An art therapy programme incorporating Buddhist concepts to address issues of aggression in adult male prisoners

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AN ART THERAPY PROGRAMME INCORPORATING BUDDHIST CONCEPTS TO ADDRESS ISSUES OF AGGRESSION IN ADULT MALE PRISONERS

By

Diane Randall

A Thesis submitted in partial fulfilment of the requirements for the degree of Master of Arts (Art Therapy)

Date of submission: 16th February, 1998

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CONTENTS

USE OF THESES ........................................................................................................................................ 3

ABSTRACT .................................................................................................................................................. 4

DECLARATION ........................................................................................................................................... 6

ACKNOWLEDGEMENTS .......................................................................................................................... 7

INTRODUCTION ....................................................................................................................................... 8

Personal Reasons for Conducting this Research ...................................................................................... 8
Current Approaches to Treatment of Aggression ...................................................................................... 9
Why Buddhism? ....................................................................................................................................... 12
Theoretical Framework ............................................................................................................................ 14
Research Paradigm .................................................................................................................................. 16
Summary .................................................................................................................................................. 18

CHAPTER ONE: REVIEW OF LITERATURE ............................................................................................. 19

1.1 INTRODUCTION .................................................................................................................................. 19
1.2 DEFINITION OF AGGRESSION ........................................................................................................... 19
1.3 EXISTING APPROACHES TO WORKING WITH AGGRESSION .......................................................... 20
1.3.1 Psychoanalytic Approaches ........................................................................................................... 21
1.3.2 Behavioural Approaches ............................................................................................................... 23
1.3.3 Criminological Perspectives ......................................................................................................... 27
1.3.4 Philosophical Implications ........................................................................................................... 30
1.3.5 Current Initiatives Incorporating Buddhist Concepts ...................................................................... 32
1.3.6 Existing Recommendations for Treatment ................................................................................... 34
1.4 ART THERAPY LITERATURE ............................................................................................................. 35
1.4.1 Cognitive and Emotional Processes Inherent in Art Therapy ...................................................... 35
1.4.2 Art Therapy and Buddhism ........................................................................................................... 40
1.4.3 Use of Art Therapy in Treating Aggression ................................................................................... 41
1.4.4 Art Therapy in a Prison Context .................................................................................................... 46
1.5 BUDDHIST LITERATURE ................................................................................................................... 48
1.5.1 Background to Contemporary Buddhism ...................................................................................... 49
1.5.2 Buddhist View of Aggression ......................................................................................................... 51
1.5.3 Practices Relevant to the Development of the Programme ............................................................ 56
1.5.3.1 The Illimitables ......................................................................................................................... 57
1.5.3.2 The Kasinas ............................................................................................................................... 59
1.5.4 Buddhism and Psychotherapy ...................................................................................................... 63
1.5.5 Cultural Implications ..................................................................................................................... 72
1.6 SUMMARY ......................................................................................................................................... 75

CHAPTER TWO: METHODOLOGY .......................................................................................................... 79

2.1 ACTION RESEARCH DESIGN ............................................................................................................. 79
2.2 ETHICS ............................................................................................................................................... 82
2.3 GROUP DEVELOPMENT AND EVALUATION ............................................................................... 84
2.4 RESEARCH PARTICIPANTS ................................................................................................................ 86
2.4.1 Formal Tape Recorded Interviews ............................................................................................... 87
2.4.2 Informal Consultations ................................................................................................................... 90
2.4.3 Consultation by Letter, Email or Telephone ................................................................................... 91
2.5 PROCEDURES .................................................................................................................................. 92
2.5.1 Design of Programme and Instruments ....................................................................................... 93
2.5.2 Consultation Procedures Conducted in Australia ......................................................................... 96
2.5.3 Research Participants and Procedures in Thailand ....................................................................... 101
2.6 DISCUSSION ..................................................................................................................................... 107
2.6.1 Introduction ................................................................................................................................... 107
USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.
ABSTRACT

This thesis has researched and designed a programme that offers an alternative way of working with aggression in a male prison population, using an art therapy approach that incorporates Buddhist concepts as an intervention. Buddhist practices have traditionally been used in Eastern cultures to calm the mind and to develop compassion as an antidote to aggression. Therefore these practices have been used as a basis for the design of exercises in the programme. The purpose of the programme is to offer an intervention that will complement, support, or be an alternative to existing treatments, which are primarily cognitive-behavioural in orientation.

The research method for designing the programme was qualitative, based on an action research model. This paradigm has an approach of co-operative and participatory inquiry which has its roots in humanistic psychology; therefore, working in such a tradition was appropriate to the nature of the research undertaken in that it gave a humanistic and holistic character to the method.

The male prison population was chosen as the focus for the proposed programme because it is a convenient sample, clearly identifiable as a group which is likely to have a problem with aggressive behaviour. If art therapy can be successfully applied with such a group, then it may have relevance to other groups exhibiting less aggressive forms of behaviour. Another potentially positive outcome of this treatment intervention is the benefit that it may have on staff, family, and others who are in contact with this population. In other words,
a reduction in the stress levels of aggressive prisoners would hopefully have a more general therapeutic effect upon the quality of all the interpersonal relationships within the larger prison community.

The benefit of this research to the field of art therapy is that it has explored the potential of such an intervention being used as a therapeutic strategy in dealing with aggression. The study's findings indicate that Buddhist concepts can be successfully incorporated into the design of an art therapy programme. It is hoped that this programme could be used with any population manifesting aggressive behaviours, either covertly or overtly. The results of this study could potentially benefit a range of client populations where an alternative to aggressive or violent behaviour is sought, and it is suggested that future research could be conducted by implementing the programme with diverse groups.
DECLARATION

I declare that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Signature

Date .............................. 16 February 1998
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My heartfelt thanks go to all the research participants for their contributions. Without their co-operation, knowledge and interest, the development of this programme would not have been possible.

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INTRODUCTION

Personal Reasons for Conducting this Research

The exploration of alternatives to aggression is the focus of this research because it is an area that has a very wide application in the world today. We are constantly bombarded with media coverage of the aggression being perpetrated through wars, crime, domestic violence, and many other areas of abuse. There can be feelings of powerlessness and despair in the community when confronted by such enormous and tragic problems. Violence can be expressed overtly, as in the recent Tasmanian massacre in March 1996, when a white male shot thirty-five people in an apparently unmotivated attack, or covertly, manifesting in forms of self-harm behaviours, suicide, depression, or substance abuse.

Many of us have experienced aggression in our lives in some form. This researcher, has observed the effects of such issues in her own life and in the lives of friends. What has been of most use personally in alleviating some of the suffering which results from this state, has been the practice of Buddhist meditation and an investigation of the complex and comprehensive system of psychology underpinning Buddhist philosophy. In this study, the researcher seeks to apply that understanding in a practical way which may benefit both the perpetrators of such actions and, indirectly, their victims. This dissertation has examined Buddhist practices that are recommended as an antidote to states of aversion, anger, and hatred, which seem to be some of the root causes of aggression.
Current Approaches to Treatment of Aggression

Work is currently being done in the area of aggression using cognitive and behavioural approaches. One example of such an intervention is the Alternatives to Violence programme, which has been implemented throughout Western Australia by the Ministry of Justice. However, it appears that these cognitive-behavioural interventions have not yet incorporated other treatment approaches, for example, art therapy which is a relatively new field in Australia. Therefore, the art therapy programme designed by this study may offer a valuable intervention which is apparently unique in its approach.

A part of this research has been concerned with examining the psychological, sociological, environmental, and organic factors affecting the incidence of violent behaviour. This has involved defining to some extent what is considered to be a socially unacceptable level of violence by Western society. Implicit is a delineation of the boundaries of what are considered to be positive as opposed to negative expressions of aggression. In chapter one there is a review of four major theories of aggression as defined by psychologists, Megargee and Hokanson (1970). These theories highlight the fundamental dichotomy between the psychoanalytic and behavioural approaches. The existence of current practice which incorporates Buddhist concepts into therapeutic interventions with prisoners has also been searched. In addition, a brief summary of existing recommendations for the treatment of aggression is given.

Much of this research has been concerned with the prison population, and there has been regular consultation with clinical psychologists working within
the forensic field. For the purpose of this study there has been a focus on male behaviour, as some research posits that it is with this gender that a greater proportion of aggressive or violent behaviours are manifested (Megargee & Hokanson, 1970). However, even though the emphasis is on males this does not preclude the relevance of the programme for a female population with issues of aggression.

One potentially positive outcome of the treatment intervention designed by this researcher is the benefit that it may have on staff, family, and others who are in contact with this population. In other words, a reduction in the stress levels of aggressive prisoners would hopefully have a more general therapeutic effect upon the quality of all the interpersonal relationships within the larger prison community.

In chapter one, reference has been made to the philosophical implications of the prison system and of instigating any therapeutic enterprises within that institutional framework. This aspect was addressed on the recommendation of curator and expert on Buddhist art, Michael O’Ferrall (personal communication, November 11, 1996), who suggested that the philosophical aspect is one that should not be overlooked by anyone proposing to work within the prison system. This is a major area deserving of further research, however it is not within the scope of this thesis to pursue it more deeply.

This project has researched the design of an art therapy programme, incorporating Buddhist concepts, which will be suitable for application to the
perpetrators of aggression. The approach of the programme is primarily psychodynamic and its specific aim is to facilitate a process that might assist with the creative transformation of forces motivating aggression. This will possibly enable the destructive energies of violence to be harnessed and expressed in a positive way.

Art therapy literature has been surveyed in chapter one. This review looked specifically at literature that described the cognitive and emotional processes inherent in art therapy; that suggested any links between art therapy and Buddhism; and that informed about the uses of art therapy in treating aggression. In addition, art therapy practitioners who have experience of working in a prison context have been consulted.

Art therapy can be a useful tool for increasing self-esteem and empathy. It can also be effective in focusing awareness on an internal, rather than external locus of control (Liebmann, 1994). That is, the individual sets boundaries of acceptable behaviour from within the self rather than having them imposed by another person. Insight into one's own mental drives and habits can perhaps bring freedom from destructive patterns of behaviour (Rylander, 1979; Laing, 1984; Aulich, 1994). At a purely physiological level, the relaxation derived from a meditative approach can lower the arousal of the central nervous system (Davis, Eshelman, McKay, 1995).

Although there is not the expectation that an art therapy programme will immediately alter violent behaviour patterns, it is hoped such a programme will
introduce a new way of working with aggression that may add an extra dimension to cognitive-behavioural approaches. The programme will be an intervention that can hopefully be utilised to complement other approaches in a positive and enhancing fashion. The transformation that can occur happens at the unconscious level of the psyche, which is an important function of both the art therapy process and of meditation practices. Paradoxically, another function of these processes is to bring unconscious motivations to awareness. Visualisation exercises and self-expression through art media can effect psycho-dynamic changes (Lusebrink, 1990), which may lay a foundation for future self-transformation.

Why Buddhism?

Buddhist practices have traditionally been used in Eastern cultures to calm the mind and to develop compassion as an antidote to aggression. Therefore these practices have been used as a basis for the design of art therapy exercises in the programme. Literature which describes specific Buddhist practices has been reviewed, and action research participants have been consulted on the feasibility of incorporating such practices into an art therapy programme.

Buddhism arose from the teachings of the historical figure, Gautama the Buddha, who lived in India about two and a half thousand years ago. It has been a dominant religious force in many different cultures, and has been influenced by local customs and traditions, yet retains continuity in its main doctrines and methods (Cousins, 1984). During this century there has been a growing Occidental interest in the study and practice of Buddhism, partly
influenced by the greater accessibility of meditation masters and trained teachers.

Central to Buddhism is the teaching of the Four Noble Truths, and all major schools rely on these as a foundation for teachings which encompass the development of morality, meditation and wisdom. However, there are two main schools which differ somewhat in approach. The Theravada path is orthodox, ascetic, and a faithful continuation of traditional teachings. It is mainly practised in the countries of South East Asia. The Mahayana path incorporates and elaborates on the Theravada (Clifford, 1984). One of the features of Mahayana is a cosmology linked to visualisation practices, which relate to aspects of what is referred to as Buddha nature. Buddha nature incorporates qualities such as compassion, wisdom, power, healing, and emptiness. Mahayana is mainly practised in China, Japan, Vietnam, Korea, and Tibet. (Cousins, 1984).

The background, theory and practice of Buddhism, with particular emphasis on the Theravada tradition, has been expanded on in chapter one. The personal experience of this researcher has been primarily in the Theravada tradition. Therefore, Theravada literature is referred to as a primary source of material in the section on Buddhist literature in chapter one.

In section 1.5.5, anthropological and sociological definitions of what constitutes the concept of culture are reviewed. There is also exploration of the application that these theories may have to the proposal of integrating concepts from a system that has Oriental roots and is widely practised as a religion in Eastern
countries, into a Western culture where the predominant religious tradition is Christian. Literature supporting this extrapolation of concepts from the Buddhist philosophy into a holistic therapeutic model is reviewed.

It appears that in a Western context Buddhism can operate in a form closer to the original teachings of Gautama the Buddha, as it has not had time to be absorbed into the cultural and institutional fabric in the same way as it has in the East. This gives more freedom to utilise some of the concepts in creative and unorthodox ways and this is what the design of this programme has attempted to do.

**Theoretical Framework**

The theoretical framework for conducting this research is based primarily on the Buddhist system of psychology. Literature pertaining to this aspect is reviewed in section 1.5. However, because many readers may not be familiar with this paradigm, the research also refers to a transpersonal approach with particular reference to theorist, Ken Wilber's (1983) development system, the "Great Chain of Being" (section 1.5.5).

Because of personal experience, this researcher has a personal bias towards Buddhist thought, but precedents have already been set for incorporating such concepts into a treatment modality by many well-known figures in the field of psychology. The prominent Swiss psychiatrist and psychologist, C. G. Jung (1964), was greatly influenced by Eastern philosophies, and American psychologist, Alan Watts (1961), advocated the integration of Eastern and
Western thought in order to gain a more holistic perspective on life.

Philosopher, John Snelling (1987), points out that the evolution of new systems of psychology has supported the acceptance and growth of Eastern approaches in a Western context. One example is the branch of humanistic psychology which emphasises a holistic approach to self-development and the human potential to grow beyond neurosis, though only to the outer limits of ego development (ibid.).

Investigation of the possibilities offered by Eastern systems has been taken further by the school of transpersonal psychology. This is an academic discipline which developed from the work of psychologist, Abraham Maslow (1971), who researched psychospiritual approaches to the integration of body, mind and spirit, often derive from Oriental traditions. Notable among other researchers in the field was Transpersonal psychiatrist, Ken Wilber (1983), who devised a complete developmental system charting the phases of consciousness on both the individual and collective levels. Similar approaches have been further explored by psychiatrist, Stanislav Grof (1988), who has systematically evaluated new perspectives in psychotherapy. Transpersonal psychology posits that innovative techniques derived from Eastern consciousness disciplines can be a valid method of expanding awareness beyond the limits imposed by most Western models of mental health. These psychotherapeutic paradigms have particular relevance to the programme designed by this study and they have been reviewed in section 1.5.5.

Implicit within transpersonal psychology is a suggestion that the beliefs and
attitudes of the therapist may condition the context of therapy, though it can be argued that this applies to any branch of psychology. This implication raises ethical questions regarding the impact that the therapist's values and techniques may have on group members; how those values accord with the policies of the agency in which the group is run; and how acceptable they are by community and legal standards (Corey, 1990). These questions have been addressed in section 2.2.

**Research Paradigm**

The research paradigm for this study is described in section 2.1. It was conducted using a qualitative method, based on an action research design. This paradigm has an approach of co-operative and participatory inquiry which is rooted in humanistic psychology. Therefore, working in such a tradition was appropriate to the nature of the research undertaken in that it gave a humanistic and holistic character to the method. Knowledge gained from using this research method reflects both the experience of the researcher and of the participants, thus being experiential as well as practical and propositional.

In addition, the aim of action research is to provide knowledge and action which is directly useful to a particular group of people. That is also the aim of researching and designing this programme, which seeks to inform art therapists and other professionals working specifically with issues of aggression in the therapeutic field. Although the findings suggest also that further research into, (1) the use of colour as a therapeutic tool and (2) understanding of brain hemispheric function, might be worthwhile for improving theory and practice in
art therapy. The programme design and programme session descriptions can be found in chapter four.

This study has used a wide network of contacts in this participatory method. These contacts have included research participants from many Buddhist centres existing in Australia, the UK and Thailand; and from the fields of art therapy and psychology. A detailed account of the findings from these consultations can be found in the discussion in chapter three.

A journey to Thailand to investigate the use of particular practices which are recommended for working with states of aggression formed part of this research. Thailand is a country where Buddhism in the Theravada tradition has been practised since the third century B. C. and is the state religion. The purpose of the visit was to explore the more obscure Buddhist practice of kasina (detailed in section 1.5.3.2), recommended for treating aggression. This investigation was difficult to pursue fully in Australia, as the practice of kasina meditation is rare. Also, this researcher wanted to ascertain whether any form of art therapy was practised within a monastic context in Thailand; and what therapeutic programmes existed for offenders in a predominantly Buddhist society.

This research trip involved visiting three monasteries which were very diverse in their approach to, and application of, Buddhist teachings. Monks were interviewed who were either senior in position, or who had direct and extensive experience of the specific practices involved. Findings from these investigations are discussed in sections 2.6.2 and 2.6.5.
Summary

In summary, this study has been multidisciplinary, and therefore it has used diverse sources as part of the research. Several participants who are all practitioners and experts in their fields have been interviewed. To develop an art therapy intervention which incorporates Buddhist concepts, relevant texts have been researched, and people who have a deep understanding of Buddhism have been consulted. The outcome of this research is a twelve session art therapy programme which incorporates elements from Buddhist practice into its design (section 3.6).

The cognitive-behavioural approaches, which are currently used as the primary treatment modality for dealing with issues of aggression, aim to change attitudes and behaviours and to provide a treatment for symptoms which are seen as learned phenomena. The art therapy approach that has been developed here is primarily psychodynamic, and seeks to treat the underlying process of conflict. By this it is meant that the intrapsychic forces underlying aggressive behaviours may possibly be transformed, and that the energy contained within them could then be used for constructive purposes. Potentially, the results of this research could benefit any client population where an alternative treatment programme for aggression is sought.
CHAPTER ONE: REVIEW OF LITERATURE

1.1 Introduction

This review identifies literature from the broad areas of psychology, art therapy, Buddhism, and anthropology. Information has been sought that describes the causes and manifestations of aggression, and the existing methods of addressing these phenomena. Literature is reviewed that specifically describes, discusses, and gives examples of practices relating to issues of aggression from the two main schools of Buddhist thought, the Hinayana and the Mahayana.

The literature has been organised into six main sections: (1.2) definition of aggression, (1.3) existing approaches to working with aggression, (1.4) art therapy literature, (1.5) Buddhist literature, (1.6) Buddhism and psychotherapy, (1.7) cultural implications. Each of these sections will be discussed in turn, and the findings will be summarised. Some of the terms, particularly those in section 1.5, may be unfamiliar to the reader. Therefore, a Glossary has been included on page 172. As the term aggression has a wide number of meanings, an interpretation that has been used for the purpose of developing the programme is given below.

1.2 Definition of Aggression

This definition is the one that most closely corresponds to the Buddhist categorisation of aversion, which has been taken by this researcher to be one of the root causes of the negative expression of aggression. Aversion is defined
in the Abhidhamma, the original Buddhist text systematising human experience, as "consciousness, ... accompanied by displeasure and connected with ill will." (Anuruddha, 1960, p. 14).

It should be noted that aggression can also result from greed, which is categorised differently from aversion in the Abhidhamma. However, for the purposes of developing this programme the psychological definition, "a hostile or destructive mental attitude", from the New Collins Concise English Dictionary (1985, 2nd ed., p. 21), has been used. Such an attitude may or may not be expressed by behaviour causing physical injury to another individual, or to the self. Intentionality is important; accidental injury is not included in this definition. A hostile or destructive mental attitude will be identified in potential group members by pre-programme instruments which have been designed for that purpose (section 2.5.1).

1.3 Existing Approaches to Working with Aggression

There are four major theories of aggression, those of psychiatrist, Sigmund Freud; ethnologist, Konrad Lorenz; and psychologists, John Dollard, and Albert Bandura (Megargee and Hokanson, 1970). These theories highlight a fundamental conflict between the psychoanalytic and ethnological view that much aggression is innate, and the behavioural view that aggressive behaviour is learned. An overview of these approaches is given in six sub-sections: (1.3.1) psychoanalytic approaches, (1.3.2) behavioural approaches, (1.3.3) criminological perspectives, (1.3.4) philosophical implications, (1.3.5) current initiatives incorporating Buddhist concepts, (1.3.6) existing recommendations
for treatment. The Buddhist approach to aggression is discussed in the section on Buddhist literature.

1.3.1 Psychoanalytic Approaches

In *Beyond the Pleasure Principle* (1961), psychiatrist and psychoanalyst, Sigmund Freud, posits that all human behaviour stems from two primary biological drives. They are, eros, the life instinct which is impelled by libidinal energy, and thanatos, the death force. Aggression is seen as a reaction to the thwarting of these unconscious drives, with overt aggression being an outward manifestation of thanatos, which would otherwise be a self-destructive force. Psychiatrists, Kaplan and Sadock (1991), in explaining Freud's theory describe the mechanism for directing this instinct away from the self as displacement. Two additional principles are also important in the Freudian psychoanalytic perspective. These are, catharsis, which involves a healthy release of inner drives; and transference, in which repressed urges unconsciously affect behaviour. Freud suggests that inhibitions arise from interaction with the environment. They are primarily regulated by the resolution of the Oedipus complex and the formation of the superego, or conscience, which develops in childhood relationships within the family.

Psychoanalyst and art therapist, Arthur Robbins, who works from an object relations orientation, suggests that the impetus for ego formation arises from, "a constitutional reservoir of energy and life that is part sexual, part aggressive, but is more than either. It is the fuel that motivates us to reach out and find relief and contact with the world." (Robbins, 1987, p. 66). In this sense,
aggressiveness may not be regarded as simply an expression of hostility, but as serving the healthier function of creating an identity. Psychiatrist, Erik Erikson, remarks that although aggression can be both instinctive and instinctual, it cannot really be called an "instinct". He defines instinct as, "an inborn pattern of adaptive competence", and instinctual as, "a quantity of drive or drivenness, whether adaptive or not" (Erikson, 1969, p. 427).

A primary aim of psychoanalytic approaches is for the client to develop insight. However psychologist, Hanna Segal (1986), observes that insight arising from psychoanalysis differs from other kinds of insight, e.g. artistic insight, in that it "involves conscious knowledge of archaic processes [creation of primitive fantasies] . . . through reliving in the transference the very processes that structured one's inner world and conditioned one's perceptions." (ibid., p. 79).

After successful analysis the unconscious parts of the personality from whence aggressive conflicts may arise are connected with the conscious mind through a dynamic process of symbol formation.

