2005). During her art programmes, participants shared the need to pick up the pieces of their former lives and to construct new realities and new narratives. “Art provides the context for the storytelling, and the class creates a community in which its members can share their tales” (Kellman in Mitchell, 2005:4).

For the past four years, she has witnessed the academic/educational power of art-making through narrative forms from the perspective of a director who is on stage, engaging in an ongoing, intimate dialogue with the actors. In Kellman’s case, the actors are real people, who have been affected by HIV/Aids diagnoses, then left to work through the many and varied response stages that inevitably followed, from despair and depression to acceptance and healing. Where therapy is much more aimed at diagnosis and treatment, the expressive arts, which Kellman uses,

encourage students to express their emotions in whatever way they need. It is about making meaning out of meaninglessness. Narrative is what gives our lives meaning. It is that narrative sense that pulls together one's life into a coherent whole (Mitchell, 2005).

The creation of art products involves an expression of a person's style and approach toward everyday problem solving. To deny that participants do not represent parts of themselves through their drawings, ignores significant aspects of their identity, self-perceptions and views of their world. A variety of conflicts can be portrayed on paper in numerous ways based on the person's manner. For example, drawing with bold strokes versus using tiny, constricted figures can suggest an assertive or passive individual. By using alternative, non-verbal techniques such as drawings, clinicians can assist traumatised participants to reveal their inner thoughts or secrets during evaluations that they would otherwise have difficulty revealing. These visual records become personal and unique statements that verbal descriptions could not identify. These creative expressions and images become a bridge from within to help close the gap between participants' emotional and cognitive resources and vulnerabilities (Crone & Oster, 2004).

As Rubin (1984:68) indicates, what one needs to know about expressive therapy, while there are often superficial similarities between art and the other action therapies, there is a deeper affinity between art and the other creative therapies (music, movement, drama, poetry and phototherapy). Although the primary modality in each is quite distinct, it is also true that human beings, especially in a situation which promotes freedom of expression, often move spontaneously from one mode to

another. Children frequently create dramas while they draw or sculpt, adults and adolescents sometimes write poetry on their paintings (Rubin, 1984).

2.2.2.6 Art therapy and identity formation

Personal identity development is one particularly positive result of art education with adult prisoners (Riches in Venable, 2005). Additionally, participation in art activities precipitates success for those who have failed in traditional, academically biased educational systems and, as a result, increases self-esteem. Art education nurtures an individual's wholeness by integrating intellect, emotions and manual skills so that personal experiences can be explored and expressed (Riches in Venable, 2005).

The making of art in prison provides an "enabling space" for the prisoner overwhelmed by the clutter and disruption of prison life (Liebmann, 1994:7).

Liebmann describes prison life as paradoxical:

The prison is a place of rampant paradox: simultaneously a place of emotional intensity and of stultification. An informational void filled with rumour. It is about as hard a reality as you could get, yet nowhere also could fantasies grow so fast and thick (Liebmann, 1994:14).

Amidst this hard reality of paradoxical emotions, great tenderness also exists, although it is usually so well hidden as to be almost always inaccessible. It is the need to access and explore some of these hidden emotions that creative interventions address.

2.2.2.7 What is needed in creative interventions?

The problem is that creativity cannot be "switched on like a light bulb" (Warren, 1993:6). You have to have the right "power circuit", the right environment in which to

create (Warren, 1993:6). In creative therapy, the starting point for the development of a supportive and creative environment is always the facilitator (Warren, 1993). The facilitator is usually the most important factor in the direction and development of each individual involved in any creative therapy session because the facilitator sets the tone, provides direction and chooses the material of the individual's participation. This is true of any leader or facilitator and is particularly true of the facilitator employing the creative process in health care, rehabilitation and special education settings. Only when facilitators create a positive and self-confident atmosphere can the members of a group start to feel secure enough to express themselves. It is only when they have confidence that the facilitator will not subject their creative work to unnecessary and negative criticism and that all of their work will be treated confidentially that they will feel fully secure in investing part of themselves in their creative work (Warren, 1993). While Warren describes the facilitators' development of a supportive and creative environment, Liebmann's case study on art therapy in a prison situation, similarly describes such an environment where meaning is constructed and common aims developed.

2.2.2.8 Art space as a place apart in prison

Liebmann is a trained British researcher and art therapist. Liebmann's aim with therapy is to help people to feel secure and invest in their creative work. It can be painful for prisoners to accept the damage they had caused to others and to their families. Liebmann's aim in the layout of the room for the art therapy sessions was to provide a "place apart" from the rest of the jail, and a space that people could use as they want. Art materials had to be readily available, with pictures on the wall and a collection of objects, stones, shells, boxes, cards and various odds and ends at hand (Liebmann, 1994:20).

Liebmann tries to counteract sensory deprivation by creating a space which has colour, stimulating sounds, objects to touch and scents to smell, such as the smells of oil paint, clay and good quality coffee and biscuits. Liebmann recognises her own needs in trying to fill this sensory vacuum, and at times she sees herself as the protector of the group (Liebmann, 1994).

Prison is a hard place and one of unrelenting reality, especially for those who cannot leave at the end of the day, as therapists and facilitators are able to do. It is a struggle within the prison to find the space to be an art therapist. Of the many challenges faced by the facilitator therapists, the personal cost and emotional challenges are often the most difficult to deal with. Liebmann's art therapy intervention is built around the following five aims (Liebmann, 1994:21):

- Building up trust and, in time, to share thoughts and feelings about present and past experiences.
- Using artwork as a means for communication, which does not depend on being verbally articulated.
- Using the art room as a safe and confidential space in which nobody is judged, assessed or criticised.
- Helping people develop a sense of their own creativity, and therefore enable a positive outlet for energy, anger or frustration.
- Having enjoyment and fun (Liebmann, 1994:23).

Liebmann's art therapy group was structured roughly in three stages. The beginning stage was characterised by coming together to check out how people were feeling, letting off steam if necessary, or having a general discussion. The second stage was

a longer period of making images and the third stage, which included time to share and talk about their paintings if they wanted to. Sometimes Liebmann suggested a theme, which often emerged from the discussion, but the sessions were mostly fairly open and non-directive, with a loose theme or suggestion given if requested. Liebmann experimented with some loosening-up art games in the interests of “fun”, but these risked being compared to “play-school” and not in keeping with the “strong man” image (Liebmann, 1994:24).

Liebmann set out to show in her work that art therapy can provide an experience which may enable prisoners to learn about themselves and to look at their lives, problems and experiences from a different perspective. Therefore, the space in the prison art room is not just a physical space, but also a breathing space. Liebmann’s layout of the room was to provide a ‘place apart’ from the rest of the jail, and a space that people can use as they want. There are art materials readily, pictures on the wall, and collections of objects, stones, shells, boxes, cards and various odds and ends. She tries to counteract the sensory deprivation by creating a place which has colour, things to touch and explore the smells of oil paint and clay (Liebmann, 1994:16-17).

Her research study shows that she succeeded in this objective. She argues that where prison walls can contain the body, art therapy can contain fears and feelings, and image-making can liberate the mind. With this freedom, there is a possibility of real change, growth and responsibility. Thus art therapy, considered by some as a luxury, is in fact entirely in line with the stated aims of the Scottish Prison Service: “to provide an environment in which the growth of self-respect, self-esteem and self-determination is possible” (Liebmann, 1994:16-17).

The prison is a harsh environment in which many things are done to people and it is hard to find either physical or mental space in which to develop or grow. Creative therapies in prison contexts have the potential to facilitate an empowering means of expression, which may allow people to respond creatively to their situation and to recognise and develop their own strengths (Liebmann, 1994:16). In the high-security prison where Liebmann practiced her art therapy, there are many men serving very long or life sentences. The sheer length of time involved produces particular problems and needs, and art therapy and creativity are appropriate means to address and acknowledge at least some of them (Liebmann, 1994:16).

Another form of therapy is occupational therapy, which enables people to overcome certain problems stemming from illnesses or disability. Occupational therapy functions on many levels – physical, emotional, mental, financial and ethical – while promoting wellness.

2.2.3 Treatment programmes to improve participants' ability to perform daily activities

Occupational therapy enables people to achieve health, wellbeing and life satisfaction through participation in an occupation. Occupational therapists help people to overcome physical, psychological or social problems arising from illness or disability by concentrating on what they are able to achieve, rather than on their disabilities (British Association/College of Occupational Therapists, 2006).

2.2.3.1 Physical wellness

Therapists look at their clients' difficulties in terms of their lifestyle and environment. For example, the client might have problems with everyday tasks such as washing, dressing or cooking, or might need help with getting back to work after an accident.

Together with the client, the occupational therapist writes a treatment plan, based on the client's own needs and expectations. Therapists then provide whatever help is needed, whether practical advice about disability equipment, teaching personal coping strategies or using activities to stimulate and re-engage the clients into everyday activities (Occupational Therapy Association of South Africa, 2007).

2.2.3.2 Emotional wellness

Occupational therapists focus on making independence a reality. Engagement in an occupation is of value because it provides opportunities for individuals to influence their wellbeing by gaining fulfilment in living. Occupational and recreational therapists also provide various forms of therapy, and their overall goal is to help troubled people change their thinking, feeling and behaviour so that they will be happier and more productive. The specific methods employed in pursuit of this goal can take many forms. Among the methods available are those aimed at promoting insight and growth through self-expression, and those that help clients learn and practice new ways of thinking and acting (Bernstein, Clarke-Stewart, Roy, Srull & Wickens, 1994).

Some of the objectives of occupational therapists are also present in many South African non-governmental organisations working towards economic and emotional improvement of the participants. Through a counselling and case-management approach, together with skills training and income-generation opportunities, the participants can attain the necessary skills to help themselves achieve a better quality of life. One such initiative is Wola Nani, a non-profit organisation to help bring relief to the communities hardest hit by the HIV/Aids crisis.

The Wola Nani initiative maintains that making crafts gives a sense of achievement along with providing therapeutic value that may even be continued should the participants' health deteriorate, thus allowing for a desperately needed source of income to continue. The project provides skills and a regular, sustainable income but, more importantly, it facilitates empowerment through the participants' ability to support themselves and their families (Wola Nani, 2005).

2.2.3.3 Mental wellness

Occupational therapists in mental health settings treat individuals who are mentally ill or emotionally disturbed. To treat these problems, therapists choose activities that help people to engage in and cope with daily life. Activities include time management skills, budgeting and homemaking. Occupational therapists may also work with individuals who are dealing with alcoholism, drug abuse, depression, eating disorders, or stress-related disorders (US Department of Labour, 2006).

In keeping with occupational therapy's objectives of mental wellness, South African initiatives also feature these long-term goals. Two craft programmes, Streetwires and Wola Nani, based in Cape Town, provide people with a workplace, permanent employment, a sense of purpose and access to resources like skills training and personal development, which they would otherwise not have access to (Abang Africa Travel Projects, 2007).

2.2.3.4 Involvement in financial wellness and job-skills preparation

Streetwires and Wola Nani have as their mission statements the alleviation of poverty through the development of craft skills (Abang Africa Travel Projects, 2007). *Streetwires improves the lives of many formerly destitute South Africans. Focusing*

on the genre of wire art, Streetwires provides the skills training and the raw materials necessary to enable formerly unemployed men and women to channel their natural creative energies into this art form (Abang Africa Travel Projects, 2007).

Wola Nani, a non-profit organisation, was established in 1994 in Cape Town specifically to bring relief to communities affected by the HIV/Aids crisis. Wola Nani, a Xhosa phrase meaning “we embrace and develop one another”, has initiated community participatory programmes to help HIV/Aids-positive people in local communities, such as in Khayelitsha on the Cape Flats, to cope with the emotional and financial strain brought about by HIV and Aids. These community programmes under the Wola Nani umbrella include safer sex initiatives, condom distribution, Aids workshops in schools, churches and community centres, and income generation programmes such as home-based care training and crafts-to-production programmes (Wola Nani, 2005:1).

2.2.3.5 Skills identified for a successful non-profit organisation

The products that Wola Nani’s participants provide are beading, beaded Aids ribbons, pin bracelets with beads and wire, papier mâché bowls, papier mâché frames and decorative light bulbs. Wola Nani thus provides their participants with the necessary skills training for job creation. South Africa has chronic unemployment and the widespread discrimination against people living with HIV/Aids exacerbates the problem. Wola Nani attempts to relieve this situation by opening avenues for training and income generation for participants, providing a psychosocial space in which to deal with the virus (Mpepeha, 2006). The safe and non-judgmental space of the SDI will provide a similar space for inmates.

Wola Nani provides economic, emotional and spiritual help for their participants. As Mpepeha explained, Wola Nani provides economic support in the form of art materials for craft products, for example the beadwork and papier mâché. For emotional help, the participants always have access to counselling and there is a support group for participants.

2.2.3.6 Resources needed

Wola Nani train and educate the identified group by networking with other crafters to show the participants how to make bows and do beadwork. They are also responsible for the light bulb project, which is done in co-operation with trainers from France. Participants require emotional support from the project because they are generally rejected by their families because of their HIV/Aids status.

Knowledge, skills and resources are required to facilitate their HIV/Aids programme and to train counsellors, give counselling sessions to people from outside and to buy in crafters to teach participants the necessary skills (Mpepeha, 2006).

2.2.3.7 A note on sustainability

Wola Nani has a sustainable source of income from donors who support them and to whom they have to report about the progress of their ongoing projects. Wola Nani and Wola Nani's Red Ribbon Campaign have national and international donors and sponsors, who support them throughout the year (Mpepeha, 2006).

2.2.3.8 A note on the sustainability of art therapy interventions in prisons

The two art facilitators encouraged the participants to keep on using their newly acquired skills both in prison and once they are released. Many participants indicated

that they wanted to continue with their creative work and would use these art skills some day to reap economic benefit. Educational brochures on how to use these art skills and what processes to follow will be published and made available to the prison and the inmates. The SDI will continue once a month to improve these skills and to continue the process in a supportive capacity for as long as the prison and funding will allow it.

2.2.3.9 Ethical wellness

Another goal of the occupational therapist is to help clients to have independent, productive and satisfying lives (US Department of Labour, 2006). In the context of occupational therapy, occupation refers to meaningful activity through engagement in an occupation. Autonomy implies choice and control over environmental circumstances, thus opportunities for exerting self-determination should be reflected in intervention strategies (Jacobs, 1999).

2.3 Theoretical framework: Surface Design as a creative art and occupational therapy programme

The theoretical framework for a creative art and occupational therapy programme has three key elements. The first element is building trust between the participants and the art facilitator therapist, as well as trust amongst participating in the group. Secondly, to transform therapy into wellness, according to (MacGregor & William in Venable, 2005), art activities should allow prisoners to channel their anger in positive ways through the concept of re-integration, which leads to wholeness. The third element of the theoretical framework, revisiting an art-making process, can re-establish a sense of control and provide opportunities for inmates to reconnect with humanity and their potential for ethical development.

2.3.1 Building trust

Building trust involves bridging the opposites of good and bad, creative and uncreative, mind and body, head and heart. All the opposites that usually reside harmoniously in an individual who is coping with his or her life circumstances may cause distress and even criminality in those who are not coping with life circumstances³.

Changing a thought paradigm (as is the case in art therapy) is essential in providing services that respect culture and history as well as addressing current emotional issues. *Art therapy and in-home therapy support those community members who are emotionally challenged, but have difficulty speaking about their internal processes* (Bien, 2005).

Malchiodi (2003:320) describes the major considerations in group interactive art therapy as follows:

An interactive art therapy group may be the first time that adult patients experience using art materials. Risking exposure through making an image is a big step and cannot be made until group members trust each other. In the framework of an interactive group, with its emphasis on exploration and learning, and where no individual is isolated with his or her 'problems', image making provides an excellent opportunity for another dimension of communication. In group art therapy, members are encouraged to experiment with art materials and to find ways of working together in the group. Images can help members to understand the 'here and now' of the group and how this is experienced by each member.

Malchiodi (2003) further argues that images sometimes stand as powerful symbols for an important experience. Artwork can become a focus for projection. Certain materials, such as finger paint and clay, can tap deep emotions and people may feel

³ Acknowledging that even within criminality beauty and goodness exist is the challenge that Bridging Polarities took up by exposing or uncovering the 'softer' aspects of these inmates. It is from this understanding that the SDI programme developed.

out of control almost like infants overwhelmed by sensation. They might project all their hateful feelings onto a single figure or work, and then transform it through modifying feedback from the group. The artwork then becomes a focus for both projection and interaction. It is helpful to encourage members to 'free associate' with each other's work and not to try to 'interpret' the work, to persecute with questions, or to judge it (Malchiodi, 1993:320). By 'modelling' inquiring and reflective behaviour, the therapist can achieve this. Art materials again have the potential to induce the experience of play, with the therapist being mindful of the fact that playing is often difficult for adults. Once images are created, they can remain in the group throughout its duration. The value of creative activity, through giving form to emotions and ideas alongside others and with others, is an important aspect of interactive group art therapy (Malchiodi, 2003).

2.3.2 From therapy to wellness: The importance of process in art therapy programmes

Older ideas about the arts as 'therapy' can now be reconciled with a holistic approach that includes the notion of the arts for wellness and expression (Warren, 1993). This involves a switch from assessing the product to focusing on the process. Warren (1993) argues that it is the act of making a mark, not its effect on the outside professional, that is of greatest value in reintegrating mind, body and soul. Communication is implicit in this concept of re-integration, which leads to wholeness. Art encourages participants to validate their experiences by giving them independent visual form. Art activities also allow prisoners to channel anger in positive ways, reduce stress and alleviate depression (MacGregor & Williams in Venable, 2005). Hall argues that art-making offers a mental means of escape: Art-making facilitates communication by accessing a visual language in a process that avoids conflict and

ameliorates the entrapments of confinement by offering a mental means of escape (Hall in Venable, 2005).

2.3.3 Potential for identity formation and ethical development

Therapy aims at favourable change in personality or in living that endures beyond the therapeutic session itself (Ulman & Levy, 1980). Woodward (1997) explains that identity often seems to involve essentialist claims about belonging where, for example, identity is seen as fixed and unchanging. Sometimes these claims are based on nature, for example race and kinship in some versions of ethnicity. However, often the claims are based on an essentialist version of history and of the past, where history is constructed or represented as an unchanging truth. The social and the symbolic refer to two different processes, but each is necessary for the marking and maintaining of identities. Symbolic marking is how we make sense of social relations and practices, for example regarding who is excluded and who is included. Social differentiation is how these classifications of difference are 'lived out' in social relations (Woodward, 1997:12).

Art-making on the other hand, is seen as a method of personal and psychological healing and insight, through which one "can increase awareness of self, cope with symptoms, stress and traumatic experiences, enhance cognitive abilities and enjoy the life-affirming pleasures of artistic creativity" (Venable, 2005:2). It also contributes to the deconstruction and reconstruction of identities. It is critical that we understand how the loss of freedom and choice affects prisoners. Incarceration itself assumes a loss of control that "infantilises and dehumanises prisoners" (Venable, 2005:3). Making art can re-establish a sense of control and provide opportunities for inmates to reconnect with humanity (Venable, 2005).

2.3.4 Participant observation

This is a method of research in which human behaviour is observed by researchers as it occurs in ordinary 'real life' situations (Farley, 1990:46). It is the only method of research that permits social scientists to see directly how people actually behave in ordinary situations, not under the control of the researcher. Those in favour of revealing their identity argue that people may alter their behaviour even more if they suspect they are secretly being studied. There is also an ethical argument in support of researchers revealing their identities. One such a researcher is Yon, a lecturer at the Dartington College of Arts⁴, who feels that people have a right to know when they are being studied and a right not to be studied if they do not want to be (Farley, 1990).

2.4 Conclusion of Chapter 2

The literature review was divided into three sections focusing on local and international HIV/Aids case studies and organisations dealing with HIV/Aids. Firstly, examples of HIV/Aids and sexual activity (to a degree) in South African prisons were discussed and resources for prisoners infected with HIV/Aids were identified. Since HIV/Aids is one of the most important social problems today, a wide range of challenges and issues of concern relating to the government, businesses, education and employment opportunities were presented. If not treated and properly managed, these challenges may well lead to widespread social collapse locally.

⁴ Yon conducted participant observation studies that bridge the boundaries between dance, drama and music. He expands the human potential through music, which is possible simply because music lifts one's feelings, and as a result thinking and spirit are extended beyond the structures of ordinariness, by taking the individual inwards to his or her body-centre. Having a centre to 'hold onto', allows one to move between moods which are normally judged as opposites, for example happiness and sadness, the one to be hoped for and the other to be avoided (Yon in Warren, 1993:84).

The second section of the literature review examined focus groups of art and occupational therapy. These organisations teach basic art skills to prisoners that they could use on their release, providing them with an income with very little monetary outlay.

The third section focused on the role of creative and occupational therapies in a prison context, to examine if the creative process of art making has healing potential for people who are infected with and affected by HIV/Aids, and if it can be a life changing experience and a form of non-verbal communication of thoughts and feelings. This collection demonstrated a theoretical framework for the application of a SDI as a creative art and occupational therapy programme. The aim of this study was to work with prisoners infected with and affected by HIV/Aids, focusing on building trust and finding ways of working together in a group situation, to provide inmates with an opportunity to reconnect with humanity.

Bringing art and art therapy to HIV/Aids infected and affected prison inmates can provide an environment in which growth of self-respect, self-esteem and self-determination is possible.

CHAPTER 3

3. RESEARCH METHODOLOGY

This chapter will describe the research design and the research methods used in the study. Research procedures and data collection methods were used to answer the three research questions and are detailed and illustrated as three phases. The limitations of the methodology are described and, finally, the ethical procedures that were followed in the study are discussed. This chapter's overall approach was to address the following research questions:

1. What art, craft and design programmes (including art therapy programmes) are available, if any, for HIV/Aids adults in prison and how can they inform the development, implementation and evaluation of the proposed new Surface Design Intervention?
2. What knowledge, skills and resources are required to facilitate a Surface Design Intervention for prison inmates, who want to acquire skills in art, craft and design, and are infected with and affected by HIV/Aids?
3. What could be the impact (emotional, ethical and social influences, and the potential economic benefit) of a Surface Design Intervention for prisoners infected with and affected by HIV/Aids?

3.1 Overview of the research design

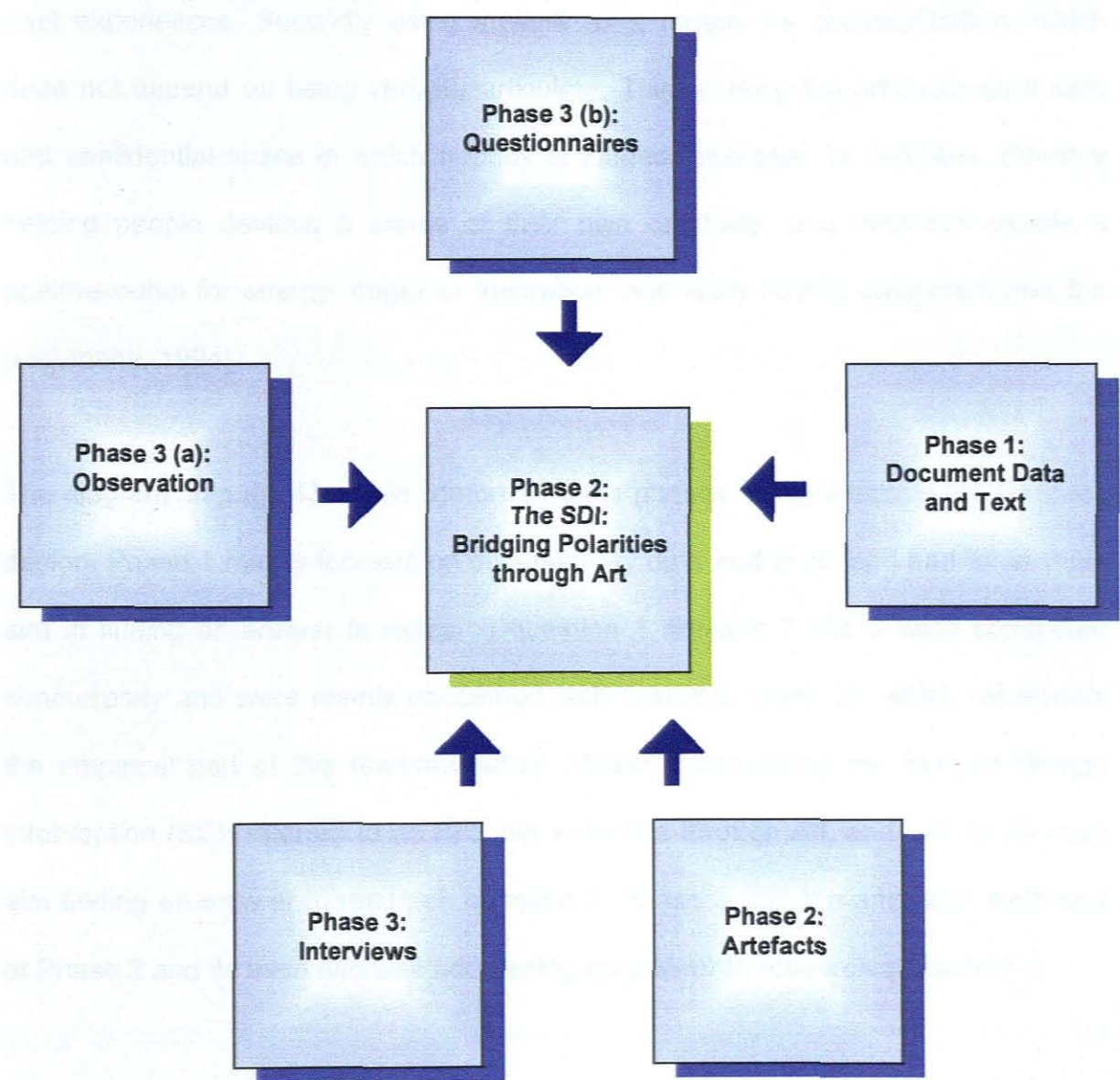


Figure 3.1: Diagram illustrating the interlinking of phases 1, 2 and 3

The research design is exploratory and descriptive since it explores and describes the design and implementation of the SDI. It is also descriptive and evaluative of the emergent data of the SDI programme.

The SDI was based on Liebmann’s art therapy intervention that is built around the following five aims, which are also discussed in the literature review (Liebmann, 1994):

Firstly building up trust and, in time, to share thoughts and feelings about present and past experiences. Secondly using artwork as a means for communication, which does not depend on being verbally articulate. Thirdly using the art room as a safe and confidential space in which nobody is judged, assessed or criticised. Fourthly helping people develop a sense of their own creativity, and therefore enable a positive outlet for energy, anger or frustration, and lastly having enjoyment and fun (Liebmann, 1994).

The diagram on page 43 above comprises three phases, which illustrate the research design. Phase 1 mainly focused on documentary data and texts, and had as its main aim in finding an answer to research question 1. Phases 2 and 3 were conducted concurrently and were mainly concerned with fieldwork research, which represents the empirical part of this research study. Phase 2 introduced the Surface Design Intervention (SDI) referred to as Bridging Polarities through Art, and had as its main aim finding an answer to research question 2. Phase 3 was the analytical synthesis of Phase 2 and its main aim was addressing an answer to research question 3.

3.1.1 Background of the research design

The main focus of this research was the development, implementation and evaluation of an educational SDI for prison inmates infected with and affected by the virus also face daily difficulties as they are exposed to a variety of challenges, including the risk of infection. An existing group of inmates named the Group of Hope (GOH) nominated a focus group of 10 participants infected with HIV/Aids and 10 participants affected by HIV/Aids. Mr Mohammed, project co-ordinator of the HIV/Aids unit at the Cape Peninsula University of Technology, assisted this research project by identifying this focus group at the MCS. The existing group called the

GOH, consisting of 35 inmates, was originally founded with the purpose of educating the prison community about the dangers of HIV/Aids and to motivate and give hope to those infected with and affected by the disease, both in and out of prison, as well as to reach out to all those in need (Brandvlei Maximum Prison, 2007).

Furthermore, the study compared similar work or findings of existing HIV/Aids art, craft and design projects. Five sustainable programmes were selected: The GOH is a project in the MCS and focuses on HIV/Aids and on job creation for people living with HIV/Aids in prison; Wola Nani and Streetwires focus on job creation for people living with HIV/Aids; and Tasker's Life-long Learning Short Course Division and the Athur Koestler Award Scheme teach prisoners art and develop skills.

3.1.2 The significance of the research design

The research design provided the links that held the research project together. A design was used to structure the research, to show how all the major parts of the research project interlocked, from the conceptualisation to the SDI with the selected group, the GOH at the MCS. The identification of the target site, the focus group and the research methods all worked together to address the central research questions. This co-ordinated approach was followed by Trochim (2006) when planning the research design.

The data collection methods used, describe the research design, which comprised three phases. Phase 1 focused on the literature review, which formed the foundation to inform phases 2 and 3. The second phase involved setting up a SDI with 20 maximum-security male prisoners, of whom 10 are HIV/Aids infected with and 10 are affected by HIV/Aids. The third phase comprised gathering data during the SDI

(phase 2) programme’s setting-up, implementation and post-implementation. Thus, phases 2 and 3 happened concurrently, but were separate in their research intentions. Each of the arrows in phases 2 and 3 represents a different data-gathering tool or approach. This was done in order to attain triangulation; in other words, different methods of data collection and sources of data collection were used to enhance the internal validity of the research design (Llywodraeth Cynulliad Cymru Welsh Assembly Cover, 2006).

Phase 1

3.2 Data collection methods used in the first phase (the literature review) in order to answer Research Question 1

The document survey section and the selection criteria for HIV/Aids programmes describe the reasons for their inclusion.

3.2.1 Document survey

All available and important documents were selected. The method used to gather data on existing HIV/Aids programmes was to survey documents, such as reports and articles, as well as an international literature review, describing art therapy-related programmes with prisoners.

3.2.2 Selection criteria of HIV/Aids programmes

Five sustainable HIV/Aids programmes were selected; two projects that were observed focused on job creation for people living with HIV/Aids, namely Wola Nani and Streetwires. The GOH, a project in the MCS that focuses on HIV/Aids and on job creation for people living with HIV/Aids in prison, was this research project’s focus group and target site. Two other selected art programmes teach prisoners skill development, namely the Tasker’s Life-long Learning Short Course Division and the

Athur Koestler Award Scheme, which focuses specifically on prison art promotion through an annual competition. From these five programmes reports, articles and literature were used to draw conclusions regarding the research questions.

3.3 Data analysis methods used for phase 1

Data analysis used for phase 1 focused on the literature review, which formed the foundation to inform phases 2 and 3, to form the theoretical framework for the SDI.

3.3.1 Evaluation methodology

The survey data was subjected to evaluation criteria recommended for the evaluation of programmes, namely the conceptual framework of the intervention (that is, whether the intervention could be identified as belonging to a 'therapy' or 'wellness' model), the design of the intervention (its coherence, sequencing, pacing and contextual practicality), its implementation (the logistical aspects), and its impact on participants (Babbie & Mouton, 2001). From this survey, a number of characteristics of successful interventions were identified.