Psychologists, Megargee & Hokanson (1970), cite the theories of ethnologist, Konrad Lorenz, which have significantly influenced our understanding of aggression. Lorenz posits that inhibitions, like behavioural characteristics, have evolved naturally from a biological basis. He shares Freud's view that instigation to aggression is innate, and describes it as springing from a fighting instinct inherent in humans and animals. This instinct spontaneously produces energy, and the probability of aggression increases as a function of the amount of stored energy and the presence and strength of aggression-releasing stimuli.
(Kaplan and Sadock, 1991). Lorenz comments that, in human evolution, no inhibitory mechanisms preventing sudden manslaughter were necessary until, "the invention of artificial weapons upset the equilibrium of killing potential and social inhibitions" (Megargee and Hokanson, 1970, p. 8). The ability to kill at a distance has effectively given emotional impunity to the killer, and this potential is magnified with the use of modern remote-control weapons. One evolutionary consequence of this is a high positive premium on undesirable traits such as greed and self-assertion, and a negative premium on "simple goodness" (ibid., p. 9).

The psychoanalytic and ethnological positions cannot be tested empirically and are only assessable by informal observation and reasoning. Implicit in their formulation is the notion that aggression is innate. This implies that little is possible in terms of preventing motivation to aggression, although Freud's theory does allow for the development of regulatory inhibitions to be affected by child-rearing practices. Freud also states that, "Anything that encourages the growth of emotional ties between men must operate against war" (cited in ibid., p. 18). He categorises these ties into two kinds. One is of loving relations between people, but without a sexual aim. The other is of identity by means of shared interests. Freud describes human society as being largely based on these ties.

1.3.2 Behavioural Approaches

Amongst behavioural perspectives, the frustration-aggression theory put forward by psychologist, John Dollard (1939, cited in Megargee & Hokanson,
1970, p. 2), has stimulated the most empirical research. This is because behaviourist hypotheses were simple and could be easily tested. Their primary premise was that, "aggression is always a consequence of frustration" (ibid., p. 23). They later clarified this statement by explaining that the aggression need not be overt, but that frustration always evokes instigation to aggression. This assumption allowed the integration of aspects of human behaviour previously regarded as irrational or perverse. However, not all aggression results from frustration, nor does frustration always result in aggression (Kaplan & Sadock, 1991). Like Freud, Dollard et al. (cited in Megargee and Hokanson, 1970, p. 2) viewed inhibitions as deriving from environmental factors, but they proposed that the threat of punishment rather than the Oedipal conflict was the crucial factor.

The social learning theory developed by psychologist, Albert Bandura (cited in Megargee & Hokanson, 1970, p. 89), emphasises imitative behaviour rather than fear of punishment to explain motivation to aggression. Bandura comments that aggressive behaviours appear to be culturally acquired. Studies are cited of the Latmul head hunters (Bateson, 1936, ibid., p. 37), who positively reinforce the infliction and reception of pain and humiliation; and the Hutterites (Eaton and Well, 1955, ibid., p. 37), who are pacifist and do not reward aggressive behaviour. There is almost no manifestation of interpersonal aggression amongst the Hutterites, despite the frustrations inherent in severe socialisation pressures. Briefly, social learning theories extend the range of causal factors of aggression beyond those of the psychoanalytic or ethnological perspectives. They suggest that the roots of such behaviour are diverse and
complex, involving aggressors' past experience and learning, as well as situational factors.

Stress is recognised as a major contributory factor causing aggression by psychologist, John Monahan (1981). Economic fluctuations and overcrowding, as well as everyday provocation experiences, can cause hypertension and coronary artery disease. Psychologist, Raymond Novaco, in his study, *Anger Control: The development and evaluation of an experimental treatment* (1975), notes that overcrowding, which has been shown to produce endocrine abnormalities in animal species, is being investigated as a causal factor in aggressive behaviours. As the trend towards highly aggressive interpersonal relationships increases there is a corresponding need for further study of internal arousal processes, "particularly those concerned with the therapeutic and self-control regulation of arousal states." (Ibid., p. 2). One result of an inability to cope with stress is the affective response of anger, which can in turn, lead to aggression. Novaco describes this process in a model of anger arousal which, although not addressing demographics or historical events, does illustrate the significance of cognitive and affective factors in violent behaviour.

In this model, Novaco describes stressful events as being filtered through cognitive processes which he calls appraisals and expectations. Appraisals involve perceived intentionality which influences the response, for instance, when one person accidentally bumps into another who takes it as a deliberate personal affront. Expectations involve cognitive processes which influence outcomes and the occurrence of violence, for instance disappointment can lead
to emotional arousal. Both processes are reflected in self statements used by the individual regarding violent behaviour. Extreme forms of this are violent fantasies or delusions that are directly verbalised as threats. Both appraisals and expectations are cognitive factors that either predispose an individual toward, or inhibit violent behaviour (Monahan, 1981).

Anger, therefore, may or may not lead to aggressive behaviour depending on the context, individual coping style, and the nature of the provocation. Sometimes anger is useful in that it can energise and stimulate vigorous action, but as a high arousal state it can cause agitation. Anger has positive attributes which are often overlooked, and Novaco notes that, “The Chinese word for anger is sheng ch'i, meaning to produce one’s ch'i, which is the word for energy.” (Novaco, 1975, p. XI). The “energising” and “expressive” functions of anger provide for socially valued assertive behaviour that allows us to give feedback safely to others about how we are affected by their behaviour. Novaco remarks that there is a learned association between anger and aggression that can be a stimulus for aggressive behaviour, i.e. “instigating” hostility and “discriminating” provocations (ibid., p. 5). In that sense, such behaviour can become a cathartic release of tension. Other anger functions include “disrupting” behaviour by agitation, sometimes resulting in impulsivity. The reduction of this function, “would improve personal effectiveness in dealing with irritating situations that require composure and constructive thought for their resolution.” (ibid., p. 4).
1.3.3 Criminological Perspectives

Criminologists often tend to describe aggressive behaviour in terms of “violent” and “dangerous”. Sarbin distinguishes violence, which denotes action, and danger, which denotes a relationship (Monahan, 1981, p. 24). All other researchers consider the terms to be synonymous, though some define violence as meaning death or injury to persons, whereas others extend the meaning to include damage to, or destruction of, property (ibid.). Still other researchers include violent fantasies within the definitions, and Monahan mentions a Federal Court ruling that writing a bad cheque constituted “dangerous” behaviour, because if everyone did it, the economy would collapse (ibid., p. 24). Blackburn, cited in a paper on the treatment of violent offenders by psychologists, Ralph Serin and Marie Kurlychuk (1994), considers anger, hostility, and aggression to be distinct but highly intercorrelated.

Two types of offenders are categorised: those who demonstrate persistent assaultive behaviour patterns, based on serious mental disturbances, and those who are deeply involved in organised crime. The National Commission on the Causes and Prevention of Violence (Mulvihill and Tumin 1969, cited in Monahan, 1981, p. 24), gives a working definition of violence as an “overtly threatened or overtly accomplished application of force which results in the injury or destruction of persons or property or reputation, or the illegal appropriation of property”. Megargee (cited in Monahan, 1981, p. 24), notes that such a definition unintentionally characterises as violent certain legal injuries, such as competitive sports injuries. The problem with defining violence in terms of illegal acts is that it excludes culturally approved events involving
deliberately injuring or killing others, and politically sanctioned genocide. This makes the question of intentionality an issue. However, to say that violence can only be consciously motivated does not accord with psychoanalytic theory.

In defining behaviour, terminology needs to be precise, e.g. "dangerousness" can initially be used to define an individual's behaviour, but can quickly degenerate in meaning to a description of the individual's personality traits. In itself "dangerous behaviour" is a conditional probability and Monahan uses the example of walking on thin ice resulting in falling in the water, to illustrate this (ibid.). Finally Megargee's (1976) definition of violent behaviour as, "acts characterized by the application or overt threat of force which is likely to result in injury to people", is quoted by Monahan (1981, p. 26) as the accepted reference point for his monograph. Within this definition, "injury" is taken to mean physical injury, "threat" encompasses situations in which injury is threatened but not accomplished, and "likely" includes situations where violent behaviour occurred, but did not result in injury. Monahan also distinguishes between the description and the evaluation of violent acts. An act may be considered violent even if it is legal, and he gives the example of a policeman shooting at an escaping criminal (ibid.).

Monahan describes demographic characteristics as also being indicators of aggressive behaviour. Age is one, with violence reaching a peak in the late teens to early twenties. Gender is another, and Webster (1978) is quoted as saying that nine out of every ten people arrested for a violent crime in 1977 were male (Monahan, 1981, p. 107). Apparently that ratio has remained
consistent since crime statistics were first recorded. Monahan cites a 1974 study by Maccoby and Jacklin (ibid., p. 108), which found that empirical research emphatically confirmed males to be more aggressive than females, physically, verbally, and mentally, i.e. in fantasies. Race is given as another indicator of aggressivity, with research showing non-whites to commit proportionately more violent crimes than whites (Wolfgang, 1977, Hindelang, 1978, Silverman, 1973, cited in Monahan, 1981, p. 110). Other characteristics given are social class with the lower the ranking, the more likelihood of "street violence" (ibid., p. 151); drug or alcohol abuse; intelligence, with the lower the estimated IQ the higher the propensity to violence; limited educational attainment; and residential or employment instability.

At this point it should be noted that all the studies by Monahan et al were conducted in the USA in the 1970's. Findings would therefore be influenced by cultural conditions and attitudes prevalent at that time, and by the criteria adopted for the research. No more recent studies have been found, nor have they been referred to this review by research participants.

Affective inhibitors of aggression include "the 'moral emotions' of empathy for another person and guilt about injuring another, as well as anxiety reactions about engaging in violence or about the victim's possible retaliation. Monahan quotes psychologist, Dinitz (1978) in saying that the lack of capacity for such affect is the hallmark of the "sociopath" (Monahan, 1981, p. 155). Psychologist, Michael Schulman (1989), in a paper on working with antisocial juveniles, suggests internalising co-operative attitudes, developing empathetic
awareness, and acquiring moral values as essential processes in reducing antisocial behaviour.

The value of a firm and disciplined approach to building these values in childhood is discussed by family psychologist, Steve Biddulph (1995). He describes the importance of a child being taught, "the mastery of his energy and angers, . . . the limits of aggression and how to stay in charge of one's emotions and not be flooded by them." (ibid., p. 118). Biddulph cites this as the ideal role of the father in upbringing, a role which is largely neglected in contemporary society where boys suffer from "father-hunger" and express their need for affection in aggression (ibid., p. 147). This view is supported by Monahan who states that affective reactions may be behaviourally expressed in terms of violent and non-violent coping responses. The extent to which, "a coping response attenuates or exacerbates further stresses would have relevance to whether a given level of violence potential could be expected to increase or decrease" (Monahan, 1981, p. 156). Psychologist, Toch, cited in Monahan (ibid., p. 156), describes violence as interactive in nature, for instance if the increased provocation results from a particular coping response, then violence may ensue.

1.3.4 Philosophical Implications

Contemporary behavioural science has endeavoured to measure in detail the cognitive, emotional and behavioural instigation towards violence. Data is currently being gathered that may develop a taxonomy of violent offenders (Serin and Kuriychuk, 1994). However, definitions of violence raise moral and
political issues. The very nature of making such a definition can reflect political
values that may be unacceptable to some. Psychologist, Szasz (1963), quoted
in Monahan (1981, p. 29), comments on certain inconsistencies in what is
socially defined as violence. For instance, paranoid schizophrenics who have
not injured anyone can be committed, whereas drunken drivers who injure and
kill are not. Although this argument is weak, as drunken drivers are
subsequently imprisoned. Szasz also points out that certain types of dangerous
behaviour such as racetrack driving are socially applauded, but suicide or
addiction are looked upon with contempt.

Sociologists, King and McDermott, assert that:

"subversiveness" or "troublesomeness" and similar concepts are
not just naturally occurring phenomena, carried around by
individuals as a set of characteristics, identifiable in advance and
just waiting to erupt. Rather they are concepts that are socially
constructed in real situations and deployed by the powerful
according to circumstances.
(cited in Bottoms, 1992, p. 129)

This statement echoes the philosophical view that prison allows punishment to
function openly under the guise of treatment. Definitions of what constitutes
anti-social behaviour form part of what philosopher, Foucault, calls "the
mechanisms proper to a disciplinary state" (quoted in Rabinow, 1984, p. 223).
These definitions enable the power of the judiciary system to be authenticated
by the authority of the sciences, and to be utilised in systems of social control.
Art therapist, Barry Mackie, describes the male prison culture in which he
worked as:

... filled with games of power and physical ritual, which kept intact
a sense of order on the surface. Just underneath it seemed to be
the human reality, rather hidden in the world of uniforms and bars. .
. . . I felt at times as if I were standing at the end of a long line of obscure permissions given to one man to punish another. Here was a private, almost unseen, institution, managed with an insistence on deprivation as a tool in correcting behaviour. (Mackie, 1994, p. 222).

Despite general philosophic and criminological controversies about the sources of offending behaviour, it is a fact that prisoners respond differently to different contexts. A paper by British criminologist, Anthony Bottoms (1992), examined the influence of long-term prison environments on violent behaviour. He cited research in Barlinnie Special Unit in Scotland showing that a radical change in institutional environment caused immediate and long-term reduction in aggressive incidents. He quotes a study conducted by Alexandra Mandaraka- Sheppard (1986), which by measuring physical violence in women's prisons found that, "almost two-thirds of the explained variance . . . in physical violence was attributable to institutional characteristics" (ibid., p. 132). One conclusion that can be drawn is that respecting prisoners and their needs as human beings is an essential element in reducing violence. Eileen Morrison, Assistant Professor of Nursing at the University of New Hampshire, in a paper on violence in psychiatric settings (1993) emphasises the importance of an increased sense of personal control as being significantly instrumental in reducing aggression. However, a more relaxed ethos should not be allowed at the expense of neglecting situational security measures in a prison context (Bottoms, 1992).

1.3.5 Current Initiatives Incorporating Buddhist Concepts

There appear to be relatively few initiatives using Buddhist concepts in working
with prisoners. One of them is the Prison-Ashram Project which has been successfully implemented in the USA since 1973. This project helps prisoners to gain control of their lives in peaceful ways using meditation and other techniques from many different disciplines, including Buddhism. Bo Lozoff, project director, founder member, and author of We’re All Doing Time, describes prison systems as, “ugly, counterproductive and insane” (Lozoff, 1987, p. viii). He sees aggressive behaviour as a choice that people make in order to relieve their own suffering: “Robbing a bank or killing somebody may sound like a crazy way to go about feeling good, yet that’s what lies at the root of it. The robber hopes to steal some contentment; the murderer tries to destroy his own unbearable pain of separateness” (ibid., p. ix). This may be true in some cases, but people commit crimes for many reasons. Lozoff’s description illustrates only one of various types of underlying motivation.

Lozoff’s view of powerful emotions such as anger and hostility accords with Buddhist teachings which describe them as impermanent states of mind. These states can be controlled through meditation and insight rather than allowing them to control our actions. Control in this sense is not the same as repression. Lozoff says, “People learn to focus their minds and let go of fear, anger, and all hostility, and then they can do whatever they need to do without intentionally wishing harm to another human being “ (ibid., p. 42).

Another initiative which involves using Buddhist concepts to work with prisoners both in and out of the institution is the Angulimala Project in England. No literature could be found on this project. However, more information on its
methods is given in chapter three.

1.3.6 Existing Recommendations for Treatment

A range of therapeutic methods is recommended to treat issues of anger and aggression. What is successful will vary according to the nature of the individuals involved. However, research indicates that cognitive-behavioural approaches have been widely favoured (Gudjonsson & Drinkwater, 1986, Novaco, 1975). The main value of relaxation is seen to be as a preventative and coping strategy. Insight and altered cognitions were recognised to be major factors in reducing anger and giving a sense of self-control (Novaco, 1975, Serin & Kuriychuk, 1994). Psychologist, Hanson (1969) states that "our construction of events is imbedded in our perceptions of them" (quoted in Novaco, 1975, p. 50). We can learn to view events that seem like personal threats, as something less hostile, and thus increase response options. With relation to specific research on aggression, causal cognitive factors for the magnitude of aggression include perceived intentionality, justification, self-esteem, and awareness of anger level (ibid.).

It is worth noting in respect of treatment, that, "people who are chronically angry do not want to surrender their assertiveness" (ibid., p. 52). Therefore Novaco recommends that clinical interventions should not seek to extinguish anger, rather to work towards its management. At this point it is also worth noting that the "defensive" function of anger can be a protection against ego threat, and is part of individual and group coping mechanisms. Psychiatrist, H. Sullivan (1956), comments that, "anger blunts the feeling of personal insecurity" (quoted
in Novaco, 1975, p. 5), so therapeutic interventions that help people to perceive provocations as non-ego threatening would reduce anger arousal.

1.4 Art Therapy Literature

This section of the review describes the actual process of art therapy; in which ways it resembles Buddhism and a transpersonal approach to psychology; how it treats aggression; and how it is valuable within a prison context. These broad areas are discussed in four sub-sections: (1.4.1) cognitive and emotional processes inherent in art therapy, (1.4.2) art therapy and Buddhism, (1.4.3) use of art therapy in treating aggression, (1.4.4) art therapy in a prison context.

1.4.1 Cognitive and Emotional Processes Inherent in Art Therapy

In Imagery and Visual Expression in Therapy (1990), art therapist, Vija Bergs Lusebrink, explores the cognitive and emotional aspects of the interaction between imagery and visual expression, which directly relates to the exercises that this programme has developed. Lusebrink talks about three interactive dimensions of internal images which include types of imagery; cognitive levels of imagery; and imagery associated with different states of consciousness (ibid., p. 32).

There are three types of imagery defined by Lusebrink as important in therapy. These are thought or memory images which are formed from instructions from self or another. They are characteristically hazy and can produce somatic activity, e.g. salivation may result from being told to imagine a food.
Spontaneous thought imagery can occur when memory is blocked and is helpful as a reconstruction tool to enable understanding of the situation. It is constantly changing and is linked with functioning in external reality. Imagination imagery represents the inner world, is enhanced by relaxation and has qualities in common with guided imagery techniques. This type of imagery appears to be similar to that used in the practice of kasina meditation techniques which have been used by this researcher as a basis for some of the exercises in the programme. Kasinas are objects taken as symbols for meditative concentration. A fuller explanation of these practices, is given in section 1.5.3.2. Imagination imagery facilitates creative insight, though Lusebrink warns that practising such imagery in isolated conditions may produce illusions in the perception of external reality.

The types of imagery described above can be associated with pleasant or unpleasant feelings and emotions, some of which may have been repressed from consciousness, or disassociated from their affect. Lusebrink comments:

They may be symbolic and may also represent psychic or somatic phenomena. Thus an image of a rose can represent the perceptual experience of a rose, or the image of a rose can stand for inner centeredness, or the petals of a rose can form the image of a womblike protective structure. Ultimately, the inner psychic or physical or emotional experiences elude representation through images or words. Thus an image of a knife penetrating a body can portray aggression or a stabbing pain. Either of these experiences cannot be portrayed in their entirety through images or words; the representations only approximate the experience. (ibid., p. 33).

As part of this art therapy process, the imagination imagery is formed into what Lusebrink describes as, "the next step in the sequence of imagery formation [which] is the formation of concrete representational images" (ibid., p. 33). The
images produced emerge from the visual cortex and can be based on previous perceptions, though not necessarily. They have qualities of size, orientation and spatiality and may represent a "deeper" knowledge (Kosslyn, 1980, quoted in ibid., p. 34). That they are right-hemispheric in origin is suggested by their parallel mode of processing information (Palvo, 1971, cited in ibid., p. 34). More complex cognitive levels of imagery involve interaction between both hemispheres (parallel and sequential processing). This can include the manipulation of images structurally and dimensionally, and temporally in the sense that they can anticipate future actions. The cognitive levels may also give imaginal expression to abstract concepts through associative meaning. Other modalities may now be involved, such as kinaesthetic, audio, tactile and olfactory (Palvo, 1971, cited in ibid., p. 34). Figurative aspects of a symbol may also be represented at this level (Piaget, 1962, cited in ibid., p. 34).

Visuo-spatial information and discrimination of hue and colour is involved in right-hemispheric functioning, which is helpful in visualisations. The programme designed by this researcher includes visualisations and works with colour and shape. Therefore, it may be of particular benefit to men as research shows that in males there is more right hemispheric activity than in females (Ray, Morell, Frediana, & Tucker, 1976; Tucker, 1976; cited in ibid., p. 39). The right hemisphere also processes more subjective emotions and is enhanced by art expression. Verbal analytic evaluation of the images then enhances left hemispheric functioning. Research has also shown that guided fantasy can facilitate adaptive behaviour and coping strategies (Beck, 1970, cited in ibid., p. 186). These factors all suggest that the programme developed here may be
useful in addressing issues of aggression.

Lusebrink also describes an archetypal-symbolic level of consciousness which can include archetypal imagery such as, "galaxies and the solar system . . . devils and wrathful deities, and beautiful rainbows." (ibid., p. 37). This is a very deep level, usually accessed through drug-induced experiences, and can produce evolutionary themes, or birth and death imagery. Painting and other graphic mediums are the best means of expression for these depictions, of which the most frequent form is the mandala. This represents, "the basic tenet of spiritual harmony with the universe" (Masters & Houston, 1968, quoted in ibid., p. 37). These deeper levels of consciousness can be accessed through relaxation, which also stimulates image formation.

Emotions may be processed both expressively "with emphasis on the affect and sensation associated with the situation" and through cognitive problem solving (ibid., p. 236). A cognitive approach in art therapy might be to list words describing emotions, then give them form using art media. The images generated then give visual feedback and the opportunity for further elaboration of affect. This in turn can give rise to increased insight within a context of a safer reflective and emotional distance. Feelings are brought to consciousness stress is relieved on the somatic level.

Lusebrink states that aggression can be used to block affective pain and in this instance it may mask depression. Aggressive action can manifest in ways such as self-harm, delinquency, psychosomatic illnesses, and drug abuse.
Imagination skills have been demonstrated to be useful in reducing aggression, and a study by Singer (1978, cited in ibid., p. 184) indicated that individuals who had high levels of imaginal skills could resolve anger-provoking situations safely, and could develop empathy more readily than less skilled individuals. The inclusion of aggression amongst general themes also resulted in reducing overt aggression.

Also useful to this study has been the work of Betty Edwards. Although not an art therapist, she is an artist and art educator who suggests the existence of an in-built "deep structure" of visual form (Edwards, 1986, p. 76) within the human brain. She has devised an exercise involving "analogs" (ibid. p. 66), to give expression to inner thoughts and feelings in a way that can draw out insight. In Drawing on the Right Side of the Brain (1989), Edwards reviews recent research on the functioning of the human brain which she believes to significantly increase our understanding of human consciousness. In accordance with the theories of Lusebrink and others, she posits that both hemispheres use high-level cognitive modes, but process information in different ways. In other words, we have two different ways of "knowing". Using the right hemisphere we can create new combinations of ideas; we can access the language of dreams and metaphors, and make graphic our perceptions. The left hemisphere is concerned with verbal, symbolic and rational thinking. Edwards comments that our culture has primarily operated in the left-hemispheric mode, neglecting half of the brain's potential for insightful and transformational thinking. Exercises which integrate the activity of the hemispheres may offer a much more holistic framework of perception, and art
is "a magical process . . . to grasp a fleeting glimpse of transcendent reality."
(ibid.). However, it should be noted that there are no definitive findings on these
theories. They are merely conjecture and there is some controversy as to their
validity (personal communication, Cousins, 30 August, 1997; Ayung Myint,
September 18, 1997).

1.4.2 Art Therapy and Buddhism

The approach of art therapist, Shaun McNiff is very much in accord with a
Buddhist perspective. In Art as Medicine (1992), he says, "Like shamans,
therapists and patients alike open to the forces working within them through
meditations and individual quests. . . . Art becomes part of the tradition of
meditation where watchfulness is essential." (ibid., p. 12). McNiff talks about
the most fundamental technique in art therapy being:

The ability to look at ego, the "I", as one of many players or
collaborators in the creative process. This perspective on ourselves
avoids complete identification with the feeling of the moment. We
are able to look at fear, anger, desire, ecstasy, depression, success, failure, and other emotional phenomena with which we
interact. They move through us. Change is only guaranteed if I let
 go of my attachment to each feeling as it appears.
(ibid., 1992, p. 13)

McNiff sees art as ritual, effective in opening people up to what he calls, "soul"
(ibid., p. 44), and allowing access to archetypal consciousness. It is this
process which alchemically transforms conflict into a healing force. The
"daimon" of creativity exists beyond the moral polarisation of good and evil; it
manifests within the art process, bringing vitality and positive energy, embracing
the pathological as well as the beneficent qualities. In this sense, it is universal
and contains all archetypal and powerful images and figures from all cultures.
Jung, quoted in McNiff (ibid., p. 90), felt that caring for the spirit required "nothing less than its daemonization". An opening of the individual imagination to these influences through contemplation enhances the possibilities for self-transformation by allowing the emanations from the archetypal realm to be expressed. In this way, they become parts of ourselves and expand the parameters of what can be felt and experienced:

The angels, like paintings, are themselves in a condition of ongoing multiplication, and far from being "fixed" forms, they are "always sending out another Angel ahead of themselves"... We follow the lead of the image. Our methods in art therapy are responsive to the actuality of the painting that comes through our hands and thus precedes reflection. The process of making and responding to images is an ongoing metamorphosis. (ibid., p.77)

The relationship with the image as, "an intermediary, delivering messages between worlds" (ibid., p.76), is of far greater importance to McNiff than what he perceives to be the limitations of traditional diagnostic perspectives. He sees the images as tangible forces that can influence the lives of the people who contemplate them and in this sense his vision accords with the Buddhist view, particularly that of the Tibetans.

1.4.3 Use of Art Therapy in Treating Aggression

One of the main ways in which art therapy can be helpful in working with aggression is as a means of symbolic speech. Art therapy offers an alternative means of expressing the unspeakable through symbols. Art therapist, Celia Baillie, observed when working with young offenders, "In art therapy, the art materials provide an analogy for inner work; working with that material helps to establish a personal sense of order, and provides a symbol of [one's] own
capacity for development." (Baillie, 1994, p. 69). This is especially important for those who are either not very confident with verbal communication, or who are ‘over-verbal’. As art therapist, Marian Liebmann (1994), points out pictures can express experiences that are hard to put into words and can depict feelings more precisely. The actual process of making art sometimes brings awareness and release of feelings, and may clarify confusion.

Writing on the role of symbolic expression in art therapy, art therapist, Felicity Weir (1987), who works from a Kleinian orientation, notes that according to the theories of psychoanalyst, Winnicott, aggression can be constructively used by symbolically making the object of destructive fantasy external to the self (p. 119). The inner and outer worlds come to be understood as separate by the creation of symbolic relationships, and this process strengthens the ego, allowing increased freedom of expression. Weir notes psychologist, Arthur Koestler’s description of bissociation, “the individual’s capacity to make rapid shifts of level in ego functioning, through which mankind can come to an understanding of himself in relation to the outside world.”. Bissociation can be used to, “gain easy access to id material [the primitive level of impulses to aggression] without being overwhelmed by it” (ibid., p. 122). The art process allows safe expression of these symbolic relationships.

The fact that art can also be fun is useful in working with states of hostility; creative playfulness relieves tension and is enjoyable. The art therapy context can provide a safe space in which to “rehearse” other ways of being, without the commitment of reality, and the concrete products of sessions enable
discussion and an overview of self-development. The active participation required can provide a group experience of unity and mutual respect (Liebmann, 1994), which is important to diffuse hostile feelings. Within this context the therapist-client alliance is also vital as a first step towards the safe expression of angry feelings. Marjorie Isaacs (1982), an art therapist who worked on a model for the treatment of anger with psychiatric patients, suggests using art therapy techniques for building self esteem as a first step in creating trust.

One of the underlying anxieties in clients with aggressive feelings can be a loss of control resulting from interpersonal conflicts. Art therapist, Sarah Lewis (1990), describes the case of psychiatric out-patient, Michael, who after painting an image of a volcano, commented on the feeling of freedom he experienced through having expressed aggression in a way that satisfied him and over which he had control. Lewis worked with other patients who experienced violent feelings and were able to achieve some relief and insight through the visual articulation of these states. She comments that art work can both reflect the internal ego boundary, and give a secure defining framework which can assist in integrating the damaged ego within the self. An art therapist who worked with offenders, Pip Cronin (1994), writes that the physical boundaries of the art materials can in themselves contain difficult and chaotic feelings.

Working with aggression undoubtedly stimulates the expression of strong emotions, which can be projected onto the therapist or other group members.
Art therapist, Lynn Aulich (Aulich, 1994), discusses hate as a counter-transference issue in working with sex offenders. The programme designed here does not seek to treat that particular client group, however many of the problems described by Aulich could arise in working with any group on issues of aggression. The hatred, conflict and anger in a sex-offending population are often directed, covertly through the art work, or overtly by behaviour, towards the therapist. The negative emotions of “disgust, horror and aversion” (ibid., p. 191) that this situation can arouse in the therapist sometimes block effective communication. Aulich terms this response a “failure of unconditional love” (ibid., p. 191) on the part of the therapist which could undermine the whole process of therapy, but concludes that such reactions “are necessary as part of the counter-transference” (ibid., p. 191). She stresses the need for the therapist to be aware of these feelings in order to avoid either being judgemental, or supportive of clients’ denial of their offences. It is essential for the therapist to be able both to acknowledge and at the same time see beyond these feelings, in order not to reject the clients.

Art therapist, Colin Teasdale (1995) worked with violent offenders at Grendon Prison in England. He also discusses the projective processes involved in working with such a population, but from the point of view of the therapist’s need to be aware of the “primitive states” of functioning that can arise in sessions. He warns against the therapist remaining “vulnerable and open”, suggesting that a certain detachment be maintained as a safeguard.

Work has been done by contemporary art therapists in exploring anger, notably
Frances Kaplan (1994) who made a qualitative analysis of anger imagery and studied the relationship between anger and positive action. Her findings support the therapeutic benefits of art therapy as a clinical intervention. Integrating art therapy with traditional therapeutic techniques is also recommended by Isaacs (1982), referred to previously, who devised and implemented an art therapy model for anger treatment and expression in a psychiatric hospital. Notwithstanding these initiatives it appears that work in this field is comparatively limited, although not a recent phenomenon. Some of the pioneers of art therapy did considerable work on aggression (Kramer, 1980; Naumburg, 1973). Edith Kramer takes the psychoanalytic view that aggression is both a disruptive force and a great source of creative energy. Positive human relationships are seen as always containing an element of innate aggression as a vital life force. This position is influenced by ethnological studies of the behaviour of humans and other species. These studies demonstrate that among species which develop co-operation, inhibitions to aggressivity between individuals or groups who have formed bonds must also evolve.

In an essay on Art Therapy and Aggression (1980), Kramer puts forward a theory of sublimation as one form of such a mechanism; she sees the creative energy that goes into making art as aggression that has been healthily channelled. Kramer uses the case of Christopher, a child who had learning difficulties and exhibited aggressive behaviour, to illustrate the value of the different modalities of education, psychotherapy and art therapy working together to effect deep and lasting changes: “the transformation of raw aggression into constructive energy” (ibid., p. 31).
1.4.4 Art Therapy in a Prison Context

There is increasing interest in the use of art therapy interventions with prisoners and offenders in community-based programmes, particularly in the UK and the USA. Joyce Laing is an art therapist who has worked with violent prisoners, and sees the possibility for the ingenious, creative aspects which are often found in criminals, to be channelled into positive and fulfilling directions by the use of art therapy (Laing, 1984).

Laing introduced art to the Barlinnie Special Unit in Scotland, which was based on the concept of a therapeutic community, and housed violent long-term male offenders. Many of the prisoners she worked with went onto university studies as a result of their involvement with the programme. One of those inmates, Jimmy Boyle, later became well-known as a writer and artist. He wrote:

I began to pour all my energies into this new means of expression and was knocked out by the depth of feeling when I completed a piece of sculpture . . . . I worked at a prolific rate with most of the work based on the expressions of my soul with pain/anger/hate/love/despair and fears embodied in it. This was very important for me as a person because it allowed me to retain all those very deep emotional feelings but to channel them in another way - sculpture.
(Boyle, quoted in Laing, 1984, p. 150)

Laing warns against putting emphasis on the term "therapy" in a prison context, as this could deter many prisoners who might fear the label of being mentally ill. Her experience was that art tends to be seen as a privilege in the prison context, and she emphasises the need to develop good communications with prison staff, who tend to view art as less threatening than therapy. Sometimes a staff member is directed to sit in on sessions, and this could be inhibiting for
group members, but can be used as an opportunity for staff development. Laing concludes by stressing the valuable role that art plays in prison life. She states that, "Art in prisons, by releasing tension, aggression, hatred, and violence into a meaningful form of expression offers a basis for building relationships." (ibid., p. 151). Barbara Rylander (1979), who used art therapy with prisoners in solitary confinement in the USA, made a similar observation that the creative process in itself had a cathartic function.

Additional evidence suggests that art therapy can have significant therapeutic benefits in prisons. A study made at Albany Prison in the UK by art therapist, Colin Riches (1994), showed significantly improved levels of behaviour in the prison's Art and Craft Centre. This study focused on prisoners' discipline records pre and post admittance to the Centre, and also comparatively with behaviour in the industrial and wood workshops. The statistical data was corroborated anecdotally by prison officers. Images can incorporate several experiences simultaneously, allowing insightful links to be made between life inside and outside prison, and art therapy can be a valuable way of helping prisoners to express frustrations and aggressive impulses safely through the medium. Riches worked with Chris, a life prisoner who described how painting helped him: "I paint out my feelings - anger, hatred. All artists paint their feelings, it's the only way to paint . . . if I don't paint my feelings out, I'll kill somebody." (ibid., p. 89). Chris was part of an art education programme; had it been more therapy orientated, the verbal articulation might have resulted in insight and behavioural change.
Colin Teasdale (1995), referred to before as working with violent offenders, states that regular supervision is necessary to process accumulated feelings and maintain sensitivity, both to clients' issues and to the therapist's own relationships. Therapists need to exercise extreme caution in their clinical judgement, and to seek every external support available in order to avoid transferring their emotional needs to the client relationship and being identified as victims.

The role of art therapy in prisons has been stated as contributing, "an insight-oriented, psychodynamic approach to assessment and treatment within a multifaceted treatment programme." (Aulich, 1994, p. 195). It can be argued that prison is a form of punishment, prisoners are not there voluntarily, therefore little therapeutic benefit will be gained from clinical interventions. However, it has also been suggested that the prison context can offer an ideal environment for reflection and reappraisal (Cronin, 1994; Lozoff, 1987), and art therapy may facilitate this process.

1.5 Buddhist Literature

The subject of Buddhism is very wide, encompassing historical and cultural developments as well as religious and philosophic aspects. For the purposes of this review a brief overview has been given of the growth of Buddhism into its present form, how it interfaces with current psychological thinking, and the practices from which this programme has evolved. This examination is presented in five sub-sections: (1.5.1) background to contemporary Buddhism, (1.5.2) Buddhist view of aggression, (1.5.3) practices relevant to the
development of the programme, (1.5.4) Buddhism and psychotherapy, (1.5.5) cultural implications.

Many of the Buddhist terms are given in Pali, the original language of the Theravada tradition, which is still used today. Ajahn Brahmavamso, head of the Bodhinyana Monastery in Western Australia, commented that translations sometimes cannot convey the precise meanings of these concepts (personal communication, 29 November, 1996). Therefore, some Pali names have been included for authenticity A Glossary of unfamiliar terms can be found on page 172.

1.5.1 Background to Contemporary Buddhism

There are numerous texts detailing the origins of Buddhism. L. S. Cousins, meditation teacher and until recently lecturer in Comparative Religion at Manchester University, UK, has written a concise account of these origins in the Handbook of Living Religions (1984). In this he describes Buddhism as dating back two and a half thousand years and as being the only religion to have influenced many disparate cultures for so long. It has been able to assimilate with existing religious traditions wherever it has spread, "seeking to adapt and transform rather than to destroy" (ibid., p. 279). The historical Buddha, a prince named Siddhartha Gautama, was born in Nepal and renounced family life after witnessing the phenomena of sickness, old age, and death which had previously been concealed from him. He became an ascetic for many years, but finally rejected this path in favour of moderation after achieving spiritual realisation. The rest of his life was then spent giving teachings to an increasing
There are two main schools of Buddhism, Theravada, which is practised primarily in South East Asia, and Mahayana which is mainly practised in Tibet, Japan, and China (ibid.). Both schools, although differing somewhat in approach, adhere to the central teaching of the Four Noble Truths and use these as a basis for teachings. Philosopher, John Snelling (1987), describes the first truth as referring to dukkha, often translated as suffering: “all existence, including human existence, is imperfect in a very deep way” (p. 51). Even the most pleasurable experience has an element of unsatisfactoriness because we know it cannot last. This truth is not meant to be viewed in a pessimistic light, but understood as a realistic recognition of the human condition. The second truth concerns the cause or origin of dukkha. This cause is explained as an endless process of grasping for something, a fundamental craving which can never be ultimately satisfied and so fuels discontent and restlessness. The third truth tells of the simple fact that dukkha can cease. The fourth truth gives a practical path to the cessation of dukkha. This teaching is traditionally explained by “the simile of the physician . . . [who] . . . recognises illness, diagnoses its cause, removes the cause and prescribes treatment to bring about health. The Four Truths apply the same method to the general human condition.” (Cousins, 1984, p. 305). Although differing in expression, all forms of contemporary Buddhism derive from the same roots and seek to create conditions favourable to spiritual development.

11th century Buddhist monk and scholar, Anuruddha (1980), has written a
manual based on one of the sections of the original Buddhist canon, the Abhidhamma. The Abhidhamma is also known as the "Higher Teaching of the Buddha" (ibid., p. i), and it is upon this text that all later systems of Buddhist thought are constructed. The Abhidhamma analyses mind and matter, giving detailed classifications of all mental states. Anuruddha describes a flowing stream of consciousness with dhammas representing changing events rather than static realities. In this sense Buddhism offers, "a process-oriented view of experience in which only properties are recognised ... the aim [of the Abhidhamma] is to produce a changed perception of reality" (Cousins, 1984, p. 289). This view accords with those of some modern psychologists such as William James (cited in Anuruddha, 1980, p. ii). Scholar, Mrs Rhys Davids, expresses the essence of the Abhidhamma very simply by saying that it deals with, "what we [human beings] find ... within us ... around us and of ... what we aspire to find." (quoted in ibid., p. iii).

1.5.2 Buddhist View of Aggression

Aggression is not a term that is used per se in traditional Buddhist teaching. In fact its meaning is open to a range of interpretations and can be synonymous with assertiveness. Some senior monks are even portrayed as being aggressive in their style of teaching (personal communication, Ajahn Brahmavamso, November 29, 1996). The use of the term in this sense is not negative, rather it denotes a healthy and vital force which is, as Edith Kramer states, "neither good nor evil" (Kramer, 1980, p. 15). However, for the purposes of this programme the definition, "a hostile or destructive mental attitude" (New Collins Concise English Dictionary, 1985, 2nd rev. ed.), has been used, as
stated in section 1.2. This differs from the classic psychoanalytic sense of a neutral, basic instinct that can be used positively or negatively.

Dosa is translated as hatred, ill-will or aversion. It is one of the three roots of ignorance leading to suffering, the other two being greed and delusion (Anuruddha, 1980). Scholar and monk, Upatissa Thera, writing in around the third century, considered the characteristics of aversion to be defilements and classified them as “anger, vindictiveness, hypocrisy, niggardliness, hatred.” (1995, p. 59). Psychologist, Jack Kornfield (1993), describes anger and aversion as demons which, “can be found in forms such as fear, boredom, ill-will, judgement, and criticism.” (ibid., p. 89). His view is that we manifest aversion in two main ways: by expressing the force of anger outwardly, or by suppressing the feelings and paralysing the energy, as in fear, depression, despair, and guilt. Sharon Salzberg (1995), author and meditation teacher at IMS (Insight Meditation Society, USA), differentiates between aversion which is expressed outwardly in anger, and is a state containing a lot of energy and power; and aversion which is contained in fear, despair, and similar states. She writes, “Whether we are directing aversion towards ourselves or others, . . . these are the same mind states appearing in different forms” (ibid., p. 63). She comments that hatred was said by the Buddha to be easier to work with than desire because it is so obviously painful for oneself and others (ibid., p. 63).

Anger is seen to be an emotion common to all humans and only varying in frequency and intensity. From the Buddhist perspective, it can bring misery to the self and others and causes ill-health. Scholar and monk, Visuddhacara
Kornfield describes anger and aversion as having "a burning, tight quality" (Kornfield, 1993, p. 89) which restricts the heart.

Salzberg, without citing any specific study, comments that some modern psychological research shows that the ready expression of anger leads to an increase in that response which then becomes habitual (Salzberg, 1995, p. 67). She explains the view that anger is not a solid phenomenon that can be somehow be released from the self. Rather it is a conditioned response of the mind, and the way to deal with it is to recognise its transitory and insubstantial nature. She emphasises that:

It is crucial for us to see that when we identify with these passing states as being solid and who we truly are, we let them rule us, and we are compelled to act in ways that cause harm to ourselves and others. Our opening needs to rest on a basis of nonidentification. (ibid., p. 67).

This is not to suggest that emotion must be suppressed, in fact the development of mindfulness is central to Buddhist teaching. Mindfulness involves an awareness and clear comprehension of what is happening in every moment. In this way we become fully present rather than lost in thoughts, fantasies, and conditioned reactive habit-patterns. Emotions are acknowledged non-judgementally, with an emphasis on recognising their transitory nature and learning to let go of them, rather than exploring or focusing on them. This differs somewhat from the view held by some psychotherapeutic approaches such as psychiatrist, Arthur Janov's model of Primal Therapy which encourages the
active embracing and expressing of strong feelings like anger (Janov, 1972).

Another view which differs slightly from the Buddhist one is that of Rachel Naomi Remen M.D., a psycho-oncologist who has worked in private practice for twenty years. She views anger as sometimes being a powerful manifestation of the life force, citing cancer studies by Levy, Temoshak and Greer which suggest that anger is often a preliminary stage to recovery for many sick people (Remen, 1996). Remen comments that, "Anger becomes a problem for people only when they become wedded to it as a way of life." (ibid., p. 114).

The positive aspects of anger are described by Salzberg as giving the tremendous energy required to reject situations which compromise our integrity. Anger does not accept the superficial appearance of things but penetrates the hidden aspects. It can impel us to turn away from the pressures of the world and listen to our inner voice, or to challenge injustice and other wrongs. Although, Cousins comments that this kind of idea about anger comes not from Buddhism, but from psychology, and that anger is nearly always an unskilful state (personal communication, August 30, 1997). Indeed, the negative aspects of anger sometimes exceed the positive. States of anger and aversion may restrict the mind and can be expressed in hostile actions, blinding people to other ways of being. These feelings may then support an endless cycle of revenge and bitterness, evident in politics, racism, religious conflict, and wars.

In more traditional texts, there is said to be no concept of righteous anger in Buddhism; anger is usually seen to be unskilful and the Buddha taught that it
could only be overcome by love. Giving a simile of having our legs and arms
sawn off by robbers, the Buddha said:

For thus you ought to train yourself . . . . Undisturbed shall our mind
remain, no evil words shall escape our lips, friendly and full of
sympathy shall we remain, with heart full of love, free from any
hidden malice. And those persons [the robbers] shall we penetrate
with loving thoughts, wide, deep, boundless, free from anger and
hatred.
(Visuddhacara, 1992, p. 5)

This fundamental position of loving kindness in Buddhist teaching is not an
endorsement of masochism. It is a reflection of a concept of compassion and
non-attachment to the body.

Buddhist monk, Visuddhacara remarks that this approach to anger appears
common to many religious leaders. Jesus Christ advocated that, "If somebody
strikes you on the right cheek you should turn and offer him the other cheek"
(ibid., p. 5), and Mahatma Gandhi advocated non-violence in all situations.
Krishnamurti, one of the greatest teachers of this century, wrote that "only when
you are free from the ache, anxiety and aggression which now fills your heart
and mind . . . . When you see all this and when you come upon that benediction
called love, then you will know the truth of what is being said." (Krishnamurti,
1970, p. 13). However, it should be noted that there are apparently
contradictory elements in the actions and teachings of the above mentioned
teachers, and some of their words and actions seem to be angry. In the case of
Gandhi, violence resulted from the Partition of India in which movement he was
instrumental (personal communication, Cousins, August 30, 1997). Certainly,
the issue of aggression is a complex one. At times it appears that anger is
useful (Novaco, 1975), but with a mental attitude of letting go, and not coming
from a mind set of hate (Remen, 1996).

The Buddhist view of anger is that it is essentially a destructive emotion which springs from the heart, in the same way as love does. It has to be transformed into non-hate at source in the mind. Visuddhacara, cites the preamble to the UNESCO Constitution which states, “Since war begins in the minds of men, it is in the minds of men that the defences of peace must be built.” (Visuddhacara, 1992, p. 4).

Thich Nhat Hanh is a Vietnamese Zen Buddhist master in the Mahayana tradition, who has become a spiritual leader through his writings and teachings. Part of his work as a peace advocate is to hold retreats in the United States for Vietnam veterans, putting into practice his view that, “Every side is ‘our side’, there is no evil side.” (Thich Nhat Hanh, 1991, p. 103). One of the guide-lines he gives for living in a peaceful way is not to hold onto anger or hatred but, “to penetrate and transform them while they are still seeds in your consciousness” (ibid., p. 128).