Phase 2

3.4 Data collection methods used in the second phase in order to answer Research Question 2

This section of interviews with project managers, other interviews and observational research methods were used to explain the motive for choosing the data collection methods used in the second phase, and in turn to answer Research Question 2.

3.4.1 Interviews

Semi-structured individual interviews were held with the two art facilitator therapists of the prison-based art therapy intervention called Bridging Polarities through Art.

They were interviewed to gain a full range and depth of information about the programme and its impact on and appropriateness for inmates.

3.4.2 Selection criteria for art facilitator therapists

The two identified art facilitator therapists of the Bridging Polarities through Art programme were interviewed since they offered this programme to the prisoners in the form of a SDI focusing on new art, craft, design and life-skills.

3.4.3 Interview with project manager

One semi-structured interview was conducted with an HIV/Aids educator and project co-ordinator of Wola Nani, an organisation based in the Western Cape, which provides creative job opportunities for people living with HIV/Aids. The interview was audio taped and lasted for approximately a quarter of an hour. The interviewee received the study's explanatory statement and consent form as part of ethical practices, and 10 questions were mailed electronically to her. (Refer to Appendix 3 for interview questions). Wola Nani has about 330 registered participants earning a regular income. The interviews with the HIV/Aids educator and project co-ordinator were conducted to gain insight into the guidelines and strategic planning for an art and craft programme for people living with HIV/Aids that support them with a small or regular income and skills learning. These guidelines were taken into consideration when planning the SDI for prison inmates infected with and affected by HIV/Aids.

3.4.4 Selection criteria for interview with project manager

An interview with a specialist in the HIV/Aids programme field was held to obtain first-hand knowledge about and insight into current HIV/Aids programmes, their future goals for training and how they were formed and funded.

3.4.5 Observational research methods

Observation involves the recording of respondents' behaviour, including the process of recognising and recording the behaviour of people and events (Erwee & Mullins, 1994). Data were mostly collected through observation during the seven-week SDI, as each session was video-taped and photographs were taken of each participant's completed artwork to track the changes in their development or changes in their behaviour, feelings, attitude, anger and enjoyment. Measurements of the participants were taken through the observation sessions and graphs were drawn to answer research questions 2 and 3 in order to observe what knowledge, skills and resources were required to facilitate a SDI and the potential benefits of a SDI.

3.5 Data analysis methods used for phase 2

Data analysis used for phase 2 focused on Trochim's (2006) research method system using keywords and codes, illustrated in Table 3.1.

3.5.1 Thematic coding

Verbal data from interviews with art facilitator therapists were coded following Trochim's (2006) system of identifying keywords (using the terms and categories identified and used by the participants as much as possible) to build the thematic base for analysis. The units of analysis are identified as statements about the perceived knowledge, skills and resources of the participants in the SDI.

Table 3.1: Coding structure of the questionnaires, using keywords and codes

Questionnaire 1			
Question 2.1: Articles made in previous art programmes/workshops		Keyword	Code
P01	Something I did give a ? Remembrance (?)	give	gift
P02	0		
P03	Ek het klei motors gemaak	klei	Materials (clay)
P04	0		
P05	0		
P06	Actually it was not something I made	not	change mind
P07	It was wood work article like jewellery box and photo frames	woodwork	woodwork
P08	My mother is a qualified ceramist, so I have made many items	ceramist	ceramics
P09	When we were young we used to play with clay to do artificial animals like a cow, sheep, goat ect.	clay animals	clay
P010	I made picture of an angel	picture	art work
P011	0		
P012	A cross but the clay was not hard becuae I did not bake the clay	clay cross	clay
P013	0		
P014	Drawing a picture of my child	picture	art work
P015	0		
P016	0		
P017	Various items like birthday cards, posters, etc.	cards, posters	cards, posters
P018	I draw a picture of a celebrity	picture	art work
P019	Clay, horse made out of clay.	clay animal	clay

Phase 3

3.6 Data collection methods used in the third phase in order to answer Research Question 3

The section on selection criteria will explain the motive for choosing the GOH at the MCS.

3.6.1 Selection criteria of inmate participants

The group was selected for the following reasons:

- The Group of Hope had been formed before the study and members were comfortable with interacting as a group.
- Approval was obtained from the Malmesbury Correctional Services and the Group of Hope, and a written consent was obtained from all the participants.
- The Group of Hope participants were willing to participate in the programme, and were committed for the duration of the programme.

- Support structures existed from the HIV/Aids Unit, Cape Peninsula University of Technology (CPUT), because of previous involvement (since 2004) with the Group of Hope as part of the HIV/Aids Unit's community outreach programme.
- The events selected for detailed observation were events during which respondents could talk about their HIV/Aids status, their artwork and their emotions.

This proposed SDI could however only accommodate 20 participants. The duration of the intervention was from 15 May to 22 June 2006, comprising 12 sessions twice a week for three hours. Members of the GOH and wardens selected the 20 inmate participants as all 35 were willing to participate in this SDI. The criteria for the SDI were that 10 of the participants had to be infected with HIV/Aids and 10 affected by HIV/Aids. In addition, these participants had to be willing to disclose their HIV/Aids status. The reason why this research study focused on 10 participants infected with and 10 affected by HIV/Aids was to establish whether the SDI would be beneficial to them because they could express their feelings through art and acquired new skills. Furthermore, any positive changes in their behaviour, levels of aggression and emotions as a result of the SDI were also monitored. The qualitative research methods helped me to understand the participants' point of view and the social and cultural context within which they operated.

The reason why mainly qualitative research methods were chosen was because a qualitative approach investigated the behaviour, feelings, emotions, beliefs and personal views of informants and participants during fieldwork research (Ertmer, Leedy & Newby, 1997). There was a need to understand and interpret how a multicultural group in a social setting constructed the world around them. Qualitative

research involves the use of observation during fieldwork. In addition, interviews and questionnaires, documents and texts, and the researcher's impressions and reactions are utilised in qualitative research.

Table 3.2: Surface Design Intervention for Group of Hope, a maximum classification group of inmates

	HIV/Aids infected participants	HIV/Aids affected participants	Participants who did not feel comfortable in revealing their status publicly or did not undergo an HIV/Aids test
Participants	6	6	8
Cultural group	4 Black 2 Coloured	2 Black 3 Coloured 1 White	7 Black 1 Coloured
Ages	25 – 48	25 – 48	25 – 48
Facilitator therapist	Macauley Nel Raath	Macauley Nel Raath	Macauley Nel Raath
Duration	Twice a week for 6 weeks 15 May – 22 June 2006	Twice a week for 6 weeks 15 May – 22 June 2006	Twice a week for 6 weeks 15 May – 22 June 2006
Outcomes	Clay sculptures Chalk pastel drawings Water-colour painting Poetry Charcoal drawings Black Indian ink sketches Tile mural	Clay sculptures Chalk pastel drawings Water-colour painting Poetry Charcoal drawings Black Indian ink sketches Tile mural	Clay sculptures Chalk pastel drawings Water-colour painting Poetry Charcoal drawings Black Indian ink sketches Tile mural

As illustrated in Table 3.2, 20 inmates (6 HIV-positive and 6 HIV-negative) participated in a SDI for six weeks from 15 May to 22 June 2006.⁵ The participants consisted of 20 members of whom 13 were black, six coloured and one white. The ages of the participants ranged from 25 to 48. They formed part of a group known as

⁵ All 20 participants completed the six-week SDI; however, one inmate's mother passed away and could not attend the workshop for a week (two sessions).

the Group of Hope. The GOH was formed in June 2002 when a number of maximum classification prisoners attended an HIV/Aids prevention programme, which informed inmates about the dangers of HIV/Aids. This group was so inspired by what they had learnt from the programme that they decided to reach out to the immediate community from inside the prison. These inmates referred to themselves as the Group of Hope (Brandvlei Maximum Prison, 2007).

The data collected during this period is the primary data used for addressing Research Question 3. Observational data were used to gather accurate information about how the intervention actually operated and particularly about the creative process that was followed. Observational data were also used to track changes in the participants' behaviours in coping with challenges inherent in the art therapy project and to document the participants' feelings regarding their HIV/Aids status. All of these objectives were met through using observational data techniques, as outlined by McNamara (1999). During observation and analyses of the process, each participant chose a pseudonym, for example S6 Pisto: S- standing for session, 6- for the sixth session and 'Pisto' was the actual pseudonym. Pseudonyms were used throughout the six-week intervention to ensure confidentiality. Their participation in the art intervention was voluntary, as was their involvement in the evaluations.

Observation was based on changes in each participant as they worked with the two art facilitator therapists during the six-week workshop. This included observation of skills development, self-esteem development, emotional development, creative development, changes in their interactions with one another and ways of coping with expressing their feelings through art in a group situation.

The 12 sessions were video-taped and an observational schedule was used for the purpose of studying the inmates' behaviour and actions during this time, illustrated in Appendix 9.

3.6.2 Focus group interviews

Then semi-structured interviews were conducted with 10 of the SDI participants. Six of the inmates were writing their matriculation (Senior Certificate) examination and could not be interviewed. The other four inmates did not feel comfortable in participating in these video-taped semi-structured interviews. The purpose of the interviews was to gain insight into programmes offered in prison, such as current educational, HIV/Aids and creative programmes, and how much knowledge these prisoners have about HIV/Aids that infects and affects inmates in prison. A further aim was to check their understanding and interpretation of participating in the SDI, and whether they saw any value in these new art skills as a means to generate a small income for themselves. These interviews lasted approximately 30 minutes each. As these interviews were also video-taped, notes were taken and pseudonyms were used to ensure confidentiality.

3.6.3 Selection criteria for focus group interviews

The interviews were voluntary and only those willing to participate were interviewed. The 10 male participants in the focus group interviews consisted of seven black, two coloured and one white participant.

3.6.4 Participants' questionnaires

Questionnaire sets consisted of an explanatory statement and consent form, which were given to participants throughout the six-week intervention during May to June

2006. (See Appendix 4 and 5 for explanatory statement and consent form.) The first questionnaire consisted of 19 graded and open-ended questions, the second questionnaire had 17 questions and the last questionnaire had 18 questions. (See Appendix 6, 7 and 8 for the three sets of open-ended questionnaires.) The questionnaires were also answered anonymously and one week was allowed for completion. Out of the 60 questionnaires handed out to the participants during the intervention, 51 questionnaires were returned and 44 were completed. The reason for the frequency of the questionnaires was to keep a record of the progress in learning new art, craft and design skills, and to establish whether the SDI aided the inmates infected with and affected by HIV/Aids by using art as a means of dealing with life experiences through self-expression that is often difficult to put into words. The respondents were allowed to write down anything they wished as an answer as long as it was as honest as possible. Questionnaires were used to address research question 3, to distinguish if the participants indeed benefited from this SDI, according to their own assessment. The first questionnaire was handed out with the study's explanatory statement and consent form as part of ethical practices. This type of data collection can be an advantage to some of the participants because they can complete the questionnaire anonymously. Questionnaires are a valuable method of data collection. They were used for comparison and analysis purposes (McNamara, 1999).

Quantitative research methods were used to analyse the study's statistical data, based on the assumptions of the group. The methods of analysis of the three questionnaires included coding: a questionnaire was coded – for example P104, with P- standing for participant, 1- for the first questionnaire analysed, and 04- for the fourth questionnaire analysed. Table 3.1 explains the coding structure used for the

questionnaire by using a keyword and codes. Measuring the different improvement levels of the participants behaviour, feelings and attitude were also analysed quantitatively, as seen in Figures 4.3 – 4.10 on pages 70 – 85.

3.6.5 Selection criteria for participants questionnaires

Questionnaires were a valuable method of data collection for this research study because it was a quick and straightforward method to get sufficient information from the participants in a non-threatening way. It was also uncomplicated to compare the questionnaires, as this was used for comparison and analysis purposes (McNamara, 1999). The questionnaires also included a series of closed-formed questions.

Table 3.3: Interview schedule for individual and focus group interviews

Interviewee	Date	Time	Focus
M Mpepeha Wola Nani	6 April 2006	11:00 – 12:00	Informing SDI
Spier Wit	20 June 2006	10:00 – 13:00	Dreams
Maestro	20 June 2006	10:00 – 13:00	What his artwork symbolises
Spawno	20 June 2006	10:00 – 13:00	What the SDI meant to him
Pisto	20 June 2006	10:00 – 13:00	Activities in prison
T’Joster	20 June 2006	10:00 – 13:00	Dealing with problems in prison
Ace	20 June 2006	10:00 – 13:00	Expressing feelings with art
Mr Mountain	22 June 2006	10:00 – 13:00	Most difficult art medium to use
Lisa	22 June 2006	10:00 – 13:00	Expressing emotions with clay
Peaches	22 June 2006	10:00 – 13:00	Skills learning
D	22 June 2006	10:00 – 13:00	Creativity
A Raath	15 May – 22 June 2006	13:30 – 14:30	SDI facilitation for the sessions
J Macaulay	15 May – 22 June 2006	13:30 – 14:30	SDI facilitation for the sessions

Focus group interview	Date	Time	Focus
All twenty members of Group of Hope	15 May 2006	10:00 – 11:00	HIV/Aids in prison

3.7 Data analysis methods used for phase 3

This section of the analysis of observational data, thematic coding and data collection methods were used in order to inform the data analysis methods used for phase 3, which was comprised of gathering data during the SDI.

3.7.1 Analysis of observational data

The observed data were systematised in the form of tables and charts in order to show frequency and other patterns in activity.

3.7.2 Thematic coding

Data were systematised and coded according to the characteristics of the subjects, their actions, interactions and time frames.

3.7.3 Data collection methods

Qualitative research methods were chosen in order to gain an understanding of the personal and social worlds of the adults infected with and affected by HIV/Aids in the MCS. The main method of data collection was observation, which included video-taping each session, to gauge how the participants developed in their art skills and whether their emotions about their HIV/Aids status improved. All the artwork that the participants finished was photographed to show the improvement in their art skills and the quality of the artwork. Interviews with the participants, which were also tape-recorded, and questionnaires were used as methods of data collection. Interview data were gained from individual interviews and focus group interviews to gain insight

into programmes in prison and what participants felt about the new skills they had learnt in this SDI. Narrative, open-ended interviews were also conducted with some of the participants to facilitate an easy response. No predetermined questions were asked in order to remain as open and adaptable as possible to the interviewee's nature and priorities.

3.8 Ethical procedures

The MCS procedures required special permission to document the six-week process, and permission to bring in art equipment, recording equipment and treats for the participants also had to be obtained. Written consent was granted.

As far as the participants were concerned, informed consent forms for focus group interviews were provided after their willingness to participate in the study that had been established. An explanatory statement, consent form and eight open-ended questions were given to them as part of ethical practices.

3.9 Conclusion of Chapter 3

The research design consisted of three phases. The first phase consisted of the literature review, which comprised document data and text. Phase 2 introduced the SDI, referred to as the Bridging Polarities through Art intervention. Phase 3 was the analytical synthesis of phase 2 and had as its main aim finding an answer to Research Question 3. This study focused mainly on qualitative research methodology. The data collection methods used were semi-structured interviews which were conducted with two project coordinators, two art facilitators and some of the participants, as well as three questionnaires for the participants of the SDI and some observational techniques. All the data collection methods were linked to the

research questions. Ethical procedures were undertaken to ensure approval of the research project by the MCS, which included special permission from the Correctional Services to document proceedings and for using recording equipment during the six-week SDI process. Informed consent was acquired from the participants for participating in the SDI and group interviews.

Table 3.4: Summary of research design

Phase 1: Research Question	Data collection method	Type of data produced	Unit of analysis	Analytical method
1. What art, craft and design programmes are available if any (including art therapy programmes) for HIV/Aids adults in prison and how can they inform the development, implementation and evaluation of the proposed new Surface Design Intervention?	Document data	Text (in documents) Teaching and learning materials	Statements on the conceptual framework, design, implementation and impact of the intervention	Evaluation methods – the evaluation of programmes against the following criteria: - size - vision and mission - sustainability -gender equity

Phase 2: Bridging Polarities through Art Research Question	Data collection method	Type of data produced	Unit of analysis	Analytical method
2. What knowledge, skills and resources are required to facilitate a Surface Design Intervention for prison inmates infected and affected by HIV/Aids?	Structured and semi-structured interviews with facilitators Interviews with project co-ordinator	Verbal data (on audio-tape) Transcriptions were made during the twelve sessions	Statements on knowledge, skills, resources, conversation and analysis	Thematic coding in terms of knowledge, skills and resources

Phase 3:	Data collection method	Type of data produced	Unit of analysis	Analytical method
3. What is the impact (emotional, ethical and social influences, and the potential economic benefit) of a Surface Design Intervention for prisoners infected with and affected by HIV/Aids?	Observational data Focus group interview data Questionnaires	Visual data video-taped, observation schedules Verbal data (on video and audio-tape) Transcriptions were used	Actions/behaviours (which imply different benefits) Statements indicating benefits obtained from the intervention	Thematic coding in terms of benefits

The identification of the data collection methods, type of data produced, unit of analysis and analytical methods used in the research design, all worked together to address the central research questions.

CHAPTER 4

4. PRESENTATION OF THE RESEARCH FINDINGS FROM PARTICIPANT QUESTIONNAIRES

The findings presented in this chapter were obtained from three sets of questionnaires (see Appendices 3, 4 and 5). These questionnaires were administered exclusively to the 20 prisoners at the beginning of the Surface Design Intervention (SDI), midway through the SDI and after the end of the SDI. This was done with the intention, firstly, to establish the features that would make the SDI successful from the prisoners' perspective on, and experiences of, the SDI. Secondly, to identify the knowledge, skills and resources needed for a successful SDI as identified by the prisoners, and, lastly to determine the potential benefits of a SDI for prisoners living with HIV/Aids.

4.1 The features of a successful Surface Design Intervention

The questionnaires were administered to the prisoners and features considered necessary for a successful SDI were extracted from their responses. The questionnaires concerned the benefits they attained during this SDI.

4.1.1 The prisoners' expectations regarding opportunities for further development

The majority of the participants (95%) had expectations that the SDI had provided them with skills, leading to income generation. The art therapy also offered them the opportunity to explore personal problems and potential through verbal and non-verbal

expression and to develop physical, emotional and/or learning skills through therapeutic art experiences (Northern California, 2007).

In the second questionnaire, the participants were asked if they had learnt any new art, craft and design skills during the first half of the intervention. All 20 participants stated that they had acquired new art skills. Accordingly, from the prisoners' perspective, a successful intervention would prepare them with the necessary skills for the world outside prison. One participant explained that the SDI would help him with the "necessary skills for survival in the outside world" (P101),⁶ and to compete in industry. One prisoner felt that SDI had the potential to help participants in terms of "competing in the labour market once that individual is released" (P108). A respondent felt that such training skills would prevent them from "[setbacks] or crime/recidivism" (P1010), and another thought that they would be able to learn and educate their families, using some of the skills that they had learnt in the SDI (P107).

They might be able to use some of the art, craft and design skills they had learnt as a hobby or to create a small extra income once released, or be able to illustrate the art skills they had learnt to their families. It was found that some of the prisoners were already creating art and crafts of a high standard and selling these to the public⁷, from previous art experience gained, as illustrated in Figure 4.1.

⁶ Questionnaire referencing system: Questionnaire analyses of the process - (P101) with P- standing for participant, 1- for the first questionnaire analysed, and 01- for the first questionnaire analysed.

⁷ These artefacts are sold on Saturdays to the visitors in the visitors' area.



Figure 4.1: Prisoners' crafts being sold to the public.
Jewellery box, art frame and clay animals

4.2 Knowledge, skills and resources needed for a successful Surface Design Intervention

In the first and second questionnaire, the participants were asked for their comments and opinions about the HIV/Aids epidemic and how people are dealing with this epidemic. In the second and third questionnaires, the prisoners were asked to identify skills that they would like to obtain, and how this might benefit them while in prison and once released from prison.

4.2.1 Knowledge identified by prisoners: "Teaching every human being about HIV/Aids"

The participants explained their understanding of how HIV/Aids is addressed in the world and people's opinion about HIV/Aids. Prisoners also identified the ethical

issues with regards to HIV/Aids and how everyone should react and get involved. They explained: "It affects everyone and therefore all of us should be involved in issues relating to HIV/Aids, regardless of the person's status (negative or positive)" (P109). "It's time for us to go out here and teach every human being about HIV/Aids, even if you are sexually active, but at least think for others and stop being selfish" (P108). In the second questionnaire, a respondent mentioned that there was not "enough education about HIV/Aids in the world, and involvement, people still take HIV/Aids for granted [do not think HIV/Aids exist] or do not want to use a condom when having sex" (P209).

4.2.2 Skills empower a person

Most prisoners mentioned skills as a valuable asset, without identifying specific skills needed. However, the two categories of skills which emerged from their responses indicated practical skills and life skills. The practical skills refer particularly to the creation of art and artefacts, and the life skills refer to a range of skills such as communication skills and depression, anger and emotional management. Some respondents mentioned skills that they would like to acquire, for instance, other practical skills. One participant stated, "It would be very wise to associate this art therapy workshop with sewing skills" (P218). One respondent mentioned different painting styles that he would like to learn, such as oil painting (P308). Two other participants described the skills they would like to obtain, such as "painting and drawing on glass, oil painting, drawing with pencil, charcoal drawing and mosaic" (P310 & P308). Another participant mentioned that he would like to learn about "art sculptures or to work with wood", because he has heard "working with wood is part of art" (P310).

4.2.2.1 Skills can stimulate and encourage the “creative juices”

All 20 participants completed the second questionnaire and they stated again that they had learnt new art, craft and design skills and some life skills. Midway through the SDI, two prisoners identified the skills they had acquired as not only practical but also life skills. These new skills included, on the practical side, sculpting with clay, how to use and draw with chalk pastels in order to “create something nice” (P201). On the life skills side, dealing with emotions and bringing out a message by using art and capturing emotion in the clay were stated as skills which can “stimulate and encourage the creative juices” (P208). One participant explained the life skills he had learnt in the following way: “While participating in these art therapy sessions I have learnt how to deal with my extreme feelings and how to produce or portray a message by using clay and using both hands in forming art. I have also learnt how to express my feelings using a combination of colours” (P213).

4.2.3 Malmesbury Correctional Services educational workshops

In the questionnaires, the prisoners were asked to describe how the Correctional Services participate in the provision of educational workshops and how they felt about the sustainability of the SDI.

4.2.3.1 Resources identified by prisoners

The prisoners identified the availability of resources need for the continuation of the SDI (or similar interventions) as a difficulty in response to the first questionnaire about Correctional Services’ provision of educational workshops. One prisoner pointed out that, “In most cases external service providers run these workshops and Correctional Services is the recipient/receiver” (P109). According to three respondents, Correctional Services do not always take part in educational workshops

because of “not having efficient facilitators/instructors to run workshops except for school and social workers programmes” (P111). An additional problem is the attitude of some wardens towards training workshops as perceived by the prisoners, who felt that the “wardens were jealous” (P106) of the workshops that the prisoners received.

4.2.3.2 Sustainability of art therapy interventions in prisons

The participants indicated that the availability of resources, particularly with interventions such as the SDI, was a difficulty that they had to confront in prison. Prisoners felt the continuation of the SDI would form the foundation for the process of painting, moulding and sculpting clay, abstract pastel drawings, charcoal drawings and tile painting. Providing a foundation for creative endeavours is a viable option when taking economic advancement into consideration, as illustrated by some other craft programmes. Many crafters make enough money to support themselves by belonging to art and craft programmes such as Wola Nani and Streetwires. Since some of the inmates are already creating car sculptures from grated soap and cardboard and small aeroplanes and ship sculptures from wood, which are of a high standard (as illustrated in Figure 4.2), this foundation already exists amongst some inmates. The prisoners are allowed to sell these to visitors, but they are required to donate ten per cent of their income to the prison.

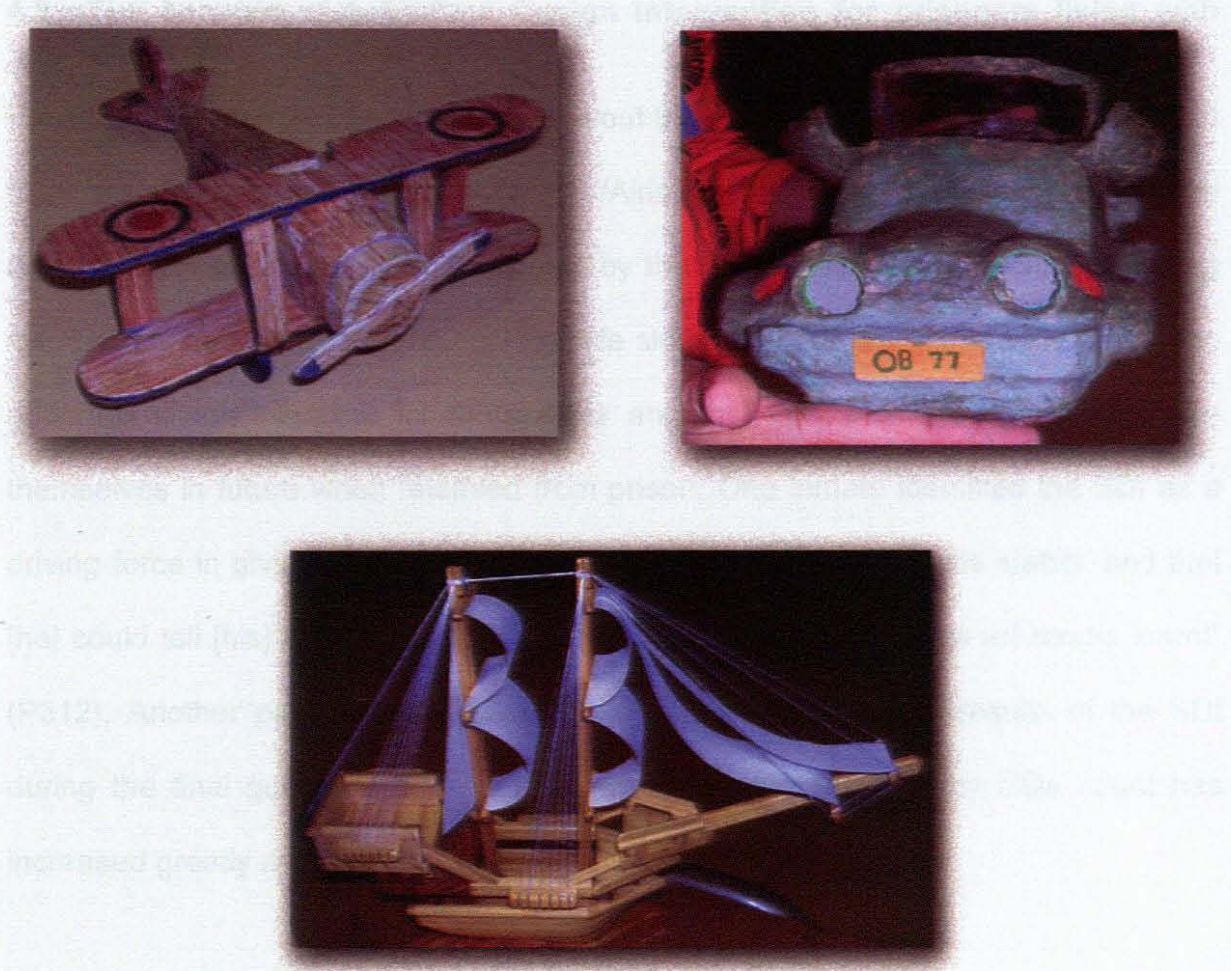


Figure 4.2: Prisoners' crafts being sold to the public

Three respondents indicated the viability of the SDI, with two inmates saying that the “concept is very viable” (P117) and “helpful to us prison inmates to sustain ourselves when we get out of this place when released” (P119). Participants also pointed out that the SDI was a “true weapon of construction in term of rehabilitation to us inmates” (P201). The other participant suggested that prisoners could become better citizens: “This SDI workshop means a lot to us; my suggestion is that if inmates could be afforded these opportunities more of them will become better citizens” (P203).

4.3 The benefits of a Surface Design Intervention for prisoners living with HIV/Aids

Prisoners were excited from the outset about the potential benefits that the SDI might have for those of them living with HIV/Aids, but also for those affected by the disease. This excitement was vindicated by the results, which were achieved during the SDI. By obtaining new practical and life skills, they felt that they would be able to generate a small income for themselves and that they would be able to sustain themselves in future when released from prison. One inmate identified the SDI as a driving force in giving him the “confidence to disclose [his] HIV/Aids status, and that [he] could tell [his] story through [his] artwork by exploring the new art media learnt” (P312). Another participant articulated one of the most positive results of the SDI during the final questionnaire, stating, “After I started the SDI my CD4 count has increased greatly and I gained more self-esteem” (P309).

4.3.1 Data collected at the beginning of the intervention: Questionnaire 1

The first questionnaire elicited prisoners’ responses regarding expectations of the potential benefits of the SDI. They had to indicate, for instance, what level of art experience they had previously had and whether they thought the SDI would provide them with the necessary skills to make their way in the outside world, once released from prison (See Appendix 6 for the first questionnaire).

4.3.1.1 “Equip us with skills for the outside world”

Nineteen out of the 20 participants completed the first questionnaire. Sixty-eight per cent of the respondents indicated that they had used some sort of art materials before, by either drawing a

picture in the sand, or creating a sculpture from the mud on the ground or actually using some art media. For the other inmates it was their first time, as illustrated in Figure 4.3.

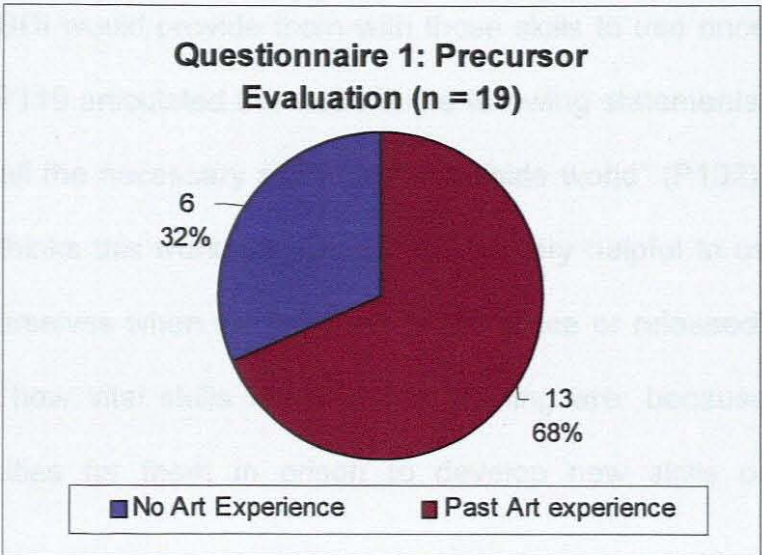


Figure 4.3: Sixty-eight per cent of the prisoners had past art experience

Ninety-five per cent of the participants indicated that they expected that by learning new art, craft and designing skills they would be able to create a small or extra income for themselves. They

were not sure about the specific art skills they would learn, but were positive that they would be able to generate a small income from prison, or once released, as illustrated in Figure 4.4.

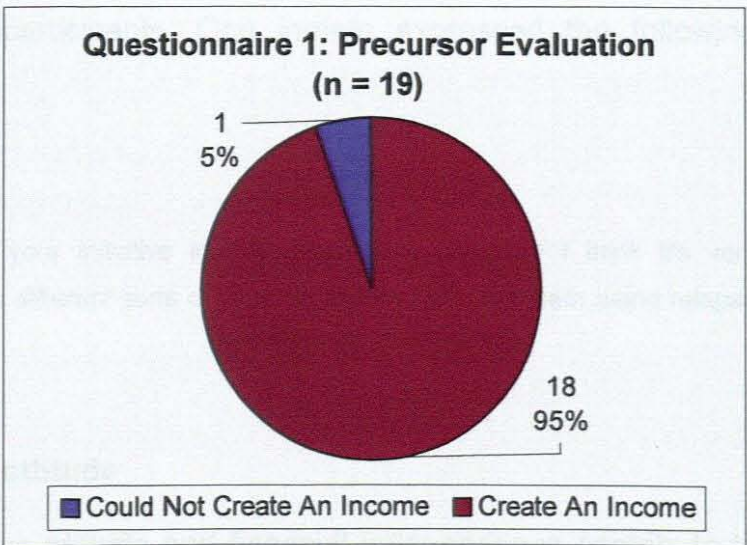


Figure 4.4: Ninety-five per cent of the prisoners could create an income for themselves

Several prisoners felt a strong need for a skills development component in the SDI, and had expectations that the SDI would provide them with those skills to use once they were released. P102 and P119 articulated this need in the following statements: “The SDI will provide me with all the necessary skills for the outside world” (P102). The other participant said he “thinks this workshop/project will be very helpful to us as prison inmates to sustain ourselves when we [are] out of this place or released” (P119). Individuals mentioned how vital skills learning and training are, because there are not many opportunities for them in prison to develop new skills or education. As they explained:

Any form of training is vital in terms of ensuring that one is equip[ed] with skills so as to be able to compete in the labour market once that individual is released. So this initiative by CPUT is highly appreciated by us as inmates (P109).

The SDI did not claim to be an intervention that could reduce recidivism, but was perceived as such by some participants. One inmate expressed the following sentiment:

I appreciate and honour your initiative in this programme, because I think it's very important to teach inmates different sorts of skills. In order to prevent them being relapse or crime/recidivists (P111).

4.3.1.2 Cultivating a positive attitude

The data indicated that a positive attitude and financial independence contribute to reducing the recidivism rate amongst prisoners. Seen in this light, knowledge and learning experiences can help prisoners cultivate a positive mindset for the outside world. Prisoners had expectations that the SDI would, in some way, prepare them for encounters with “the general public” (P107) or for the “labour market” (P108). One

participant expressed the hope that “these therapy workshops will really make [a] big change in my life, also my family as well because I will teach them one day” (P107). For participants to learn new skills in six weeks to equip them for the outside world and to make them competitive in the job market is unrealistic. The SDI process did however provide them with some skills, which proved immediately useful such as a positive attitude and improved behaviours. Other skills gained, can only be evaluated properly once they are released back into society.

4.3.1.3 Awakening interest and excitement

Prisoners expected that the SDI would create “interest and excitement” (P117). They believed that the SDI would make them enthusiastic about their artwork and give them the “passion to help others” (P101). Liebmann (1994:23) focuses on similar aims in her art therapy group and explains that art therapy helps people develop a sense of their own creativity, and therefore enables a positive outlet for energy, anger or frustration, whilst having enjoyment and fun.

4.3.1.4 Building trust through sharing

Sharing was one of the most important skills learnt. At the beginning of the SDI, all the participants wanted to keep their work and the meaning of the artwork created to themselves. By learning this skill, they enhanced their ability to hear one another and to be heard. The reciprocal exercise in active listening and being listened to create the space for building trust amongst the inmates themselves and the project facilitators. Inmates were randomly selected to pair with others to share their artwork experience and this encouraged them to form new relationships and new ways of understanding each other. Trust was established amongst all the participants and is congruent with Liebmann’s (1994:23) model, which focuses on three aims: Firstly, to

build trust and, in time, to share thoughts and feelings about present and past experiences; secondly, to use artwork as a means for communication, which does not depend on being verbally articulate; and, thirdly, to use the art room as a safe and confidential space in which nobody is judged, assessed or criticised. Many of the respondents identified a need to share their experiences and felt that the SDI assisted those inmates infected with and affected by HIV/Aids in the following ways to express their emotions:

If you want or like to help others and you have the passion you must share your experience with them (P101).

Those living with HIV/Aids share their feelings and speak for themselves; it would be best because everything that they will say or share will be according to their experience (P114) [each other through the SDI].

4.3.1.5 The development of positive attitudes through the acquisition of new life skills

The potential of the SDI for the ethical development of prisoners was identified in terms of its ability to change their attitudes to more positive ones and, as one prisoner said, “change my life to help preventing me from relapse[s]” (P111). They explained that the SDI would engender a more positive attitude towards life because they would have been equipped with new life skills, which in turn will help prevent them from a relapse once released. Two inmates explained how valuable the SDI process was to them, particularly when thinking about the future and in maintaining a healthy lifestyle once released. In this regard, the SDI was a: “viable concept” (P117) and would help “prison inmates to sustain ourselves [from crime] when we [are] out of this place or released” (P119).

4.3.1.6 Sustenance through creativity

Sixty-three per cent of the participants (Figure 4.5) indicated that they had tried to make or had made creative artefacts before, using art media.

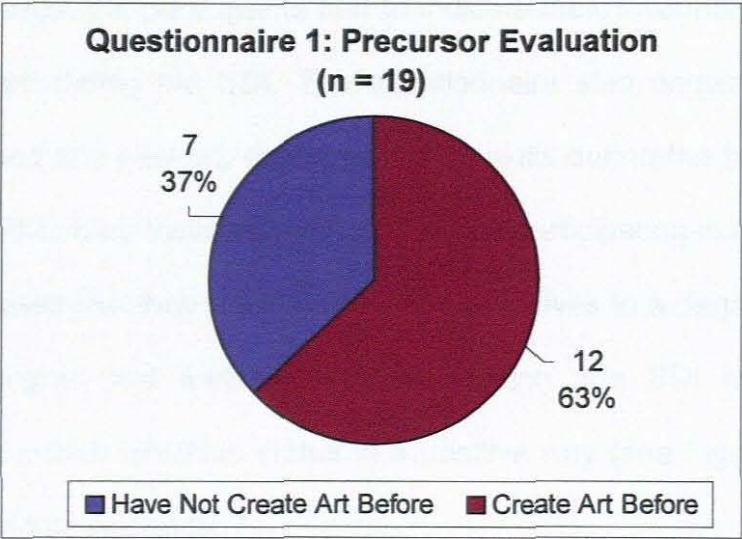


Figure 4.5: Sixty-three per cent created art before

Only 16 per cent of the 63 per cent who had made art objects previously had tried to sell any of the articles they had made, as illustrated in Figure 4.6. The participants indicated in the

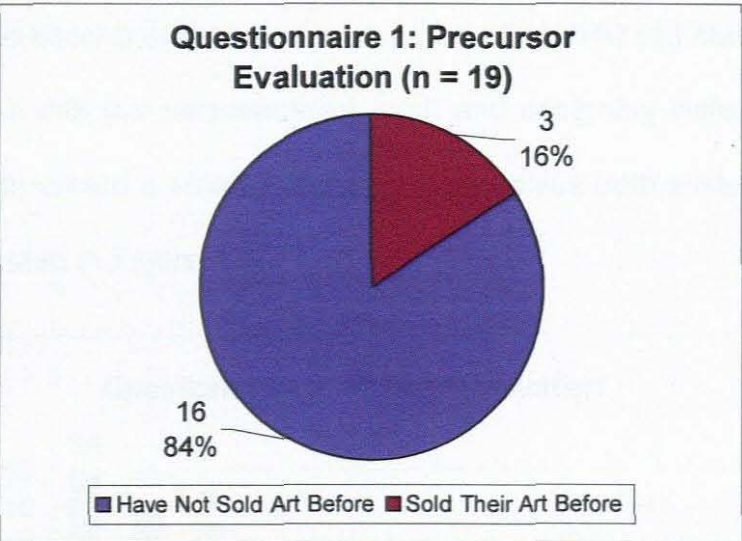


Figure 4.6: Sixteen per cent sold art before

questionnaire that they did not have the confidence to sell their artwork before

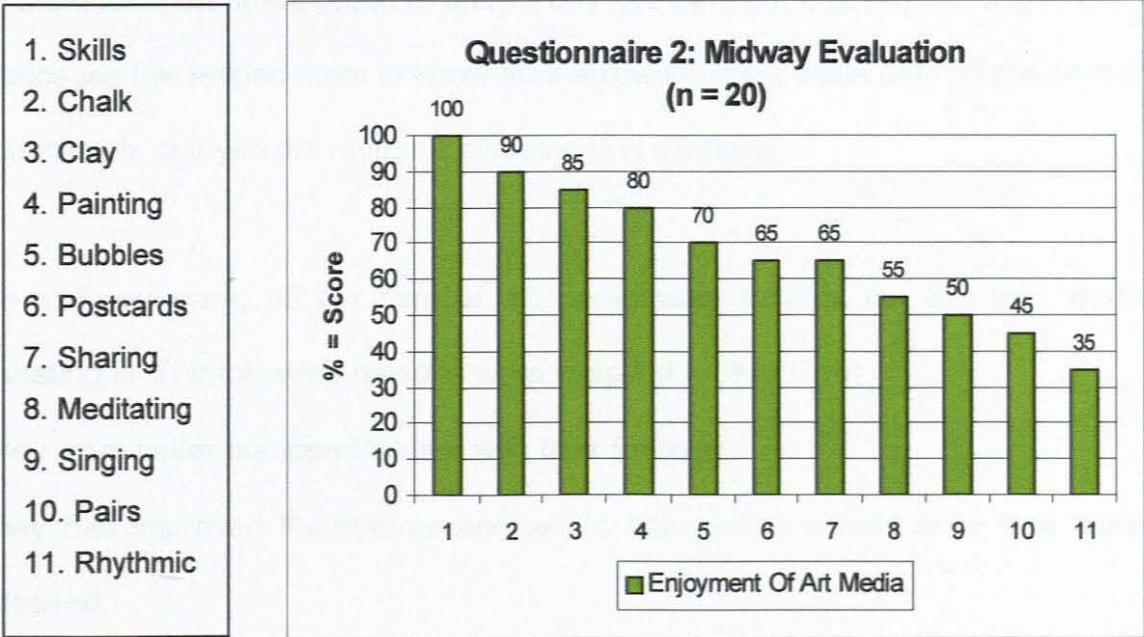
One respondent recognised that “[t]here are a lot of inmates, who are very much creative and they will surely benefit from this project” (P114).

4.3.2 Mid-way data collection: Questionnaire 2

In the second set of questionnaires, the participants had to indicate their favourite of all the art media they had used during the SDI. The questionnaire also enquired whether the prisoners had gained any new art, craft and design skills during the first half of the intervention and whether they thought it was worthwhile participating in the SDI. Most of the participants stated that they were able to rid themselves to a degree of their negative energy, thoughts and feelings and, in addition, the SDI had influenced their perception about their HIV/Aids status in a positive way (see Figure 4.7). (Questionnaire 2 is attached as Appendix 7).

4.3.2.1 New skills acquired mid-way in the Surface Design Intervention

All 20 participants answered the second questionnaire and they all (100%) [1.] stated that the SDI had provided them with the necessary art, craft and designing skills to use as a hobby or with which to create a small income for themselves both while in prison and afterwards, as illustrated in Figure 4.7.



One of the questions asked which art media they enjoyed most. Ninety per cent enjoyed the chalk pastel [2] exercise, as this was the first colour exercise for the group, and this gave them the impression of art being created. Eighty-five per cent of the participants indicated that they enjoyed the clay [3] exercise, were they could explore their thoughts and feelings by creating a clay sculpture. Eighty per cent enjoyed the water-colour painting [4] exercise, as for some of the inmates this medium gave them the opportunity to mix colours and the flow of the paint made them feel free. Seventy per cent preferred the blowing bubble exercise [5] which helped them become aware of colour. Sixty five per cent enjoyed the postcard [6] exercise and sharing that with the group, as this helped them to learn from each other, while sixty five per cent enjoyed sharing [7] experiences about their artwork in the group. This opportunity gave them the freedom to share their personal meaning about their artwork. Fifty five per cent enjoyed the meditating [8] exercise the most, as closing ones eyes in prison is almost not allowed and potentially dangerous during the day. While fifty per cent indicated enjoyment of the singing [9] exercise, which made them feel part of the group in unity. Forty five per cent enjoyed working in pairs [10], because this helped them to know their fellow inmates, while only 35 per cent of the participants enjoyed the rhythmic clapping [11] exercise.

At the mid-way mark, 95 per cent of the participants thought the SDI was worth participating in. The following reasons were supplied for this view:

- They were better equipped to deal with their feelings.
- They had improved themselves and would not commit crimes once they were released.
- They would be able to teach these art skills to others in prison and in the community once released.

- They had learnt how to mix colours and most importantly how to put feelings and emotions into their artwork.

Some of the participants described what they have learnt while participating in the SDI as follows:

I learnt while participating in art therapy to deal with my extreme feelings (P204).

I'm going to better myself in the new future [when released] and I am going to teach others such as my family and friends (P205).

I learnt how to mix colours (P209). [I learnt] how to put my feeling into the clay and art (P210).

I have learnt how to produce or portray a message using clay; I have also learnt how to express my feelings using a combination of colours (P213).

I have learnt to work with clay, paint and chalk pastel; I can do drawings with crayons and also attempt to make frames for my drawings (P218).

4.3.2.2 Moral and ethical development

Every respondent confirmed that the SDI had helped them to “develop themselves” (P213) and therefore played a role in preventing them from committing “crime” (P214) once released. It also allowed them “to deal with stress” (P215) and helped them “change [their] way of thinking” (P217). One participant humorously commented, “Who knows, there might be a Pablo Picasso amongst us!” (P220)

Four participants mentioned that it is important for other inmates to see what they have achieved in the SDI, in terms of its ability to promote ethical development. They felt it rehabilitates them and brings hope to them, because the art programme is positive and inspiring. They explained as follows:

To me it is a learning curve and to them also to change their mindset and to think positive; to us as inmates this programme is rehabilitating us and makes us find our way of living (P201).

I think this can also bring back the hope that was long lost by other inmates (P202).

Well, it is obviously a positive and constructive programme that we are busy with and if we can be the means of showing them our works and influence them into positive and constructive usages of their time, then absolutely yes (P208).

By showing our artwork to our fellow inmates we surely inspired them to be part of such an event in the near future, the prison is full of great potential, and by exposing our artworks, this potential will come to the fore (P210).

It becomes clear from the participants' comments that issues of rehabilitation are closely linked to attitude (bring back hope that was long lost by other inmates (P202), and once this had been positively influenced, to skills acquisition and ultimately financial possibilities once released. This in turn will prevent recidivism.

4.3.2.3 Sharing: From a negative to a positive attitude

Every respondent (100%) stated that the SDI helped them to deal with the negative energy, thoughts and feelings that they had experienced about their life, imprisonment and their HIV/Aids status, whether positive or negative. One participant "never thought that [he] will be engaging in art therapy and to [him it] was a big change in [his] life" (P201). Many of the respondents identified a need to share their thoughts about how the SDI had brought about a positive change in their lives because they learnt how to express their feelings (negative or positive) in their artwork and then to share these with others in the group. One participant in particular testified to the emotional transformative power of the SDI as follows: "[T]his was the platform to express my feelings differently" (P203).

Mid-way in the process the participants explained that the SDI helped them to forget about the doubts and problems associated with prison life, which they experienced as a healing process that helped to alleviate depression and encouraged positive feelings. Three inmates explained that this SDI “allows one to focus [one’s] attention away from [one’s] worries and problems” (P208). This process “is about healing, patience and understanding” (P210) and helps to deal with “depression” (P212).

4.3.2.4 Stress management (positive mindset)

According to four of the inmates, the SDI had helped inmates with positive thinking and to deal with stress and depression, which had in turn helped them with their HIV/Aids status by instilling feelings more positive about life, and it had given them an opportunity to participate in an educational programme. The SDI “changed [their] negative thinking to positive” (P201) by giving them the opportunity to help “inmates to deal with stress and depression” (P211) in prison.

One prisoner identified how much art talent there is in prison and that “the prison is full of potential, which needed to be developed” (P216). Another prisoner believed that participation in the SDI had given him confidence and helped him to deal with tension in prison:

There is a lot of stress in prison and a lack of confidence which results in wrongdoing; this art therapy boosted my confidence and relieved stress talking from experience. I was afraid to talk or speak in front of other inmates but through this therapy it made me better (P215).

4.3.3 Post-intervention data collection: Questionnaire 3

Questionnaire 3 focused on what the participants had learnt in terms of art, craft and designing skills, whether they would like to continue with this SDI, what improvement

could be made to this programme and what more they would like to learn while participating in the SDI, including experimentation with additional art media.

4.3.3.1 Skills

For the third questionnaire, there were only 16 respondents and 44 per cent of the participants stated that it was difficult for them to express their feelings through art, as illustrated in Figure 4.8. While the majority of the respondents, 94 per cent, indicated that they felt that they

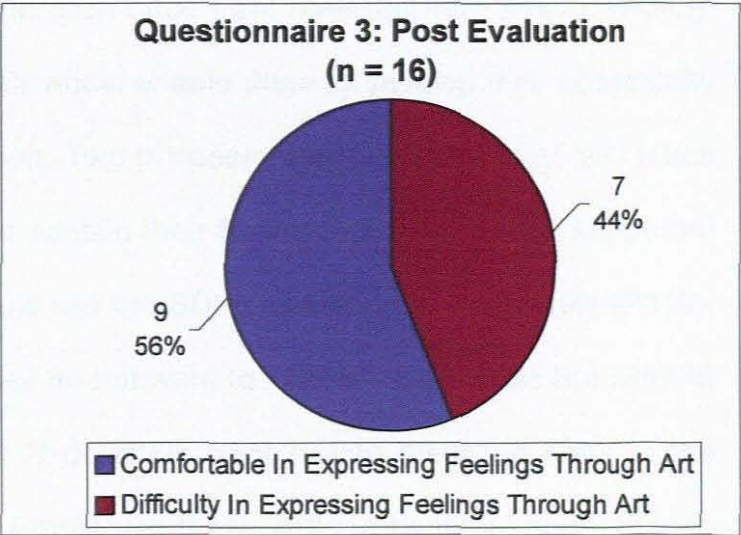


Figure 4.8: Difficulty expressing feelings through art

had improved their art skills, while all of the respondents stated that they would like to continue with the SDI to learn more art, craft and design skills. The participants explained that the SDI had empowered them and they would like to learn more about other techniques and skills, like painting on glass, and that they would like this to be an ongoing process. At the last two sessions, 56 per cent of the participants indicated that they felt more at ease in expressing their feelings through art, which was a valuable skill for them to learn. Two participants responded in the following way about learning more art skills: “[I]t will help me to rediscover some of the things [previous art skills] I have forgotten; it will also empower me with the necessary skills for dealing with different situations” (P303). According to one participant, “this type of training should be ongoing and should also be facilitated to other prisons to empower more inmates” (P303).

4.3.3.2 Inside Outside: Skills acquisition for the future

All the participants confirmed that they had learnt new art, craft and designing skills that will enable them to express their positive or negative feelings through art in the future. One participant said he had been “equip[ed with] some skills of doing art which I may use for an income generation once I am released from prison” (P303). They felt that participation in the SDI would enable them to develop their community and family once released from prison. Two prisoners explained that they “will teach other people in [their] community to sustain their families” (P309), a view supported by another inmate who said he would use the SDI to develop his community (P310). The inmates also explained that they do not want to “waste” these skills but want to use them once they are released: “I definitely want to use these art skills in the future; I cannot waste these skills. I must use these skills to generate some money for myself and I also want to learn my kids some of these skills” (P316).

4.3.3.3 Sharing: From negative to positive

One-hundred per cent of the respondents indicated that they have a more positive attitude towards life now that they have participated in this SDI. These findings are consistent with those of Gussak (2006), who conducted a study to quantify the effects of art therapy amongst prison inmates. This study yielded data that support the positive effects of art therapy in prison. The results indicated that the inmates demonstrated a significant decrease in depressive symptoms and improvements in mood. Results based on the data indicated that the participants’ attitudes and acceptance of each other and the environment also improved, and interaction with peers and staff improved. Overall, those who participated demonstrated greater compliance with directives and improved behaviour (Gussak, 2006). As in Gussak’s (2006) pilot study, 88 per cent of the SDI participants’ stated that they got to know

their peers better and this made them feel more comfortable amongst each other. All the respondents stated that the SDI was worth participating in and felt a decrease in depression and an improvement in their way of thinking and communicating in the group.

Four participants indicated that by sharing with the group they developed as individuals. One participant said, “I gain [grew] a lot as a person” (P301). It was invaluable for them to take part in this SDI as they had not been exposed to many educational programmes in prison. One participant felt that “[i]t was very worthwhile because such opportunity is rare in this place; but if you are interested like me you will always keep your ears and eyes open” (P302). In the SDI, they had learnt how to appreciate others. A participant explained that: “you learn to appreciate other people’s ideas and accept their input positively and appreciate them as your peers” (P304). One inmate pointed out how the SDI taught him to communicate and improved his understanding: “This SDI helped me to understand things and how to communicate well with different people; yes this art therapy is worth everything” (P309).

Another powerful life skill that the participants gained was to share their artworks’ outcome and meaning with each other, as explained by (P312) and (P313):

It was also a good thing to learn how to share your feelings with your peers (P312).

Yes, now I can deal with my inner feelings and share my feelings with the other inmates without being shy (P313).

1. Clay
2. Charcoal
3. Water-colour painting
4. Chalk Pastel

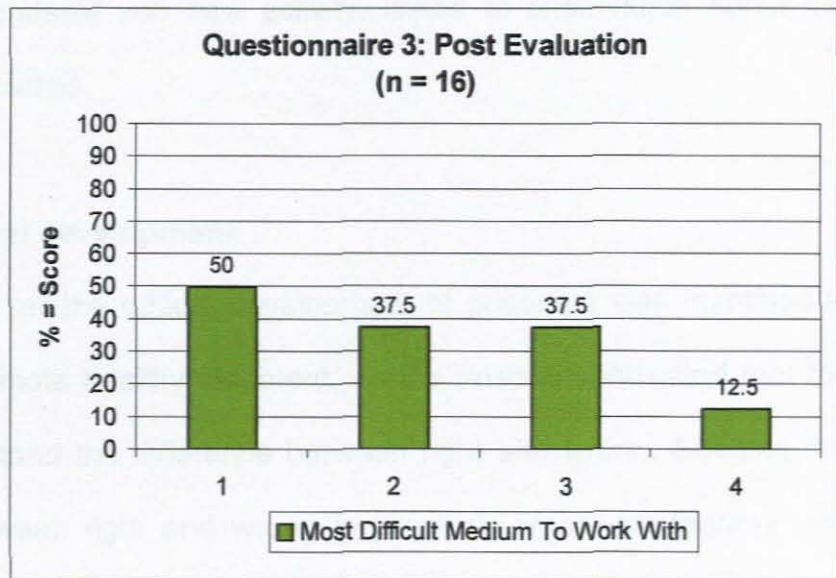


Figure 4.9: Most difficult medium to work with in the Surface Design Intervention

One of the questions required that the participants indicated which medium they found the most difficult to work with. As illustrated in Figure 4.9, 50 per cent of the participants indicated that clay [1] was the most difficult medium to work with at first. The reason for this was that participants always had to work with their eyes closed and had to connect their feelings with the clay, and this was out of the ordinary for them, since in prison they are careful not to close their eyes during the day, because of potential dangers. Thirty eight per cent stated that charcoal [2] was the most difficult for them to work with at first, the reason being that the prisoners for the first time had to let the light and shapes emerge from a darkened (charcoaled) page and not draw on a blank page as they are used to doing, and by doing this they had to use their fingerprints and putty rubber and feelings while participating in this exercise. Thirty eight per cent indicated that water-colour painting [3] was also difficult as the paint took on its own form and was sometimes hard to control as the paint flowed easily over the page. Thirteen per cent indicated that chalk pastels [4] were the most difficult medium. This was the first colour exercise done with the participants, and

mixing colours was an unusual and new activity, linked to observation about the colour changes which occurred.

4.3.3.4 Moral and ethical development

The potential of the SDI for the ethical development of prisoners was identified in terms of its ability to promote healthy judgment, as the prisoners indicated that the SDI helped them understand the difference between right and wrong. Shaping this ability to distinguish between right and wrong is precisely where art therapy may become very useful. This usefulness stems from the supposed inherent healing qualities of the creative process, which is reflected in its ability to conflate opposite emotions. It is during this process of creating a graphic or sculptural form that conflict (as an oppositional dichotomy) may be visually expressed, internally integrated and resolved into the participant's personality to assist in favourable changes in behaviour (Maryland Art Therapy Association, 2005).

This was indeed the case with the SDI as the participants were able to express their feelings through art and even help others to do art. They explained that they were able to understand and differentiate between opposites. By participating in the SDI the prisoners felt as if their discerning capacity was heightened and that they were better able to judge when something was "good or bad for them" (P301). In the SDI, they did not only learn how to appreciate others and how to communicate and understand certain things better, but also how to express themselves through art and by helping other people. Two participants explained additional benefits as follows: "I will be able to express myself through art again in the *future*" (P305) and "will help other people especially the youth who do not have anything" (P311).

4.3.3.5 Creativity

Most of the participants, 94 per cent, felt they had improved their creative techniques in the various art media that they were working with, and that they will be able to use these art, craft and designing skills in the future to teach others and create a hobby or a small income for themselves.

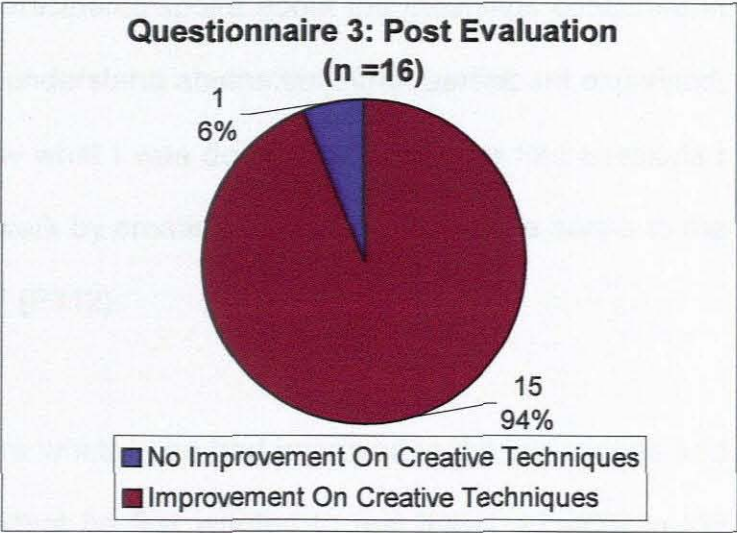


Figure 4.10: Ninety-four per cent of the inmates felt that they have improved in the art mediums

Drawing can allow the expression of suppressed emotional pain or unspoken family secrets. When vulnerable individuals refuse to verbally reveal themselves and their secrets due to fear of retaliation or rejection, therapeutic vehicles like drawing can become a highly valued avenue for “telling without really telling” (Crone & Oster, 2004:2). Respondents mentioned that the skills they had obtained during the SDI enabled them to express their feelings through their “artwork and drawings” (P301). They did this either from their personal emotional pain or, as some inmates indicated, to reflect the pain and concern of family members regarding their imprisonment. In addition, they could now do artwork and understand the meaning of their work. Adding drawing directives as part of a diagnostic process, intake interview or treatment programmes enables many children, adolescents and adults to view themselves more objectively within a safe and expanded framework by reviewing their own artwork (Crone & Oster, 2004). In most everyday practice, it seems best to allow people in treatment the freedom to confirm or disconfirm the symbolism in their

own drawings and to speak of their own personal meanings contained in their pictures (Crone & Oster, 2004). Participants spoke about the meanings contained in their artwork and their capacity to understand abstraction. One participant explained, "At the first session, I did not know what I was doing, but during the four sessions I could actually start to explain my work by creating something that made sense to me according to my visual abstraction" (P312).

One of the respondents was unsure whether he had improved in the techniques and different art media and explained that he first wanted to test these art skills in the near future "in the outside world" (P310), to gauge if he had indeed learnt anything useful.

4.4 Conclusion of Chapter 4

This chapter discussed the data obtained from the three sets of questionnaires administered to the participants throughout the SDI. Data collected at the beginning of the intervention indicated that 95 per cent of the participants had expectations that the SDI would provide them with the necessary skills for income generation and that they would be ready to compete in the labour market. The focus was also on the resources needed to keep the SDI sustainable.

Mid-way through the data collection they were able to rid themselves of their negative energy, thoughts or feelings to a degree, and understood that the SDI had influenced their perception about their HIV/Aids status. They indicated that the SDI had helped them to deal with negative feelings by expressing themselves in their art and by telling their stories, using the different art media. This also helped them with their HIV/Aids status by allowing them to express their depressing emotions through

practical and life skills. They believed that the SDI had helped them and had given them the confidence to disclose their HIV/Aids status. They could now tell their stories through their artwork and the exploration of different art media.

The post-intervention data focused on the participants' reflections on the creative and life skills they had learnt. Many believed they would take their skills to their communities and help others to access new skills. The potential of the SDI was identified in terms of its ability to promote healthy judgement. Inmates indicated that the SDI helped them understand the difference between right and wrong, and participants felt that they were subsequently able to express their feelings through art and even help others to do art. Prisoners were fascinated by the SDI and felt that the continuation of the SDI would strengthen the foundation of the various processes of painting, moulding and sculpting clay, abstract pastel drawing, charcoal drawing and tile painting. Some of the inmates have already started selling the craft items they had made in the SDI. All the respondents wanted to continue with this SDI and wanted it to be extended to other inmates because they believed that there was talent amongst the other prisoners.