1.5.3 Practices Relevant to the Development of the Programme

Meditation practices are the specialised activities which help to develop an understanding of Buddhist teachings and to integrate them into daily life. Tibetan teacher and author, Sogyal Rinpoche (1992), wrote that the Buddha taught 84,000 ways of working with negative emotions. However the two main types of meditation are samatha which denotes tranquillity, and vipassana which denotes insight. Samatha practice is synonymous with samadhi or
One of the foremost commentaries on the Abhidhamma gives meditation subjects suitable for subjects of different temperaments. For “those of a hateful temperament” (ibid., p. 390) the four Illimitables are suggested as well as four coloured kasinas. The following sections, 1.5.3.1 and 1.5.3.2, will give an explanation of what is involved in these practices.

1.5.3.1 The Illimitables

The Illimitables are also known as the Sublime States or the Brahmaviharas. They are: metta (loving-kindness), karuna (compassion), mudita (appreciative joy), and upekkha (equanimity). Such states are described as illimitable because they involve radiating loving thoughts towards all beings without obstruction (ibid., p. 390). The term metta means both gentle and friend; the Buddha emphasised the fundamental importance of a feeling of friendship both to oneself and to others. This offers a place of refuge from where we can safely deal with the turbulent forces of anger, guilt and hatred. The Tibetan tradition also stresses the importance of caring deeply for the wellbeing of others: “This will bring healing to your heart, healing to your mind, and healing to your spirit.” (Sogyal Rinpoche, 1993, p. 121).

Mahasi (1985), a Burmese monk, has written a treatise on loving-kindness in which he states there to be five hundred and twenty-eight kinds of metta. The benefits of developing this state of mind are described as, “precious and invaluable” (ibid., p. 28). The practice of metta is said to be so powerful that:

...if it is developed and radiated towards others with concentrated attention, it would have a telepathic effect, and the recipients of
metta would tend to love and respect in reciprocity. Not only human beings but also animals are likely to reciprocate love. (Ibid., p. 155).

Mahasi tells the story of a man who loved animals and, having great compassion for them, would regularly feed all the dogs of a particular temple. One day, while making a pilgrimage to another shrine, he had to pass a village noted for the ferocity of its dogs; on seeing him they ran up, but to the astonishment of the watching villagers it was to greet him with love and affection as if he was their master (Ibid.).

Salzberg tells a similar story in a more modern context of her encounter with an aggressive dog called Max. She had built up a fearful fantasy about being torn limb from limb by Max, but in an actual encounter with him a transformational moment of compassion and connection happened:

> From that point on I saw that love was a choice for me in many different situations. . . . I did not at all stop being careful. But Max ceased to be a terrible, alien creature, a great, hulking beast out there waiting to get me. He stopped being the “other.” (Salzberg, 1995, p. 84).

The development of patience, or khanti, is said in the Theravada tradition to be a prerequisite to metta practice in that it provides an unwavering mental basis from which to work. It is similar in essence to loving-kindness and is contrary to anger; it helps in enduring provocations and tolerating criticism (Mahasi, 1985, p. 8).

The Tibetan Mahayana tradition of Buddhism goes further, teaching that enemies are necessary in order to practise patience and reacting in a positive
way. Such people can be seen as, “a precious treasure” because they show us our negative mind which can then be transformed (Sogyal Rinpoche, 1993). In Eight Verses of Training the Mind (1993), Thubten Gyatso, Director of the Atisha Buddhist Centre suggests that for us to believe that we have no anger is a false view based on ignorance of the three roots of suffering. From the Buddhist perspective, patience is the antidote to anger; the worst way to respond to any form of abuse or attack is with anger. If our life is threatened we can respond to the attack with physical force, but without anger (ibid.). This does not mean that Buddhism proposes total passivity but rather it encourages the development of inner strength and centeredness.

1.5.3.2 The Kasinas

The practice of kasina actually predates the time of the Buddha and its precise origins have been difficult to identify, because we have almost no texts from that period. Scholar and linguist, Joseph Campbell (1962), suggests such practices possibly have roots in the Sankhya philosophy, in which tradition the Buddha was said to have been raised (ibid., 1962). Another possible source is in the Vedas, one of the early religious traditions of India (personal communication, Lance Cousins, January 8, 1997). Harish Johari (1987), Indian scholar and tantric practitioner, describes how these early systems employed practical and methodical yogic exercises designed to balance and unify the mental processes and consciousness. Kasina practice would most probably have arisen from such a system.

There does not appear to be a great deal of literature on kasina practice.
Therefore, the texts searched to determine in which ways kasinas are used as part of Buddhist practice are those written by eminent Buddhist monks and scholars as commentaries on traditional treatises. One of the most comprehensive accounts is Buddhaghosa’s, *The Path of Purification*, *Visuddhimagga*, (1991, 5th rev. ed.). Also referred to is, *Buddhist Meditation in Theory and Practice*, by monk, Vajiranana (1975); and *Buddhism: A Guide to a Happy Life* (1971), by Singathon, monk and lecturer at Bangkok Buddhist University.

The word kasina is used in the texts as both a noun or an adjective and means “entire” or “whole” (Vajiranana, 1975, p. 141). Kasina meditation is practised by taking particular objects as symbols for the practice of concentration, in the sense of unifying the mind, and visualisation. Part of the process involves mentally naming the object being meditated on, as well as visualising it. This kind of practice is traditionally given by a meditation teacher according to the individual temperament of the meditator (personal communication, Phra Alan, Buddhist monk at Wat Umong, Thailand, February 18, 1997). The development of these kasinas is said to bring happiness, unification of mind, and ultimately a state of equanimity or balance (ibid.).

Kasina meditation objects are grouped into three classes. One group consists of the four colours, red, blue, yellow and white. The colour green can also be used although it is not specifically mentioned in the texts (personal communication, Buddhist monk, Arvuchanong, Tham Krabok Monastery, February 13, 1997). In fact the Pali word for blue can also mean green and
sometimes black. (Buddhaghosa, 1991). Another group lists the four elements, earth, fire, air, and water. The last class consists of light and space. The lists vary, sometimes fire is referred to as energy, air as wind, and light as consciousness (personal communication, Cousins, August 30, 1997). The first eight kasinas are said to relate specifically to the senses of sight and touch; the remaining two, i.e. light and space, are more immaterial in nature (Singhathon, 1971).

Traditionally, kasinas are prepared using the device of a circle or mandala, although this need not be circular in shape (personal communication, Cousins, August 30, 1997). This device is then meditated upon to develop an internal mental image or nimitta. In other words, the constructed device will trigger an internal image which is used as an object of concentration. The term, mandala, is used here in its essential meaning of simply circle, centre or circumference, as described by art therapist, Susanne Fincher, in Creating Mandalas (1991). The nimitta that arises represents a mental visualisation of the “entire quality” of the object of meditation; for example, with an earth kasina it would be the qualities of the “extensiveness and solidity of the earth-element apart from all limitation of quantity” (Singhathon, 1971, p. 103). With continued practice there will eventually arise what is called a counterpart sign which signifies that the mind has attained a high level of concentration (Buddhaghosa, 1995). Cousins states that, “There are three kinds of nimitta: (1) preparatory nimitta, i.e. the actual device/mental object or its after-image; (2) acquired nimitta i.e. an eidetic image derived from the device/mental object; (3) semblance nimitta i.e. an abstraction of that” (personal communication, August 30, 1997).
The *Visuddhimagga* (Buddhaghosa, 1991), gives specific instructions for the preparation and construction of kasina devices. For example, the earth kasina should be a disk made of fine, light-coloured clay about the size of a saucer. As the meditator becomes more experienced and can successfully visualise the kasina object then the size can be progressively extended, “making the extreme limit the world-sphere or even beyond.” (ibid., p. 149). The counterpart sign for earth is compared to a mirror, a mother-of-pearl disk, or the full moon (ibid.).

The other element kasinas are prepared in similar very basic fashion with precise directions for dimensions and materials being given. A bowl of clear water is used for the water kasina; light kasina can be developed by concentrating on a reflected circle of light; fire kasina is contemplated through a hole in a prepared screen; space kasina can be observed in a hole such as a keyhole, or a window opening. The air kasina is slightly different in that it is noted by sight or touch; that is, by observing the action of the wind moving trees, etc., or by feeling the sensation of wind on the body. The colour kasinas can be apprehended by using flowers, cloth, gems, or simply paint, of the particular colour being contemplated. Each one of these kasinas also has its counterpart sign.

Indian scholars, Mookerjee and Khanna (1977), write about the tantric philosophy and practice from which much of Tibetan Buddhism derives. It seems that kasina practice is the source of some of the tantric art practices of the Tibetan mahayana tradition, which also emphasise spiritual development through specific meditations and visualisations. Tibetan spiritual leader, Tarthang Tulku (1972), states that the purpose of such practices is not to
arouse emotional and contracting ego responses such as fear or desire, but to open the mind.

Sangharakshita (1995), founder of the FWBO (Friends of the Western Buddhist Order), comments that form and colour are used to express concepts central to Tibetan Buddhism such as emptiness and the possibility of self-transformation, and great importance is given to colour as a visualisation object. In tantric abstraction, yantras and mandalas are used as instruments or dynamic aids to spiritual growth. Mandalas are used in Tibetan sacred art as a centring device, giving harmony and order to experiences which may seem fragmented and confusing (ibid.). Yantras are constructed as purely geometric images designed to concentrate the mind on a pattern in order to "stimulate inner visualisations, meditations and experiences." (Mookerjee and Khanna, 1977). This ancient wisdom of the yogic and tantric traditions from which many Buddhist practices are drawn, emphasises union of the brain's hemispheres to achieve a harmonious functioning of the individual (Johari, 1987). This accords with some contemporary research on brain hemispheric functioning (Lusebrink, 1990; Edwards, 1989), though it should be noted as stated before in section 1.4.1, that findings are not definitive.

1.5.4 Buddhism and Psychotherapy

Psychology is a science that has developed theoretical principles for understanding the mind and consciousness, as has Buddhism in which every explanation is based on the examination with a concentrated mind of a particular element of existence. Buddhism is essentially a psychological and an
ethical system, and in that sense it has similarities to the major psychotherapies. There is a considerable amount of literature on the ways in which links can be and have been made between this Eastern spiritual discipline and Western psychological systems. For the purposes of this review some of the major connections have been referred to.

Thich Nhat Hanh observes similarities between some Western psychotherapies and Buddhist wisdom, citing psychologist and author, Rollo May's, description of basic human nature as neither good nor evil. He also draws parallels with the humanistic approach of centring in the present moment and the practice of mindfulness (Thich Nhat Hanh, 1989). Buddhism teaches that everything can be considered to be the object of the mind and that there is an essential interrelatedness of all phenomena. The clarity and quality of individual perception depends upon the degree of mindfulness present. Consciousness is described as being both individual in that it is a personal experience, and collective in that we are socially conditioned beings.

Thich Nhat Hanh draws from ancient Indian Mahayana theory to define two levels of mind which can be compared to the unconscious and conscious levels characterised by Western psychology. Hanh describes emotions as being seeds in the mind; the experience we have of the world will reflect which particular seeds are manifesting on the upper levels of consciousness. If there are many seeds of anger and hatred then, when conditions are favourable, they will manifest and our experience will be of negativity and conflict. This process plants new seeds into the unconscious mind, which is why it is so important to
work on recognising and transforming the roots of negative emotions. However there are "plenty of seeds which are not suffering and we have to practice to be in touch with these seeds and to make them manifest" (ibid.). Hanh observes a parallel with Freud's theory of neurosis, in which the repressed instincts in the unconscious mind affect conscious behaviour.

Art therapist, Joan Kellogg, refers to a similar concept in, "The Great Round", an ordered system involving the use of mandalas to interpret human ideation (quoted in Thayer, 1994). There are thirteen stages which act as metaphors for the way our minds work. In stage one, "the void", Kellogg states, "That's where you have seeds. In other words we fructify ourselves mentally." The final stage is one of insight and inspiration, and there is also stage zero, "clear light", which Kellogg describes as a place of transcending the personal, from where you can "witness" your own life. She likens this stage to the Buddhist concept of nirvana, or pure mind (ibid.).

We have to explore what is healthy in ourselves in order to effect a transformation of consciousness, and Thich Nhat Hanh in Peace is Every Step (1991), describes visualisations as a powerful tool of this process. The Relaxation and Stress Reduction Workbook (1995), by psychologists Davis, Eshelman, and McKay, also outlines clear psycho-physiological benefits to the use of visualisation and meditation. Other evidence for the healing potential of visualisation and imagery and their effectiveness in promoting ego development has been offered by art therapists, Bloomgarden and Kaplan (1993); and Lusebrink (1990).
Links can also be observed between Buddhism and cognitive behavioural therapies (Thich Nhat Hanh, 1989). Practising insight involves recognising cognitive factors and looking at things as they are in order to understand them, an approach which is shared by many art therapists. Art therapist, Pat Allen (1995, p. 1) quotes artist, Suzi Gablik, as claiming that, "our consistent thinking patterns create our experience. By changing our thinking we also change our experience". This may be true to some extent, but Buddhist psychologist, Ayung Myint points out that this sort of experiential affirmation does not necessarily result in the kind of insight that will bring about significant life changes (personal communication, September 18, 1997). Allen also emphasises the transformative power of the imagination expressed through art, and of focusing on the beauty of nature to replenish energy. She also talks about the importance of developing awareness of one’s surroundings and of bodily sensations, which echoes the Buddhist concept of mindfulness.

Snelling, the Buddhist philosopher referred to earlier, gives a concise overview of recent developments in the synthesis of Buddhism and Western psychology in The Buddhist Handbook (1987). He observes that links between Western psychotherapies and Eastern traditions such as Buddhism have also developed within the field of transpersonal psychology. This discipline is, "concerned with extending the parameters [of Western psychology] to encompass the upper reaches of psychospiritual development. As such, it aspired beyond ego, or beyond the personal" (ibid., p. 299).
Transpersonal psychotherapists, Frances Vaughan and Seymour Boorstein, suggest that everyone has the innate capacity for self-healing through developing self-awareness and self-determination. They describe the transpersonal approach as recognising the “fundamental role of beliefs in shaping experience.” (Vaughan and Boorstein, 1980, p. 109). Literature pertaining to a further understanding of how experience is constructed, is reviewed in section 1.5.5.

Transpersonal psychiatrist, Ken Wilber, provides a theoretical paradigm that has been helpful in supporting this study. He charts a process of psychospiritual development from prepersonal (pre-egoic), to personal (egoic), to transpersonal (trans-egoic). This process integrates Eastern and Western systems of spiritual and psychological thought, and is graphically represented under the title of a "Great Chain of Being" (Wilber, 1983).

At this point it is worth mentioning the Buddhist doctrine of anatta (non-self). Life is seen to be a process of change in every aspect including the human mind and body, from beginning to end. This being so, there can be no fixed and unchanging self. Snelling (1987) suggests that if this concept is fully understood then there can be no identification with an "I", or ego. He argues that if there is no attachment to a sense of "I", then there would be no anger or hatred no matter what the provocation. This is because the boundaries that we create in the stages of developing an ego, or identity, actually serve to create a dualism from which conflict arises. However, some Buddhists (personal communication, Cousins, August 30, 1997), dispute this theory.
In a lecture on "Consciousness and Self-Identity", given at the University of Western Australia in 1996, psychologist and meditation teacher, Professor Mary Jo Meadow, refers to Wilber's model and links it with Buddhist concepts. She describes how, at the pre-personal level, there is no firm sense of self. Developmental stages at this level move from that of very young infants living completely within their own inner experience, to an awareness of separate identity. At the higher stages of this level symbol formation becomes possible. People at this level remain very egocentric and vulnerable, their self-esteem dependent on the approval of others. Resulting from a refusal to accept painful inconsistencies between self-concept and experience, classic neurotic symptoms can manifest, e.g. obsession, hysteria. Meadow gives a very succinct illustration of how this development of the self-concept is explained by Buddhist wisdom:

This wisdom says we have many experiences that are like other experiences we have had before; so we form concepts about them, calling them "that thing". When we form a concept we congeal our experience, we make it look solid and lasting. When I say "tree" an experience of light and colour and shape and movement is mentally turned into some fixed, unchanging thing; but we know that's not true. Various experiences called "tree" certainly differ from each other. Even one particular tree is never the same from instant to instant . . . concepts "freeze" or "can" experience; they don't let it be the ever changing flow it is . . . just as we solidify the flow of changing experiences into concepts like "tree" . . . so we solidify a sense of self out of the flow of our own experiences. (ibid.)

The personal level brings greater cognitive ability; there is a firm sense of identity from which conformity to social roles can be developed. This culturally acquired understanding of who we are and what values we hold can be divisive, i.e. in terms of comparing cultures and religions. At this level there is also the ability to reflect and to question the status quo. The highest level brings concern
with existential issues, finding “meaning in the face of eventual death” (ibid.).

Self-actualisation, described by psychiatrist, Carl G. Jung (1964), as
individuation, is possible at this stage of being. Meadow comments that this is
the highest level of growth recognised by most psychologists. At the identity
level individuals can begin meditation. They can safely relinquish the solid
sense of self, gain insight into anatta, and expand transpersonal consciousness
through spiritual practice. This is the stage at which vipassana can be practised
(personal communication, Cousins, August 30, 1997). Meadow cites Wilber’s
view that people are not generally ready for meditation until at least the
introspective stage of the personal level has been reached (ibid.). At the pre-
personal level people still do not have a solidly developed sense of self and so
cannot hope to transcend it.

A text by Buddhist practitioner and psychotherapist, F.W. Merkle (1993),
clarifies the processes involved in practising Buddhist meditation, and how
these correlate with a recognised psychoanalytic model of ego development.
Merkle explores an interdisciplinary approach to the healing process, focusing
on the development of empathy. He discusses similar issues to those raised by
Meadow, and supports her view that there needs to be a fairly intact sense of
self with a well-organised ego before attempting to develop higher states of
consciousness. If there is an appropriate level of ego-strength then a higher
level of integration can occur. The state of “egolessness” which then arises
does not mean “the absence of ego functioning, but instead is the presence of
something more. It is a less subjective experience of the world where one’s
experiences are opened to clear perception while not interrupted by
expectations and subtle projections” (Epstein, quoted in ibid. p. 127). Merkle
concludes his investigation by stating that combining the traditions of Buddhism and psychotherapy can contribute greatly to the understanding of others and ourselves.

Transpersonal psychiatrist, Stanislav Grof, uses meditation, mandala work and other innovative methods for encouraging self-development. In The Adventure of Self-Discovery (1988), Grof comments on the reluctance of traditional psychiatry and psychology to recognise the profound wisdom of Buddhism which is the result of centuries of research into the human mind using scientific methods. A process of experiential self-exploration using the specific techniques Grof suggests may lead to states of higher consciousness. Much of the work he does accords with art therapist, Lusebrink's, archetypal-symbolic level of awareness described in section 1.4.1.

Jung has also used mandala drawings as part of the process of self-development, or individuation. He writes about this work in his commentary on theologian, Richard Wilhelm's classic text, The Secret of the Golden Flower (1984, 2nd rev. ed.). Jung describes individuation as involving a psychic union of opposites which can be expressed in symbols. When expressed in drawings, these symbols are primarily of the mandala type, "a circle, more especially a magic circle" (ibid., p. 99). Jung observes that mandalas can be found in many cultural psycho-spiritual traditions such as the Christian art of the Middle Ages; the sand paintings of the Navaho Indians; the Egyptian pantheon of gods; as well as Buddhist, notably the Tibetan tradition. He also records that spontaneous mandala drawings have been found amongst the mentally ill, and
he has come across cases of female patients who have expressed mandalas through dance. Jung believes that:

For quite in accord with the Eastern conception, the mandala symbol is not only a means of expression, but works an effect. It reacts upon its maker. Very ancient magical effects lie hidden in this symbol for it derives originally from the ‘enclosing circle’, the magic of which has been preserved in countless folk customs. The image has the obvious purpose of drawing . . . a magical furrow around the centre . . . of the innermost personality, in order to prevent ‘flowing out’, or to guard by apotropaic means against deflections through external influences. . . . the attention, . . . is brought back to an inner sacred domain, which . . . contains the unity of life and consciousness.

(ibid., p. 102)

Psychotherapist, Dr. Radmila Moacanin, explores parallels between the work of Jung and Tibetan Buddhism, particularly focusing on Tantra. She cites Jung's discovery of mandala symbols emerging spontaneously in the work of schizophrenic patients, and his view that these signified an archetype of order. She compares this with Tantric Buddhist practices of visualising mandalas portraying peaceful and wrathful deities in order to attain psychic integration and non-duality (1986, p. 70).

Psychotherapist, Alan Watts, describes in *Psychotherapy East and West* (1961), what he perceives to be the most profitable ways in which Eastern disciplines and Western psychotherapies can interact. He argues that Freud's concept of primal narcissism in its adult form is somewhat akin to the state described in Buddhism as liberation, in which the egocentric consciousness shifts to include awareness that one's identity is at one with the whole environment (ibid., p. 190). Watts places more weight upon humanistic psychotherapies than on the classic psychoanalytic perspective, or on those approaches which emphasise archetypal images. This is because, in his view,
the way in which therapy can be most helpful is to liberate the individual from various forms of social conditioning, "which includes liberation from hating this conditioning - hatred being a form of bondage to its object." (Ibid., p. 8).

1.5.5 Cultural Implications

The concept of culture has many overlapping and sometimes contradictory meanings. Anthropologist, James P. Spradley, has edited a collection of essays on some anthropological and sociological definitions of what constitutes culture (1972). He writes that the two definitions used in the discipline of anthropology are behavioural and cognitive. Behavioural definitions look at observable patterns of behaviour, or customs, cognitive definitions are concerned with ideas, beliefs and knowledge. Goodenough (1957), states that:

Culture is not a material phenomenon; it does not consist of things, people behaviour, or emotions. It is rather an organisation of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. (quoted in ibid., p. 6).

Sociological definitions have followed a similar conceptual development. Sociologists, Kroeber and Parsons (1958), describe culture as embodying factors of, "transmitted and created content and patterns of values, ideas, and other symbolic-meaningful systems", which shape human behaviour and cultural artefacts (quoted in ibid., p. 7). It is this ability to create symbols that makes possible the uniquely human ability to transcend not only present sensory experience, but also limitations of time and space. Symbolic thought can generate new arrangements of phenomena offering unlimited possibilities for changing human behaviour. Spradley suggests that this is a key factor in innovative cultural change, and, as has been illustrated in this review, it is also
central to the practice of psychotherapy, particularly art therapy, and to Buddhism.

It appears that the main concern of both Buddhism and of psychotherapy is the bringing about of changes in consciousness; and of improving the relationship of the individual to human society (Watts, 1990). The major difference has been that Western psychology has historically studied the psyche as a clinical entity, whereas the Eastern approach has traditionally been holistic (ibid.). However, physicist, Dr. Fritjof Capra, in *The Tao of Physics* (2nd rev. ed., 1983), observes that since Einstein's discovery of the theory of relativity and the advent of quantum physics, the West has moved closer towards the Eastern view that space and time are mental constructs. The subject-object, dualistic approach of traditional science has broadened to include the unifying level of direct insight that is sometimes called mystical or religious.