CHAPTER 5

5. RESEARCH FINDINGS: OBSERVATIONS AND POST-OBSERVATIONS OF THE SURFACE DESIGN INTERVENTION

In chapter 5, the findings of three sets of questionnaires which were obtained at three stages during the Surface Design Intervention (SDI) were presented. This chapter addresses the findings of the observation sessions and the post-observation interviews that were obtained during the six-week SDI. Individual observation techniques, interviews and documenting techniques (observation schedule, video-tape and photographs) were used to gather accurate information about how the programme functioned, about the process that unfolded during the intervention and about how the inmates experienced the SDI. Although the artistic or aesthetic quality of the artefacts was not a prime motivation for their creation, but rather the process, they were nevertheless of such a high standard that they are critiqued from an artistic design perspective in this section in order to highlight the all-round value of the intervention.

5.1 The features of a successful Surface Design Intervention

The observation techniques were directed to the prisoners and the SDI facilitator therapists, and thus the features that were expected to make the SDI successful, as discussed below, are from both the prisoners' and the facilitators' perspectives.

5.2 Knowledge, skills and resources needed for a successful Surface Design Intervention

Participation in the SDI enabled participants to disclose their HIV/Aids status (positive or negative) more comfortably within the group. Some of them illustrated this in their artwork. They also felt that the process relieved their tension and difficulties.

5.2.1 Emotions and personal meaning about HIV/Aids

The SDI helped the prison inmates to speak out about their HIV/Aids status through their artwork and to make meaning of their status through this expression. The SDI sessions therefore influenced their perception about their HIV/Aids status, as can be seen in the following two comments, in which the participants (both HIV positive and negative) brought their emotions and personal meaning about HIV/Aids into their art expression:

I am an artist myself and by thinking back on doing those questionnaires, I thought about the questions about HIV/Aids and made me think that HIV/Aids destroys everything and that is why I expressed my feelings in creating a volcano, it is a dangerous place to be just like HIV/Aids (S2' Pisto).⁸

This workshop helped me, because I am HIV positive and it helped me relieve some stress and difficulties I have in prison, it helped us to work as a group and [showed us] how to support each other (S10' Spier Wit).

During the fourth session, the participants had an opportunity to make clay sculptures expressing the words “antipathy” or “sympathy”. Thereafter, they had to work in pairs by bringing “antipathy” and “sympathy” together. Two of the inmates made clay sculptures resembling people living with HIV/Aids as they explained what “antipathy” and “sympathy” meant to them.

⁸ Observation sessions referencing system: Acronyms used through out the SDI, (S2' Pisto) S- stands for session, 2- stand for second session, and Pisto- was the acronym used for one of the participants in the SDI.

“Kibi” formed the word “Antipathy” out of clay and he explained this in his work: “I have made a horse because a horse can bring a lot of joy to people, but can also be dangerous like in the time when they [made] use of horses in the war” (S4’ Kibi). “Lisa” formed the word “Sympathy” out of clay and explained, “I have made a heart; on the surface of the heart is the spine and ribs; this is my heart and I care for other people living with HIV/Aids with this heart” (S4’ Lisa). Lastly, the pair had to bring “antipathy” and “sympathy” together and they explained: “We created the horse like this, that the horse can bend his head to drink water from the heart shape” (S4’ Kibi & Lisa).

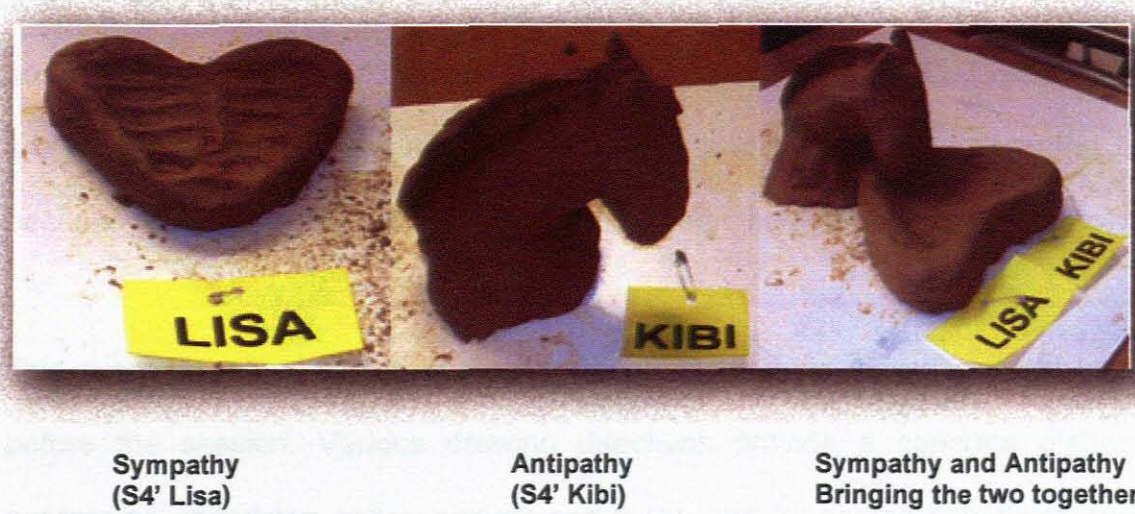


Figure 5.1: Moulding sympathy and antipathy out of clay by bridging the two concepts together

The art activity during the fifth session focussed on working with pastels. The aim of this exercise was to experience where each individual was at right then, what each needed in life and what colour would be appropriate to describe this space and the feelings. The participants then had to bring this colour to the page by expressing themselves emotionally in this colour. After using just one colour, the participants were allowed to bring in more colours to illustrate what they needed in their lives right then, as shown in the artwork by “Qoyco” in Figure 5.2.



**Figure 5.2: Pastel drawing
(S5' Qoyco) "Ocean"**

"Qoyco" said that he chose the colour "blue for the ocean". He created something in soothing tones because these are the colours he needed in his life to calm him: "We are all infected with and affected by HIV/Aids, and that is why I draw the ocean, because to me [it] is like a calmness of nature and it heals people" (S5' Qoyco).

This exercise helped him to deal with his temper and emotions he might have had before the session. Various drawing directives provide a concrete platform for expressing underlying anger, anxiety and fears, and for seeing how these troubling emotions can be overcome. Through these experiences, participants can better understand their feelings and reactions, gain control over their emotions and channel them more effectively. These aspects are reflected in the literature as well, since Crone and Oster argue that "only then can they begin to integrate their inner turmoil with reality-based interventions" (Crone & Oster, 2004:4).

5.2.2 Personal development

Most prisoners mentioned skills as an general concept, without identifying the specific skills that they felt they needed. Once they had been exposed to the specific

skills that they had learnt in session one when they explored the texture of clay. These skills were learning meditation techniques, working together as a group and communication within the group, and the inmates felt that they provided stability for them in prison. They will be in prison for a long time and the SDI made it possible for them to build trust amongst themselves, overcoming fear and also overcoming fear of the unknown, dealing with unusual situations and helping them with confidence building by participating together as a group and learning some meditation techniques. One inmate explained that he “needs some stability in [his] life to make [him] focus on something positive, because [he] comes [from] a very unstable background” (S1’ D’).

“Masenjana” clearly indicated what his feelings were after the first session, as he explained:

While making this clay sculpture with my eyes closed for ten minutes, this was the first time in a long time where I could close my eyes in prison for ten minutes; this is very unusual for me to actually close my eyes in prison, we normally sleep with our one eye open (S1’ Masenjana).

This skill taught him communication between his hands and the clay, and he explained that the SDI helped them to work together as a group. As explained in the literature review, art therapies help to bring people out of personal isolation and despair by encouraging socialisation and group support in creative therapy groups (Malchiodi, 2003). “Masenjana” explained the meaning of his clay sculptures as follows: “The reason for forming all of these balls was, because I was demonstrating how I felt about during this art workshop, the balls illustrates the group as a close unit working together. The balls are each one of us forming a unit together” (S1’ Masenjana) (see Figure 5.3).

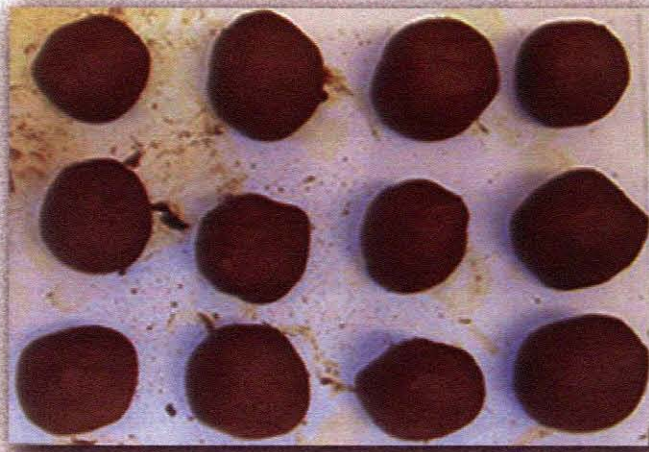


Figure 5.3: Learning about the texture of clay (S1' Masenjana)

During session 2, one participant felt “free” while participating in this SDI, and the other felt that he could now improve on the skills learnt. The first participant explained that “not everybody will get the chance to do this art workshop here in prison, and this made me feel free” (S2' Peaches).

“Spier Wit” focused a lot on the picture as a whole instead of connecting with his inner feelings while creating art. However, he showed a great deal of potential and came to terms with expressing his feelings while creating art. He said, “This was my first time working with colour pastels, and I would like to improve on this skill as I can see now I can do better, in expressing my feelings” (S2' Spier Wit).



**Figure 5.4: Introduction to chalk pastels
(S2' Spier Wit) "Drie Susters"**

Participants explained how these art techniques and art therapy skills helped them to remember art techniques that they might have known before imprisonment; becoming aware of other people around them, struggling with some of the art exercises and then breaking through these barriers. One explained what happened in session four:

What I have experienced these past two weeks is that, you see I have done art before to an extent but the thing is that you forget about your own skills as a person here in prison. While participating in this workshop I started remembering things from my past and this workshop also helped me to express my own feelings while doing art; now I am becoming more aware of things and people around me, it is very nice (S4' D').

"D" really expressed his emotions in his art as this was his first attempt to create a clay sculpture and this process helped him to acknowledge the other participants around him.

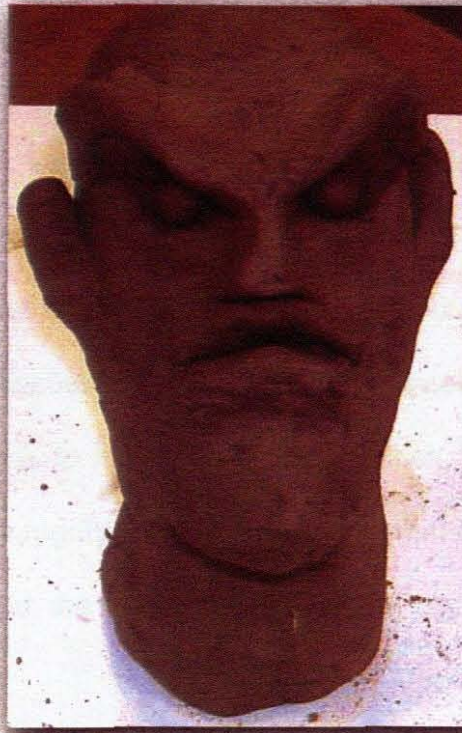


Figure 5.5: Clay exercise, bridging the meanings of antipathy and sympathy (S4' D') "Angry man"

For my antipathy exercise, I created a head with [the] large expressive features of a shouting angry man. It reminded me of when I was young [and] I had played tricks on the people in my community by showing them a jar full of snakes, my father shouted and gave me a terrible hiding and this face is how I remember his look [then] (S4' D').

The prisoners expressed the need for art skills that could help them to enjoy certain things in prison by expressing their feelings through art and using a variety of the art media. They explained some of the art skills that they enjoyed and needed most in the following section.

"Lisa" indicated that he has never worked with art media before and, although he has participated in only five sessions thus far, he has already learnt "how to express [his] feelings by not keeping it inside [him]". He also mentioned how he "really appreciate[d] [the] input with them as inmate[s] and teaching them about things they [k]new nothing about" (S6' Lisa) (illustrated in Figure 5.3).

“Lisa’s” pastel drawing structure and replica of this pastel media enabled him to focus and express his energy in his artwork. Most of the lines are curvy and the texture is significant in forming the harmony. There is a lot of movement in this picture. As a result of his artwork, he remained comfortable when had finished and he felt a sense of pride. This was the message he was trying to get across to people that believe in their own artwork. As discussed in the literature review, Malchiodi states that art therapy allows participants to make their own choices, to be original and to feel a sense of self-worth and integrity. In these ways, art therapy can improve self-esteem by giving participants and the artistically skilled an opportunity to gain recognition (Malchiodi, 2003).

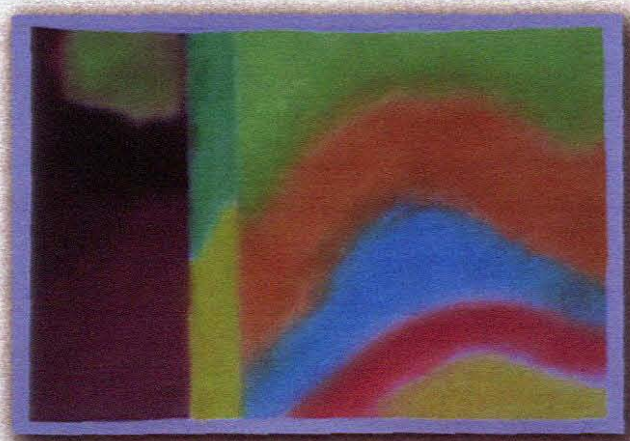


Figure 5.6: Pastel drawing
(S8' Lisa) "Overcome"

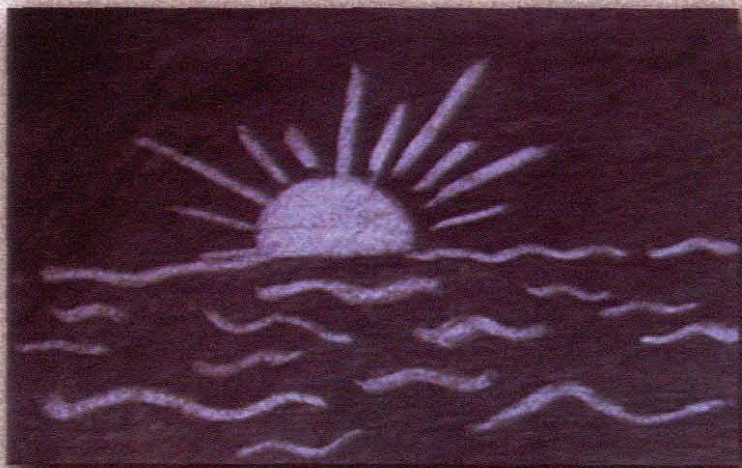
“Milky” explained that the charcoal exercise to him was a “beautiful gift”. This technique of “extracting” light from the dark page using the putty rubber, “letting the light come out”, was the reason for him naming his artwork “Light” (S9' Milky). By using charcoal and a putty rubber (as illustrated in Figure 5.4), artistic confidence is built because one successfully learns new techniques and adjusts to new roles required by the present circumstances. Sharing wisdom and stories in a small-group format helped inmates to integrate past and present circumstances, resulting in a decrease in depression and an increased sense of hope.

There is a lot of movement in the charcoal drawing in Figure 5.7, with twists, turns and swirls, forming lines that were created with fingertips and putty rubber. The texture of the putty rubber and fingerprints result in the patterns, which unify the artwork as a whole and make the movement exceptional.



**Figure 5.7: Charcoal drawing
(S9' Milky) "Light"**

"D" explained that he had to "put some effort in [his] charcoal exercise, to let the light come out; I really enjoyed this media as this was a new experience for me" (S9' D').



**Figure 5.8: Charcoal drawing
(S9' D') "Horizon"**

During session 10, “Pisto” mentioned how he had learnt to express his “feelings through [his] artwork”. He had learnt from the SDI that he can now “do things [he] never thought [he] could do, after this workshop [he] can now deal with [his] feelings by using art” (S10’ Pisto).

5.3 New sets of skills acquired during sessions

The 12 sessions of the SDI, including the media used, the exercises done and the processes followed, are outlined in detail in the following sections.

5.3.1 First session – Learning to listen: Responding through postcards and clay

As an introduction, participants had to choose a postcard from a selection of cards supplied by the facilitator therapists. They had to base this selection on their intuitive responses to the image, colour or feeling of the postcard. After choosing this postcard, they had to share something important or interesting with the group about what truth resonated for them, as represented in this particular card.

For the art activity itself, they started with a clay exercise to become aware of the texture, stimulating the senses while exploring the medium and becoming aware of their emotions. By working with their eyes closed, they experienced how to express feelings while working with the clay. The session showed that the participants had learnt how to be aware of the medium of clay and its texture, as illustrated in Figure 5.5. The skills that they had learnt were twofold. Firstly, they learnt technical skills, such as how to work with clay, texturing it and moulding it, and, secondly, they learnt life skills because it was a new experience for them to work in a group situation and to discuss artwork within the group. This exercise also illustrated how to concentrate, on one specific artwork by expressing feelings while making a sculpture out of clay.

While the participants explained their artwork and listened to each other, life skills were enhanced because it taught them how to listen and respond to each other and to the group. By explaining their artwork within the group for the first time, participants learnt that their opinions also count and are valued for what it contributes to the group.

Example of the participants' studies in the first round of the course: A clay ball with a rough, textured surface.

Warren explains that the conscious loss of control over the clay forces emotions to take over. In this situation, there must be no criticism or judgment of the creation, since the primary function is not a work of art, but a work of emotion, colour and form. In this way, clay can act for some as a stimulus to open the floodgates for troublesome or unresolved experience (Warren, 1993).



Figure 5.9: Learning about the texture of clay (S1' Malcom)

5.3.2 Second session – Warming to the media

This exercise started with singing and a stamping activity. During the creative activity, the participants first moved into an atmospheric pastel exercise, where the prisoners had to imagine what the qualities of warmth are like by leading their thoughts to the warmth of hands, the warmth of a fire, a warm bowl of soup and snuggling into a blanket on a cold day. Then, by staying with the atmosphere of these colours, they

had to create a picture of these warm thoughts by only using warm tones. The skills that the participants learnt were based on colour theory, which taught them how to blend and mix colours and what the contrast between warm, cool and complementary colours are.

A couple of the participants started in the four corners, as a child would do, and many of them still kept the boundaries between areas intact by not blending the colours, as illustrated in Figure 5.10.



**Figure 5.10: Introduction to chalk pastels
(S2' D') "Kaleidoscope"
Example of keeping in the boundaries**



**Preparing for the
chalk pastel exercise**



**(S2' Masenjana)
"Seasons changing"
Example of blurring the boundaries**

Figure 5.11: Introduction to chalk pastels

5.3.3 Third session – Softening the boundaries

The inmates started with a warming-up exercise by singing and then went outside where they had the chance to blow bubbles and 'play'. Participants were instructed to observe the bubbles that they formed, paying attention to how the colours interacted with each other, their lightness, the light shadow on the bubbles, contrast and how they slowly faded in the air. This exercise taught the participants how to become intensely aware of colours and how each colour exists in relationship with others. Following this, the participants tackled a wet-on-wet painting technique exercise, using only the three primary colours, namely red, blue and yellow. This illustrated the blending effects that can be achieved with mixing and combining colours, and with softening the colour boundaries by placing colours in 'conversation' with each other. The skills that the participants obtained during this session were based on colour theory. Mixing colours and observing colour combinations contributed to the softening of colour boundaries. (All participants' artworks are illustrated in Figure 5.12.) To end the session, they had to explain how they felt about using each colour and discuss the meaning of their artwork. One of the participants explained that this was the first he had ever painted with water-colours and that it gave him a sense of freedom when the water-colour paints ran into each other, forming other colour combinations and forming movement (Spowno, 2006). Pisto explained that using all the colours on his pallet gave him the sense of colours clashing with each other, because the one wants to overpower the other (Pisto, 2006).



Figure 5.12: Session 3: Becoming aware of colours in the first water-colour painting exercise

5.3.4 Fourth session – Antipathy and Sympathy

This art exercise was based on forming clay into images expressing the participant's notion of the words "antipathy" or opposition and "sympathy" or kindness. A role-play exercise to explain the meaning of antipathy and sympathy was executed. After the participants formed their "antipathy" and "sympathy" images from clay, they had to work in pairs in order to reconcile "antipathy" and "sympathy". This exercise helped inmates working together to produce one artwork, which displayed both concepts in an integrated way. They had to note carefully how each sculpture had to change to accommodate the other person's sculpture. After the completion of this part of the exercise, the participants had to accommodate each others' HIV status and race symbolically. Thereafter the participants enacted their offence, followed by a sharing session regarding their emotions during this process. The skill learnt in this exercise was expression through encapsulating experiences in clay sculptures and bringing negative and positive shapes together, thus reconciling opposites. This graphically illustrated the Bridging Polarities theory, which argues that by working with the whole person opposites, which are present in all humans, can be reconciled to the benefit

of the individual. Two participants explained what they had created to express “antipathy” and “sympathy” as follows:

For my antipathy exercise, I created a seated figure with exaggerated forms; for example his toes, arms and nose were like a monster’s (S4’ Maestro).

In this clay activity, for sympathy I made an upper half of a body and head with arms out, ready to embrace sympathy (S4’ Pisto).

Together [Maestro and Pisto] created conflict. The one wants to hug the other, but the other figure does not want to hug, he refuses. We had to bring the two figures face to face, through the dynamic forms of antipathy and sympathy, and together we will call this clay sculpture ‘acceptance/turn aside’.



Figure 5.13: Clay exercise, bridging the meanings of antipathy and sympathy (S4’ Maestro & S4’ Pisto)
“Acceptance/turn aside”

5.3.5 Fifth session – Capturing the light

The first exercise for the day was a role-play, which was intended as a loosening-up exercise. Thereafter, the art activity for this session was a chalk pastel exercise, called “capturing the light”, in which participants represented themselves by using only one colour. For a moment, they had to think about how they perceived

themselves at that very moment and what they were feeling. Following this, the participants had to bring the chosen colour to the page and express their feelings in this colour for five minutes. Thereafter, they had to reflect on what they needed in their lives, now or in the future, by making use of additional colours to illustrate this need. After completion of the task, instead of each person providing the meaning behind their artwork, the group had to give a name/title to each artwork, without feeling scared. These titles included, "Wolf story", "Desert", "Universe", "African flag", "Bright future", "Bright colours", "Zanzibar", "Planet", "Mother Nature", "Where the heart is" and "Waterfall". A sharing and listening exercise concluded this session when, by working in pairs and practising active listening, attention was focussed on the speaker intently for three minutes.

The first observation of the artwork as a whole indicated the use of a strong sense of form and line by using the concrete and specific shapes of reality. The strong use of oranges and greens in these artworks shows how participants expressed themselves as a person. For example, in their explanations, they indicated that orange symbolised sunshine and that different greens signified the calmness of nature. The chalk pastel drawings in combination form a beautiful work of art. Each one conveys an important social message, even though some artworks appear to lack overt personal expression in the use of colour. For instance, most inmates started off by using blue to express the capture of light, and some only incorporated another colour, while others incorporated many shades and hues of both warm and cool colours to illustrate the concept of need in their lives, refer to Figure 5.14.



Figure 5.14: Session 5: pastel exercise, capturing the light

5.3.6 Sixth session – Transforming negative emotion into positive emotion

This session was aimed at encouraging participants to embody their emotions in clay by moulding anger, hate and fear while paying attention to emotions that surfaced while they had their eyes closed. By changing the form somewhat, they had to transform this emotionally negative clay sculpture into the opposite emotions, love and care. The objective was not to change the whole form, but merely to mould positive emotion into the clay sculpture, with loving attention and with eyes closed. Skills that the participants learnt were how to mould clay to express feelings and how to express feelings through art. At the end of the session, a share-and-listen exercise in pairs was conducted.

As illustrated in Figure 5.15, “Kibi” first shaped all his anger, hate and fear into a ball of clay by pressing and moulding it very hard, almost as if he were pressing all his anger into the clay. In the second part of the exercise, “Kibi” started unfolding the ball of clay into love and care by creating a beautiful protea. “Kibi” was one of the quietest and shyest participants, but completing his artwork and explaining it to the group clearly made him feel proud and happy, as was evident from his expression.



Figure 5.15: Clay exercise, transforming a negative clay sculpture into love and care (S6' Kibi) "Protea ornament"

5.3.7 Seventh session – Claiming colour quietly

This session started with a body movement exercise. In groups of three, participants took turns being the central figure that is pushed and caught between the other two in an exercise that is meant to build trust. Thereafter, the identified art activity for this session was water-colour painting. Participants worked in pairs. First, they prepared two sheets of paper joined on one drawing board. Then, while sharing a page and without talking, either blue or yellow was chosen and each participant received a turn to paint on the page. The "yellow artist" began and could work anywhere on the pages and when he finished the "blue artist" could respond. The objective here was to illustrate how to work with another person on an artwork by sharing and working together non-verbally, and to let participants experience the power of communicating through the artwork. Skills learnt by the participants were working together in pairs, sharing and being creative together. Intuition was needed to be aware of one partner anticipating the other partner's wishes, feelings and emotions, as illustrated in Figure 5.16.

According to Rubin (1984), working together in silence enables people to experience a visual-gesture, image-language directly and artistically. Working silently together and later discussing it can be a powerful learning experience of human interaction.

The most significant art principles used in these artworks (illustrated in Figure 5.16) were the use of strong lines, forms and shapes. Sensitive balance and harmony between the colours and movement was practiced. This is evident in the way the composition in Figure 5.16 was organised. “Mzido” and “Puff D” softened the boundary in the middle of the artwork through a blending of the oranges and blues. The compositional principle of not halving the picture plane is therefore adhered to, while the circular yellow motif in the bottom half strongly leads the eye into the composition and activity focuses the attention there. The top part in contrast displays soft, pastel lines in chromatic yellows, oranges and reds/pinks, which form a contrast with the hardedge technique used in the circular motif. The movement “Taole and “T’ Joster” made with their paintbrushes was remarkable as together they made the paintings look like a fictional place.



(S7' Mzido & Puff D)
Different colours



(S7' Taole & T'Joster)
Start at the beginning

Figure 5.16: Session 7: Water-colour painting, working in pairs by only responding in colour

5.3.8 Eighth session – Bridging the imbalance and acceptance of life

The participants were taught how to express their feelings through art, by using colours relating to how they felt at that session and by using their emotions negatively or positively through their artwork. Each participant received two soft crayons and, holding one in each hand, they had to draw/scribble with these crayons to the rhythm of the music with their eyes closed, as illustrated in Figure, 5.17. The skills learnt by the participants in the crayon exercise were allowing the feelings to flow to the rhythm of the music by being spontaneous.

Ulman and Levey (1980) explain that some art materials may help and some may hinder participants. For example, hard crayons can create muscular tensions incompatible with the production of free-flowing lines, whereas soft crayons or felt-tipped pens lend themselves to relaxed lines. Through the years, the scribble

technique has been employed as an intervention in various clinical populations to reduce inhibitions and elicit spontaneous imagery from the subconscious. This engaging approach allows clients in therapy to express themselves freely in a non-threatening and enjoyable manner (Crone & Oster, 2004).

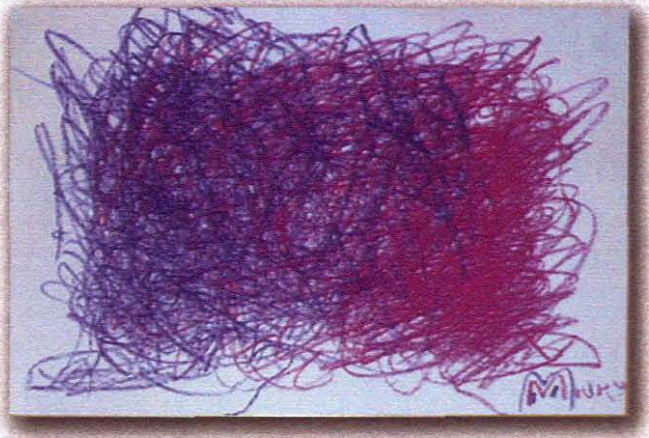


Figure 5.17: Music and crayons (S8' Milky)

Thereafter, a chalk pastel exercise followed. The participants had to divide a page into thirds, then imagine a difficulty in their lives and express this on one third of the paper. Next, they had to visualise a safe place where they are able to transform this aspect, where change may take place and where they are completely accepted. Once they were clear about this place of balance and acceptance, they had to draw on the larger area. To finish off the drawing, they removed the masking barrier separating the visualisations, and blended and bridged the two opposites with each other, as illustrated in Figure, 5.18. The participants learnt to tell the story of potential and change in their own lives. At the same time, they could express the many successful things they are proud of, thus bridging the difficult side of life with the vision of a safe place.

“Pisto” has put in a lot of movement, feeling and imagination into his chalk pastel drawing. This successful work of art experimented with colours flowing into each

other. By using dark colours for the difficult side of his life and bridging them with lighter colours, he symbolised a place where he will be accepted. The composition was divided into thirds on the horizontal. The left side of the pastel drawing is the darker side of his life, with an even darker circular shape dividing the two sides. The lighter side of the drawing is the more positive and calmer side and illustrates his “special place”.

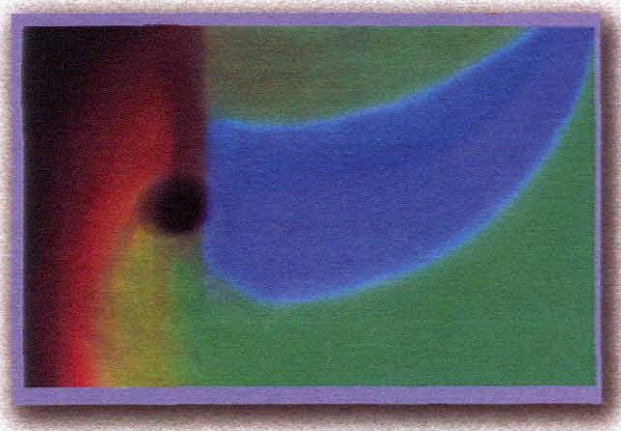


Figure 5.18: Bridging the imbalanced/difficult and balanced/acceptance in life (S8' Pisto) “Everything has a beginning and end”

5.3.9 Ninth session – The future unfolding

This session focussed on the strength and power of light by learning how to bring out light from a page covered with black charcoal and letting the light arise from the dark page. By thinking of the light shining in their windows, or light cast as a reflection of the moon on the water, or a light that shines in a cave, they conjured these sources of light from the blackened pages. Charcoal can add new dimensions when an art gum eraser is employed to lift areas of black away. The “positive space” imagery or design can be created through the efforts of working into a large black space (Nadeau in Warren, 1993:36). Positive space is the actual design area. Negative space is the artistic term used for the space around the initial or essential design. For some people this can be particularly gratifying, for they are creating an element of magic (Nadeau in Warren, 1993).

The question that emerged in this exercise was, "What do you think of if you think of the light in your life?" "Maestro's" response to this question was that when he thinks of light in his life he thinks of a mother and child, as illustrated in Figure 5.19. "Maestro" explained that "this was a wonderful new media for me to work with and would like to use charcoal in the future especially finding the light in the dark which made me more comfortable" (S9' Maestro).

When observing the artwork as "Maestro" explained it, one can see a reference to his own childhood, with his mother carrying him on her back, which expresses a sense of longing. "Maestro" mastered the charcoal exercise brilliantly as his only focus was the light coming from the dark page, which was the light that arises from the mother and child.



**Figure 5.19: The strength and power of light
(S9' Maestro) "Mother and child"**

The charcoal and light exercise flowed into a clay expression. This exercise asked for the moulding of clay into a seed while being aware of all the potential locked up in the seed as it germinates and grows, although invisible at the time. This potential may be realised as a big tree unfolding out of this seed, as illustrated in Figure 5.19. In this seed, participants had to put all their positive qualities and strong points, realising

that growth comes from carrying out their potential: “See yourself unfolding in the future”. To finish, they had to capture all these good and positive qualities in their seed sculpture to use in the future. “T’Joster” explained that sharing his good qualities with the group made him feel proud about his good qualities in life and made him “feel on top of the world” (S9’ T’Joster). His seeds gave the impression of symbolic potential locked up to be slowly and steadily realised as the seed germinates and grows.



Figure 5.20: The future unfolding
(S9’ T’Joster) “On top of the world”

5.3.10 Tenth session – The gift of hope

Participants were again asked to choose a postcard, as they had done in the very first session, and to explain what the difference between their initial and current choice was. Some of the participants explained their choices as follows:

I chose a postcard with trees and plants, because I like working in the garden here in prison, for me it is meditation (S10’ Kibi).

The postcard I chose is very similar to the first one; my first postcard had two deck chairs on a balcony and it symbolises the same thing as this postcard, and that is freedom. My most favourite time of day is sunrise and sunset, it is a magical time and being openly free for me, for being incarcerated for all these years this postcard says freedom to me (S10’ Spawno).

The reason for picking this card is because it is about nature; being HIV positive myself, for other people being HIV positive is a death penalty but to me it is the way to the future, because HIV/Aids force me to talk to other people and better myself in the process. So this card of nature brings calmness to me (S10' Maestro).

During the art activity, they had to gesture their name in the air with eyes closed, using either both hands or one. Before the request was made to paint or write on paper, the use of warm-up exercises, such as copying figures freely in the air with wide, sweeping motions was encouraged. These bodily movements increased relaxation, which helps the participants to transfer the exaggerated strokes onto the paper (Crone & Oster, 2004). This gesture could be modified until they formed a sign that they felt honoured them, which was then painted on paper with Indian ink as a signature (illustrated in Figure 5.21). These signs gave a chalcographic quality of line *similar to traditional Japanese symbols. Each artwork was then passed around in the group and each participant could add colour to the page and write on an attached piece of paper a 'gift' to acknowledge a quality they admired or observed in the person. The reason for this exercise was to allow participants to acknowledge each person's good qualities, to learn from them and to notice that there is something good in everybody. According to Nadeau, inks can produce great delight when used in mixed media, for example when waterproof inks are used and water-colour or pastel is painted over the original line (Nadeau in Warren, 1993:40).*

"Peaches" line work was done with confidence and the composition is very strong, *worked together with all the line elements and semicircular movement with no unsteady lines. Through this exercise, "Peaches" could truly express his feelings towards the group through the use of the bright colours and tactile interaction with the chalk pastel materials. The colours used flowed into each other in a soft overflow and*

integrated way. Working together on each others' artwork linked the participants together, giving them a sense of ownership and belonging.



Black Indian ink exercise



Gift with pastels

Figure 5.21: Gesture of name and gifts (S10' Peaches)

5.3.11 Eleventh and twelfth sessions – Projecting positive messages

The researcher facilitated the last two sessions. Certain changes occurred in the recording and the running of the creative processes. The last two sessions were not video-taped, being that the researcher facilitated the last two sessions. Data were mostly collected through participant interviews and photographs were taken of each participant's tile work. The focus for the last art project was to create a tile mural for the prison as each participant had the opportunity to paint a positive message on these tiles. It had to be something they had learnt or encountered while in prison, something constructive about HIV/Aids, which conveyed a positive message, or something that makes them happy about their life outside prison, like childhood memories, family, their previous work situation or careers. The project was structured around transferring these positive messages onto tiles, as illustrated in Figure 5.22.

Johnson and Sullivan-Marx explain that working together on a group project, such as a mural, can link people together, giving them a sense of ownership and belonging. The opportunity to support other group members can help participants to identify and use their own strengths. The artwork is a visual reminder for participants that they can still accomplish and learn new things despite limited facilities or knowledge. Creativity stories around artwork can help participants remember their lives before imprisonment; this often brings closure and healing (Johnson & Sullivan-Marx, 2006).

For this project, each participant received four tiles to paint, with 12 different colours and masking fluid. The inmates first worked separately, deciding what they were going to express on their tiles. Thereafter, they sketched with pencil on paper and then the tiles were drawn up and painted on in the last two sessions. The participants also used masking fluid to create borders for their pictures to ensure even outlines for details. Lastly, the tiles were glazed and fired. With the help of an assistant, I made two tile frames from wood which were then sprayed with silver Duco (automotive paint). Skills learnt by the participants were painting on tiles and expressing themselves in a public work of art. Painting with tile paint was dull at first because colour emerged only when the tiles were fired and glazed. When the inmates finished their four tiles, there was a sense of pride of achievement, which was enhanced by the positive comments from the wardens and the visitors from the Cape Peninsula University of Technology (CPUT). The tile project helped the inmates to paint elements that made them happy on the tiles, which reminded them of happier days. The tile project brought the group together as a more close-knit atmosphere was formed. For some, the tile project helped and supported them to give a message to people about the dangers of HIV/Aids.

Ulma and Levy argue that the independence of creating a mural gives each person freedom to make his/her own choice. This freedom, which had been earned little by little, allows each participant to go his own way, absorbed in his own work, which might be very different from that of the others around him (Ulman & Levy, 1980). For example, “Jibo” painted a bull on his tiles, as these two sessions took him back to the farm where he worked before imprisonment. “Spier Wit”, on the other hand, painted a guitar on his tile as it is his passion and dream to be a performer one day.

THE ART THERAPY GROUP DEVOTED TO MURAL MAKING PROVIDES A SAFE AND SUPPORTIVE GROUP ENVIRONMENT FOR RESOLVING CONFLICTS AND GRADUALLY TRANSFORMING THE PSYCHOLOGICAL



Figure 5.22: Tile mural project, examples of unglazed and glazed tiles (S'11 Jibo & S'11 Spier Wit)

An art therapy group devoted to mural making provides a safe and supportive group environment for resolving conflicts and gradually transforming the psychological

effects of trauma (McCarthy & Testa, 2004). This was also the case with the participants in this study since creating a tile mural enabled the inmates to deal with traumatic memories. The tile mural itself also gave participants a voice and a means for self-expression that allowed other prisoners and viewers to respond to their ideas. They become able to communicate a powerful message of hope and remembrance for themselves and for viewers while rebuilding trust in their future and in the world.

The tile murals were unveiled on the World Aids Day event for the Group of Hope at the prison, as illustrated in Figures 5.23 and 5.24. The function commemorated World Aids Day. The focus was not only to highlight the HIV/Aids campaign, but also to acknowledge the efforts of the prisoners who had made meaningful and successful contributions in the prevention, control and management of HIV/Aids.



Figure 5.23: Group tile mural for prison boardroom

ART SUPPLIES	GENERAL SUPPLIES	LAYOUT SPACE	RESEARCH METHOD VENUE
Fourth Session: Working with clay in pairs			
Clay Boards Gut	Chairs Desks	Chairs and desks facing each other in pairs	Enough space for chairs and desks to work in pairs and water to wash hand and boards
Fifth session: Role play, singing and chalk pastels			
Chalk pastes Paper Putty rubber Cloths Fixative	Chairs Desks	Chairs and desks placed in a circle formation facing the facilitator therapists' table for demonstration of artwork	Enough space for role play and singing exercises, chairs and desks and wall to display artwork for discussion
Sixth session: Stretching loosening up and clay			
Clay Boards Gut	Chairs Desks	Chairs and desks placed in a circle formation	Enough space for stretching and loosening up exercise, chairs and desks and water to wash hand and boards
Seventh session: Body movement exercise and water-colour painting			
Water-colour paints Paper Paintbrushes Cloths Sponges Paint buckets	Chairs Desks	Chairs and desks placed toward each other to work in pairs	Enough space for body movement exercise, chairs and desks and wall to display artwork for discussion
Eighth session: Body movement exercise, drawing to rhythm on music and chalk pastels			
Soft crayons Paper Chalk pastels Putty rubber Masking type Cloths Fixative	Chairs Desks CD player	Chairs and desks placed in a circle formation facing the facilitator therapists' table for demonstration of artwork	Plugging and enough space for body movement exercise, chairs and desks and wall to display artwork for discussion
Ninth session: Charcoal and clay			
Paper Charcoal Putty rubber Cloths Fixative Clay boards Fish gut	Chairs Desks	Chairs and desks placed in a circle formation facing the facilitator therapists' table for demonstration of artwork	Lighting for charcoal exercise, wall to display artwork for discussion
Tenth session: Postcards Indian ink and chalk pastels			
Postcards Black Indian ink Paper Chalk pastels Cloths Fixative	Chairs Desks Two tables	Chairs with desks placed in a circle formation, with two tables for postcards	Lighting for artwork, enough space to gesture in the air, and wall to display artwork for discussion

ART SUPPLIES	GENERAL SUPPLIES	LAYOUT SPACE	RESEARCH METHOD VENUE
Eleventh and twelfth sessions: Painting on tiles			
80 Tiles 12 Tile glazes Paintbrushes 20 Mixing trays Masking fluid Tooth pigs	Chairs Desks Table for art equipment	Chairs with desks placed in a circle formation and table for art equipment	Lighting for painting on tiles with tile glazes

5.4 A note on the impact of art therapy interventions in prisons

One of the participants indicated expectations of how he will be able to use these art skills once released from prison or while in prison. He described it as follows:

I cannot stop talking about this art therapy workshop, I have learnt so many skills that I can use one day. I believe that if I had these art skills [at] an earlier stage, and had the opportunity to use these skills I could have gone further, then I believe that I would not have been in jail now, so thank you (S4' T'Joster).

One respondent shared his thoughts about the impact of the programme on him as follows:

I am busy with my [matric] exam and there [are] other things on my mind as well, and all this is a lot of stress for me, [but] I feel after each session ready for anything I feel so relaxed and comfortable, today I could really use my emotion and I could create what I wanted, I learnt a lot from today's workshop (S5' D').

Participants explained that using these skills in the SDI relaxed and calmed them, helped them to avoid depression by expressing their feeling in artwork and gave them important new knowledge. One participant explained,

I am not infected with but I am definitely affected [by HIV/Aids]. This workshop had calming [influences] [on] my life. I have experienced a lot of emotions in the course, some positive and some negative; this helped me express my negative feeling[s] and emotions in a positive way. It also helped me identify that I am stressed and frustrated in some aspects, [which in turn] helped me to look at life more positively [which] has been very important to me, and a very rewarding process (S10' Spawno).

5.5 The benefits which emerged during the Surface Design Intervention

One of the objectives of this study was to allow HIV/Aids inmates to become familiar with the use of a variety of art materials. The art facilitator therapists encouraged them to work intuitively and without interfering guidance. By using the art materials as if they were part of a symbolic "language system" (Keesenberg, 1994:1), the prison inmates were guided to an awareness and an understanding of creative art. This SDI proved beneficial to those participants who did not have strong verbal communication skills and for those who were overly verbal. The artworks that they created could act as a bridge between the facilitator and the participant, especially where the subject matter was too embarrassing to talk about or had negative connotations for the participant. It could also act as a bridge emotionally to reconcile opposites or contrasts in the participant's personality and identity, especially with those offenders who were incarcerated for serious offences ranging from rape to murder. This SDI can be used as a means of dealing with life experiences through self-expression that are often hard to put into words. The process of experimenting with different materials and ultimately creating their own Surface Designs led to an emotional improvement in their health and attitude. Enhanced self-esteem resulted from expressing their feelings through art and dealing with these feelings in a group situation through the sharing and other group activity. The entire SDI process helped participants to release feelings such as anger and aggression, and provided a safe and acceptable way of dealing with extreme feelings and emotions. By using the SDI, it was possible to look back evaluatively over a series of sessions and note the

developments or changes in the participants' behaviours, feelings and attitudes. This is illustrated in Figures 5.25, 5.26 and 5.27. The SDI process itself can be enjoyable and lead to the development of a sense of creativity. This can even be an opportunity for adults to be allowed to 'play', as argued by Liebmann, and instil a sense of light-heartedness in the participants (Liebmann, 1994:10).

The significance of the data is reflected in the graphs (Figure 5.25 a-b), (Figure 5.26 a-b) and (Figure 5.27 a-b) and these reflect improvement and positive changes in behaviour, skills and attitude.

Twelve out of the twenty participants were willing to disclose their HIV/Aids status during the SDI. Four participants did not want to disclose their HIV/Aids status and the other four have not been for an HIV/Aids test. Measurements were drawn on six HIV-positive and six HIV-negative participants, and by using an observational schedule during each session, the researcher established positive or negative changes in the participants' behaviour, feelings and attitudes. The changes were evaluated according to per centages determining the increase or decrease in these different levels. Although this type of participatory and observational research implies a measure of subjectivity, the use of an observational schedule throughout was aimed at reducing bias. The schedules and resultant data were also discussed and analysed by the art therapists, thus ensuring a more objective approach.

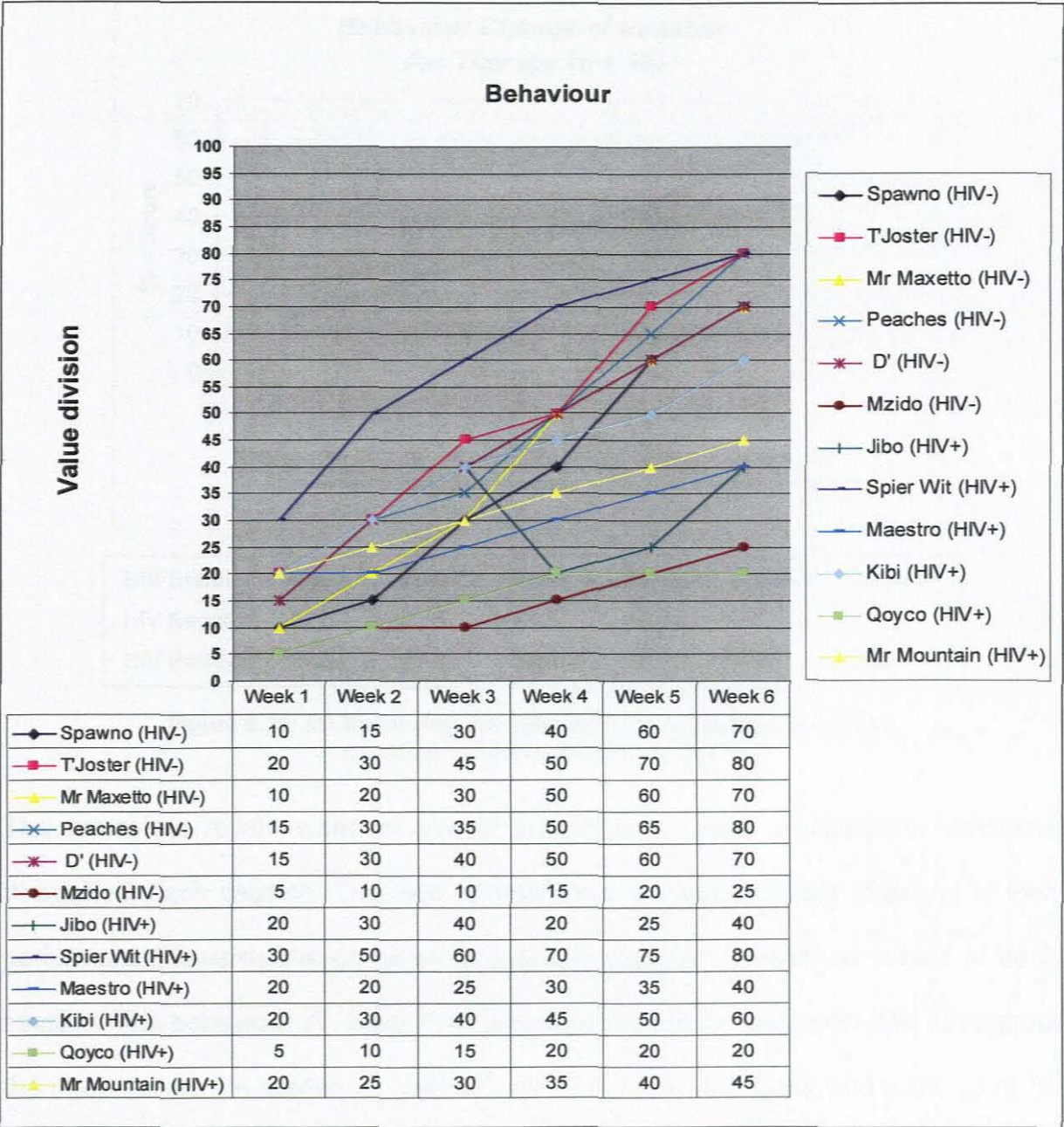
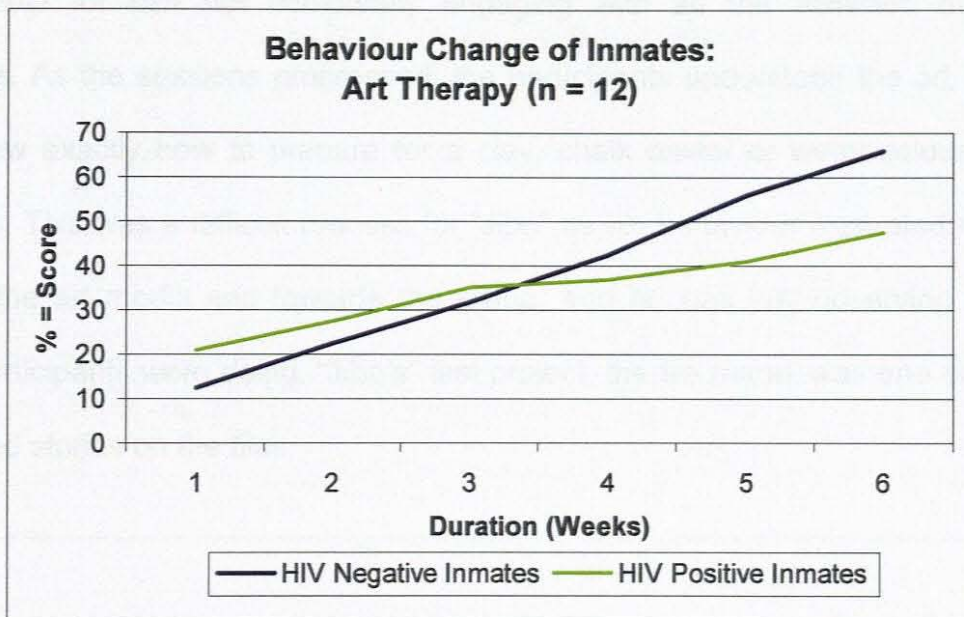


Figure 5.25: (a) Measuring the different improvement levels of the participants' behaviour in general



HIV Status	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
HIV Negative	12.5	22.5	31.7	42.5	55.8	47.5
HIV Positive	20.8	27.5	35.0	36.7	40.8	47.5

Figure 5.25: (b) Measuring the different improvement levels of the participants' behaviour in general

The behaviour levels were measured according to each participant's behaviour throughout each session. This was to determine if there were any changes in their performance towards the group or by working with the different art media in each session. The behaviour of "Spier Wit", who is HIV positive, was optimistic throughout the intervention. He started off with 30 per cent in the first week and went up to 50 per cent in the second week and to 80 per cent in the last session. "Spier Wit's" behaviour before and during each session was optimistic, as he was always eager to learn and took each challenge in the artwork as a new learning curve.

"Jibo", who is also HIV positive, started each session with positive behaviour: 20 per cent during the first session, which increased to 40 per cent in the third week. In the fourth week, "Jibo" dropped to 20 per cent again and to 25 per cent in the fifth week, and then went back to 40 per cent in the sixth week. "Jibo" was the only participant to whom language posed a barrier (he was a Xhosa speaker) and this obstacle was

responsible for him not completely engaging with all the activities during the sessions. As the sessions progressed, the participants understood the art mediums and knew exactly how to prepare for a clay, chalk pastel or water-colour painting exercise. This was a difficult process for “Jibo” as his behaviour illustrated negativity toward the art media and towards the group, and he was just observing what the other participants were doing. “Jibo’s” last project, the tile mural, was one of the best illustrated stories on the tiles.

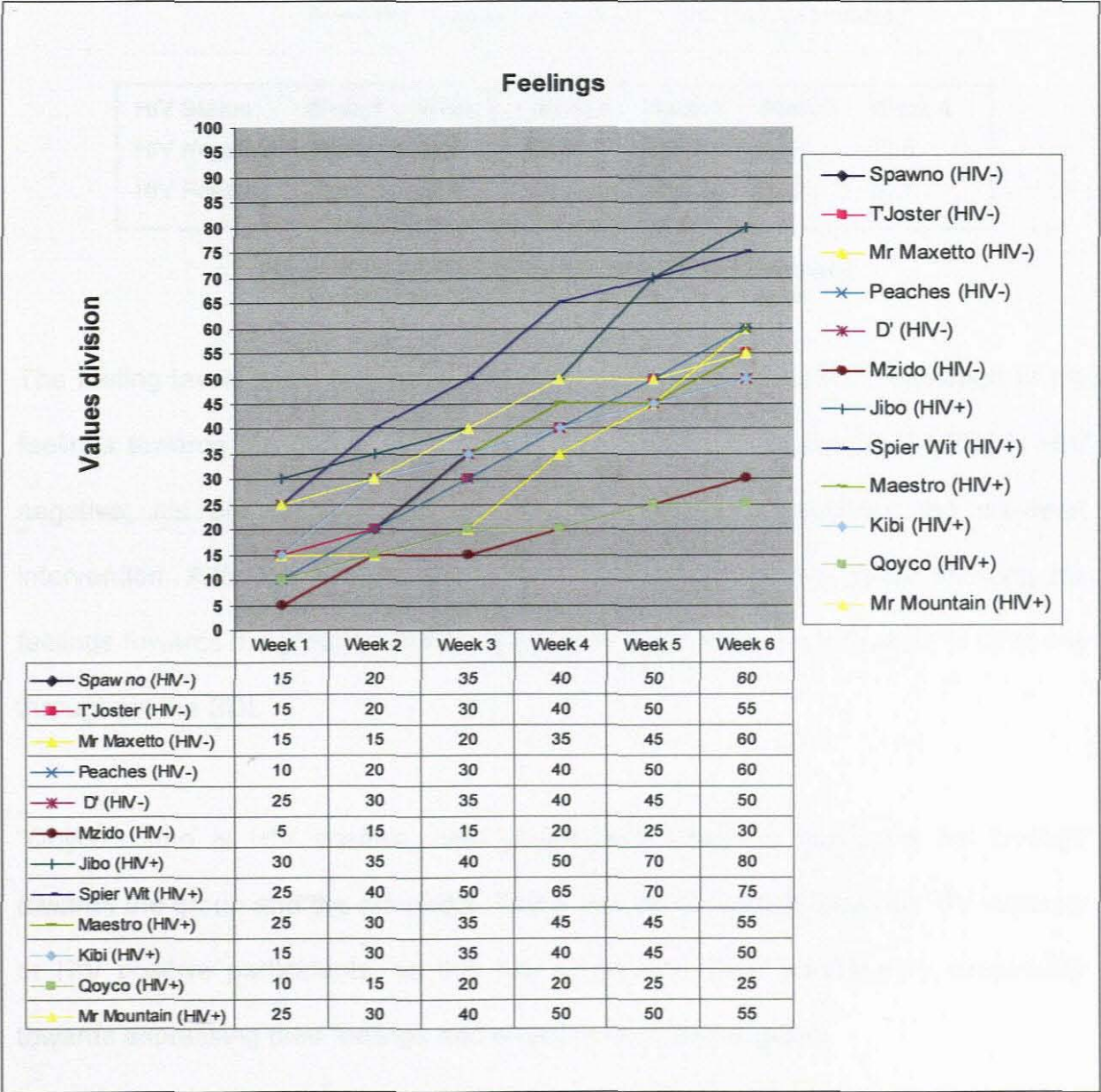


Figure 5.26: (a) Measuring the different improvement levels of the participants’ feelings in general

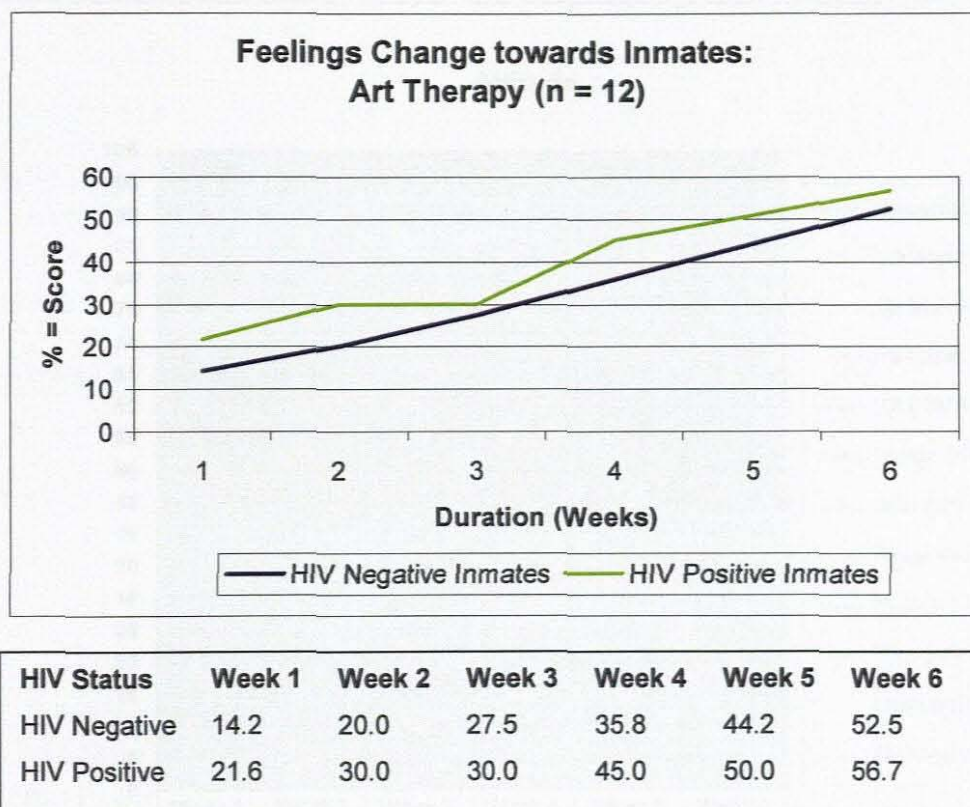


Figure 5.26: (b) Measuring the different improvement levels of the participants' feelings in general

The feeling levels were measured according to each participant's expression of his feelings towards the group, each other and the different art media. "Mzido" is HIV negative; his per centage did not increase radically throughout the six-week intervention. Although he was an introvert and uncomfortable about showing his feelings towards the group or in the art media, he did show any indication of progress throughout the SDI.

"Qoyco", who is HIV positive, also progressed slowly in improving his feelings towards the group and the art media. There was no difference between HIV negative or HIV positive participants, as this had to do with each participant's adaptability towards expressing their feelings and showing them to the group.