In a later work (1988), Capra refers to an important shift in his perception from what he terms "physics thinking" to "systems thinking". By this he means that he no longer saw the new physics as solely an ideal model for other sciences, but rather providing a more general framework for systems theory. This approach looks for underlying and connecting patterns and processes behind all structures. In this way, modern quantum theory broadens out in its philosophical consequences to encompass the ancient Eastern teachings (ibid., p. 39).

In the field of medicine, endocrinologist, Dr. Deepak Chopra, writes in *Quantum*
Healing (1989) of the deep transformations that can occur when new patterns of intelligence arise. He uses healing techniques drawn from vedic traditions in order to give people the realisation that, “their own awareness creates, controls, and turns into their bodies.” (ibid., p. 238). Giving several case studies as examples, he argues that it is the patients’ own emotions and thoughts that condition their reality:

At the very instant that you think, ‘I am happy’, a chemical messenger translates your emotion, which has no solid existence whatever in the material world, into a bit of matter so perfectly attuned to your desire that literally every cell in your body learns of your happiness and joins in.

(ibid., p. 127)

Many advances in research and theory emphasise the integration and patterning of mind/body systems and the rapid developments in understanding that are taking place. The fields of psychology and psychiatry are acknowledging these events; two researchers in those fields, David Shapiro and Gary E. Schwartz, have edited a collection of essays, Consciousness and Self-Regulation, Volumes I and II (1976 and 1978). These researchers aim to establish a forum for discussing the integration of such diverse areas as psychology, physiology, and meditation.

A significant point is made by Alan Watts (1990) that Buddhism, along with other Eastern traditions, is impossible to classify as a religion, science, or even a philosophy, because the separation of spiritual and material does not come within its conceptual framework. Watts defines Buddhism as unique even in the Eastern context in that it is “not a culture but a critique of culture” (ibid., p. 7), giving the potential to liberate the individual in ways that accord with the aims of
psychotherapy. As they are not culturally prescriptive it seems that Buddhist concepts offer great potential for adaptation to Western paradigms of thought and creativity, and for influencing behavioural change in positive and useful ways.

1.6 Summary

In summary, this Literature Review has broadly explored three relevant topic areas. These include the main existing approaches to working with issues of aggression; art therapy approaches and initiatives; and Buddhist concepts and practices relating to this area. Literature pertaining to these areas has been extensively searched.

Firstly, the four major theories of aggression as defined by psychologists, Megargee and Hokanson (1970), and the fundamental dichotomy between the psychoanalytic and behavioural approaches were reviewed. As there appears to be considerable diversity of opinion on what constitutes aggression, this researcher chose a specific dictionary definition of the term to use in designing the art therapy programme (section 1.2).

From a psychoanalytic viewpoint, Segal's work (1986) on insight and symbol formation was interesting, as was Freud's theory on the importance of emotional ties between people (Megargee and Hokanson, 1970). The social learning theory posited by Bandura (ibid.) is useful to this study, as it suggests more complexity in the roots of aggression than appears to be recognised by either the psychoanalytic or ethnological perspectives. Stress related factors causing aggression, cited by Monahan (1981) and Novaco (1975), supported
this programme design's emphasis on releasing tension. Also supportive of the themes of the programme were the views of Schulman (1989) on developing co-operative attitudes and empathetic awareness to reduce antisocial behaviour.

This review of current thinking on aggression also considered the philosophical implications of working within the prison system and of any therapeutic initiatives conducted within that institutional framework. It seems that an awareness of this philosophical dimension is recommended in order to keep a perspective upon what is defined as aggression within the framework of our society, and more specifically, within a prison or clinical context.

A search for literature describing any initiatives which incorporate Buddhist concepts in working with offenders found there to be significantly few such projects. This lack indicates the potential usefulness of the programme that has been designed in this study.

Secondly, art therapy literature was searched for work which examined the inherent cognitive and emotional processes involved in the art therapy process; had an affinity with Buddhist concepts; treated aggression; and was conducted in a prison context. Particularly helpful in designing the exercises in the programme that this study has researched, was the work of Lusebrink (1990), and Edwards (1986;1989). Both of these authors commented on the interaction between imagery and visual expression. Art therapy parallels with Buddhist thought in the work of McNiff (1992); Kellogg (in Thayer, 1994); and Allen
Regarding the use of art therapy in treating aggression, literature which emphasised the importance of art materials providing a medium for inner work in a safe container was useful (Cronin, 1994). Also important were the comments on counter-transference issues in working with groups experiencing conflict (Aulich, 1994). Finally, Laing's account of significant success in working with offenders was affirming to this research (1984).

A summary of existing recommendations for treatment found that the use of art therapy programmes specifically to treat issues of hostility and anger appears to be quite rare, although clients will often experience such emotions during the therapeutic process. Some of the pioneers in the art therapy field, notably Edith Kramer, have worked explicitly with such issues. However, the apparent deficiency in this area supports the need for the programme designed here.

Thirdly, section 1.5 reviewed literature on historical and contemporary Buddhism; on the Buddhist view of aggression; and on Buddhism and psychotherapy. Practices relevant to the development of the programme were detailed and explained. Particularly helpful in this process was Buddhagosa's comprehensive text (1991). In exploring the origins of Buddhism, Cousins was an excellent source of information (1984). Salzberg's account of a Buddhist perspective on aggression was useful in giving a contemporary context to the teachings (1995).
Section 1.5.4 reviews the interface between Buddhism and psychotherapy, with reference to major approaches. In the literature on Buddhism and psychotherapy, the explanations of Thich Nhat Hanh (1989) and Meadow (1996) were very relevant. Jung's reflections on the use of mandalas (1984) were important in the development of programme exercises.

Finally in considering the cultural implications of incorporating Eastern concepts into the design of a therapeutic programme to be implemented in a Western context, Goodenough's definition of culture (1957) was significant. Also applicable was the description of cultural factors presented by Kroeber and Parsons (1958). The view of Watts (1990) that Buddhism takes a position of critiquing culture rather than conforming to the cultural norm, supported the perspective of this research that Buddhist concepts could be used without implying a cultural bias. Extending the relevance to this study of those authors' comments, was the recognition by Capra (1983;1988) and Chopra (1989) of the underlying and transformational patterns of intelligence which inform human consciousness, and of the links of these discoveries with Eastern philosophies. These findings are being furthered by other researchers such as Shapiro and Schwartz (1976;1978). It was not within the scope of this review to comment in depth on that research, however the literature was referred to as the concepts are very apposite to the development of this programme.
CHAPTER TWO: METHODOLOGY

2.1 Action Research Design

The paradigm used for this research approach is an action research model based on the work of educators, Grundy (1995), and Kemmis and McTaggart (1988). They devised systematic ways of initiating and implementing change in schools using an action research methodology, and their work has been useful in illustrating the basic axioms of this approach. Action research principles are described by higher education researchers, Denzin and Lincoln, editors of The Handbook of Qualitative Research (1994), as being co-operative, participatory, and action-based. Action research is possibly the most humanistic research paradigm, seeking to make qualitative research "more... holistic, and relevant to the lives of human beings." (ibid., p. 206). It is described as a participatory world-view which, "sees human beings as co-creating their reality through participation, experience, and action.", and as a methodological paradigm particularly suited to clinical research (ibid.).

The development of this programme is therefore based on an action research design. As stated above, action research is a participatory process, involving the collaboration of individuals or groups who might offer further understanding of the topic being addressed. The process tends to be cyclical rather than linear, linking action, reflection, observation, and planning. Kemmis and McTaggart's "Action Research Spiral" (in Grundy, 1995, p. 12) has been modified by this researcher to illustrate the participatory process and is shown on page 80. This dynamic process enables a critical pragmatic appraisal of
ACTION RESEARCH SPIRAL

Consider participants recommendations/suggestions.

Reconsider initial assumptions based on new evidence.

Record evidence in diary.

Contact initial participants set up discussion.

Use diary records to critically assess progress & determine future strategies.

Modify programme design if necessary.

Implement revised plan.

Interview new participants.

Participate in other programmes where appropriate, eg. the Alternatives to Violence project.

Investigate existing art therapy & other treatment initiatives in this area.

Define relevant aspects of Buddhism.

Design preliminary programme outline

REVISED PLAN

Modify initial plan if necessary.

Include new participants who may be able to contribute to the research.

Continue this cyclical process of research to develop a well-informed programme, based on critical information discovered.

CONTINUE

REVISED PLAN

Modify initial plan if necessary.

Include new participants who may be able to contribute to the research.

Design preliminary programme outline

REVISED PLAN

Modify initial plan if necessary.

Include new participants who may be able to contribute to the research.

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REVISED PLAN

Modify initial plan if necessary.

Include new participants who may be able to contribute to the research.

Design preliminary programme outline
theory and practice. It seeks to improve both these areas and to develop a broader understanding of them. Action research unites the researcher and the subject in a way that differs from the traditional more static research paradigm, in which the researcher is often perceived as an expert. In the action research process the researcher is constantly re-evaluating and reformulating ideas in response to consultation with participants. A wider aim of action research is to involve participants in a cyclical process in which the problem becomes more and more clearly defined until the required result, in this case an art therapy programme, emerges.

This research has considered the issue of aggression in male prisoners and investigated means of addressing it through an art therapy programme. Many current practices in the treatment of aggression focus on cognitive-behavioural approaches. There appears to be very little developed in this area using art therapy, therefore a broad aim of this project is to try to explore new approaches and to incorporate aspects of Buddhist theory and practice. The concern of this study has been how to most effectively link Buddhist practices, current research on aggression, and art therapy techniques, in order to devise an effective treatment for aggressive prisoners. Part of the research process has involved challenging and reconsidering initial assumptions as existing interventions were investigated, participants consulted, and Buddhist concepts explored more deeply.

As part of the process of reflection, the researcher's thoughts and questions were recorded in a journal. All research participants' contributions were
documented in some form; either written or tape-recorded. Appropriate questions were administered verbally to initiate discussion (Appendices 3a and 3b). These consultations led to further research of any important factors that were indicated. It was necessary at some points to critically reassess some of the original research assumptions. The final stage involved modifying the programme design as necessary after discussion with research participants. Recommendations arising from the consultation process have also been helpful in compiling pre and post programme interview formats and questionnaires for group members. These instruments have been designed both to screen prisoners' suitability for the programme and to evaluate its success (see Appendices 2a-2g).

2.2 Ethics

In this particular research, the issue of personal beliefs is very important because there is an extrapolation of Eastern concepts into a Western context. It might be construed that this action has the potential for imposing a certain set of religious values upon the group members, therefore the matter of ethics has been a primary concern. Two texts have been pertinent in ensuring a professional approach to ethical issues in group development. These are, Counsellor, Gerald Corey's Theory and Practice of Group Counselling (1990), and group therapist, Irvin D. Yalom's, The Theory and Practice of Group Psychotherapy (1970), which have both provided invaluable advice on the process of group development.

Corey discusses the important topic of professional ethics in the field of
therapeutic interventions. He stresses the importance of, "the rights of group members, including informed consent and confidentiality" (1990, p. 23). By confidentiality, he means both the leader’s duty to keep private the disclosures of group members; and the responsibility of persuading group members not to reveal confidences. These imperatives have been fully addressed in the design of this programme and will be explained to group members at a pre-programme interview (Appendix 2b).

Corey refers to general ethical guidelines established by the Association for Specialists in Group Work (ASGW, 1980, 1983), as being useful in group development. However, he also stresses the importance of group leaders having a clear awareness of the influence of personal values on leadership style. Corey considers that it is "neither possible nor desirable" (ibid. p. 36) for the therapist to be completely neutral regarding values in the therapeutic relationship, a view which accords with the transpersonal ethos (Vaughan and Boorstein, 1980). Yalom concurs with this opinion, citing evidence that a therapist with a firm and consistent belief system is more effective, offering the group a personal example of an alternative model of being.

However, there needs to be clarity about how those values impact upon clients, and this aspect has been considered carefully in incorporating Buddhist concepts into the design of this programme. One outcome of this re-evaluation was the decision not to incorporate images of Tibetan deities from the Mahayana tradition into the exercises. The initial inclusion of such imagery raised questions regarding their cultural appropriateness, which were not
debateable within the range of this thesis.

2.3 Group Development and Evaluation

Yalom cites research evidence which shows that if an identical preparatory session is given to each group member there will be more faith in the therapy, generating a positive influence on outcome (1970, p. 224). The research design that was described involved an identical preparation for each member. However Yalom suggests that individualised preparations may further enhance positive outcomes. The preparation system that he outlines should include a full discussion of misconceptions and expectations about the content, purpose, and nature of the group. Concerns regarding issues of confidentiality, group rules, and ownership of art works may all be addressed safely at this point. It is also useful to look at interpersonal relationships with other members and with the therapist both within and outside the group, and potential problems such as feelings of discouragement in early meetings at this preparatory stage. Yalom posits that this will have a crucial effect in reducing anxiety in individuals who may have a life history of severe problems in relating to other people, and could be highly stressed when involved in a group situation. Excessive levels of anxiety will inhibit the development of exploratory and adaptive learning behaviours (ibid., p. 225).

Yalom stresses that group participants within a group ethos of an "interpersonal sensitivity training group" (1970, p. 341), must sincerely want interpersonal change and have a certain level of self-awareness and self-acceptance in order for learning to occur. Yalom's views on designing the selection process accord
with those of Corey, and have reinforced this programme's use of a self-
selection procedure for group membership. Yalom suggests that this type of
group can have from twelve to sixteen members, but he recommends an
acceptable range of five to seven members for a clinical group (p. 215).
Although the proposed group will not have a clinical context an optimum size of
four has been given, as psychologist, Novaco, recommends a small group for
dealing with issues of aggression (Novaco, 1975, p. 23).

Both Yalom and Corey address post group evaluation strategies, and the need
for a follow-up session as part of that process. Yalom suggests that different
instruments measure group therapy outcomes than those used for individual
therapy outcomes, as each modality may affect different variables. Outcome
criteria that he suggests have been included in the design for a group members'
self-assessment questionnaire. The desired outcomes reflect the therapist's
goals. Psychotherapist, Parloff, cited in Yalom (1970, p. 382) recommends that
the variables to be measured should include the ability to attain subjective
states such as joy, love, and other peak experiences, and to be able to use
them creatively. Yalom lists other criteria from a study by psychologist,
Lieberman (ibid., p. 383), such as changes in coping styles, improved
interpersonal relationships, a more open attitude, ability to express feelings
safely, and the belief that the group was a catalyst for life change. These
criteria have all influenced the design of group self-assessment questionnaires.

With regard to insight, which is an important concept in Buddhism (Cousins,
1984, Snelling, 1987), Yalom notes that, "discovering and accepting previously
unknown or unacceptable parts of myself" (Yalom, 1970, p. 72), was the single most helpful item selected by patients in psychotherapy groups. This usually related to positive aspects of themselves, the ability to care for and empathise with others, and to experience compassion.

2.4 Research Participants

The research participants who contributed to the development of this programme formed a purposive sample. They were selected on the basis of their knowledge and expertise in the fields of forensic psychology; art therapy, particularly related to working with offenders; and Buddhist theory and practice. The sample was categorised into groups according to the following approaches taken in data collection: (2.4.1) formal tape recorded interviews, (2.4.2) informal consultations, (2.4.3) consultation by letter or email. Information was gathered and recommendations were made by research participants about developing the content, structure, approach, and process of the programme. Data collection approaches were influenced by the availability in terms of time and location, of research participants. A purposive sample of research participants in Thailand has been listed in section 2.5.3.

Several of research participants included in this sample agreed to be named. In some cases, while co-operating fully with the research, there was a request not to identify the institution with which they were associated (see consent form, Appendix 1b).

An initial objective of this research was to incorporate concepts from Tibetan
Buddhism as well as from Theravada Buddhism. This intention influenced the selection of participants. However, the cyclical process of investigation, critical assessment, and reflection, resulted in a rejection of that original aim. Therefore, the focus of this study was restricted to the Theravada practices reviewed in chapter one.

Twenty-nine participants were consulted during the research. The sample was wide in order to gain a variety of inter-disciplinary perspectives on the difficult and complex aspects of developing this programme. The research process assisted in synthesising the essential aspects of these various points of view. The sample consisted of art therapists, psychologists, Buddhist monks, and other participants who did not fit those categories, but who offered further information that guided the research. The table shown in figure 2 (page 88) attempts to make more explicit the contributions they made. A more detailed account of the comments and recommendations of these research participants can be found in section 2.6.

2.4.1 Formal Tape Recorded Interviews

These interviews were conducted with the following people:

(i) Eric Harrison, who is a meditation teacher, Director of the Perth Meditation Centre, and author of books on meditation, e.g. Teach Yourself to Meditate (1993). Harrison has extensive experience in the field of meditation from many different traditions and has been involved in teaching meditation for several years. He is familiar with many different methods including kasina practice. Among the diverse
Figure 2: Table Showing Research Participants’ Contributions

<table>
<thead>
<tr>
<th>PARTICIPANTS</th>
<th>CONTENT</th>
<th>STRUCTURE</th>
<th>APPROACH</th>
<th>PROCESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art therapists</td>
<td>Suggestions regarding exercises. Major themes relevant to working with a prison population.</td>
<td>Presentation and ordering of exercises.</td>
<td>Gender issues, e.g. conduct as a female in a male prison. Security issues in a prison context.</td>
<td>Consideration of group dynamics. Physiological considerations, e.g. benefits of relaxation.</td>
</tr>
<tr>
<td>Monks</td>
<td>Historical and cultural background.</td>
<td>Presentation and ordering of exercises.</td>
<td>Recommended programme exercises and literature.</td>
<td>Development of important factors, e.g. patience.</td>
</tr>
<tr>
<td>Other authorities in the field of meditation</td>
<td>Historical and geographical background. Cautions regarding use of techniques.</td>
<td>Suggested programme exercises.</td>
<td>Wats of working with kasinas.</td>
<td>Perceived effects, benefits and risks of kasina meditation.</td>
</tr>
<tr>
<td>Transpersonal therapist</td>
<td>Transpersonal perspective in therapy. Suggestions regarding exercises.</td>
<td>Suggestions regarding programme development.</td>
<td>Therapeutic uses of mandalas.</td>
<td>Possible effects of cathartic therapy on clients.</td>
</tr>
<tr>
<td>Anthropology and art</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Thai language and culture</td>
<td>EastWest cultural perceptions.</td>
<td></td>
<td></td>
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<tr>
<td>Alternatives to Violence Project</td>
<td>Suggestions regarding themes.</td>
<td>Ordering of sessions.</td>
<td>Ethical and gender considerations.</td>
<td>Consideration of group dynamics.</td>
</tr>
</tbody>
</table>
groups of people he has worked with have been prison populations at Camet Prison and Canning Vale Prison for males, and Bandiyup Prison for females, both in Western Australia.

(ii) Michael O’Ferrall, who was Curator of Aboriginal/Asian Art at the Art Gallery of Western Australia from 1984-96. In that capacity he mounted an exhibition of Tibetan Buddhist art in 1993. In 1996, O’Ferrall was a guest speaker at a welcoming ceremony for Tibetan monks from Gyuto Monastery in North East India. The monks were visiting Perth to create a sand mandala. O’Ferrall is currently a freelance art curator and co-producer of a seven part South East Asian documentary video series titled “Threads of Life”, being made about art practice in the growing Asian economies.

(iii) Peter Bindon, who was formerly Curator of the Anthropology Department at the Western Australian Museum. Bindon was also a guest speaker at the opening ceremony for the Gyuto monks. He is knowledgeable about indigenous cultures, having worked with aboriginal studies, and is experienced in the field of Tibetan Buddhism.

(iv) John Hall, who is a lay member of the community attending the Dhammaloka Buddhist Centre of Western Australia. This is a centre which adheres to the Theravada tradition of Buddhism. Hall has practised in this tradition for thirteen years and has used kasina practice for the past three years.

(v) Ven. Nyanadhammo, who is Deputy Abbott of the Bodhinyana Monastery of Western Australia. He is very knowledgeable about the
Theravada tradition of Buddhism and has had considerable experience of kasina practice. Nyanadhammo has also worked with offenders in a prison context.

(vi) Veronica McGrath, who is a practising art therapist working in the creative expression wing of a psychiatric hospital. McGrath designed an art therapy programme for working with sex offenders which she implemented in Casuarina Prison, Western Australia, in 1994. She currently continues this work with sex offenders within a Community Corrections programme.

(vii) Elizabeth Grace, who is a transpersonal therapist with several years experience in both private practice and group work. Grace has worked extensively with issues of aggression, and uses art as part of her approach to treatment.

2.4.2 Informal Consultations

These consultations were conducted with local research participants. As explained in section 2.4, discussions were informal because of the time constraints of the research participants. The following people were consulted:

(i) John Dockerill, a senior forensic psychologist with experience of working with offenders.

(ii) Merrill Stokes, Coordinator of the AVP (Alternatives to Violence) Project, which she facilitated in Casuarina Prison, Western Australia,

(iii) Jim Coventry, a clinical psychologist who has worked with offenders at Fremantle Prison, Western Australia.

(iv) Ajahn Brahmavamso, who is Abbott of the Bodhinyana Monastery,
Western Australia.

(v) Lama Zopa Rinpoche, spiritual Director of the FPMT (Foundation for the Preservation of the Mahayana Tradition), which is a network of Buddhist teaching and meditation centres, monasteries, hospices, community and retreat centres, around the world.

(vi) Nicole Miller, who is conducting doctoral research on the links between visual perception and Buddhist psychology.

(vii) Ayung Myint, a clinical psychologist with several years experience of working with offenders in a prison context. Myint is also a practising Buddhist within the Theravada tradition.

(viii) Saowarak Srisukkho, Associate Lecturer in Thai Language at Curtin University, Western Australia.

(ix) Jacqueline Lewis, an art therapist who has worked as an art tutor with offenders in Pardelup Prison Farm, Mt Barker, Western Australia. Lewis worked with a male group consisting of short and long term prisoners.

2.4.3 Consultation by Letter, Email or Telephone

These consultations were held with research participants who are not locally based. The following people were contacted:

(i) Professor Mary Jo Meadows, psychologist, meditation teacher, and author of books on meditation, e.g Through a Glass Darkly: A Spiritual Psychology of Faith (1995). Personal contact had been made with Meadows after hearing her lecture, Consciousness and
Self-identity, at the University of Western Australia in 1996. Meadow is based in the USA.

(ii) Jack Kornfield, who co-founded the IMS (Insight Meditation Society, Mass. USA) with Joseph Goldstein in 1975. Kornfield was a monk in SE Asia for about six years and has written several books on Buddhism, e.g. *A Path With Heart* (1993). He is also a clinical psychologist and psychotherapist.

(iii) David Shapiro, Ph.D., Professor at UCLA Department of Psychiatry. Shapiro has researched meditation, cognitive behavioural methods (for people with hypertension), and biofeedback. He has publications in the field of human consciousness developments.


(v) A Theravada monk currently residing in NSW.

(vi) Thubten Gyatso, Director of the monastery at the Atisha Centre, Bendigo, Victoria. The Atisha Centre is part of the FPMT (Foundation for the Preservation of the Mahayana Tradition).

(vii) Ursula Newell-Walker, Lecturer in Arts Therapies at the University of Derby, UK.