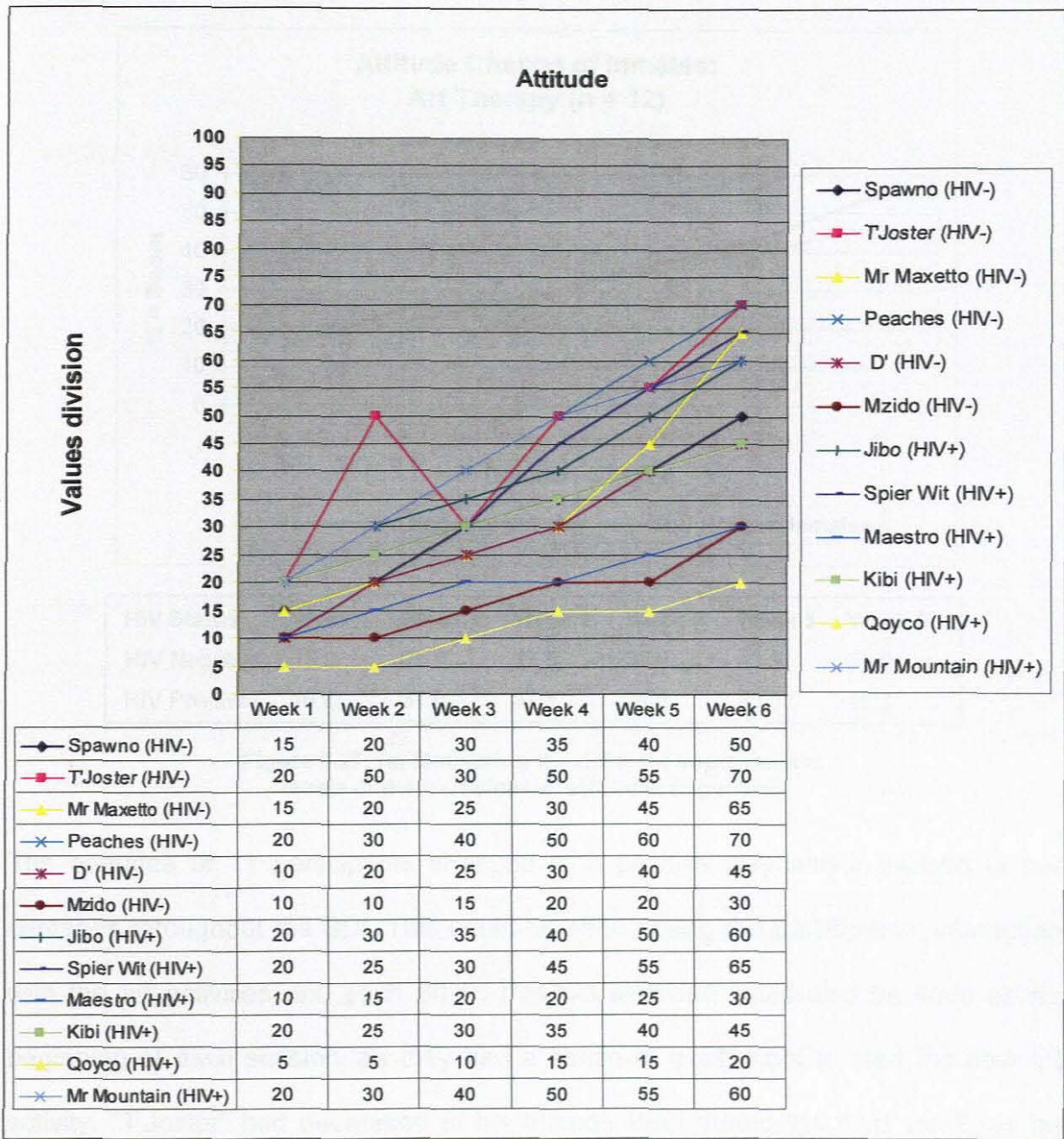
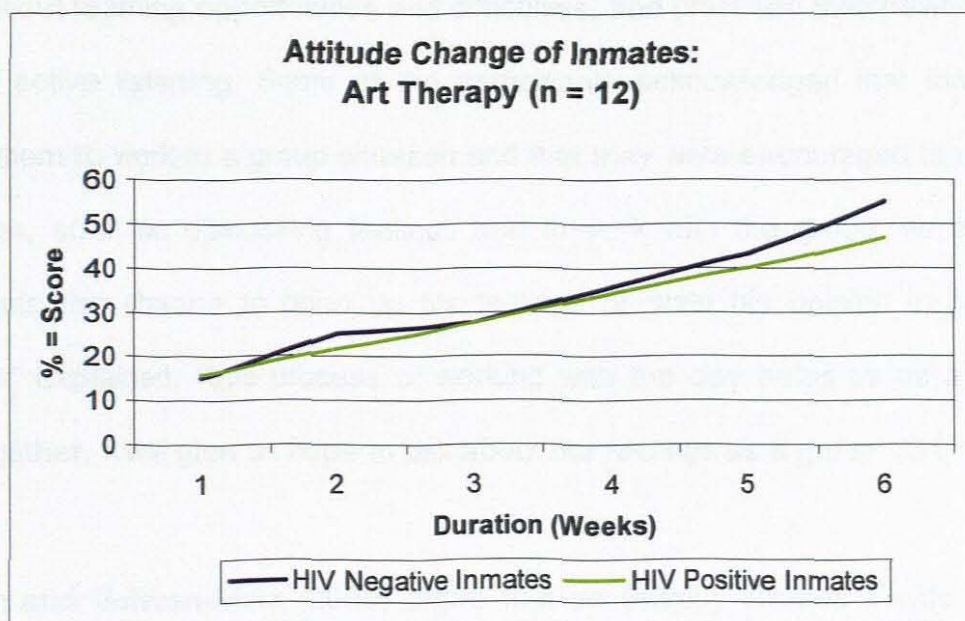


Figure 5.27: (a) Measuring the different improvement levels of the participants' attitudes in general



HIV Status	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
HIV Negative	15.0	25.0	27.5	35.8	43.3	55.0
HIV Positive	15.8	31.6	37.5	34.2	40.0	46.7

Figure 5.27: (a) Measuring the different improvement levels of the participants' attitudes in general

The attitudes of 11 participants changed in a positive way and increased in percentages throughout the SDI. This could be seen during the participants' interaction with the art activities and each other. Positive attitudes could also be seen at the beginning of each session, as they had a sense of excitement to start the new art activity. "T'Joster" had decreased in his attitude level during the third week, as he gave the impression of repressed anger as he expressed these feelings in his artwork, by using very dark colours and forming art sculptures with aggressive handwork.

5.5.1 Sharing and listening

Some of the prisoners talked about their artwork, skills learning experience and the difficulties that they had to work through in the SDI. During some of the art activities, the participants had to share their artwork and its meaning with each other. They had

to talk about learning opportunities and difficulties, and practised their newly acquired skills of active listening. Some of the participants acknowledged that the process helped them to work in a group situation and that they were encouraged to overcome difficulties, such as discussing feelings and artwork with the group, as an inmate never gets the chance to open up his feelings or state his opinion in prison. As “T’Joster” explained, “this process of working with the clay helps us as a group to work together, it will give us hope to talk about our feelings as a group” (S1’ T’Joster).

Jonhson and Sullivan-Marx (2006) argue that art therapy creates a safe place for participants to tell their own stories in life review, promoting self-awareness and acceptance of past experience. Sharing similar and common experiences invariably inspires other group members to tell their stories, lending a sense of universality and emotional connection. The opportunity to reminisce and to have others participate in the reminiscence honours their histories and helps participants find meaning in their lives. Social connections in a group format, such as in this art therapy group, help to decrease social isolation and offer connection and support. An art therapy group can provide a safe place for social exchange, personal stories and the experience of working together. Sharing materials and assisting one another provide the experience of altruism.

In the share-and-listen exercise, one of the participants explained what it meant to him to work in a group and what the art media meant to him: “I am a very creative person, but this was my first attempt at using pastels and blending the colours was a very nice, a wonderful experience for me” (S2’ D’).

Some of the participants had to overcome difficulties while participating in the SDI. “Milky” explained that the chalk pastel “was a very hard medium for me to work with

as this was my first time working with chalk pastels” (S2’ Milky). Some of the art media took them back to their childhood days. Working with the clay for example reminded them “of being a child playing with the clay and being allowed to express” themselves (S1’ Spawno).

At the beginning of each session, the participants were asked if anyone wanted to share any feelings, emotions or dreams with the group. In the first two sessions, the group was not ready to share. However, during the third session, “Spier Wit” shared his dream with the group:

I dreamt I had a silver chain that was hidden in the ground from [which belonged to] a murdered man. I and another had both dreamt where this was hidden in the ground. We unearthed it and [a] fight ensued [about] who should keep it and he felt he should. The dilemma arose [as to] whether he should give it to the police or keep it. The man did not need it anymore as he was dead. I do not know what this means (S3’ Spier Wit).

The importance of the SDI exercise was for participants to share thoughts, feelings, memories and dreams with each other.

5.5.2 Challenges

For some of the participants it was difficult to break through the barriers and boundaries of using art and it was a challenge to express their feelings through art by using art materials. This was especially the case when the participants had to mix, interact or blend the colour boundaries with each other on their artwork. One of the prisoners, “Ace”, went through technical and emotional challenges and said, “This painting exercise is a mixture of everything” (S3’ Ace). The exercise unleashed many emotions in him. As illustrated in Figure 5.28, Ace used different colour combinations and textures. At the beginning of the exercise he could not get the result that he

wanted, but at the end he could see what he was working towards and that was the reason for naming this artwork “Confusion”.



Figure 5.28: Becoming aware of colour in the first water-colour painting exercise (S3’ Ace) “Confusion”

Johnson and Sullivan-Marx (2006) argue that art therapy offers a non-verbal way for individuals to be seen and heard, and provides an alternative form of communication for those with language impairment. The artwork in Figure 5.28 (“Confusion”) was created by “Ace”, who had experienced many emotions from his childhood memories and from difficult memories of his life before imprisonment. This was evidence that this exercise was a valuable opportunity to experiment with a variety of colour paints.



Figure 5.29: The strength and power of light (S9’ Qoyco) “Letting the light escape”

“Qoyco” was not sure what he was doing at first, or how to bring out the light in the charcoal exercise. He tried to let the positive side of life come to light in his artwork. The artwork is completely texturised and forms contrasting sections; the lighter element emerges from the paper as if escaping from the artwork. A smaller one echoes the big semicircular shape and both enclose a circular shape. The boundaries between light and dark give an overall impression of the artwork’s strong contrast, yet the composition forms a whole. For him, “this was a wonderful skill and technique to learn” (S9’ Qoyco). The SDI enabled “Qoyco” and the other participants to access images that no amount of talking could bring to them. It helped him gain a far greater and deeper understanding of himself and was a way of expressing painful feelings that until then had no voice. It also delaminated some of the dark shadows of their minds and souls and helped them find within themselves powerful symbols of nurturance and protection. It gave voice to those parts that are beyond the reach of words (Complementary Healthcare Information Service-UK, 2007). “Masenjana” explained:

People share with each other but do not really listen and today we have received a key to life skills: to listen. I will look at this skill in myself and observe this new skill” (S5’ Masenjana).

Delshadian (2003) indicates that art therapy’s distinctive approach mediates between verbal and non-verbal, acting and thinking. All behaviour has meaning. As the criminal act is non-verbal, the art therapist has a unique way of engaging patients to find alternative ways of processing difficult feelings and impulses.

5.5.3 Challenges faced by participants during the Surface Design Intervention

One inmate stated that it was of importance to him to learn about new things that are happening in the world and the benefit of this SDI to him was the fact that it

awakened the urge to learn. He described the experience as follows: "I cannot wait to come to the next session, in each session there is something new to learn and something better for me to learn about, and I just want to say thank you" (S6' T'Joster).

The participants were given many challenges to face in the SDI and by overcoming these challenges, changes in behaviour took place. One of the prisoners described his experience change in the following way: "My mother [passed] away on the weekend and I want to ask you to understand if I get moody or keep myself separate for the next few weeks" (S6' Masenjana).

Everyone supported him in his grief and understood his pain; the group observed a two-minute silence for him and his family. The SDI brought these participants closer together and the two-minute's silence for "Masenjana" indicates a positive change in behaviour. This was the first time that prison inmates showed some affection towards each other.

For "Mr Mountain", it was difficult to express his feelings in the clay at first. He explained, "For anger I expressed a face with an anger and a death look expression, for love I soften the eyes with a big smile" (S6' Mr Mountain). This clay exercise made him reflect on his life and past actions (illustrated in Figure 5.30).



Figure 5.30: Clay exercise, transforming a negative clay sculpture into love and care (S6' Mr Mountain) "Different face"

From the first session to mid-way through the SDI, a change in behaviour could be seen in the prison inmates and in their artwork. The evidence for this change could be seen in how they talked to one another and worked in pairs. Changes in behaviour were also evident in the way participants grasped the purpose of the SDI. These changes in behaviour were measured through interviews and observational schedules. Working with and through their emotions by using creativity as a vehicle for expression in a safe and supportive space enabled them to cope in a more positive way with their current situation and their HIV/Aids status. It also helped them to "deal with [the] anger and stress [that] they have in prison" (S10' Qoyco). The fact that they declared their status willingly shows a level of trust and confidence in the group and in the facilitators. "Maestro" explained that "being HIV positive this workshop helped me to look at the world and my life more positively" (S10' Maestro). The participants described these changes in their lives. "Puff D" said that "being here

in prison, this is a dark side of my life, but by joining the GOH and participating in this SDI my life started to change” (S8’ Puff D).

The participants started to articulate the meaning of some exercises on both an emotional and technical level in a sophisticated way. This is illustrated by the following statement: “I had really come to terms with the subtleties of this exercise and what was expected of me. I created a piece [sic] where I expressed my gesture of antipathy in multi-dimensional facets and forms, confusing and complex” (S4’ Milky). The artistic merit in most of the participants’ artwork increased as they became more comfortable with the process.

5.5.4 Attitudinal changes in behaviour

Participation in the SDI yielded many positive changes in behaviour. For example, creating art made the participants feel more positive and banished their negative thoughts. Feelings were brought out in the open and expressed through art. Sharing helped them work through their problems, even if it was just during the sessions. As “T’Joster” explained:

I woke up this morning and my day started very dark and I did not feel very good, that is why I used these colours in my pastel exercise. When I arrived at this workshop my day seemed to go better and then I drew a place where I want to be right now or stay, like in Knysna this process helped me work through me personal problems (S8’ T’Joster).

“T’Joster” used smudgy blues and charcoal greys to express the dark part of the day (see Figure 5.31). The more positive part was expressed in cleaner greens, yellows, pinks and oranges, and the tonal values of the colours were much lighter, as if a depression lifted.

Art has been used for self-expression and to convey ideas and emotions that are difficult to describe verbally. Art therapy is a non-verbal way of revealing deeper emotions that may not otherwise be clearly expressed (Complementary Healthcare Information Service-UK, 2007). This process of attitudinal change is evident in the way one participant explained his artwork:

I drew a person standing upside down, meaning when I am angry and cross, this symbolises me, the other side of the chalk pastel drawing, symbolises the ocean. I believe in the ocean, so when I am angry I turn to the ocean (S8' Maestro).



Figure 5.31: Bridging the imbalance and balance in life (S8' T'Joster) "Knysna"



Figure 5.32: Bridging the imbalance and balance in life (S8' Maestro) "Upside down"

“Maestro” used bright reds and browns to represent himself when he is “cross and angry” (S8’ Maestro). The colours he used to calm his anger were turquoise, blues and greens that signify the ocean to him. Bridging the artwork together, he explained, “I believe in the ocean, so when I am angry I turn to the ocean” (S8’ Maestro). Where lighter tones were used, it was as if a sadness was raised.

“Lisa” explained that the SDI helped him “experimenting with clay and all the other media”; “this workshop takes my mind off[f] all the negative things that are happening around me in prison” (S9’ Lisa).

Inmates explained that this process helped them to change their negative feelings into positive feelings. The participants were presented with a lump of clay at the sixth session. “Ace” formed his feelings of anger at first into a ball as his hands worked rapidly moulding the clay; he then hollowed it out in the form of a bowl. He explained: “I did not know what to do or where to start, but then for anger and love I made a bowl so whenever I feel anger or [a] loving emotion I breathe it into the bowl” (S6’ Ace). He explained how he transformed a negative clay sculpture into a positive clay sculpture and developed a sense of serenity (see in Figure 5.33).



Figure 5.33: Clay exercise, transforming a negative clay sculpture into love and care (S6' Ace) "Anger and love bowl"

One of the participants mentioned that through participation in the SDI he has learnt to control his anger better:

I want to call this pastel artwork 'Dark Side' because, when I came to prison I could not control my anger, but in prison you [face many] challenges. So today I can control my anger and by participating in this workshop I can put positive energy into my artwork (S8' Said Saider).

"Said Saider" explained the meaning and insight of his chalk pastel drawing. He coloured one third of the page in dark brown, symbolising the dark side of his life. On the other side of the page, he drew tree stems with their roots, which represent him as he learnt something new every day, "and this explains the growth of my intelligence" (S8' Said Saider). To bridge the drawing by lifting the masking tape he drew diamonds and each colour represented a feeling inside him.

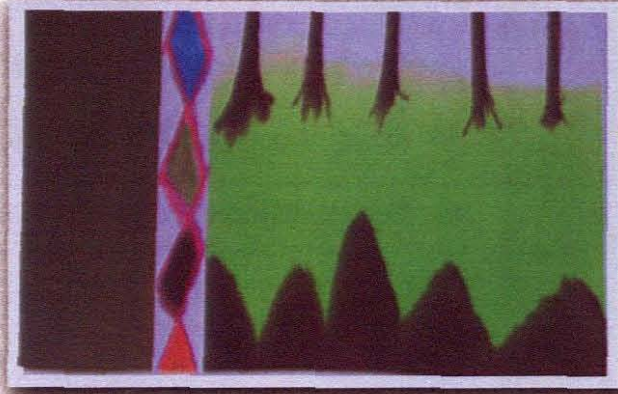


Figure 5.34: Bridging the imbalanced and balanced in life (S8' Said Saider) "Dark Side"

Sharing in this way included sharing emotions such as vulnerability, creativity, emotion, space and meaning. As "Masenjana" explained, "we are two persons that shared in this art work, and as members of the Group of Hope we must share everything with each other" (S4' Masenjana). In fact, as Hall (1997) argues, they are in prison precisely because "the self" was expressed to the detriment of their victim – the opposite of sharing. Two participants stated that the SDI helped them to forget about their problems and to manage their anger. "T'Joster" and "Ace" explained how the intervention changed their attitudes:

"This workshop helped me forget about my basic problems here in prison, [at times] I completely forgot that I am in jail, it helped me to put my aggression into the clay and to paint what I feel onto the paper. This art therapy made me think positively about my life" (S10' T'Joster').

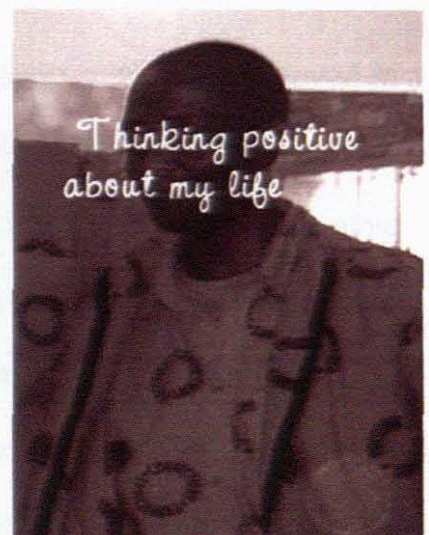


Figure 5.35: Thinking positive about my life (S10' T' Joster)

"I have learned so much in this situation, of learning about art and expressing my feelings. This wonderful art workshop was a therapy for me, and through this programme I have learnt how to express myself and manage my anger, I wish this workshop could continue" (S10' Ace).

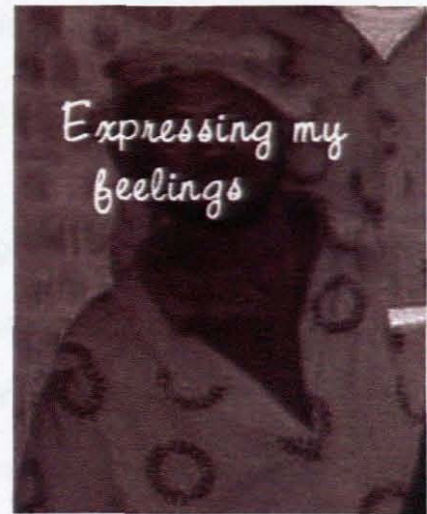


Figure 5.36: Expressing my feelings (S10' Ace)

5.6 Conclusion of Chapter 5

The research findings obtained in this chapter focused on the observations of the 12 sessions, as well as post-observation interviews with the participants describing their artwork. Artefacts created by the participants in terms of the process and products were critiqued in terms of aesthetic quality. The SDI also focused on the purpose and values learnt by the participants, along with skills and resources required by the participants and the art facilitator therapists.

The data indicated that the SDI was successful, with positive outcomes achieved in both technical areas and life skills areas. The technical skills were acquired working with media such as clay, chalk pastels, water-colour painting, charcoal and ceramic tile paint. This could especially be seen as participants overcame challenges and their fear of working with art media and thus gave new meaning to artwork. The second important benefit of the SDI is the ethical development of the inmates as they confronted a series of challenges. Sharing their experiences about their artwork with the group is a form of ethical development. The sharing and listening exercises were

a great challenge to them at first as they had to listen to their peers and they were not used to this practice.

The SDI helped participants to cope with the challenges that HIV/Aids brings. They were helped to work with and through their emotions using creativity as a vehicle for self-expression in a safe and supportive space. This enabled them to cope in a more positive way with their current situation of imprisonment and dealing with their HIV/Aids status. Changes in behaviour were also evident in the way in which the participants grasped the meaning of the SDI. There was a direct impact on the wellness of the participants as can be seen in their artwork. Furthermore, the process addressed participants' emotional needs with creative and life skills learning exercises, through sharing and listening to each other with respect, which helped them to overcome challenges and difficulties, and brought about changes in behaviour and attitudes.

In the art sessions focusing on clay work, most of the participants' sculptures depicted a positive message and a more cheerful atmosphere, which became evident as they explained their work to the group. They were also encouraged to express themselves freely through art, allowing a link between the subconscious and the product of the art therapy. The resulting images can help to bring to light any suppressed emotions or conflicts. Reflecting on the images can in turn help to understand and deal with the issues that arise. As a tool for personal growth and greater self-understanding, the SDI was highly effective.

CHAPTER 6

6. RESEARCH FINDINGS: INTERVIEWS

The previous chapter focused on the direct observation techniques directed at the prisoners and the Surface Design Intervention (SDI) facilitator therapists. The research findings obtained in this chapter focus on interviews with 10 participants conducted towards the end of the SDI, on observation during the sessions and include the art facilitator therapists' perspectives on what made this SDI successful.

6.1 The features of a successful Surface Design Intervention

Interviews were conducted with the two SDI art facilitator therapists, Macaulay and Raath, who described the ideal features of a successful art therapy intervention that will achieve positive results with prison inmates: A SDI's design should contribute both art and therapy benefits to the participants. Art is the meeting ground of the inner (internal) and outer (external) worlds experienced by human individuals. Therapy aims at favourable change in personality or in life style that endures beyond the therapeutic session itself (Ulman & Levy, 1980).

Working in groups in a safe and caring space helped participants in this SDI to cope with stress and problems. They regained some of their self-respect and were empowered through the development of both technical and life skills. Inmates with stress and personal problems found emotional comfort and relief during the exercises that had been designed specifically for this purpose; they were able to express their

negative anger and emotions in the clay exercises, for example. Colour painting exercises gave participants a sense of warmth in dealing with their problems by exploring various colours and the mixing of colours. Participants also learnt technical skills to occupy themselves in prison or to create jobs for themselves once released from prison (Macaulay, interview and field notes, 23 May, 2006).

This approach contrasts with the purely recreational uses of art materials in mainstream art therapy, which aims at momentary distraction at best and, at worst, at so-called success experiences intended to deceive both the executor of a prefabricated design and his/her audience into believing that he/she has created something new. It also does not include art training that is aimed primarily at developing the skills of people who hope to become artists (Ulman & Levy, 1980).

During the approximately two-month-long SDI, bonding took place in the group and, by regularly working co-operatively in the group, each participant in the group became a part of a closely-knit unit. According to the SDI facilitator (Raath, interview, 8 June 2006), the creation of artwork also helped the prisoners to communicate with each other, verbally and non-verbally. This view is supported by Liebmann's (1994) research on the use of artwork as a means of communication, which does not depend on being verbally articulate.

On the first day of the SDI, during the introduction, the two art facilitator therapists assured participants that a safe and caring space had been created for them and that an atmosphere of non-judgmental respect was aimed for. According to Liebmann, "Using the art room as a safe and confidential space, in which nobody is judged, assessed or criticised" (1994:23) is crucial. Art expressions must be recognised as

confidential communications, just as verbal statements or video-tapes are. If a client agrees to display art expressions in any form, the therapist must be careful to consider if this is in the best interest of the client, based on the context and relevant factors in the client's treatment or status. Art therapists generally agree that the client's identity must be protected. This may include disguising any signatures or revealing information found on the art product before displaying, publishing or sharing it in clinical or educational settings (Malchiodi, 2003).

The SDI helped participants to deal with their anger, stress and frustration, and therefore helped them to relax and enjoy the process. Gussak's pilot study was used to measure the effectiveness of using art therapy with prison inmates, and the results indicate that participants did indeed benefit from the art therapy. There was corroboration for a marked improvement in the participants' mood and a decrease in depressive symptoms (Gussak, 2004). Macaulay another SDI facilitator stressed that the creative process engaged the participants holistically and therefore helped them to regain their self-respect, respect for other prisoners and for their families (Interview, 13 June 2006). According to Liebmann, "The art therapy will promote and preserve the self-respect of prisoners and will enable prisoners to retain links with family and the community" (1994:17).

By participating in the SDI and exploring different art media, role play and singing exercises, participants have experienced a positive change in behaviour. (Raath, field note, 13 June 2006), which was an empowering experience for them. Liebmann (1994) indicates that one of the main aims for emotional growth is to explore the potential of art therapy as a facilitating and empowering means of expression, which

may allow people to respond creatively to their situation and to recognise and develop their own strengths.

6.2 Knowledge, skills and resources for successful Surface Design Intervention

The following section discusses properties of the various media and techniques used, and the objectives of the exercises.

6.2.1 Working with clay

Clay has a very soft texture, which helped participants to focus on texture and the creation of form, while allowing suppressed feelings to emerge in shaping the clay. In addition, the plastic and responsive quality of the medium gave them the ability to work through and with their feelings and frustrations. The enormous amount of stress they experienced in the prison atmosphere and the guilt and stress associated with the crimes they had committed could therefore find expression. Brewster demonstrated that the act of art making can decrease the number of disciplinary reports written on inmates who participated in the programme, and can help decrease depressive symptoms, a condition that is pervasive in this environment (in Gussak, 2004). Thus, art therapy can be one of the more beneficial treatments in such a non-therapeutic environment (Gussak, 2004). 'Playing' with the clay took inmates back to some of their childhood memories, which they could reflect on, whilst at the same time learning to honour their backgrounds and histories. The process of working with clay with closed eyes, thus concentrating on only the moulding of the clay, *elicited emotions from the participants, who were proud and happy to see what they had achieved* (see Figure 6.1). One of the art facilitator therapists described an incident that moved her during an art exercise with a participant (Macaulay, field note, 15 May 2006). The participant told her, "I am not used to closing my eyes in this

environment; most of the time I sleep with my one eye open and this was the first time in prison for me that I could close my eyes for ten minutes in daylight” (Pisto, 2006).

When the participants worked with clay with their eyes closed, it was enlightening to watch the expression on their faces as the clay transported them and soothed them. Working with their eyes closed facilitated the translation of their feelings through their hands and into a gesture, which was captured in clay. This was a profound experience for the prisoners as closing their eyes in a room full of fellow inmates and outsiders is unheard of. They were constantly on the alert, even when sleeping. Malcaulay indicated that different types of personalities became evident as some participants concentrated deeply: some were aggressive, some gentle and some worked very fast with the clay (Interview, 15 May 2006). Less structured media can be messy and difficult to control, but at the same time allow for emotional expression, as with the use of paint or clay.

A client who feels like he or she is losing control may grow anxious if given clay, but may successfully manage his or her anxiety when using a pencil and stencils (Johnson & Sullivan-Marx, 2006). The SDI experimentation with clay led to a sense of fulfilment and achievement. What gives clay its effectiveness in art therapy is the tactile immediacy and ability to touch feelings and emotions (Complementary Healthcare Information Service-UK, 2007).



**Figure 6.1: The future unfolding
(S9' Mr Maxeto) "Formed love"**

6.2.2 Working with water-colour paint

In the process of working with paint, the participants learnt about colour theory. They were taught about primary and complementary colours and how to mix them by observing what happens when they are mixed. During the painting exercise, the participants thoroughly explored the gesture, feeling and colour atmosphere of their own pictures. Some of the participants did not want to mix the primary colours (yellow, red and blue) and were scared of overlapping the colours. They wanted to retain, the separating boundaries. (Figure 6.2 illustrates the art materials used.) This may partly be ascribed to a lack of technical expertise, as described by Ulman and Levy: "Compared with other mediums, paint is hard to control, and demands better hand-eye coordination" (1980:206). It could also partly be ascribed to emotional and cultural factors. For example, participants may not be able to reconcile opposites (polarities) in their lives and identities, or they may find it culturally difficult to 'blend' with other groups and to participate in a multicultural South African identity (Hall, 1997).



**Figure 6.2: Session 3: Becoming aware of colours
in the first water-colour painting exercise**

Participants found working in colour at once overwhelming and enjoyable because it allowed them to explore and observe what happens when the three primary colours are mixed with each other in their artwork. Nadaau gives the following advice:

Always begin the painting exercise by giving each person only the primary colours, look at what happens when yellow is mixed with a bit of blue, the element of magic, or capacity to feel the power of control over the media of painting can be for some the first experience of feelings of accomplishment (Nadaau in Warren, 1993:49).

6.2.3 Activities with music

In one of the exercises, the participants had to draw with crayons to the rhythm of classical music. This process made the participants relax; their enjoyment of the exercise was evident in their ability to transfer the feeling of the music to the drawing on paper. Warren (1993) argues that certain types of music can be an excellent stimulus to creative activity, especially well-chosen music with certain rhythms, tempos and beats. Some of the participants were scared at first to make marks on their pages, but as the exercise progressed they started and could not stop drawing to the rhythm of the music (Macaulay, interview, 8 June 2006) (see Figure 6.3). This

was consistent with Warren's (1993) explanation that some people are truly frightened to begin making marks on a piece of paper because they are afraid of judgment, ridicule and exposure.

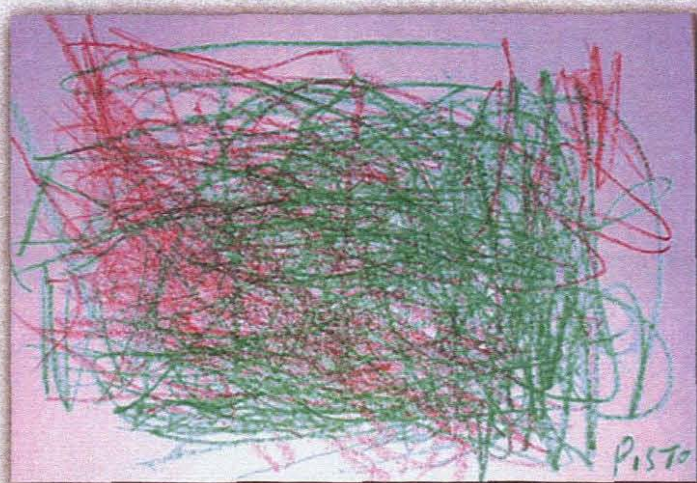


Figure 6.3: Teaching the participants how to express their feelings through art by using music and crayons (S8' Pisto)

6.2.4 Working with chalk pastels

This was the first colour media participants used, which led to great excitement. Participants were introduced to colour techniques by showing them with chalk pastels how, when two or more colours are mixed, a third colour is formed and how tints and tones are achieved by adding white or black. Each person responded differently to the mixing of colours: some were pleased, others were emotional and some were even scared of mixing and overlapping the colours. The previous chapter illustrated how the participants kept to the colour boundaries in the chalk pastel exercises.



**Figure 6.4: Session 2:
Introduction to chalk pastels**

Warren (1993) explains that chalk pastel can be layered, mixed, smudged or wiped away, leaving hints of pigment, and that a creative activity with colours teaches fundamental understanding about colour and about mixing. Each person responds differently on an emotional level to colour.

6.2.5 Working with charcoal

Malcaulay pointed out that the charcoal had been a very soft medium for the SDI group to work with and it had been a very easy medium to use and understand (Interview, 13 June 2006). Inmates first had to cover the entire page in black charcoal and then they used a putty rubber to lift the charcoal to let the light escape and come through the darkened page (as illustrated in Figure 6.5).



Figure 6.5: Session 9: The strength and power of light, charcoal exercise

Warren describes the significance of charcoal in the following way:

Charcoal can also add new dimensions when an art eraser is employed to lift areas of black away. The "positive space" image or design can be created through working into a large black space. Positive space is the actual design area; negative space is the artistic term used for the space around the initial or essential design. For some people, the medium of charcoal can be particularly gratifying, for they are creating an element of "magic" (Warren, 1993:38), which is empowering since it implies control over the medium.

6.2.6 Singing exercises

This process was aimed at breaking down inhibitions and creating warmth and cheerfulness. Singing was also used to take the gesture (essence) of participants' feelings into their bodies and calm them, so that they were already receptive when it came to the art exercises. There are different approaches to the use of music in therapy, but the overall purpose of music therapy is to allow participants to express their thoughts and feelings through music. This may be achieved by the participant and therapist playing, singing and listening. Participants are not taught to sing or play an instrument, but are encouraged to use the available instruments and their own voice to make their own music. The therapist supports the participants by responding musically and aims to bring about emotional wellbeing and a sense of self-awareness.

6.2.7 Working with black Indian ink

This medium was used to create the participants' own 'sign' or 'signature', which contains and describes an essential gesture (or part of their essential identity formation) that had at first been gestured in the air and then calligraphically interpreted on paper. This abstraction of their essential being had to 'honour' them as individuals. Thereafter, each participant could give a 'gift' of colour with chalk pastels to the other group members' signatures, thus contributing to the richness of the artwork. Many of the participants did not want others to draw on their work because *they felt it belonged to them and they were possessive over their creations*. When all the work was displayed, however, the outcome was very positive and there was a sudden mood change in the group when they saw all the artwork as the realisation of unity, which gave the impression of a stained glass window. Raath explained the importance of the art exercise, saying that this united artwork showed how important it was to work together as a group and that beautiful work can result from this collaboration (Raath, interview, 15 June 2006). This is illustrated in Figure 6.6.

Warren (1993) argues that ink can produce great delight when used in mixed media, causing much excitement when black waterproof inks are used and colour pastel is powdered over the original line, in order to create artworks that are both striking and colourful.



Figure 6.6: Session 10: Gesture of name and gifts

6.3 Knowledge bases

The development of the SDI as a new art therapy modality employed various art media to facilitate awareness and acceptance of the human as a holistic being. It promoted consciousness of one's own life processes and their transformation, if needed. As the participants became accustomed to the art media, they were able to enter into the guided exercises and explore their own feelings through gesture and colour. This was done to reconcile the inner (internal) and outer (external) worlds of the participants, an aspect that inmates often find challenging to master. In their past, this reconciliation of two worlds resulted in misfortune and crime. Through the art therapy, they are able to grasp oppositional aspects of themselves and thus bring about transformation. The group dynamic was very important, because they were increasingly able to develop trust and caring for each other, which led to greater familiarity in new and supportive roles. Naumburg suggests that the process of art therapy is based on the recognition that a person's most fundamental thoughts and feelings, derived from the subconscious, reach expression more easily in images rather than in words (Naumburg in Dalley et al., 1994). However, this SDI also

worked with raising levels of consciousness to enable the participants to take responsibility for their actions and deeds.

After each creative session, a sharing and listening exercise was conducted to enhance the participants' ability to truly 'hear' each other and to be truly 'heard'. In these sessions, they were randomly selected to team up with a partner whom they may not necessarily have chosen themselves. They were therefore able to form new relationships and a deeper understanding of the 'other'. They also realised that, although people have different experiences, the fundamental ones are much the same.

6.3.1 Therapeutic contribution of the Surface Design Intervention

The main difference between art activities and art therapies is the difference in purpose. Most art activities have as their main aim an external product, such as a mural, concert, play or mask. In the course of accomplishing this aim, there may be great benefits to the participants, such as an increased sense of self-worth and an improved ability to communicate (Liebmann, 1994:8). Participants explained how the SDI contributed in a therapeutic way by helping them deal with and express their emotions while creating art. Liebmann (1994) explains that accomplishment presents *participants with the ability to communicate through their art. Some of the participants commented:*

Would just like to thank the course presenters for all that they have done for us here at Malmesbury prison, and for the opportunity to meet new people from different walks of life as well as to have been taught new skills and ways of dealing with built up emotions and potentially harmful emotions (Spawno, 2006).

“Information, knowledge and skills given empower a person, so one never knows how or were I might use these newly found skills” (Peaches, 2006).

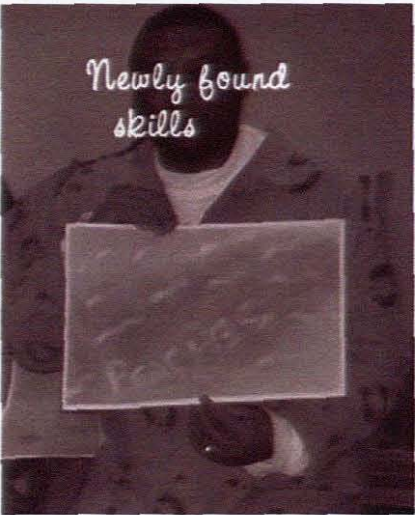


Figure 6.7: Newly found skills (Peaches, 2006)

I think I can use these art skills especially in sharing the problem and solving it; I will try to use these art, craft and design skills as I see an opportunity to develop and to express my feelings more in my artwork (Ace, 2006).

“Yes, I appreciate this workshop; it is like a dream come true. This workshop made me believe that there are always hope, therefore I enjoy the workshop and I am willing to learn more of this workshop” (D’, 2006).

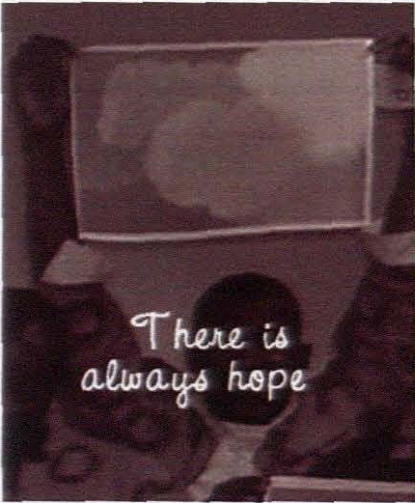


Figure 6.8: There is always hope (D’, 2006)

The SDI seemed to have a positive effect judging from the participants’ increased ability to express their feelings through art, their willingness to learn and their acknowledgment of newly found skills. This SDI furthermore benefited participants in improving their problem solving skills and changing their behaviour and attitude.

6.3.2 Construction of meaning regarding the Surface Design Intervention process

The SDI art facilitator therapists shared the meaning of the process in the following way: For Raath, the experience of working with a group of 20 men from a maximum-security prison, half of whom was HIV positive, was a moving one. During the first session, they all had to choose a postcard purely on the basis of what they were drawn to, in other words based on immediate, intuitive response. (The postcards are illustrated in Figure 6.7.) Then they had to share something important or interesting about themselves or the cards or both. They voluntarily shared the reasons for their incarceration and the fact that they had brought it on themselves. Some of them disclosed that they suffered from HIV/Aids. The choices of the postcards were beautiful, moving and also revealing (Interview 15 May 2006). The technique of collage using precut magazine pictures or postcards from which clients may choose is a structured yet expressive art task. A client who is hesitant to try drawing may be engaged through collage making. For a client who is lethargic, sifting through pictures can be invigorating and can stimulate memories (Johnson & Sullivan-Marx, 2006).



Figure 6.9: Session 1: Choosing a postcard purely from intuitive response

Participants became absorbed in their work and worked in a free and uninhibited way during the pastel exercise. Occasionally, they were reminded to work with less pastel powder, but all the participants worked in their own unique way, blending and experimenting. The end results were very rich and deep in their colour expression. Pisto finished his artwork and carefully lifted it up for everyone in the group to admire. His pride and joy was evident in his artwork (illustrated in Figure 6.10), which he used as an alternative to verbal communication.

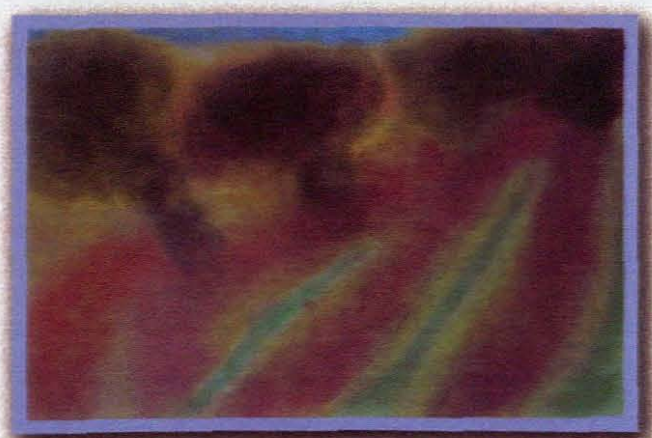


Figure 6.10: Introduction to chalk pastels (S3' Pisto) "Clash of colours"

It was not the intention of this thesis to evaluate the artistic merit of the artwork, but it was nonetheless observed to be of a higher standard than originally anticipated since some of the participants were inexperienced with art media. When the SDI artworks were compared to previous artwork done by the participants (as explained in chapter four) it became clear that the previous artworks were childlike and naïve in their execution. As the process developed, the artworks became increasingly more accomplished. Observation of the pastel exercise revealed that some of the participants started in the four corners, as a child would do, as the participants stuck to the boundaries between coloured areas even though the colours had been mixed. With the painting exercise, as in the pastel exercise, most of them created boundaries, as illustrated in Figures 6.11 and 6.12. The predominant gesture reflected in these two exercises was the need to keep boundaries between shapes and colours.



**Figure 6.11: Introduction to chalk pastels
(S2' Puff D) "Reflection"**



Figure 6.12: Becoming aware of colours in the first water-colour painting exercise (S3' Lisa) "Gift"

Two participants shared their enjoyment of this art process with Macaulay, and one explained that he could now take his own artwork to his prison cell and look at it and enjoy it (Macaulay, field notes 23 May 2006). The other participant illustrated the success of the SDI by stating that he just wanted to share [with her] that this art workshop is wonderful and that he feels that if he could have had this art skill as a child, then maybe he would not have been in prison right now (Macaulay, field notes 23 May 2006).

6.4 Keeping the Surface Design Intervention alive

This Surface Design Intervention will provide these inmates with some art skills to create a hobby or a small income for themselves in prison or once they are released. One inmate said, "Thank you for not forgetting us as inmates; secondly, your interaction with us will provide us with some of the necessary skills for the outside world" (Peaches, 2006).

At the end of the SDI, the participants each received an art board for clay work, brushes, paints, paper and charcoal sticks to keep on experimenting with the art materials and improving their skills.

6.4.1 Change in behaviour mentioned by case officers

Many prisoners have not worked in groups or pairs before, nor have they explained their own opinion and feelings to others or shared the meaning of their own work. Raath observed some positive changes in participants' behaviour towards each other (field notes 15 June 2006). They became more receptive to receiving critique or giving critique and opened up by talking about their emotions in the group. The participants also talked a lot about the stress they had to deal with in prison and said that they felt more at ease since participating in this SDI, especially in dealing with their anger and with criticism.

This was highlighted by the observations of some of the case officers: "These are different people that I am locking up at the end of the day; they are always talking to each other about the art that they have done, and they can not stop singing the songs that they have learnt" (Poole, field notes 25 May 2006). Aggressive behaviour has been altered, as evidenced by the following remark: "They are truly happy and not showing any aggressive behaviour to one another at the end of each session" (Poole, field notes, 25 May 2006).

6.4.2 Attitudinal change mentioned by Surface Design facilitator therapists

Midway through the SDI, the participants became aware of how important the SDI was to them and they started treating the project with more respect. On arrival at the prison, they were always ready and focused for the sessions, and enjoyed talking about their work and commented on each others' work more positively.

6.5 Conclusion of Chapter 6

This chapter mainly focused on individual interviews with the two SDI facilitator therapists (Macaulay and Raath) and the 10 participants who were willing to participate in one semi-structured interview to describe some of their artwork, the meaning of it and their perception of the SDI. One case officer also participated in some of the questions asked.

The interviews with the SDI facilitators focused on the features of a successful SDI and on how this intervention contributes both to art and therapy. The SDI was designed to build up trust by using artwork as a means of communication, with the art room as a safe and confidential space. This SDI also helped the participants to develop a sense of their own creativity. In the interviews, participants described the enjoyment and fun they derived from the programme. The focus of these SDI interviews was to discuss the properties of the knowledge, skills and resources for a successful SDI.

CHAPTER 7

7. CONCLUSION

The study set out to investigate whether a Surface Design Intervention (SDI) programme could be successfully implemented within a multicultural group setting. This multicultural group of maximum-security male inmates, who were infected with and affected by HIV/Aids, was exposed to the SDI to help them meet the variety of challenges that they face daily. The SDI as a form of art therapy was specifically conceptualised to develop social life skills and creative technical skills, which formed a supportive framework for these inmates to work from. This framework led to positive personal changes in the prisoners and displayed the potential of being a valuable resource once prisoners were released. In particular, this study posed the following three research questions:

1. What art, craft and design programmes (including art therapy programmes) are available, if any, for HIV/Aids adults in prison and how can they inform the development, implementation and evaluation of the proposed new Surface Design Intervention?
2. What knowledge, skills and resources are required to facilitate a Surface Design Intervention for prison inmates, who want to acquire skills in art, craft and design, and are infected with and affected by HIV/Aids?

3. What could be the impact (emotional, ethical and social influences, and the potential economic benefit) of a Surface Design Intervention for prisoners infected with and affected by HIV/Aids?

The data revealed that oppositional discourses (for instance aggression and care, love and hate, war and peace and angry and happy) were present in the lives of the infected and affected inmates, which *should* be reconciled in order to empower them, both inside prison and once released from prison. This empowerment manifested in the development of specific social life skills, such as improved intercultural communication, improved ethical development, improved personal attitudes and improved artistic skills levels. This social life skills component of the SDI displayed in far-reaching effects insofar as it had a positive influence on the prisoners as holistic beings, since it addressed their needs on the physical, intellectual, emotional, ethical and socio-economic levels. It was this very aspect which illustrated the strength of the thesis that opposites can be used in a holistic way to bring about powerful change in individuals.

Statistics have illustrated that the incidence of HIV/Aids in South African prisons is currently peaking at 42 per cent out of a total prison population of 158,000 inmates in 240 facilities (Goyer, 2003). Many challenges accompany this high rate of infection amongst the large prison population, and these challenges all require some sort of remedial or developmental intervention. Particular interventions are the ceramic initiative run at the prison in Green Point and the Arthur Koestler Award Scheme, which is an international art competition endeavour to address some of these challenges.

The literature indicates that one of the biggest challenges faced by inmates is the gap between their existing levels of education and the job market needs, which have to be bridged if prisoners are to be independent and successful when released. The reason for this is that the majority of inmates originate from marginalised communities with limited access to education, health resources (especially those who are HIV/Aids positive in South Africa) and to other sources of social welfare.

In addition, the literature underscores the fact that art therapy interventions in prison settings can develop the capacity for spontaneous art expression in order to help participants express their anxieties and emotions as freely as possible. After having expressed their emotions, the process of sharing and caring within a group setting can then be activated. Art therapy as a developmental process (and a remedial one, to some degree) was found to be related to cognitive behavioural models in psychology because of its emphasis on an understanding of human development and behaviour throughout an individuals' lifecycle.

In conjunction with art therapy, occupational therapy models were reviewed. The occupational therapy programmes investigated focus on technical skills development and on improving physical and mental functioning in participants, as well as on returning them to a functional status in society. The fundamental goal of occupational therapy is to enhance the capacity of the participant throughout his or her lifespan to perform with satisfaction those tasks and roles essential for productive living, and to gain mastery of self and the environment.

7.1 Existing art, craft and design programmes which informed the implementation of the Surface Design Intervention

Together, the disciplines of art therapy and occupational therapy were drawn upon to develop a theoretical framework for the development, implementation and evaluation of a new SDI for prisoners. The literature show that art and occupational therapy programmes have the capacity to encourage participants to build trust, to find ways to work together in a group situation and, in the case of inmates particularly, to rediscover their humanity in a communal space. In this way, these programmes provide an environment in which the growth of self-respect, self-esteem and self-determination were made possible.

In addition to the art and occupational therapy models that were drawn upon to develop a conceptual framework for this study's SDI, non-governmental organisations such as Steetwires and Wola Nani were researched. This was done in order to establish what knowledge, skills and resources are required to facilitate this new art intervention geared towards the needs of prison inmates. Data gathered during an interview with the project co-ordinator of Wola Nani made a significant contribution to the origination of the SDI and helped to ensure the sustainability of the intervention.

Data gathered from three sets of questionnaires administered throughout the SDI indicated the significance of the intervention to the inmates. This is also evident from interviews conducted with the two SDI facilitators as well as the SDI group interviews.

7.2 Specific knowledge, skills and resources identified for the successful implementation of the Surface Design Intervention

The data generated from interviews with the SDI facilitators indicated that several requirements have to be met for the successful implementation of a programme such as the SDI.

- The knowledge required included, amongst others, trained therapists who were able to facilitate such a programme in a prison situation.
- Participants should display the temperament and willingness to engage in such a programme in order to build up trust by using artwork as a means of communication.
- The skills required revolved around the expertise of the facilitators and researcher (who facilitated the last art project, the tile mural painting) and the skills level of the participants, although the latter was not critical.
- The resources required to implement the SDI are reflected as a budget in Appendix 10.
- Additional resources required were the networking process between the HIV/Aids Unit at CPUT, the researcher and the prison stakeholders. A dedicated and safe space inside the prison where the SDI could be made operational was critical for the success of the programme.

7.3 The emotional and ethical influences and social impact of the Surface Design Intervention

Data collected at the start of the programme indicated that the majority of the participants harboured expectations that the SDI would provide them with the necessary skills to generate an income while in prison and when released, and that this in turn would help them compete in the open labour market. At the end the data revealed that the participants perceived the SDI to have helped them to deal with

their anger, depression and negative feelings by expressing these in their artwork. This indeed proved to be the case as the mid-way data collection showed that the SDI gave the participants the confidence to disclose their HIV/Aids status. This disclosure could only happen in the safe and confidential space created by the SDI. Because the group shared intimate emotions and personal stories, they were not afraid of victimisation outside of that space. The data showed that the participants wanted the SDI to be continued in prison and to be expanded to include other prisoners. This expansion of the programme would serve to exploit the talent of prisoners, which often goes undetected, and by identifying it and having their skills contribute to a more positive outlook for their futures.

The post-intervention data revealed what the participants had learnt in terms of creative and life skills when most of them confirmed that they would take these newly acquired skills back to their communities and in doing so help community members to access new skills. The value of the SDI was identified in terms of its ability to promote healthy judgement. Data indicated that the SDI helped the participants to understand the difference between right and wrong, through engagement with the various exercises and art activities. Participants were able to identify and express their feelings through art and thus deal with them, and they even felt they could assist others to do art and in turn help them deal with *their* emotions. Prisoners were fascinated by the SDI process and felt that a continuation of this programme would strengthen the foundation laid for improving the processes of painting, moulding and sculpting clay, as well as abstract pastel drawing, charcoal drawing and tile painting. The potential economic benefit of the SDI was illustrated in a limited way since some of the participants had already started selling the art and craft items they had produced during the SDI after the programme's completion.

The artefacts produced in the SDI were extensively critiqued in terms of their aesthetic quality, although this was not the original intention. The processes followed in the SDI were evaluated in terms of changes to the inmates' behaviour, feelings and attitudes, and its value was ultimately illustrated in the way in which the participants grasped the vocational and philosophical purposes of the SDI. These purposes were expressed by the participants as twofold: an acquisition of artistic and technical skills and the acquisition of life skills.

One of the most significant findings with regard to the participant inmates is that the SDI helped them to cope with the challenges of HIV/Aids. Working with and through their emotions by using creativity as a vehicle for self-expression in a safe and supportive space enabled them to cope in a more positive way with their current situation and status. The improvement in their artistic skills levels, which was clearly reflected in the mastery of the different art media (chalk pastel, charcoal, water-colour painting, clay, pencil crayon and black Indian ink), was accompanied by an improvement in their state of mind. In sharing and listening to each other with respect, they were able to overcome some of their interpersonal and personal challenges and difficulties, which resulted in changes in their behaviour and attitudes.

The study illustrated that a programme specifically developed for and implemented in a specific correctional facility (Malmesbury) provided the inmates with invaluable support. The participants learnt coping skills and positive behavioural changes, which were supported through emotional release and the cultivation of insight. Improved interpersonal skills were experienced while maintaining self-awareness, reality orientation and strengthening of resilience. The value of this SDI as a tool that holds potential for improving the conditions in other correctional facilities countrywide

cannot be underestimated. One participant expressed the belief that the SDI would prevent him from committing crime again once released from prison: “It *will* sustain me when I am out of this place or released.” For me, as the researcher, this study represents a sign of hope in the future of South African prisons and inmates because through art and education positive and powerful changes can be brought about in human beings.

APPENDIX 1

EXPLANATORY STATEMENT FOR WOLA NANI INTERVIEW

EXPLANATORY STATEMENT TO WOLA NANI: INTERVIEW

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by HIV/Aids

To whom it may concern

I wish to invite you to participate in an interview for a research study. Before you decide, it is important for you to understand why this research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish.

Any information that is obtained in connection with this study and that can be linked with you will remain confidential and will be disclosed only with your permission.

This thesis addresses the significance and impact of an educational SDI for prison inmates infected and affected living with HIV/Aids in a Correctional Facility. The study therefore explores the development, implementation and impact of such a design intervention. In addition, as part of the knowledge base and consequent framework for this design intervention, the necessity to carry out a comparison and evaluation of existing HIV/Aids art, craft and design projects in particular areas was identified.

This study will result in a Master's thesis. The aim of this thesis is to investigate the development of a sustainable development programme that will offer opportunities for a possible improvement in self-esteem and economical circumstances. This study thus focuses on inmates infected with and affected by HIV/Aids, which will facilitate the expression of feelings through art, by the creation of their own surface designs that may lead to a small income for themselves. By the end of this project educational brochures will be published and be made available to the participants of the project and to the community to which the participants belong. All information that

is collected about the organisation during the course of the research will be kept strictly confidential. Any information about you that leaves the centre will have your name and address removed so that you cannot be identified.

Thank you for your time and contribution to this important research.

If you have any questions, please feel free to ask us:

For Detailed Information Contact:

Supervisor: Ms Alettia Chisin, Tel: 021 – 460 3456
E-mail: chisina@cput.ac.za

Co-Supervisor: Professor Christine Winberg, Tel: 021 – 460 3133
E-mail: winbergc@cput.ac.za

Co-Supervisor: Mr Ashraf Mohammed, Tel: 021 – 460 4252
E-mail: mohammedaa@cput.ac.za

Student Researcher: Miss Nicole Nel, Tel: 021 – 9132474
E-mail: 201012863@cput.ac.za

APPENDIX 2

CONSENT FORM FOR WOLA NANI INTERVIEW

CONSENT FORM FOR WOLA NANI: INTERVIEW

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by
HIV/Aids

Name of Researcher: Nicole Nel

Supervisor: Alettia Chisin

Co-supervisor: Professor Christine Winberg

Co-supervisor: Mr Ashraf Mohammed

Please initial box

1. I confirm that I have read and understood the information sheet
dated for the above study and have had the opportunity
to ask questions.

☐

2. I understand that my participation in this interview is voluntary and
that I am free to withdraw at any time without giving any reason,
without my legal rights being affected.

☐

3. I agree to take part in the above studies interview.

☐

Name of interviewee

Date

Signature

Name of person taking consent
(if different from researcher)

Date

Signature

Researcher

Date

Signature

APPENDIX 3

INTERVIEW QUESTIONNAIRE FOR WOLA NANI

INTERVIEW QUESTIONNAIRE FOR WOLA NANI
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1. The Aids Foundation of South Africa stated that there are over 150 Aids organisations in South Africa and this increase in initiatives has been fuelled by community need.
 - 1.1 In your experience, what is the most urgent community need and how does your organisation address this?
 - 1.2 Why was a HIV/Aids project chosen and who is the founder?
2. What guidelines, background research and strategies were followed and when was Wola Nani developed and put into operation?
3. How did Wola Nani acquire its participants, and how many are there?
4. The government has massively increased the 2006 budget for HIV/Aids to address the epidemic over the next three fiscal years. The sexually Transmitted Infections Strategic Plan for 2000–2005, a five year plan in line with international trends in fighting the disease, has been launched as among the best strategies in the world. The plan has four priority areas: preventing further HIV infection; providing treatment, care and support for those infected with and affected by HIV/Aids, researching an Aids vaccine and conducting other research and monitoring; asserting the human and legal rights of all effected by the disease.
 - 4.1 Are you part of a government organisation or non-government organisation?
 - 4.2 If non-government, where did you obtain the funding to start this organisation, and where if at all, does your organisation fit in with the scenario above?

5. Your vision is “to improve the quality of life for people living with HIV/Aids”. Have you succeeded in this vision and how do you measure this success? What are the aims and future strategies for Wola Nani?
6. Given that there is no cure for Aids, the government’s strategy focuses on prevention by promoting public awareness and delivering life skills and HIV/Aids education. Please comment on this aspect of information.
 - 6.1 Does Wola Nani provide people with skills training and job creation?
 - 6.2 What does Wola Nani provide to the participants?
 - (i) economically
 - (ii) emotionally
 - (iii) psychologically
 - (iv) spiritually
7. There is, however, also an urgent need for the organised teaching profession, teachers, parents, responsible institutions and communities to become involved with educational programmes as well as promoting business opportunities and income generating activities within affected communities. Where do you get your resources from to educate and train the identified group?
 - 7.1 Do you receive ongoing funding?
8. Sustainability may be described as the ability of a programme or project to continue and to remain effective over the medium to long term. Applying this criterion means considering factors such as whether alliances have been formed with relevant power structures or authorities, whether local skills have been developed and whether the activity has been integrated into existing activities that have proven longevity
 - 8.1 How does Wola Nani ensure sustainability?
 - 8.2 What has the track record been in terms of economic sustainability?
9. The Xhosa for Wola Nani means “we embrace and develop one another” In your opinion, has this happened in the project?

- 9.1 What sort of outcome is expected from the participants?
- 9.2 What do the participants expect from Wola Nani?
- 10. What knowledge, skills and resources are required to facilitate your HIV/Aids programme?

APPENDIX 4

EXPLANATORY STATEMENT FOR PARTICIPANTS' QUESTIONNAIRE



<p>EXPLANATORY STATEMENT FOR PARTICIPANTS' QUESTIONNAIRE</p>

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by HIV/Aids

Dear Participant

You are invited to participate in a study of an Surface Design Intervention (SDI). The art facilitator therapists, Andrea Raath, Jandri Macauley and I, Nicole Nel, hope to teach you with life long skills that could be used as an hobby, extra or small income generating resource for you/inmates that would be released or while in prison. You were selected as a possible participant in this study because this will be therapeutic benefit to a SDI to HIV-infected and affected inmates.

If you decide to participate, any information that is obtained in connection with this study and that can be linked with you will remain confidential, and will be disclosed only with your permission. We, Andrea Raath, Jandri Macauley and I, Nicole Nel, will teach you the efficacy of an interactive SDI, in a group work situation where you will be working with clay, chalk pastel, paint, charcoal, crayons and painting on tiles. The art programme will involve the use of different art materials through which you can express and explore thoughts and feelings in the presence of the two qualified art facilitator therapists.

This study will focus on prison inmates infected with and affected by HIV/Aids teaching an educational process to express feelings through art by creating surface designs. The need is also for the developing of new art, craft and design skills and will be addressed by helping prison inmates' access further education which in turn will empower them and help them believe in their own ability to make a difference. This will contribute to therapeutic benefits to the group, both infected and the affected

by HIV/Aids sections of the group. The duration of the sessions will be for three hours twice a week, for six weeks, running for twelve sessions.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission, except as required by law. If you give us your permission by signing this document, I Nicole Nel am planning to publish a thesis. In any publication, information will be provided in such a way that you cannot be identified.

Your decision whether or not to participate will not prejudice you future relations with the Cape Peninsula University of Technology or the Malmesbury Correctional Services. If you decide to participate, you are free to withdraw your consent and to discontinue participation at any time without prejudice.

Thank you for your time and contribution to this important research.

If you have any questions, please feel free to ask us:

For Detailed Information Contact:

- Supervisor:** Ms Alettia Chisin, Tel: 021 – 460 3456
E-mail: chisina@cput.ac.za
- Co-Supervisor:** Professor Christine Winberg, Tel: 021 – 460 3133
E-mail: winbergc@cput.ac.za
- Co-Supervisor:** Mr Ashraf Mohammed, Tel: 021 – 460 4252
E-mail: mohammedaa@cput.ac.za
- Student Researcher:** Miss Nicole Nel, Tel: 021 – 9132474
E-mail: 201012863@cput.ac.za

APPENDIX 5

CONSENT FORM FOR PARTICIPANTS' QUESTIONNAIRE

CONSENT FORM FOR PARTICIPANTS' QUESTIONNAIRE

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by
HIV/Aids

Name of Researcher: Nicole Nel

Supervisor: Alettia Chisin

Co-supervisor: Professor Christine Winberg

Co-supervisor: Mr Ashraf Mohammed

Please initial box

1. I confirm that I have read and understood the information sheet
dated for the above study and have had the opportunity
to ask questions.

☐

2. I understand that my participation in this questionnaire is voluntary
and that I am free to withdraw at any time without giving any reason,
without my legal rights being affected.

☐

3. I agree to take part in the above studies questionnaire.

☐

Name of person taking consent
(if different from researcher)

Date

Signature

Researcher

Date

Signature

APPENDIX 6

FIRST QUESTIONNAIRE FOR THE PARTICIPANTS

Participant Questionnaire 1

The following questionnaire will take approximately 20 minutes to complete. Please tick the appropriate boxes and feel free to comment on the questions and your answers. Thank you for showing an interest in this project and to participate in this survey about learning new art, craft and design skills.

1. Have you ever in your life used art materials before?

For example: paint, pencils, clay or charcoal

Yes ☐ No ☐ I do not know ☐

2. Have you ever tried or made something creative?

Yes ☐ No ☐

- 2.1 If so, what was the article that you made?

3. Have you ever tried selling any of these articles before?

Yes ☐ No ☐

4. Have you ever participated in an art workshop or art classes before?

Yes ☐ No ☐ I do not know ☐

- 4.1 If 'yes' briefly describe what sort of art workshops or art classes have you done

5. Under which age group do you fall?

20 – 30	31 - 40	41 - 50	51 - 60	61 – 70
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Are you HIV/Aids positive?

Yes ☐ No ☐ I do not know ☐

7. Do you think by learning new art, craft and design skills that you would be able to use these techniques and create an income for yourself?
- Yes ☐ No ☐ I do not know ☐
8. Are there any educational facilities available for you in the Correctional Services to access further education?
- Yes ☐ No ☐ I do not know ☐
- 8.1 If 'yes' please indicate what sort of educational facilities are available?
- _____
- _____
9. Do you have a need for educational facilities?
- Yes ☐ No ☐ I do not know ☐
10. Have you had any educational workshops at the Correctional Services while you were here?
- Yes ☐ No ☐
11. If yes how do the Correctional Services take part in these educational workshops?
- _____
- _____
12. Are you involved in any educational programme at the moment in the Correctional Services?
- Yes ☐ No ☐
13. How often do these educational programmes take place in the Correctional Services?
- Never Yearly Monthly Weekly Daily Irregularly
- ☐ ☐ ☐ ☐ ☐ ☐
14. How long do these educational programmes take place?
- Two hours One hour Half hour Quarter hour Not at all
- ☐ ☐ ☐ ☐ ☐
15. Have you ever heard of art therapy before?
- Yes ☐ No ☐ I do not know ☐

APPENDIX 7

SECOND QUESTIONNAIRE FOR THE PARTICIPANTS

Participant Questionnaire 2

Thank you for answering the previous questionnaire so honestly and for all your comments, I Nicole Nel, appreciates this greatly. I trust that you will do the same with this questionnaire.