2.5 Procedures

Procedures were conducted following an action research methodology, described in the section on research design. The procedures adhered to a participatory process, recorded in a journal. This process involved a cycle of action illustrated on p. 55. Procedures have been organised into three groups:
(2.5.1) design of programme and instruments, (2.5.2) consultation procedures conducted in Australia, (2.5.3) research participants and procedures in Thailand.

### 2.5.1 Design of Programme and Instruments

1. The first step involved searching available literature for any relevant initiatives, particularly in the field of art therapy.

2. A preliminary programme design was then developed, based on examination of Buddhist practices documented in the literature. This design was also influenced by both literature on, and personal experience of, psychodynamic approaches in art therapy.

3. A consent form was designed for research participants to ensure that they were fully aware of their rights concerning contributions; and that they consented to assist in the research (Appendix 1b).

4. A standard letter was designed and sent to relevant figures overseas, informing them about the research and inviting comment (Appendix 1a). The findings from this survey are discussed in chapter three.

5. Interview schedules, administered verbally, were compiled for participants in Western Australia and Thailand (Appendix 3a and 3b). The approach to designing these schedules was informal and did not adhere to any particular theoretical framework. The interviews were unstructured and questions were
open-ended because this study is a new area of exploration, requiring an approach that would allow flexibility of response. Interviews started with general questions about the interviewee's background, in order to develop rapport. The review of literature had highlighted important points to be addressed in the interviews, and more items were added as they emerged.

6. The next step involved drafting the following pre and post-programme test instruments. Design of these forms was based on the theoretical approaches of Corey (1990) and Yalom (1970). Consultation with psychologists in the field assisted in the content and structure of the instruments.

i) A consent form for group members was designed. This form allows use of individual cases for education, training, research, or publication, on the condition that identity is protected (Appendix 2a).

ii) A pre-programme interview schedule for individual group members was devised (Appendix 2b). This gives a brief overview of the programme, and provides an opportunity for questions or concerns to be raised. The art exercise, self-assessment profile and questionnaire, listed below, are administered at this stage.

iii) A questionnaire for group members was designed (Appendix 2c), to ascertain personal reasons for choosing to participate in the programme. Any previous experience of art therapy or other related areas, e.g. meditation, relaxation, etc., is also addressed. This questionnaire is to be self-administered by group members during the initial interview. If the member is not literate the questionnaire will be read by the therapist. Follow-up protocols include self-assessment
profiles, an art therapy exercise, post-programme interviews, and post-programme evaluation questionnaires, all of which are described below.

iv) A pre and post-programme self-assessment profile (Appendix 2d), for group members was designed based on Yalom's recommendations of essential criteria for group therapy outcomes (1970). This profile may help to evaluate any constructive change in working with issues of aggression, and could assist group members to recognise their own ability and potential for positive change.

v) A pre and post-programme art therapy exercise was included (Appendix 2e). This exercise may help in determining possible changes in each member's perception of and response to issues of aggression.

vi) A post-programme interview schedule for individual group members (Appendix 2f) was devised. This allows for an appraisal of the programme and of any positive changes in attitude or behaviour perceived by the group member. An art exercise is administered again at this point. This may help in evaluating positive outcomes of the programme.

vii) A post-programme evaluation was designed for significant others such as group members' family and/or friends, and for prison officers (Appendix 2g). This questionnaire may help to assess the effectiveness of the programme in modifying levels of aggression in members.
2.5.2 Consultation Procedures Conducted in Australia

1. There were interviews with two psychologists, John Dockerill, and Jim Coventry, who are both experienced in treating offenders. Their responses assisted in understanding more about the management of aggression within a prison context. Dockerill recommended literature discussing contemporary psychological approaches to aggression, and suggested that contacting the AVP (Alternatives to Violence Project) might be useful to this research.

Further consultation with Dockerill raised questions regarding (1) ethical issues, (2) clarification of psychological terminology, (3) a definition of aggression, (4) the role of art therapy in raising self-esteem, (5) physiological aspects of relaxation. These concerns were addressed as part of this research and findings are discussed in section 2.6.4. In addition, Dockerill made suggestions on the structuring of pre and post-programme questionnaires. These proposals were incorporated into the final design of the instruments.

2. Stokes was interviewed to discuss the work of the AVP (Alternatives to Violence Project). The Quakers started this project, which came to Western Australia in 1976 in a prison in New York in 1976. The project has no religious affiliation and operates as a programme of workshops within the community and prisons. Participants and facilitators in the workshops come from diverse backgrounds and cultures, and the aim of the project is to assist individuals in personal growth.

The AVP workshops are divided into three levels, (1) Basic, which explores the development of co-operative attitudes and creative ways of conflict resolution, (2)
Advanced, which focuses more deeply on chosen themes, e.g. fear, anger, forgiveness, (3) Top, which trains facilitators, self-selected from participants of the previous two levels.

At the initial meeting Stokes considered the Basic Workshop most pertinent to this study. It was suggested that research could be conducted by taking a participant-observer role at a future workshop in Casuarina Prison. A manual detailing the structure and exercises of the basic programme included guidelines and a check-list for setting up a workshop in prisons. This manual was helpful in emphasising points to be noted in devising the implementation of this art therapy programme.

The AVP manual also cited particular considerations for women entering a male prison. This is an important area, which is discussed in section 2.6.4.

Administrative changes at Casuarina Prison precluded this researcher's participation at an AVP Basic Workshop. However further consultation with Stokes provided useful information about working with aggressive offenders. This material is discussed in section 2.6.4.

3. Thubten Gyatso was consulted by telephone. He emphasised patience as a significant quality to be addressed in the treatment of issues of aggression. This comment reiterated remarks made by psychologist Coventry, who had been interviewed previously. A recommendation was made by Gyatso to listen to his taped talk, Eight Verses of Training the Mind, which discusses the aspect of patience. This talk has been reviewed in chapter one.
4. Ajahn Brahmavamso was consulted. He commented on the usage of terms and the difficulties in conveying the precise meaning of Pali words. Recommendations were made regarding Buddhist literature on the subject of aggression.

5. A visit to Perth, Western Australia, of Lama Zopa Rinpoche, facilitated consultation with him. His response to the proposed programme was very supportive and he made suggestions for visualisation exercises, which have been incorporated into the programme design.

6. Contact was made with doctoral student, Miller. She recommended psychologist, Myint, as a useful research participant because of his work with offenders and his Buddhist orientation. Dockerill had already referred to Myint, therefore it was decided to invite his participation in this study. Miller recommended literature by Edwards (1986, 1989) and Sangharakshita (1995). This literature has been reviewed in chapter one.

7. Art therapists were consulted, and made suggestions for practice and procedures when working with offenders in a prison context. McGrath advised on relevant literature, which has been reviewed in chapter one. McGrath also referred this researcher to David Gussak, editor of Drawing Time: Art Therapy in Correctional Settings (to be published mid-1997 in the USA). Contact with Gussak established that there were few if any known initiatives linking art therapy with a Buddhist focus.
Art curator, O’Ferrall, was interviewed. He recommended that this study review post-modern literature on prisons and criminality by a writer such as Foucault. This advice informed the inclusion in this study, of a section on the philosophical implications of working therapeutically in the prison system.

O’Ferrall also made available literature on Tibetan Buddhist imagery (Tarthang, 1974), and Tantra (Mookerjee and Khanna, 1977). This interview, and further consultations with him, influenced the decision of this research not to include Tibetan iconography in the programme design. These considerations are referred to in section 2.6.5.

Another outcome of discussions with O’Ferrall was a recommendation to visit Tham Krabok, a monastery that treats drug addicts in Thailand. The usefulness of investigating the work of Tham Krabok was further explored with Ajahn Brahmavamso. The result was a visit to that monastery as part of this research. The findings are discussed in section 2.6.5.

Anthropologist, Bindon, made comments relating to the complexity of tantric symbolism and Tibetan Buddhist iconography. These remarks confirmed the decision of this study to limit the use of Buddhist concepts to those derived from Theravada. Bindon also recommended literature by Joseph Campbell (1962), which has been reviewed in chapter one.

Transpersonal therapist, Grace, reiterated the view of some other research participants, that it was inadvisable to use iconography or stories which had
obvious cultural derivation in the programme design. Further consultations with Grace provided helpful comments on approaches to dealing with issues of aggression (section 2.6.3).

11. Hall, a lay member of the Buddhist community, was then interviewed. Hall has practised with kasina as a meditation object for three years. The interview was significant in this research because of the apparent obscurity of kasina as a contemporary practice. Therefore, to access a male who had developed this practice intensively was useful in ascertaining the perceived effects, risks, or benefits of such activity.

In addition, Hall suggested the contribution that Ven. Nyanadhammo, Vice Abbott of the Bodhinyana Monastery of Western Australia, could make to this research. Nyanadhammo has also investigated kasina practice and has worked with offenders.

12. Nyanadhammo was then interviewed. He made significant comment on aspects of working with offenders. Nyanadhammo also affirmed the aim of this research to incorporate Buddhist concepts into an art therapy programme design. He made several helpful observations and suggestions, which are reviewed in section 2.6.5.

13. Other research participants made recommendations regarding this research, and suggesting literature that might be helpful. These proposals have influenced the design of the programme. The findings are discussed in section
2.5.3 Research Participants and Procedures in Thailand

Thailand, a country where Theravada Buddhism is the state religion, was visited to further research the origins and applications of Buddhist practices used in the design of this art therapy programme. Buddhism has been practised in Thailand since the third century BC. Over 92% of the Thai population currently adhere to it (Snelling, 1987).

The specific aims of this research trip were: (1) to further investigate the origins and practice of kasina meditation; (2) to explore the feasibility, from a traditional perspective, of incorporating Buddhist concepts into an art therapy programme; (3) to research any work being done in Thailand, using a Buddhist framework to work with offenders. The findings from this visit are discussed in section 2.6.

Three monasteries were included in the sample. These monasteries are diverse in organisation and demonstrate a variety of approaches to the organisation and expression of Buddhism, although the essential teachings remain consistent with tradition. These monasteries were:

(i) Tham Krabok, in Saraburi which is 100 kms from Bangkok (plate 1). Tham Krabok was recommended as being particularly relevant to this research because it operates a programme for the treatment and rehabilitation of drug addicts (personal communication, O’Ferrall, November 15, 1996). Most of the addicts treated are Thai, but there is a small number of international patients. The monastery is also
notable for having developed a tradition of art practice, using materials from nature, e.g. colours derived from locally obtained rocks.

(ii) Wat Dhammakaya, which is just outside Bangkok. This monastery is one of the largest in Thailand with a community of over 1000 monks and nuns. It is notable for the use of a meditation based on visualising brightness within the body. Visualisations form a major part of this programme, therefore the unique practices of Wat Dhammakaya were particularly germane to this study. This researcher had a personal contact, Nicholas Woods, International Representative at the monastery, who arranged an interview with the Vice-Abbott.

(iii) Wat Umong at Chiangmai, a small forest monastery supporting 50 monks in the north west of Thailand. The monastery has a small gallery of art works by monks and lay people in the community. One of the paintings from this gallery was particularly relevant to this study, as it depicts a Buddhist view of the human body and the elements of which it is composed (plate 6). Visiting this monastery was helpful to this research as an English monk, Phra Alan, was in residence and arranged an interview with a Thai monk, Phra Surin, who had particular interest in, and several years experience of, kasina practice. Another monk from Wat Umong, Phra Singhathon, had written a thesis on Buddhist meditation practices, but could not be interviewed as he was in the USA. However, he gave a reference for literature, which was used as part of this research.
The interview schedule for participants in Thailand (Appendix 3b) was administered verbally. The approach to designing this schedule is described in section 2.4.1. Research participants are listed below.

(i) Phra Chamroon Parnchand, who is Abbott of Tham Krabok.
(ii) Phra Vijit Uchanoon, a monk at Tham Krabok, who is trained in art and works with patients at the monastery, using art practices and meditation as part of the rehabilitation process (plates 1, 2, 3 and 4).
(iii) Nicholas Woods, who is the International Representative for Wat Dhammakaya Monastery.
(iv) Ven. Datta Jivo, who is Vice-Abbott of Wat Dhammakaya (plate 7).
(v) Phra Alan, who is an English monk currently residing at Wat Umong.
(vi) Phra Surin, a Thai monk who has practised meditation, including kasina practice, for 30 years (plate 5).
Plate 1:
Phra Vijit Uchanoon at Tham Krabok with some of his artwork.

Plate 2:
An abstract meditation landscape painted by Phra Vijit.
Plate 3:
A mandala painted by Phra Vijit, based on the element of energy.

Plate 4:
Another mandala painted by Phra Vijit, based on the element of earth.
Plate 5:
Phra Surin in his teaching area at Wat Umong.

Plate 6:
Image painted by unknown artist at Wat Umong depicting the body and its constituent elements.
2.6 Discussion

2.6.1 Introduction

The aim of this research has been to integrate particular Buddhist concepts into the design of an art therapy programme to treat issues of aggression in adult male prisoners. This proposition has involved a multidisciplinary study of some complexity. A variety of literature has been reviewed and a number of research participants from the different fields involved, have contributed. The findings from these enquiries have all influenced the final outcome, which is the creation of a twelve week art therapy programme described in chapter three. The findings resulting from the process of investigation, reflection, and critical reappraisal, are detailed below.

2.6.2 Bridges between East and West

Buddhism is the only religion to have been a dominant force over such a lengthy period of time and in such a wide geographical context (Cousins, 1984), which suggests a considerable capacity to adapt to change. Indeed, although all contemporary forms of Buddhism derive from the same roots, one of the qualities that has enabled it to continue growing for so long is its great flexibility and adaptability to local customs and traditions (ibid.). The Buddha himself was said to have taught according to the conceptual beliefs or worldview of the people he was addressing. An example of this is the "Fire Sermon" (Rahula, 1978), in which the Buddha describes the senses as being on fire; this teaching was given to the Parsees who are an Indian sect of Zoroastrian fire-worshippers. The Buddha was taking a concept that was familiar to them, and
applying it in a different way in order to most effectively communicate the teachings (personal communication, Phra Alan, February 18, 1997). It is this adaptability that has influenced the conclusion of this research that aspects of Buddhist practice can successfully be applied within an art therapy context.

The teachings of Buddhism are based on the exploration, description, and categorisation of experience. This process has a scientific rigour, which it shares with the discipline of psychology. Both fields are concerned with the principles and workings of the mind and of consciousness. As has been discussed in chapter one (section 1.5.4 and 1.5.5), there are parallels to be drawn from a study of both areas and Buddhism has much to offer in terms of expanding our understanding of the human psyche.

The discoveries of quantum theory are also significant in this debate. Capra's systems theory (1988) gives a paradigm for more holistic and integrated awareness in every domain. Current research into human consciousness in the field of medicine (Chopra, 1989; Schwartz and Shapiro, 1976, 1978) is extending the boundaries of human understanding. These findings have implications for the ways in which we can approach the design and application of therapeutic interventions, and they have positively reinforced the aim of this study.

From a cultural perspective it has been suggested that emotional experience is socially constructed (Goodenough cited in Spradley, 1972; Bandura cited in Megargee and Hokanson, 1970). In the West there is a tendency to place a
high value on individualism. Therefore the problems of managing issues of aggression may be seen as partly resulting from our society's cultural emphasis on personality and a self-centred approach, as is indicated by the fact that many therapeutic paradigms value self-esteem and self-worth so highly. This egocentric perspective can reinforce a desire to hold on to and control experiences. By contrast, in the Buddhist framework self-esteem is not given central importance.

By contrast, in one Eastern culture, Thailand, anger and hatred are not readily acknowledged:

Thai people have a strong concept of "kreng jai", which means "to be considerate at all times". All levels of society know "kreng jai" - you must never upset anyone, or make anyone 'lose face'. If you are angry you must never show it, or talk about it . . . . To appear to be nice and kind under all circumstances is the "kreng jai" way . . . . Buddhism, for the great majority of Thai people involves making donations, giving hospitality, generosity. Not practising the teachings of meditation and insight. (personal communication, Srisukkho, April 4, 1997).

It may be less acceptable for people in the East to express emotions that are culturally perceived as negative, but conversely it can be harder for individuals in the West to let go of such emotions. Certainly this is a complex subject, and one deserving of far more analysis than can be given in this study.

It should also be noted that there is some dispute about whether there are clearly definable Eastern or Western approaches. Cousins remarked that, "there are a dozen major human civilisations, of which the so-called Western is merely one. They are as different from each other as the Western is from any
one of them” (personal communication, August 30, 1997). For the purposes of this research a broad view of the term, Eastern has been taken. However the cultural diversity found within all human civilisations is fully acknowledged.

Cousins also made the point that, “No culture exist in isolation. All are constantly adopting and adapting ideas and practices from other cultures. Any culture that ceases to do so will die.” (Ibid.) This is particularly so in the modern world of unprecedented global communication systems. Therefore to adapt Buddhist concepts into a multidisciplinary framework may be seen as a revitalising innovation for current therapeutic practice.

2.6.3 Linking Theories of Aggression

There is clearly a wide range of views on what is definable as aggression, although some common factors are suggested between the four major theories (section 1.3). These are: instigation, or motivation; inhibitions, both internal and external; and situational factors, which either inhibit or facilitate aggressive behaviour (Megargee & Hokanson, 1970). For an aggressive act to occur, the motivational factors must exceed the inhibitory factors. Even if this is the case aggression is not an inevitable outcome, as human complexity means that at any given time there is a choice between a variety of responses. Disagreement also arises about the relative importance of these factors, e.g. the psychoanalytic hypothesis links libidinal and aggressive drives, seeing them as equally vital to human survival.

The Oxford Companion to the Mind (Gregory, 1987) is a comprehensive
encyclopaedia detailing the study of the mind. This text explains how current research has attempted to identify endocrine and neural mechanisms, and genetic causes, which may also contribute to what we perceive to be aggression. Aggressive behaviour is sometimes defined so widely that all behaviour which, "settles status, precedent, or access to some object or space" (p. 16) is included in the explanation. In this case, the term "aggressive" becomes synonymous with "assertive".

This considerable diversity of approaches to the subject arises partly from the disciplinary and philosophical biases from which the phenomenon is studied, and partly from the variety of research methods employed. The situation is likened to three blind men trying to describe an elephant (Megargee and Hokanson, 1970), with the wry comment that in this case it is not even certain if we have agreed on which animal we are trying to describe. Interestingly, the simile cited above is of Buddhist origin, taken from the Pali Canon (personal communication, Cousins, August 30, 1997). Because of the wide range of theories on aggression a definition has been offered (section 1.1.1) which has formed the basis of this study.

However, there are aspects of many of the perspectives on aggression reviewed in chapter one, which are relevant to this thesis. From a psychoanalytic viewpoint, Freud's beliefs on the importance of altruistic human love and co-operation as being essential prerequisites for a peaceful society support the Buddhist concept of developing the four Illimitables as an antidote to aggression. In addition the psychoanalytic emphasis on insight is echoed in
Buddhist philosophy (Thich Nhat Hanh, 1989; Meadow, 1996); in transpersonal psychology (Wilber, 1983); and in art therapy (Allen, 1995; Kellogg in Thayer, 1994; Aulich, 1994).

Certain cognitive factors described in the literature (Novaco, 1975) are identified as being significantly influential in generating aggressive behaviour. The programme designed by this study seeks to address these determinants by positively influencing cognition and self-statements. In this way, levels of awareness, empathy, co-operation, and self-esteem may be raised. These attitudes are alluded to as affective inhibitors of aggression (Monahan, 1981, Schulman, 1989). In addition, the programme incorporates a strong emphasis on relaxation. This practice is recommended to reduce stress, which is recognised as a major contributory factor causing aggression (Monahan, 1981).

Novaco (1975) remarks that anger, which is one possible aspect of aggression, can be viewed as energy. As such, this emotion may have positive functions as a coping mechanism. In Buddhism, anger is nearly always seen as unskilful. However, what is particularly important from a Buddhist point of view is the ability to recognise the anger as an impermanent state; and not to use it to harm another being (Salzberg, 1995). Some contemporary therapies, e.g. Primal Therapy (Janov, 1972), encourage the exploration and strong expression of emotions such as rage, suggesting that to do so is cathartic. In contrast, Grace, an experienced therapist who has undergone this kind of cathartic therapy herself, remarked that when urged to focus on the anger she:

\[\ldots\] felt so overwhelmed by it [the anger] I thought I would implode and that it would destroy myself or others. So I would have to put it
aside and that would make me extraordinarily depressed because I hadn't been able to deal with it. For me, anger or rage was like a reflex; once it's triggered it's volatile and unstoppable . . . . it was the therapy that was firing up the anger. . . . What was helpful [in another therapy situation] was a non-judgemental approach, an acknowledgement of the power of the anger, and a return to the present. . . . she [the therapist] taught me to recognise the patterns [of behaviour] and to say no to the expression of it [anger]. (personal communication, Grace, April 4, 1997).

Grace's observation suggests that the Buddhist approach may be more helpful in dealing with aggressive states.

2.6.4 Working with Offenders

Some research participants have raised the ethical concerns of working with confidential issues within the institution of a prison. These matters have been addressed within the structuring of pre and post-programme instruments (Appendix 2a-2g), and by a process of group development (sections 2.2 and 2.3).

The appropriateness of selecting prisoners as group participants was questioned, given "the particular sources . . . and the nature of the violent behavior involved, as well as their motivation. They are not exactly free to make choices in the same way as people who are not incarcerated." (personal communication, Shapiro, November 19, 1996). This caution highlighted the important issue of institutional context. This environment of a separate "prison culture" will also, "have an impact on the people there [and on their behaviour] that it would not have if they were outside" (personal communication, O'Ferrall, November 15, 1996). However, as has been referred to in the introduction to this thesis, a prison was chosen for implementing this programme simply
because it offers a convenient sample which may be more likely to demonstrate issues of aggression. Also, it would be easier to measure the success of the programme by implementing it with high frequency, repeat offenders (personal communication, Dockerill, November 14, 1996). The issue of choice has been addressed to some extent by making group participation voluntary.

It seems that an awareness of the philosophical dimension (Foucault in Rabinov, 1984; Bottoms, 1992; Mackie, 1994) is recommended in order to keep a perspective on what is defined as aggression within the framework of our society; and more specifically, within a prison or clinical context. Given that we are currently subject to this institutional framework within most societies in both the East and the West, therapeutic interventions may perhaps be of some use in reducing the overall suffering of inmates.

Regarding the approach taken by one Buddhist country in working with offenders, this researcher was told that in Thailand:

Aggression is not tolerated at all . . . . usually people are able to control their aggression without having to get the law in to deal with it . . . . Buddhist society is a peace loving society and to harm something is thought of as very harsh, very exceptional. So if people do get caught and sentenced for violent crime then they become isolated from society because they have infringed what society has considered is intolerable, which is being violent. (personal communication, Nicholas Woods, February 14, 1997)

State rehabilitation programmes existed, but the emphasis at Wat Dhammakaya is to help people by training them in Buddhism. As part of that philosophy, prisoners and ex-offenders are encouraged to help in extensive construction programmes at the temple. Some of them then choose to continue
a greater level of involvement with temple life. Tham Krabok, where most of the population are or have been drug-related offenders, also shared this approach. However, Tham Krabok is unique because of the prominence given to art activities and a focus on nature as part of the rehabilitation process.