The following questionnaire will take approximately 30 minutes to complete.

Please tick the appropriate boxes and enter text responses as requested.

Thank you for showing an interest in this project and to participate in this survey about learning new art, craft and design skills.

“To accomplished great things, we must not only act, but also dream, not only plan, but also believe.” (Anonymous)

1. Do you think you have learnt any new art, craft and design skills for yourself while doing these Surface Design Intervention?

Yes ☐ No ☐ I do not know ☐

- 1.1 If so, what art craft and design skills have you learnt?

2. What part of the Surface Design Intervention have you enjoyed the most so far? You can choose more than one.

Bubble exercise, being aware of colours ☐

Chalk pastels exercise ☐

Choosing a postcard and sharing it with the group ☐

Clay exercise ☐

Meditating ☐

Rhythmic clapping exercise ☐

Sharing your experience about your artwork with the group ☐

Singing ☐

Water-colour painting exercise ☐

Working in pairs ☐

2.1 Please explain what you have learnt from the blocks that you have chosen?

3. Do you experience the group as a closely-knit unit?

Yes ☐ No ☐ I do not know ☐

3.1 Please comment on your answer:

4. Has this Surface Design Intervention provided a safe atmosphere for you to express and explore your thoughts and feelings?

Yes ☐ No ☐ I do not know ☐

5. Do you think this Surface Design Intervention is worth participating in?

Yes ☐ No ☐ I do not know ☐

6. By participating in this Surface Design Intervention do you think you learnt any new art, craft and design skills to use one day or create an income for yourself?

Yes ☐ No ☐ I do not know ☐

7. Do you think it is important that the other prison inmates see what you have achieved at the end of the art, craft and design programme?
For example, some of your work that you have done in the Surface Design Intervention.

Yes ☐ No ☐

- 7.1 Please comment on your answer:

8. Has this Surface Design Intervention helped you deal with some negative energy, thoughts and feelings that you might have?

Yes ☐ No ☐ I do not know ☐

9. What are your thoughts about art therapy now that you have participated in the Surface Design Intervention for five sessions?

10. Do you think it will be a good idea to do this Intervention with other prison inmates?

Yes ☐ No ☐ I do not know ☐

10.1 Please comment on your answer, if yes or no:

11. Have you had any thoughts, feelings or dreams about these art sessions?

12. What is your opinion about HIV/Aids in general?

13. Have these art sessions changed your perceptions about your HIV/Aids status?

Yes ☐ No ☐ I do not know ☐

13.1 Please comment on your answer:

14. Have you experienced any therapeutic benefits after participating in the five art sessions?

Yes ☐ No ☐ I do not know ☐

14.1 Please comment on your answer:

15. Has the workshop helped you in the development of new skills?

Yes ☐ No ☐ I do not know ☐

16. Has the workshop helped you emotionally to deal with extreme feelings?

Yes ☐ No ☐ I do not know ☐

16.1 Please comment on your answer:

[illegible]

17. Would you like to make any other comments?

[illegible]

APPENDIX 8

THIRD QUESTIONNAIRE FOR THE PARTICIPANTS

Participant Questionnaire 3

Thank you for answering the previous questionnaires so honestly and for all your comments, I, Nicole Nel, appreciates this greatly. I trust that you will do the same with this last questionnaire.

The following questionnaire will take approximately 30 minutes to complete.

Please tick the appropriate boxes and enter text responses as requested.

Thank you for showing an interest in this project and to participate in this survey about learning new art, craft and design skills.

"The greatest glory in living lies not in never falling, but in rising every time we fall" (Anonymous)

1. What part of the Surface Design Intervention have you enjoyed the most?
You can choose more than one.

Blowing bubbles exercise, being aware of colours ☐

Chalk pastels exercise ☐

Charcoal exercise ☐

Choosing a postcard and sharing it with the group ☐

Clay exercise ☐

Drawing on the feeling and rhythm of the music ☐

Meditating ☐

Rhythmic clapping exercise ☐

Sharing your experience about your artwork with the group ☐

Singing ☐

Singing a Xhosa song ☐

Water-colour painting exercise ☐

Working in pairs ☐

Working in pairs on one artwork together, painting ☐

1.1 Please explain what you have learnt from the blocks that you have chosen?

2. Would you like to continue with the Surface Design Intervention in the future for example, once a month for 3 hours?

Yes ☐ No ☐ I do not know ☐

2.1 Please comment on your answer:

3. Is there anything that you would like to improve about this Surface Design Intervention?

Yes ☐ No ☐ I do not know ☐

3.1 Please comment on your answer:

4. Is there any other type of art media that you would like to learn and explore?

5. What mediums did you enjoy and found most interesting to work with?

Clay	<input type="checkbox"/>
Chalk pastels	<input type="checkbox"/>
Water-colour paints	<input type="checkbox"/>
Charcoal	<input type="checkbox"/>

5.1 Please comment on the blocks that you have chosen:

6. What were the most difficult media for you to work with?

Clay	<input type="checkbox"/>
Chalk pastels	<input type="checkbox"/>
Water-colour paints	<input type="checkbox"/>
Charcoal	<input type="checkbox"/>

6.1 Please comment on the blocks that you have chosen:

7. Was it difficult for you to express your feelings through art?

Yes ☐ No ☐ I do not know ☐

7.1 Please comment on your answer:

8. Do you think you have come to know your fellow participants better by participating in this Surface Design Intervention?

Yes ☐ No ☐ I do not know ☐

9. Was this Surface Design Intervention worth participating in?

Yes ☐ No ☐ I do not know ☐

9.1 Please comment on your answer:

10. Have you had any thoughts, feelings or dreams during this Surface Design Intervention?

11. Has these art sessions influenced your perceptions about your HIV/Aids status?

Yes ☐ No ☐ I do not know ☐

11.1 Please comment on your answer:

12. Do you feel that you have improved in the art mediums that you have been working with?

Yes ☐ No ☐ I do not know ☐

12.1 Please comment on your answer:

13. Do you think that you will be able to use any of these new art, craft and design skills for yourself in the future?

Yes ☐ No ☐ I do not know ☐

13.1 Please comment on your answer, if yes or no:

14. Since the Surface Design Intervention do you have a more positive attitude towards life?

Yes ☐ No ☐ I do not know ☐

15. Do you think the Surface Design Intervention will be worth participating in the future?

Yes ☐ No ☐ I do not know ☐

16. By participating in the Surface Design Intervention do you think you have learnt any new art, craft and design skills to use one day or create an income for yourself?

Yes ☐ No ☐ I do not know ☐

17. Do you think you will be able to express your feelings negative or positive through art in the future?

Yes ☐ No ☐ I do not know ☐

17.1 Please comment on your answer:

18. Would you like to make any other comments?

APPENDIX 9

EXAMPLE OF OBSERVATION SCHEDULE FOR SESSION 4

Date	Time	Venue	Session	Name	Brief and skills learnt	Title of artwork	Description of artwork	Emotions in explaining artwork
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Pisto	<p>Working with clay and in pairs, creating antipathy and sympathy:</p> <p>Art exercise forming the clay into images expressing the participant's notion of 'antipathy' or 'sympathy'. Then, by working in pairs, to bridge antipathy and sympathy successfully by forming a composition of both sculptures, integrating them into a single artwork. They had to note carefully how each sculpture had to change, to accommodate the other, and afterwards symbolic accommodation of each other status, race and offence had to share how they felt during this process.</p> <p>Resources needed for the exercise: Clay, boards and rope.</p> <p>Skills learnt:</p> <p>In this exercise participants had to express themselves and their experiences in their day sculpture, by bringing negative to positive, and by reconciling opposites. This illustrates graphically the 'Bridging Polarities' theory, which argues that by working with the whole persons opposites, which are present in all humans, can be reconciled to the benefit of the</p>	Embrace	I made a upper half of a body and head with arms out ready to embrace sympathy.	Caring, sharing and sadness
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Jibo		Ox	I created a ox with a simple dynamic form, for sympathy.	While creating clay sculpture Jibo was in his own world and kept to himself, Lack of understanding ability.
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Mr Mountian		Strong man	For sympathy I created a strong man.	Confidence
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Milky		Confusing and complex	I made a rock with many edges, I had really came to terms with the subtleties of this exercise and what was expected of me, I created a piece where I expressed my gesture of antipathy in multidimensional facets and forms, confusing and complex.	This was an emotional experience for Milky while creating clay sculpture.
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Puff D		Rolling stones and rocks	As I can remember when I was young, we had to use a rolling stones and rocks to crush the corn. The corn I made from the dry clay, which I scattered on the surface.	Sad emotion comes out, while talking about his past working at home.

25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Peaches	individual. This exercise helped inmates working together to produce one artwork, which displayed with both qualities in an integrated way.	A heart to care	For sympathy I made a heart to care for people and especially people living with HIV/Aids.	Explaining his artwork with sadness in his voice.
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Maestro		Exaggerated figure	I made for antipathy a seated figure with exaggerated forms, toes upturned and arms akimbo, which means nose	Self-confidence
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Mzido		Care	I created an airplane, in simple line and form; I have created this from in the presents of care and sympathy.	Very shy while explaining his work almost embarrassed.
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Lisa		Caring heart	'Lisa' formed out of clay the word 'Sympathy', as he explained: I have made a heart on the surface is the spine and ribs, this is my heart and I care for other people living with HIV/Aids with this heart (S4'Lisa').	Emotion of heartbreaking
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Mr Maxetto		Heart	I created a heart, for sympathy, on top of another to care for one another you have to have a heart	Happy of what he have created

25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	D		Angry man	For my antipathy exercise I created a head with [the] large expressive features of a shouting angry man. It reminded me of when I was young [and] I had played tricks on the people in my community by showing them a jar full of snakes, my father shouted and gave me a terrible hiding and this face is how I remember his look [then] (S4'D').	Commit to memory
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Quqo		Sadness	I have made out of clay three R.I.P. craves, because many people are dying from Aids and we feel for those and how they have died.	Emotion of unhappiness
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Masenjana		Who I am	In this clay activity I divided the clay into many balls, because sympathy is about sharing and giving to others. It is better to share with one another than to have one big piece for myself, this artwork says exactly who I am (S4'Msenjana').	Created his clay sculpture and explained it with a lot of affection.

25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Spier Wit		Jackals and wolf	I created a natural storyteller 'Jackals and Wolf', a natural storyteller, I had associated antipathy with this story of deceit and power, struggle between these two creatures and created a vivid sculpture.	Expressive attitude
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Said Saider		Man with love	I created a man for sympathy with allot of love.	Explained his artwork with compassion and affection.
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Spawno		Smoking	I made an ashtray, this process was intense to me as I slowly worked with the clay until it formed a disc, very measured and smooth, then evolving into an ashtray, to me it would be antipathy to smoke again and would be the worst thing I could do to myself.	
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Kibi		Horse	'Kibi' formed out of clay the word 'Antipathy', as he explained his work: I have made a horse, a horse can bring a lot of joy to people, but can also be dangerous like in the time where they used horses in the war (S4'Kibi').	Dejection comes forward in forming the clay.
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	T'Joster		Dangerous snake	For antipathy I made a snake, a snake look so beautiful but can be very harmful.	Attitude and pride

25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Ace		Balls in a heap	I had to create sympathy, and made seven balls in a heap.	There is nervousness in explaining his artwork.
25 May 2006 Thursday	10:00 – 13:00	Visitors area	4	Malcom		Golf balls	For antipathy I made golf balls, as I am not use to work with clay I just created indentations in the surface, and made the cracks from my nails.	Emotion of stress and pride

APPENDIX 10

BUDGET FOR SURFACE DESIGN INTERVENTION

The duration of this SDI was a six-week process lasting for three hours per session, twice a week and running for twelve sessions. This type of intervention with the two art facilitator therapists cost R50.00 per adult per day for 20 inmates and calculates to R1000.00 per day. Since this intervention took place over six weeks and two sessions per week the amount came to R10 000.00. The three tables below illustrate a budget of the cost of the art materials for the SDI, the cost for the tile mural materials and the tile frame.

Cost for art materials for SDI		
Postcards	R 1.00 × 50	R50.00
Clay 1Kg	R 36.00 × 1	R36.00
Art boards	R 10.00 × 20	R200.00
Putty rubber	R 7.00 × 20	R140.00
Fish gut	R 5.00 × 1	R5.00
Pastels	R 35.00 × 10	R350.00
Cloths ½ meter fabric	R 19.50 × 1	R19.50
Water-colour paints × 7 colours	R 20.00 × 7	R140.00
Bubbles	R 10.00 × 20	R200.00
Crayons per pack	R 27.20 × 1	R27.20
Charcoal per pack	R 22.50 × 2	R45.00
Paper × 200 sheets	R130.00	R130.00
Total		R1342.70

Cost for tile mural materials for SDI		
Bisque tiles	R 3.20 × 100	R230.00
Latex masking fluid	R 26.40 × 1	R26.40
Tile glazes × 13 Colours	R714.70	R714.70
Mixing trays	R 3.15 × 10	R31.50
Paint brushes	R 9.50 × 22	R209.00
Total		R1211.60

Cost for tile frame for SDI		
Wood	R 24.00 × 4	R96.00
Wood filler	R 19.90 × 1	R10.90
Paintbrush	R 14.85 × 1	R14.85
Chains	R 6.73 × 3	R20.19
Tile spreader	R 12.95 × 1	R12.95
Bolts	R 8.70 × 4	R34.80
Gemkem	R 29.55 × 1	R29.55
Tile flex	R 34.85 × 2	R87.70
Tile grout	R 9.90 × 2	R19.80
Tile spacers	R 13.90 × 1	R13.90
Chip board	R235.95 × 1	R235.95
Labour cutting chip board	R 20.00 × 1	R20.00
Total		R441.70

APPENDIX 11

EXPLANATORY STATEMENT FOR PARTICIPANTS' INTERVIEW



EXPLANATORY STATEMENT FOR PARTICIPANTS: INTERVIEW

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by HIV/Aids

To whom it may concern

I wish to invite you to participate in an interview for a research study. Before you decide, it is important for you to understand why this research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish.

Any information that is obtained in connection with this study and that can be linked to you will remain confidential and will be disclosed only with your permission.

This thesis addresses the significance and impact of an educational SDI for prison inmates infected and affected living with HIV/Aids in a Correctional Facility. The study therefore explores the development, implementation and impact of such a design intervention. In addition, as part of the knowledge base and consequent framework for this design intervention, the need to carry out a comparison and evaluation of existing HIV/Aids art, craft and design projects in particular areas was identified.

This study will result in a Master's thesis. The aim of this thesis is to investigate the development of a sustainable development programme that will offer opportunities for a possible improvement in self-esteem and economical circumstances. This study thus focuses on inmates infected with and affected by HIV/Aids, which will facilitate the expression of feelings through art, by the creation of their own surface designs that may lead to a small income for themselves. By the end of this project educational brochures will be published and be made available to the participants of the project and to the community to which the participants belong. All information that

is collected about the organisation during the course of the research will be kept strictly confidential. Any information about you that leaves the centre will have your name and address removed so that you cannot be identified.

Thank you for your time and contribution to this important research.

If you have any questions, please feel free to ask us:

For Detailed Information Contact:

Supervisor: Ms Alettia Chisin, Tel: 021 – 460 3456
E-mail: chisina@cput.ac.za

Co-Supervisor: Professor Christine Winberg, Tel: 021 – 460 3133
E-mail: winbergc@cput.ac.za

Co-Supervisor: Mr Ashraf Mohammed, Tel: 021 – 460 4252
E-mail: mohammedaa@cput.ac.za

Student Researcher: Miss Nicole Nel, Tel: 021 – 9132474
E-mail: 201012863@cput.ac.za

APPENDIX 12

CONSENT FORM FOR PARTICIPANTS' INTERVIEW



CONSENT FORM FOR PARTICIPANTS: INTERVIEW

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by
HIV/Aids

Name of Researcher: Nicole Nel

Supervisor: Alettia Chisin

Co-supervisor: Professor Christine Winberg

Co-supervisor: Mr Ashraf Mohammed

Please initial box

1. I confirm that I have read and understood the information sheet
dated for the above study and have had the opportunity
to ask questions.

☐

2. I understand that my participation in this interview is voluntary and
that I am free to withdraw at any time without giving any reason,
without my legal rights being affected.

☐

3. I agree to take part in the above studies interview.

☐

Name of interviewee

Date

Signature

Name of person taking consent
(if different from researcher)

Date

Signature

Researcher

Date

Signature

APPENDIX 13

INTERVIEW QUESTIONNAIRE FOR PARTICIPANTS

INTERVIEW QUESTIONNAIRE FOR PARTICIPANTS

1. What did the Surface Design Intervention mean to you?
2. How do you feel about the new skills that you have obtained?
3. Do you think that you will be able to express your feelings through art after the Surface Design Intervention?
4. Do you feel that you have learnt any new skills that you can use in prison or once you are released?
5. Do you feel you have progressed in your creativity aspect?
6. What art media did you most disliked to work with?
7. How do you deal with your problems in prison?

APPENDIX 14

EXPLANATORY STATEMENT FOR ART FACILITATOR THERAPISTS' INTERVIEW

<p>EXPLANATORY STATEMENT TO ART FACILITATOR THERAPISTS: INTERVIEW</p>
--

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by
HIV/Aids

To whom it may concern

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This study will result in a Master's thesis. The aim of this thesis is to investigate the development of a sustainable development programme that will offer opportunities for a possible improvement in self-esteem and economical circumstances. This study thus focuses on inmates infected with and affected by HIV/Aids, which will facilitate the expression of feelings through art, by the creation of their own surface designs that may lead to a small income for themselves. By the end of this project educational brochures will be published and be made available to the participants of

the project and to the community to which the participants belong. All information that is collected about the organisation during the course of the research will be kept strictly confidential. Any information about you that leaves the centre will have your name and address removed so that you cannot be identified.

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Co-Supervisor: Mr Ashraf Mohammed, Tel: 021 – 460 4252
E-mail: mohammedaa@cput.ac.za

Student Researcher: Miss Nicole Nel, Tel: 021 – 9132474
E-mail: 201012863@cput.ac.za

APPENDIX 15

CONSENT FORM FOR ART FACILITATOR THERAPISTS' INTERVIEW

**CONSENT FORM FOR ART FACILITATOR THERAPISTS:
INTERVIEW**

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by
HIV/Aids

Name of Researcher: Nicole Nel

Supervisor: Aletia Chisin

Co-supervisor: Professor Christine Winberg

Co-supervisor: Mr Ashraf Mohammed

Please initial box

1. I confirm that I have read and understood the information sheet
dated for the above study and have had the opportunity
to ask questions.

☐

2. I understand that my participation in this interview is voluntary and
that I am free to withdraw at any time without giving any reason,
without my legal rights being affected.

☐

3. I agree to take part in the above studies interview.

☐

Name of interviewee

Date

Signature

Name of person taking consent
(if different from researcher)

Date

Signature

Researcher

Date

Signature

APPENDIX 16

INTERVIEW QUESTIONNAIRE FOR ART FACILITATOR THERAPISTS



<p>INTERVIEW QUESTIONNAIRE FOR ART FACILITATOR THERAPISTS</p>
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1. Prisoners deal with stress and personal problems on a daily bases, how did the art activities in the Surface Design Intervention helped these aspects?
2. Why do you work on six-week intervention?
3. How did you ensure the participants to feel safe and secure during the Surface Design Intervention?
4. For using different art media, singing and role-play exercises, how did this method change in the participants' attitude towards their artwork and other participants?
5. What was the reason for using the following art mediums?
 - Clay
 - Water-colour painting
 - Activities with music
 - Chalk pastels
 - Charcoal
 - Singing
 - Black Indian ink
6. What is your meaning about the development of the Surface Design Intervention as a new art therapy modality?
7. What is the method behind a share and listening exercise after each creative Session?
8. What is your meaning regarding the Surface Design Intervention process?

- (ii) In your opinion have the participants showed any positive changes in their behaviour and towards each other?
- (iii) Were there any positive or negative attitudinal changes during the six-week Surface Design Intervention?

APPENDIX 17

EXPLANATORY STATEMENT FOR CASE OFFICER INTERVIEW

EXPLANATORY STATEMENT FOR CASE OFFICER: INTERVIEW

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by HIV/Aids

To whom it may concern

I wish to invite you to participate in an interview for a research study. Before you decide, it is important for you to understand why this research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish.

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Thank you for your time and contribution to this important research.

If you have any questions, please feel free to ask us:

For Detailed Information Contact:

Supervisor: Ms Alettia Chisin, Tel: 021 – 460 3456
E-mail: chisina@cput.ac.za

Co-Supervisor: Professor Christine Winberg, Tel: 021 – 460 3133
E-mail: winbergc@cput.ac.za

Co-Supervisor: Mr Ashraf Mohammed, Tel: 021 – 460 4252
E-mail: mohammedaa@cput.ac.za

Student Researcher: Miss Nicole Nel, Tel: 021 – 9132474
E-mail: 201012863@cput.ac.za

APPENDIX 18

CONSENT FORM FOR CASE OFFICER INTERVIEW

CONSENT FORM FOR CASE OFFICER: INTERVIEW

Title of Project:

A Surface Design Intervention for adult inmates infected with and affected by
HIV/Aids

Name of Researcher: Nicole Nel

Supervisor: Alettia Chisin

Co-supervisor: Professor Christine Winberg

Co-supervisor: Mr Ashraf Mohammed

Please initial box

1. I confirm that I have read and understood the information sheet
dated for the above study and have had the opportunity
to ask questions.

☐

3. I understand that my participation in this interview is voluntary and
that I am free to withdraw at any time without giving any reason,
without my legal rights being affected.

☐

3. I agree to take part in the above studies interview.

☐

Name of interviewee

Date

Signature

Name of person taking consent
(if different from researcher)

Date

Signature

Researcher

Date

Signature

APPENDIX 19

INTERVIEW QUESTIONNAIRE FOR CASE OFFICER

INTERVIEW QUESTIONNAIRE FOR CASE OFFICER

1. Do you think the Surface Design Intervention had any positive influences towards these participants?
2. By observing the six-week Surface Design Intervention, were there any signs of positive changes in the participants' behaviour?

APPENDIX 20

MAGAZINE AND NEWSPAPER ARTICLES PUBLISHED OF SURFACE DESIGN INTERVENTION



Dec 06/ Jan '07

Volume 1 Edition 5

Surface student inspires HIV-prisoners

by Melissa Green

Twenty inmates at Malmesbury Correctional Facility, of which ten are HIV-positive, participated in a 6-week Surface Design workshop conducted by Nicole Nel, a masters student in Surface Design at the Cape Peninsula University of Technology (CPUT). The inmates form part of the "Group of Hope," who contribute to the plight of HIV/AIDS and work closely with the HIV/AIDS Unit at the University.

Nicole's project focused on exploring the feasibility and sustainability of an educational surface design programme for HIV-infected and affected adults based at the Malmesbury facility.

The project aimed to empower inmates with skills that can be used as an income generating resource once they are released. It further aims to teach inmates to express their feelings through art as a therapeutic benefit for HIV-infected and affected inmates.

If the research yields positive results,

not only in terms of skills development but in terms of expressing feelings through art, then such interventions could be introduced elsewhere for the HIV-infected and affected persons.

The workshop encouraged inmates to explore their feelings through art by creating their own surface designs. The inmates experimented and worked with clay, chalk pastel, water paint, charcoal, crayon and ceramic paint. Their journey also included rhythmic, singing, meditating and rhythmic clap work.

Many inmates have not touched clay since their childhood, and this experience brought back many playful memories. They believe there is a great need for other inmates to be exposed to these workshops.

One inmate said, "I'd like to thank you for making the effort and time to further educate us and bridge the divide between inmates and the public. Thank

you for this opportunity Nicole."

The Group of Hope, under Nicole's guidance, is currently completing the last project. This entails the creation of a tile mural for the prison. Each participant received four tiles on which to compose a positive message by expressing their own feelings. The tile mural, consisting of eighty tiles, will be mounted at the visitors' area at the facility in Malmesbury.

The experience has introduced Nicole to a completely different world. It has proved to be very challenging, fulfilling and has given her a "feeding of the soul" experience.

She said, "They were always eager to work with the art materials and wanted to acquire new skill learning processes that raised their self confidence and self esteem", said Nicole.

The workshop was guided by two art facilitators Andrea Raath and Jandri Macaulay.



6

July '07

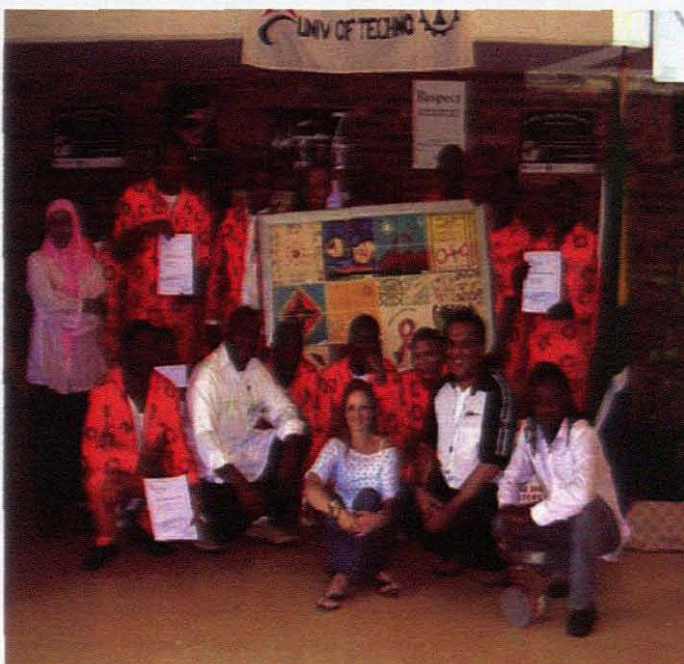
Volume 2 Edition 2

Inmates proudly hang their mural

by Nicole Nel

A mural, depicting the experiences of twenty inmates from the Malmesbury Correctional Facility now proudly hangs in the prison's visiting area.

Nicole Nel, a Masters student in Surface Design at the Cape Peninsula University of Technology (CPUT) assisted the inmates in creating the mural. The inmates are part of the Group of Hope that works towards the prevention, control and management of HIV/Aids. The theme for the tile mural was "Positive experiences about HIV/Aids", gained by the participants while in prison, or any happy memories of their childhood. The project would not have been possible without the help of Mr Ashraf Mohammed, institutional HIV/Aids co-ordinator, Nicole's supervisor Ms Alettia Chisin lecturer in the Surface Design Department and Prof Christine Winberg of Teaching and Learning who co-supervised the research project. The project was sponsored by Fraters Assets Management and Ms Lisa Chait from Cape Talk Radio sponsored a Christmas party at the prison.



PROUD MOMENT: Inmates of Malmesbury Correctional Facility with the tile mural they created.



Gevangenes van Malmesbury Korrektiewe Dienste het vaardighede aangeleer wat hulle in die toekoms van hulp kan wees. Nicole Nel (regs bo) het hulle gehelp.

Student reik uit na tronk

'n STUDENT aan die Kaapse Skiereiland Universiteit van Tegnologie in "Oppervlak Ontwerp" het haar vaardigheid uitgereik na die gevangenes van Malmesbury Korrektiewe Dienste.

Nicole Nel het Oppervlak Ontwerp-werkswinkels aan die gevangenes kom bied. Twintig gevangenes het oor 6 weke aan die werkswinkels deelgeneem. Hulle is deel van 'n groter groep, naamlik die Groep van Hoop, wat noue bande het met diegene wat beïnvloed word deur Vigs en wat saam met HIV-positief persone leef en werk.

Nicole doen navorsing oor die uitvoerbaarheid en volhoubaarheid van 'n Onderrig Oppervlak Ontwerp Program vir

HIV besmette persone asook persone wat deur dit geraak word, in Malmesbury Korrektiewe Dienste. Die projek fokus op 5 gebiede waarin gepoog word om vooruitgang te maak. Die eerste gebied is om die gevangene te bemagtig met lewenslange vaardighede wat gebruik kan word as 'n inkomste-genererende bron. Dit sal help om hulself te onderhou as hulle vrygelaat word. Gevangenes sal geleer word hoe om in voeling met hul gevoelens te kom en hoe om hulself uit te druk. Dit dien as terapeutiese aanwys vir besmette persone. Die resultate en observasies van die werkswinkel sal 'n waardevolle impak hê op die gevangenes en op die samelewing. Indien die na-

vorsing positiewe resultate toon, nie net in terme van vaardigheid-ontwikkeling nie, maar in terme van uitdrukking van gevoelens deur kuns, dan kan sulke programme op ander plekke geïnkorporeer word. Die resultate van hierdie navorsing sal in 'n joernaal gepubliseer word.

Die Oppervlak Ontwerp-werkswinkels bemagtig gevangenes om hul gevoelens te ontdek deur hul eie oppervlaktes te ontwerp.

Vir sommige van die gevangenes was dit 'n lewensveranderende gebeurtenis. Die groep het 'n 6-week Oppervlak Ontwerp-werkswinkel, 2 keer per week vir 3 ure lank bygewoon, onder leiding van Nicole.

APPENDIX 21

ETHICAL APPROVAL FOR A RESEARCH PROJECT COMPLETED IN THE MALMESBURY CORRECTIONAL SERVICES



MALMESBURY CORRECTIONAL SERVICES

ETHICAL APPROVAL FOR A RESEARCH PROJECT COMPLETED IN THE MALMESBURY CORRECTIONAL SERVICES

Research study:

A Surface Design Intervention for adult inmates infected and affected with HIV/Aids

The aim of the research study is to develop, implement and assess the impact of a Surface Design Intervention which is designed as an educational and therapeutic programme for a selected group of prisoners in the Malmesbury Correctional Services.

The Malmesbury Correctional Services hereby give consent to Nicole Nel, to document the development, implementation and impact of a Surface Design Intervention for a selected group of prisoners called the 'Group of Hope' in the Malmesbury Correctional Services.

Nicole Nel's request to perform the following research study in the Malmesbury Correctional Services is approved by Mr D.R.A Snyders, Head of Correctional Centre.

Contact details for any enquiries: Mr Snyders 022 4827600

I, D.R.A Snyders, (Head of Correctional Centre) hereby give consent for Nicole Nel, to document a Surface Design Intervention from 15 May 2006 to 22 June 2006 and agree to the above conditions of the study.

Signed

Date:

2006.05.15

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