Some research indicates that a more humane approach reduces significantly the incidence of aggressive incidents (Bottoms, 1992; Morrison, 1993; Riches, 1994). It has also been suggested that interventions that have a meditative component, such as art therapy, may be particularly useful in this context as they give an opportunity for reflection and reappraisal (Cronin, 1994; Lozoff, 1987). This study has cited several examples of the success of such treatments in the field of art therapy (Laing, 1984; Riches, 1994; Teasdale, 1995).

In terms of actual art therapy practice with offenders, art therapists, Lewis and McGrath both identified insight as a major theme to be addressed in working with a prison population. Whilst acknowledging the importance of this aspect, it must also be recognised that inmates may consist to a large degree of individuals who, to use Wilber's psychospiritual paradigm (1983), are at the pre-personal level. That is, they have not yet developed a strong sense of self. For genuine insight to occur, there needs to be a firm sense of identity (Meadow, 1996). One of the primary aims of the programme developed by this study is to establish the faculty of self-awareness in group members. The Buddhist practices referred to in this study are derived from samatha, which seeks to develop calm and tranquillity. Samatha is, "precisely the method for developing a 'fairly intact sense of self with a well-organised ego'" (personal
communication, Cousins, August 30, 1997). Linking these concepts with the art process may prove a powerful way to transform conflict into a healing force (McNiff, 1992).

Lewis stressed the importance of having participants who were motivated to change. McGrath, who made several pertinent recommendations regarding selection procedures for the group, also mentioned this concern. She advised on having a mixed category of offenders to avoid the danger of collusion if the participants were all of a similar type of offence status. Selecting a cross-section of offenders could also encourage empathy in terms of group members learning to accept and understand each other's differences.

McGrath affirmed the benefits of using relaxation and visualisation techniques in working with such a population. This observation was based on work she had done with sex offenders at Casuarina Prison. McGrath commented that setting visualisations in nature had proved very effective, giving the prisoners a temporary mental release from their environment. Her experience had been that such visualisations could also stimulate the recall of past memories and give an opportunity for healing to occur. She described how, "one of the men [prisoners] took himself fishing in a boat because his father never took him fishing as a boy . . . . I think visualisation is really nice because you're actually giving someone a story, which is so rich" (personal communication, August 17, 1997).

The notion of combining art therapy and visualisation was also endorsed by
Concerning the development of the programme he wrote that, “It’s very creative that you are blending art therapy and Buddhist concepts . . . . It is important for aggressive impulses and violence to be made conscious and held in a larger context” (personal communication, October 3, 1996). Furthermore, the linking of these approaches is supported by research in the field of imagery and visual expression (Lussbrink, 1990; Edwards, 1986, 1989).

Another point made by some research participants who had experience of leading therapeutic groups in prisons, concerned the importance of developing trust. This factor would apply to the relationship between the group members and the leader primarily. From this could arise the opportunity of a more empathetic interaction between the members themselves. AVP facilitator, Stokes, commented that:

> With a community that has built up a little bit of trust . . . you can explore parts of you that you didn’t think existed . . . . It’s to demonstrate that some positives can come out of trusting people and of taking that micro-experience back to the macro [wider community]. People can then see there are actually benefits in behaving like that.
> (personal communication, August 30, 1997).

Other recommendations made by research participants focused on being aware of security issues. Lewis remarked that a certain type of clay was prohibited in one prison because it could be used to make impressions of keys, or block keyholes. All relevant authorities within the system needed to be kept informed regarding activities and materials. As a woman going into a male prison environment, female research participants who had experienced this situation cautioned that particular care be taken regarding personal dress and conduct.
In a context of deprivation, difficulties may easily arise around issues of sexuality and the potential for inadvertently causing such problems should be respected.

2.6.5 Adapting Buddhist Practices for an Art Therapy Programme

The original intention of this research had been to incorporate images of Mahayana Tibetan deities into the programme, as well as using Theravada practices. A major difference in imagery between the Theravada and the Mahayana schools seems to be that Theravada emphasises very simple designs in order to avoid distracting the mind. Whereas Mahayana, in particular the Tibetan school, involve intricate design and form, which may also sustain attention (personal communication, Myint, June 6, 1997).

However, the critical reappraisal of ideas engendered by the action research process resulted in a decision to limit the use of Buddhist practices to those of the Theravada tradition. This outcome was based on the reservations expressed by some research participants. O’Ferrall cautioned that there could be resistance arising from showing cross-cultural material:

"You are showing something weird to people . . . . if you don’t understand, you reject, you destroy, you ignore . . . . you are dealing with a section of society which is very impoverished in that whole area of cultural icons and cultural artefacts" (personal communication, November 15, 1997).

Bindon who remarked that seeing such iconography could be very confusing without an understanding of the inherent symbolism (personal communication, January 6, 1997) echoed this view. He recommended drawing on what was
universal in iconography, for instance the circle. His comments affirmed that the most effective focus of the programme would be to aim for, "something which really strikes a chord from the soul of the person" (ibid.) and to allow images to emerge creatively from this resonance, rather than to use already existing iconography as a stimulus.

A monk here has used the Illimitables (described in section 1.5.3.1) in prisons, apparently with good effect, in Western Australia. However, it was suggested that if the Illimitables remain at an abstract level they may be accessible to a smaller sample than the kasinas (described in section, 1.5.3.2) which are more obviously suited to art therapy (personal communication, Harrison, November 4, 1996). To make the Illimitables more suited to the art process, this programme has incorporated those concepts, e.g. loving kindness, into visualisation exercises. The effects of participating in these visualisations can then be expressed through the art medium. Harrison observed that there has traditionally been a creative approach to raising the feelings and emotions of the Illimitables, which gave “a kind of formal template” on which to base exercises. Harrison further remarked that:

Using kasina will be excellent because of its very emotional neutrality. Working with pure colour, geometric patterns, and so on, will presumably have a calming effect and take out the personal trauma and rage which a lot of prisoners may be caught in. (ibid.)

The view that kasinas lent themselves very well to development as art therapy exercises was reiterated by many of the monks interviewed. Ven. Yana Dhammo gave many detailed suggestions on ways of incorporating elements of both kasinas and the Illimitables into this programme. He observed that
patience would be a useful quality to develop, and proposed using music as a calming device. Dhammo also recommended including recollection of the breath as a component of the exercises (personal communication, July 21, 1997). This awareness can provide a mechanism for stability and self-centring. Dhammo explained that kasinas are traditionally used for overcoming aversion because:

"The purpose ... is actually seeing the beauty of the object, the pleasant and complete aspects ... not to find fault in the object ... . the Buddha said that the cause of aversion is seeing the fault or negativity in an object or person. Because one starts to focus with perception on what is wrong ... . one’s volition sustains the mind on that negativity then [it] will grow and one won’t see the positive or the wholesome ... so that leads to the growth of aversion. (ibid.)

Therefore there is an emphasis in the programme that has been created on developing an awareness of what is beautiful and positive, both in the self and where possible in the surroundings.

The form of kasina, which is usually circular, also lends itself to a theme of mandala. This form was recommended as a "safe container" for working with deeper levels of the self, and as being highly appropriate as a vehicle for the issues being explored (Grace, August 6, 1997). The mandala can also be a vehicle for the expression of unconscious psychic processes, which, as Jung observed, can then be organised into a personal symbolic system of order (Wilhelm, 1984).

Research participants in Thailand made recommendations regarding the adaption of kasinas into art therapy practice. Clear, bright colours were
suggested as most suitable for working with aggression. Scarlet and reds too close to blood colour should be avoided but soft pinks and deep reds were acceptable (personal communication, Phra Chamroon, February 12, 1997). The clarity of a crystal or dewdrop and the shining light of the full moon were proposed as good visualisation objects. Round or spherical shapes were also stated to be beneficial (personal communication, Datta Jivo, February 14, 1997).

A focus on colours from nature, particularly green, was seen as one of the most powerful ways of transforming anger, a view shared by Thich Nhat Hanh (1989). Any hues found in the sky were considered suitable, and visualisations on the element of space help to open up the mind (personal communication, Phra Vijit, February 13, 1997). Again relating to nature, the pure light blue of flowers was recommended as a focus (personal communication, Phra Surin, Buddhist monk at Wat Umong, Thailand, February 18, 1997).

A communication from Meadow (December 20, 1996) cautioned, "If you plan to work with kasinas . . . you must be careful of what you might unleash in these techniques". In seeking to ascertain what these risks might be, consultation was sought with individuals who had practised in this way. It appeared that problems could only arise if there was intensive and long-term concentration practice using a kasina as a meditation object without guidance from a skilled teacher. However, this programme has used the kasinas as a basis for developing art therapy exercises rather than for intensive solitary meditations. Therefore the potential hazards of using kasina as a meditation object should not apply.
However, the monks interviewed cautioned that working with kasinas and visualisations was not recommended for individuals with a history of psychiatric problems; that is, people who had delusional disorders or were schizophrenic. Nyanadhammo explained that, "visualisation can be an added problem for them, because they have difficulty in dealing with normal, everyday perception and putting that in terms of reality. So if you add on another perception it can become an interference". Therefore, individuals with such a history of psychiatric disorders would be selected out in the pre-programme screening process.

Buddhist concepts have been used to underpin the design of this art therapy programme. Therefore this programme could be described as having a transpersonal approach in that it incorporates what might be viewed as spiritual aspects. The transpersonal approach has been described as going beyond the employment of traditional therapeutic techniques; it establishes "by the beliefs and attitudes of the therapist . . . the context of therapy, as well as the process and content of specific therapeutic sessions" (Vaughan and Boorstein, 1980). In other words, the transpersonal perspective suggests that the beliefs and attitudes of the therapist actually condition the nature of the healing process.

This implication raises ethical considerations that have been examined in section 2.1.2. This section also explains how they influenced the design of the programme. However, it may be argued that the therapist's subjective beliefs and attitudes will inevitably condition the therapeutic process no matter what
the theoretical framework of treatment may be. Therefore the same ethical
considerations will always apply whether the therapeutic context is traditional or
transpersonal.

Research participants within the monastic orders have supported the aim of this
research to use Buddhist concepts in developing an art therapy programme.
Moreover, they have commented that it can be particularly beneficial to
implement a programme based on these principles in a prison, because it is in
such a context that there is likely to be the greatest need for dealing with issues
of aggression. Many of the monks consulted have suggested particular
visualisations as being appropriate in the context of the proposed programme.
These propositions have been incorporated into the programme as a basis for
exercises.

2.6.6 Existing Initiatives Incorporating Buddhist Concepts

A search for any current practice incorporating Buddhist concepts in the fields
of psychotherapy, art therapy, or generally within the prison system, found there
to be very little. Certainly, the integration of Buddhist concepts and art therapy
to treat aggression appears to be a relatively new field of inquiry. David Gussak,
editor of Drawing Time: Art Therapy in Correctional Settings, to be published
mid-year in the United States, commented that he had never come across a
similar focus in prisons other than the work done by Bo Lozoff (personal
communication, January 3, 1997).

In the UK there is a BAAT (British Association of Art Therapists) special interest
group looking at forensic work, and art therapist, Malachy Brady, has worked with violent offenders at Rampton Psychiatric Hospital, Mansfield, for several years (personal communication, Newell-Walker, November 2, 1996). However, neither of these initiatives incorporate Buddhist concepts. Nothing further could be found, other than the literature reviewed in sections 1.4.3 and 1.4.4, regarding the current use of art therapy to treat issues of aggression by this researcher.

There is work currently being done on an informal basis within the prison system in the UK by monks and some lay members from both the Theravada and Mahayana traditions. A more formally organised initiative is “Angulimala”, officially recognised as part of the Buddhist Prison Chaplaincy Organisation in the UK. This project involves Buddhist monks working with offenders both within and outside prisons. However, although individual offenders within this scheme have taken an interest in linking art with Buddhist concepts, this has occurred spontaneously and not as part of an organised art programme (personal communication, Angulimala Spiritual Director, July 11, 1997).

In the field of psychotherapy, there has been incorporation of eastern principles into many systems, notably Jung’s work (1984), and the transpersonal approaches of Grof (1988), Wilber (1983), and Boorstein (1980). Other therapies have borrowed from Buddhism to construct “present-centred” therapeutic techniques. One of these is the “Hakomi Method”, a body-centred therapy, which was started in the mid-70’s by therapist, Ron Kurtz, and now operates world wide. “Hakomi” describes itself as, “the integrated use of mindfulness, the
body, and non-violence in psychotherapy" (http://www.azstamet.com/-lehrman/hakomi.htm).

Another system deriving from Buddhist principles and practices is "Morita Therapy". Morita Therapy was developed as a program for the treatment of neurotic tendencies by a Japanese psychiatrist, Dr. Shoma Morita, in the 1920's, and is based on Zen Buddhism. Cultural anthropologist, David Reynolds, Ph.D., brought "Morita" techniques to the USA in the 1960's and combined it with "Naikan Therapy", an adaptation of another form of Zen Buddhism, to create what he calls "Constructive Living". This system has a growing number of practitioners in America (http://www.azstamet.com/-lehrman/morita.htm).

2.7 Summary

In conclusion, the outcome of this research has been an art therapy programme designed to be used as a therapeutic intervention in a prison setting with male offenders who have a problem with aggression. It is to be hoped that this intervention will complement and support any treatments that may already be employed within that context. However, it is beyond the scope of this study to develop a more rigorous and critical assessment of the efficacy of the programme. Further research on this topic would need to have this as one of its goals, for example, looking at measures for assessing an increased internal locus of control in group members, in order to ensure adequate evaluation of the success of the programme.
A part of the programme includes procedures for screening participants, making an initial assessment of behaviour and a comparative evaluation of results at the end. The screening process would select only those participants who showed a genuine motivation for changing behaviour.

The prison population forms a purposive and convenient sample with which to trial the efficacy of this programme. Male prisoners exhibiting aggressive behaviour, either covertly or overtly, present a challenging group to work with. Body language, verbal cues, artistic expression, or observations and information from psychologists and prison officers may identify covert behaviours. The potential benefits of a successful intervention could apply not only to the prisoners but also to their families, and the prison staff. Hopefully, there would be an increase in the internal locus of control in the participants, and a greater level of relaxation. This may result in the group members manifesting a calmer and friendlier attitude towards themselves and others. This outcome would place less stress on family members, friends, and prison staff.

If the programme can be shown to have positive results in effecting change within this context, then it is perhaps likely to be useful in other areas where aggression is manifested. This could have implications for extending the application of art therapy further into the field of therapeutic interventions for working with violence. Up to the present, the involvement of art therapists with groups and individuals manifesting these types of behaviour appears to have been limited. This programme could offer a starting point for more research into
art therapy as a valid intervention for effecting change in aggressive behaviour. It is recommended that the programme is run and a critical assessment of its efficacy is conducted.

This programme design has incorporated practices linking colour perception and visualisation with imagery and visual expression. Literature indicates that the processes of right and left hemispheric cognitive modes of brain function may be instrumental in using such practices therapeutically, although the findings are controversial. Also touched on in this research is colour perception and its use as a therapeutic tool. This study recommends that investigation of the therapeutic functions of brain hemispheric activity and of colour perception be continued at some stage.

Parallels between quantum theory and Eastern philosophy have been referred to. These were considered relevant to this study because modern physics provides paradigms explaining the underlying order of apparently random forces in the universe, and the expression of aggression can sometimes appear to be governed by unpredictable and disorganised energies. Furthermore, quantum theory appears to support the development of holistic therapeutic approaches. However, such an investigation could only be very superficial within the scope of this dissertation. Therefore this study recommends that further research be conducted on these links.
CHAPTER THREE: PROGRAMME DESIGN

3.1 Selection Procedures

This programme has been designed for four male adult offenders in a prison setting. Group size is based on research (Meichenbaum, cited in Novaco, 1975; Yalom, 1970), indicating that the small group setting is most conducive to the examination and generation of self-statements. Four members also allows for some flexibility in the event of one or two dropping out, or being unable to attend some sessions. Group selection will be made from respondents to advertisements within the prison for an art therapy programme in aggression management. Criteria for developing selection and evaluation procedures are based on research (Yalom, 1970; Corey, 1990; Novaco, 1975), and on consultation with psychologists working in the field. This selection procedure includes the following steps and will be conducted subject to recommendations made by psychologists working within the prison:

(i) A personal interview with individual group members, to determine motivation to change (Appendix 2b).

(ii) A questionnaire (Appendix 2c) to be administered at this interview, to ascertain, (1) previous experience of related fields e.g. therapy, art therapy, meditation, visualisation, etc., (2) any difficulties regarding other members of the group, (3) personal expectations of results of participating in the programme.

(iii) A pre-programme self-assessment profile (Appendix 2d) to be completed at the initial interview. This profile will be administered again at the end of the programme to allow a comparison to be made.
of any degree of change in attitude towards, and/or perception of issues of aggression, that may occur.

(iv) An art therapy exercise (Appendix 2e) to be administered on an individual basis at the initial interview to explore through the art modality the perception of an issue of aggression.

3.2 Evaluation Procedures

Prison officers and other staff in daily contact with the prisoners will be made aware at the start of the programme that it is taking place, and will be asked to participate in the evaluation process. The programme will be evaluated by:

(i) A personal interview with individual group members, at which the programme will be summarised (Appendix 2f).

(ii) A post-programme profile (Appendix 2d) for group members which will be administered at the final interview and used to compare, in consultation with the group member, any change in attitude towards, and/or perception of issues of aggression, that may have occurred.

(iii) An art therapy exercise (Appendix 2e) to be administered on an individual basis at the final interview to explore through the art modality any changes in the perception of an issue of aggression.

(iv) A post-programme questionnaire (Appendix 2g) for prison officers and family members to ascertain any perception of change in the attitude and/or behaviour of each group member.

3.3 Accommodation

Premises for the programme should be a room large enough to comfortably
accommodate a work table or tables, a small round table low enough to be looked down on, six moveable chairs, and four large cushions or bean bags. A sink should also be available in this area, and a pinboard of suitable size to exhibit artworks, as some of the exercises require pictures to be exhibited. The room should look out onto, and preferably have access to, a garden area. This is because there is a focus on nature in the programme, therefore it would be beneficial to have such an environment available. Also, to be able to see the sky would be helpful in developing a sense of spaciousness, which the programme is seeking to create.

3.4 Materials

- Water colour and acrylic paint
- Oil and chalk pastels
- Lead and coloured pencils
- Clay, modelling tools, and boards
- Images for collage
- Art books with images of mandalas
- White A1 paper of a quality able to support water-based paints
- Paper, including tissue paper, in black and assorted colours
- Glue in stick and paste form
- A variety of brushes of different sizes
- Fine and jumbo-tip coloured texters
- Materials from nature, e.g. shells, stones, leaves, plants and flowers
- Perfumed oil and burner
- Tape-deck and taped music

Materials from nature have been included based on recommendations of research participants that this aspect of the environment should be
emphasised. The last two items are required to help in creating a relaxing environment and fostering an awareness of beauty, which is one of the aims of the programme.

3.5 Procedures Regarding Art Works

At all times art works will remain the property of group members. However, during the implementation of the programme the group leader will keep all art works produced in a secure place. At the end of the programme group members will be given a personal folder containing all the works that they have created. A form has been designed to allow group members to give or withhold informed consent regarding the use of their case for education, training, research, or publication (Appendix 2a).

3.6 Programme Sessions

There will be twelve weekly three-hour sessions. Each session will focus on a different aspect of the antidotes required to treat aggression, derived from the Buddhist practices described in sections 1.5.3.1 and 1.5.3.2. A unique feature of this programme is that it takes a holistic approach to treatment, including exercises that work both on the conscious and non-conscious levels. All sessions will start with an exercise designed to relax the participants, and to foster a feeling of well being. Visualisations and exercises based on Buddhist practices and psychology have been developed to explore the following themes:

(i) The development of patience as a way of balancing aggression.
(ii) The awakening of compassion and kindness towards the self and others.

(iii) The practice of observation as a way of recognising and letting go of aggressive feelings.

(iv) The use of mandalas to develop concentration and a sense of balance and centeredness; and to act as a container for the self.

(v) The development of images focusing on the elements of earth, water, air, light, and space, to assist the integration of destructive aspects.

(vi) The development of images using the primary colours and white to assist the integration of destructive aspects.

It is important to note that the manner in which these themes will be addressed will be primarily process-oriented, whereby the group members will learn through the art experience to nurture positive qualities such as patience. Thus investigation through using media becomes a vehicle for the transfer of newly acquired skills into other areas of life.

There is no prescribed progression in the Buddhist literature regarding use of colour or introduction of elements, as in kasina practice a meditator would normally focus on a single object of concentration. However, concepts have been extrapolated from the Buddhist practices described and these have been discussed with research participants. From these consultations a certain order has been decided in terms of colour sequencing, based on the primary colour spectrum. Using white as a starting point in the first session provides a basis for
the simplest expression of the self.

Regarding the introduction of elements the progression from earth which gives a firm starting point, to the expansiveness of space consciousness was found to be the most suitable. In addition, this ordering of the elements links well with the Illimitables, which do follow a prescribed order of development in the literature (personal communication, Nyanadhammo, July 21, 1997).

The inspiration for the design of exercises and visualisations in this programme has also been influenced by personal experience; and by conceptual sources described in chapter one as being relevant (Jung, 1984; Grof, 1988; Lusebrink, 1990; Fincher, 1991). In addition, material has been adapted from the work of Edwards, the art educator referred to in chapter one (1986, 1989); colour therapist, Pauline Wills (1994); art therapist, Lucia Capacchione (1979); and holistic health workers, Mike Samuels, M.D. and Nancy Samuels (1975).

3.6.1 Session One: Meditation on White

Aims

1. Encourage group members to relax.
2. Encourage mutual trust among group members.
3. Promote self-worth in group members.
4. Introduce the concept of a mandala as a container for self-representation.

Associated Behavioural Objectives

Group members will:
1. Participate in the relaxation exercise.
2. Discuss their reasons for wishing to work in the group.
3. Each makes a positive statement about what they wish to achieve.
4. Each completes a mandala design.

Rationale

By participating in the warm-up, relaxation exercise, and discussion, group members will begin to familiarise themselves with materials; get in touch with how they are feeling right now; and start to establish trust in the group. The use of visualisation and a mandala design will allow group members to begin to access a central sense of self. Restricting colour to black and white provides a basis for the simplest initial expression of the self. The sole use of dry media until session seven will help to develop patience through a full exploration of the potential of those media.

Phases of the Group

Introduction (15 minutes): Leader and group members introduce themselves. The ground rules that were mentioned at the initial interview will be reviewed, particularly regarding issues of confidentiality, ownership of art works, and respect for other group members. A brief overview of the phases of the group will be given. Then members will be asked to say a bit about why they have come to the group.

Warm-up (20 minutes): Art materials will be laid out and the leader will briefly demonstrate some techniques and ways of using different dry media, e.g. oil pastels, chalks, charcoal, etc. Group members will then be invited to
experiment with the art supplies, noticing which materials they most enjoyed using.

Discussion (20 minutes): Group members will be invited to comment on which materials were most attractive to use and why.

Relaxation Exercise (5 minutes): Group members will be asked to participate in some stretching and loosening up movements, then to sit comfortably and close their eyes if they feel comfortable to do so. The leader will direct awareness to different body areas with the focus being on letting go of tension by contracting and releasing the muscles.

Break (15 minutes)

Guided Visualisation “White Bud” (15 minutes): There will be a central stimulus of a bowl of white flowers on a low table. Group members will sit on chairs around the table, looking down on the flowers. Group members will be told that if at any time during visualisations they do not feel comfortable closing their eyes, they can simply look downwards. The visualisation and art exercise will be accompanied by music.

Begin by focusing on the flowers ... look at them carefully ... see how beautiful they are ... notice the tightness of the buds ... the unfoc'ed petals ... what is at the centre of each flower ... smell the fragrance ... now take a long, slow deep breath in through your nose, filling your lungs as much as possible ... hold the breath and allow your eyes to close normally and naturally ... begin to exhale all the air, allowing your body to settle down and relax ... let go of any thoughts that come into your mind ... the tension is flowing from your body ... you feel very relaxed ... allow the breathing to settle and become smooth ... you feel at peace and still ... Continue to notice your breathing ... it feels very regular and relaxing ... now imagine you are lying on a beach ... the sun is shining and you can feel its warmth on your skin ... you can hear the sound of the sea gently lapping ... your body feels very comfortable ... feel the rays of the sun shining onto your body, forming an egg shape, a cocoon of light around you, about five feet in diameter ... within this egg shape you are protected and safe ... feel the rays of the sun penetrate your skin ... notice the warmth moving through your body, relaxing it through the tips of your fingers.
... and your toes ... feel the warm light penetrating to the muscles and the tendons and your bones ... feel the light penetrate the area of the chest ... it feels so good, you feel relaxed and warm ... in the area of the heart you notice a tiny white bud ... as the rays of the sun penetrate and warm this area you see the bud begin to open up ... the petals unfold gradually ... as they open up you can smell a fresh perfume ... the bud opens fully into a white flower ... look at this flower carefully and notice its perfect beauty ... you feel happiness and peace as you look at this flower ... now slowly move your attention out from your heart area ... back to the outer layers of muscles, tendons, bones ... continue to feel the warmth of the sun ... now back out to the skin ... feel the cocoon of light around you dissolving into the space of the room ... into the light surrounding the other people in the room ... you feel very relaxed, very happy, very safe and at ease ... feel the chair under you and your feet on the ground ... slowly open your eyes and come back to the room.

Art Exercise (35 minutes): Each group member will be given a sheet of black paper with a mandala circle drawn in white, and a white chalk pastel. The leader will give a brief explanation of what a mandala is, i.e. meaning “whole” a design radiating out from a central point. Then members will be asked to make a dot in the centre and to focus on it for a few moments, then to work outwards using whatever shapes and designs they wish.

Discussion (40 minutes): Each member will be encouraged to talk about the feelings the exercise brought up and how these relate to their current life situation. Participants will be encouraged to share constructively with other group members.

Closure (15 minutes): The leader summarises the session and group members will be encouraged to give feedback. Group members will then be asked to notice the colour white in different contexts during the following week and to observe their feeling state at those times. Each member will then be invited to make a positive statement e.g. “One thing I hope to achieve in this group is ...”.
3.6.2 Session Two: Meditation on Red

Aims

1. Recall of the colour white.
2. Increase awareness of current feeling states.
3. Promote a sense of well-being in group members.
4. Develop patience in group members.
5. Develop positive feeling about the group.

Associated Behavioural Objectives

Group members will:

1. Recall a memory of the colour white from the past week.
2. Identify a current feeling state.
3. Participate in visualisations.
4. Use shades of only one colour in designing a mandala.
5. Each makes a positive statement about the group.

Rationale

Having a task to do during the week will help to develop self-awareness and colour recall. In the warm-up group members will begin to recognise and differentiate how they are feeling in the present moment. By focusing on and working with shades of red, group members will begin to develop an appreciation of the beauty of that colour. Recognition of beauty in the object is stated as being an important aspect of reducing aggression (section 1.5.3.2). Awareness of more subtle levels of colour perception will also be enhanced. Investigating one colour through the use of dry media will also facilitate the
development of patience, which is said to be important in lowering levels of aggression (section 1.5.3.1). In this way, working with art media becomes a parallel process of transferring new skills to other areas of life. Use of music and a central object as a stimulus will facilitate relaxation and the ability to visualise.

Phases of the Group

Introduction (10 minutes): Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the colour white in the previous week, then the leader will introduce the first exercise.

Warm-up (15 minutes): Group members will each be given a piece of black paper and asked to use lines and shapes to express any feelings that they are experiencing. White pastels will be used.

Discussion (20 minutes): Each member will be encouraged to talk about the feelings the exercise brought up, how those relate to their current life situation, and what it felt like to use only white on black as a medium.

Relaxation (5 minutes): Stretching and loosen up exercise to release tension.

Introduction to Colour (5 minutes): A simple introduction will be given of the colour spectrum and the uses of colour, e.g. in nature, in clothing, in the decoration of our homes. The group will be told that different colours will be explored over four weeks, starting with crimson this session.

Guided Visualisation on Red (10 minutes): There will be a central stimulus of a bowl of crimson flowers on a low table. Group members will sit on chairs
around the table, looking down on the flowers.

Begin by focusing on the flowers ... look at them carefully ... see how beautiful they are ... notice the richness of the red ... as you look at the flowers become aware of your breathing ... now close your eyes gently ... picture the flowers as if at the centre of a dark background ... see the vividness of the red ... keeping that image of the red, take ten deep breaths in through your nose, exhaling out through the mouth ... feel the breath filling your lungs, your chest expanding ... now half open your eyes and look again at the flowers for a few moments ... close your eyes and picture the colour red again ... take another ten deep breaths ... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the ground.

Break (15 minutes)

Guided Visualisation “Dawn Light (15 minutes): Group members will be asked to choose an image from a selection of pictures of the sky at dawn. The visualisation and art exercise will be accompanied by music.

As you look at the image you have chosen, observe how beautiful it is ... notice the softness of the colours, all the shades of crimson and pink ... take a deep breath in through your nose and feel it filling your lungs ... hold it for a moment and as you exhale, gently close your eyes ... let go of any thoughts that come into your mind ... the tension is flowing from your body ... you feel very relaxed ... allow the breathing to settle and become smooth ... you feel at peace and still ... Continue to notice your breathing ... it feels very regular and relaxing ... now picture yourself sitting on the beach on a winter day ... you are well clothed and feel warm and relaxed ... it is dawn and the sun is just beginning to rise ... the sky is very clear and light, almost white ... no-one else is around ... the air is very still and fresh ... the sand is clean and white, with very fine grains ... you feel very relaxed and comfortable ... as you gaze at the sky you notice the colours of faintest pinks and reds appearing ... they are reflected on the water which is still and calm ... as the sun begins to appear it is a deep red colour ... you see its radiance ... the radiance reflects a soft pink light which gently surrounds you ... as you breath deeply, the pink light penetrates every cell of your body making you feel so relaxed ... you feel at peace with yourself and with the world ... rest in this pink radiance and feel it energising you ... the light enters your chest area ... in your heart a pink bud slowly opens ... experience a sense of joy and happiness ... gently breathing more deeply in and out, become aware of your body ... when you are ready, open your eyes and come back to the room.
Art Exercise (30 minutes): Group members will be given a sheet of white paper with a mandala circle drawn on it. They will be asked to make a dot in the centre using the colour crimson and to focus on it for a few moments, then to work outwards with whatever shapes and designs they wish using different shades of red. Dry media will be used.

Discussion (40 minutes): Group members will be encouraged to give feedback on what has come up for them during the process. Members will be encouraged to share constructively with others in the group.

Closure (10 minutes): The leader will summarise the session and group members will then be asked to notice the colour red in different contexts during the following week and to observe their feeling state at those times. In addition, group members will be invited to make a positive comment, e.g. “One thing that makes me feel good in this group is . . .”.

3.6.3 Session Three: Meditation on Green

Aims

1. Recall of the colour red.
2. Increase self-awareness.
3. Begin to develop an ability to reflect non-judgementally on issues.

Associated Behavioural Objectives

Group members will:

1. Recall a memory of the colour white from the past week.
2. Share an aspect of their inner selves with others.
3. Discuss issues in a reflective manner.
Rationale

Having a task to do during the week will help to develop self-awareness and colour recall. The initial exercise encourages loosening-up and stimulates creative activity by making gestural, rhythmic movements. By focusing on and working with shades of green, group members will begin to develop an appreciation of the beauty of that colour. Awareness of more subtle levels of colour perception will also be enhanced. The ability to relax and visualise will be supported by the stimulus of plants and music.

Phases of the group

Introduction (10 minutes): Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the colour red in the previous week, then the leader will introduce the first exercise.

Warm-up (20 minutes): Some short pieces of music will be played during this exercise. Group members will be asked to make gestural lines with charcoal on large sheets of paper, moving their bodies to find an inner rhythm that is expressed on the paper. They will be encouraged to close their eyes during this exercise.

Discussion (20 minutes): Group members will be invited to give feedback on what they noticed during the exercise and on how it felt to work with closed eyes.

Relaxation (5 minutes): Stretching and loosen up exercise to release tension.

Guided Visualisation on Green (10 minutes): There will be a central
stimulus of a round tray filled with green plants on a low table. Group members will sit on chairs around the table, looking down on the plants.

Begin by focusing on the plants ... look at them carefully ... see how beautiful they are ... notice the freshness of the green ... as you look at the plants become aware of your breathing ... now close your eyes gently ... picture the plants as if at the centre of a dark background ... see the vividness of the green ... keeping that image of the green, take ten deep breaths in through your nose, exhaling out through the mouth ... feel the breath filling your lungs, your chest expanding ... now half open your eyes and look again at the plants for a few moments ... close your eyes and picture the colour green again ... take another ten deep breaths ... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the ground.

Break (15 minutes)

Guided Visualisation “Waterfall” (15 minutes): Music will be played during the visualisation and art exercise.

Take a deep, slow breath in through your nose ... as you exhale gently close your eyes ... allow the tension to drain from your body ... you feel very relaxed ... picture yourself walking in the countryside ... it is a warm spring afternoon ... all around you the trees and plants are coming to life after winter ... notice all the different shades of green in the foliage around you ... soft olive green, vibrant spring green, deep, shiny green ... the grass under your feet is bright and lush ... you can hear birds singing ... you feel happy and relaxed, at peace with yourself ... just enjoying strolling along and looking around at nature ... as you follow the track winding through the trees and vegetation, you hear the sound of water beside you, notice a little stream flowing along ... following the stream you hear the sound of water getting louder ... you reach a clearing and discover a waterfall cascading down into a brook that runs into open fields ... look at the view and observe the light green of the fields ... on the horizon you can see groves of dark green trees ... you notice a rock ledge extending behind the waterfall ... walking along that ledge you find you can stand safe and dry behind the waterfall ... the colour of the trees and plants outside reflects through the waterfall, creating a diffuse green light ... you are bathed in this light ... it feels beautiful and restful ... you feel all toxins in your body and mind being washed away ... within the green light you can assess your own path in life ... in the tranquillity you can find insight and inspiration ... you can let go of problems and worries ... when you feel ready, walk out from the green light, out from the waterfall ... come back to this room ... to your chair ... feel your feet on the ground ... gently open your eyes.
Art Exercise (35 minutes): Group members will be given a sheet of white paper with a mandala circle drawn on it. They will be asked to make a dot in the centre using the colour green and to focus on it for a few moments; then to work outwards with whatever shapes and designs they wish using different shades of green. Dry media will be used.

Discussion (40 minutes): Group members will be invited to share in discussion of the process of making the mandala, and of how it feels to start from a central point.

Closure (10 minutes): The leader will summarise the session and group members will then be asked to notice the colour green in different contexts during the following week and to observe their feeling state at those times.

3.6.4 Session Four: Meditation on Yellow

Aims

1. Recall of the colour green.
2. Develop a feeling of friendliness towards others.
3. Encourage mutual support in the group.

Associated Behavioural Objectives

Group members will:

1. Each recalls an occasion on which they have observed the colour green during the week.
2. Each makes a positive statement to someone else in the group.
3. Share constructively about each other's artwork.
Rationale

Having a task to do during the week will help to develop self-awareness and colour recall. By focusing on and working with shades of yellow, group members will begin to develop an appreciation of the beauty of that colour. Awareness of more subtle levels of colour perception will also be enhanced. The warm-up will encourage reflection on the difference between individual and team activity. The ability to relax and visualise will be supported by the stimulus of flowers and music. The visualisation “Harmony” will help group members to develop a feeling of friendliness towards others and this will be further developed by sharing in pairs and by making a positive statement to other group members. This feeling of friendliness corresponds to the first Illimitable, one of the Buddhist practices recommended as an antidote to aggression (section 1.5.3.1).

Phases of the group

Introduction (10 minutes): Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the colour green in the previous week, then the leader will introduce the first exercise.

Warm-up (20 minutes): Group members will be asked to get into pairs and have a “non-verbal conversation” with their partner on big sheets of paper.

Discussion (20 minutes): Group members will be invited to comment on feelings they observed when interacting non-verbally with another person.

Relaxation (5 minutes): Stretching and loosen up exercise to release tension.
Guided Visualisation on Yellow (10 minutes): There will be a central stimulus of a bowl of yellow flowers on a low table. Group members will sit on chairs around the table, looking down on the flowers.

Begin by focusing on the flowers ... look at them carefully ... see how beautiful they are ... notice the brightness of the yellow ... as you look at the flowers, become aware of your breathing ... now close your eyes gently ... picture the flowers as if at the centre of a dark background ... see the vividness of the yellow ... keeping that image of the yellow, take ten deep breaths in through your nose, exhaling out through the mouth ... feel the breath filling your lungs, your chest expanding ... now half open your eyes and look again at the flowers for a few moments ... close your eyes and picture the colour yellow again ... take another ten deep breaths ... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the ground.

Break (15 minutes)

Guided Visualisation “Golden Rays” (15 minutes): Music will be played during the visualisation and art exercise.

Take a deep, slow breath in through your nose ... as you exhale gently close your eyes ... allow the tension to drain from your body ... you feel very relaxed ... imagine you are in a park, the sun is shining, it is a fine autumn day ... you feel good about yourself, warm inside, at ease with yourself ... around you the trees and bushes are turning all the different shades of yellow and gold ... under your feet are golden autumn leaves ... suddenly you notice a small creature, could be a little kitten or puppy or maybe its a small child ... it has been abandoned and is very frightened ... it is shivering and hungry ... no-one is caring for it ... you pick it up and hold it close to your heart and to your warmth ... you feel great love and compassion for this poor little creature ... tell it that you will care for it ... hold it close to your warmth ... you are going to protect this little thing and help it to grow safely ... feel how good it is to feel friendly and kind towards another being ... notice how it relaxes into your arms and stops trembling ... it looks at you with trust and gratitude ... keep that feeling of friendliness and warmth radiating out from your heart ... you put the little creature back onto the ground knowing that it is safe and happy ... keeping that warm, friendly feeling you walk on further, noticing the rich golden hues of autumn ... then you see a friend in the distance ... it is someone you are glad to see and your happiness streams out from your heart as rays of golden light which surround that person with friendliness ... as you walk along you pass many people, some you recognise, others you don’t ... you notice dogs, cats and other animals ... you
are aware of birds in the trees ... you feel great friendliness to all those people and animals ... golden rays pour out from your heart and bathe them in light as you pass ... you wish them all well ... now slowly come back to the room, feel the chair under you and your feet on the ground ... when you are ready, open your eyes.

Art Exercise (35 minutes): Group members will be given a sheet of white paper with a mandala circle drawn on it. They will be asked to make a dot in the centre using the colour yellow and to focus it for a few moments; then to work outwards with whatever shapes and designs they wish using different shades of yellow. Dry media will be used.

Discussion (40 minutes): In pairs, spend a few minutes looking at each other's images silently. When you feel ready take turns to talk about your artwork at whatever level you both choose. The person who is speaking about their work decides whether they want the other person to offer comment, share feelings, or be a silent witness to the process. Pairs then return to the main group and the leader invites discussion on the process, with attention to feelings about sharing closely with another person.

Closure (10 minutes): The leader will summarise the session and group members will then be invited to offer a positive statement to someone in the group, e.g. "I can feel friendly towards you because ...". The leader will summarise the session and group members will then be asked to notice the colour yellow in different contexts during the following week and to observe their feeling state at those times.
3.6.5 Session Five: Meditation on Blue

Aims

1. Recall of the colour yellow.
2. Strengthen a right hemisphere subjective state.
3. Continue to develop mutual trust and support.

Associated Behavioural Objectives

Group members will:

1. Each recalls an occasion on which they have observed the colour yellow during the week.
2. Each draws with the non-dominant hand.
3. Participate in constructive discussion on the exercises.

Rationale

Having a task to do during the week will help to develop self-awareness and colour recall. By using the non-dominant hand to draw without looking, a right hemisphere subjective state will be strengthened in order to increase receptivity to the visualisations. By focusing on and working with shades of blue, group members will begin to develop an appreciation of the beauty of that colour. Awareness of more subtle levels of colour perception will also be enhanced. Constructive discussion will help to foster mutual trust and empathy.

Phases of the group

*Introduction (10 minutes)*: Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited
to comment on what they have noticed about the colour yellow in the previous week, then the leader will introduce the first exercise.

Warm-up (20 minutes): On a piece of taped down paper, do contour drawings of your non-dominant hand without looking at what you are drawing.

Discussion (20 minutes): How did you feel when you began to draw, compared to how you felt when you were deeply involved. Did you notice time passing? What did the later state feel like?

Relaxation (5 minutes): Stretching and loosen up exercise to release tension.

Guided Visualisation on Blue (10 minutes): There will be a central stimulus of a bowl of blue flowers on a low table. Group members will sit on chairs around the table, looking down on the flowers.

Begin by focusing on the flowers ... look at them carefully ... see how beautiful they are ... notice the clearness of the blue ... as you look at them notice also your breathing ... now close your eyes gently ... picture the flowers as if at the centre of a dark background ... see the vividness of the blue ... keeping that image of the blue, take ten deep breaths in through your nose, exhaling out through the mouth ... feel the breath filling your lungs, your chest expanding ... now half open your eyes and look again at the flowers for a few moments ... close your eyes and picture the colour blue again ... take another ten deep breaths ... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the ground.

Break (15 minutes)

Guided Visualisation “Harmony” (15 minutes): Music will be played during the visualisation and art exercise.

Begin by taking a long, slow, deep breath in through your nose and allow your eyes to close ... exhale the breath fully, allowing your body to settle down and let go ... begin tuning in to my voice ... I am going to describe to you a very restful and relaxing scene ... picture a beautiful summer day ... you are sitting on a wide, sandy beach ... you can hear the gentle lapping of the sea ... the sun is shining and a gentle breeze is blowing ... feel the warmth of the sun ...
gazing out at the sea you notice all the shades of blue in the water ... from deepest ultramarine to turquoise ... you lie back and see the wide blue sky above you ... such a clear light blue ... not a single cloud, just a vast expanse of blue ... feel yourself relaxing as the warmth and light of the sun penetrates deeper and deeper ... you feel as if you are one with the clear blue space above you ... experience a sense of harmony and calm ... images and thoughts may arise, but they drift past like clouds and pass away ... tensions and pressures drain away ... you feel very content ... this moment is timeless and brings total peace ... your breathing is deep, rhythmic and easy ... when you are ready, return from the blue space ... come back into the room ... back to your body ... open your eyes.

Art Exercise (35 minutes): Group members will be given a sheet of white paper with a mandala circle drawn on it. They will be asked to make a dot in the centre using the colour blue and to focus on it for a few moments; then to work outwards with whatever shapes and designs they wish using different shades of blue. Dry media will be used.

Discussion (40 minutes): Group members will be invited to share in discussion of the process of making the mandala.

Closure (10 minutes): The leader will summarise the session and group members will then be invited to notice the colour blue in different contexts during the following week and to observe their feeling state at those times.

3.6.6 Session Six: Meditation on Self

Aims

1. Recall of the colour blue.
2. Build self-awareness through colour sense.
3. Begin to develop an integrated sense of inner identity.
4. Develop a sense of boundary.
Associated Behavioural Objectives

Group members will:

1. Each recall an occasion on which they have observed the colour blue during the week.
2. Identify the colour they feel most drawn to.
3. Integrate colours into a mandala to represent the self.
4. Design a border for their self-mandala.

Rationale

Having a task to do during the week will help to develop self-awareness and colour recall. This central stage in the programme offers a time to integrate work with individual colours before moving onto looking at the elements. By using a favourite colour as a starting point for the mandala, group members will focus on a pleasant object as a centre for self-integration. An emphasis on becoming aware of beauty has been stressed as important in working with issues of aggression in Buddhist practice (section 2.6.5). Placement of the colours in the colour wheel facilitates left and right hemisphere interaction. Recognising complementary colours in proper relationship together within a closed system satisfies visual needs for completion (Edwards, 1989).

Phases of the group

*Introduction (10 minutes)*: Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the colour blue in the previous week, then the leader will introduce the first exercise.
Warm-up (30 minutes): Group members will be asked which is their favourite colour and how they use it in their lives, e.g. clothing, decoration? A brief introduction to colour theory will be given, i.e. that there are twelve primary, secondary and tertiary hues and that some of these are complementary. Then group members will be asked to construct a colour wheel, using coloured pencils, starting with yellow at the top, violet at the bottom, cool colours to the right and warm colours to the left.

Discussion (20 minutes): Group members will be invited to comment on the exercise.

Relaxation (5 minutes): Stretching and loosen up exercise to release tension.

Break (15 minutes)

Guided Visualisation “Integration” (15 minutes): This visualisation will be introduced by showing slides of sunset scenes in natural settings.

Take a deep, slow breath in through your nose ... as you exhale gently close your eyes ... allow the tension to drain from your body ... you feel very relaxed ... picture a scene from nature ... a place where you really enjoy being ... close by is some water ... luxuriant green foliage ... you feel perfectly safe here ... you are alone and content with your own company ... it has been a perfect day and it is now late in the afternoon ... the sun is setting and rich colours streak the sky ... you stop to watch the beauty ... magnificent hues of pink, red, and gold intermingle ... as the sun dips lower to the horizon you become aware of a crescent new moon suspended in the blue of the evening sky ... at this moment you feel very centred and still ... keeping that awareness, return to this room, to your chair ... open your eyes.

Art Exercise (35 minutes): Group members will each be given a choice of black or white paper and asked to pick the colour they have most enjoyed working with. Using this colour as a central point they will be asked to create a mandala of self in which the other colours are integrated. They will be asked to
pay attention to creating a frame as part of the mandala design. Dry media will be used.

Discussion (40 minutes): Group members will be invited to share in discussion of the process of making the mandala and of how it felt to use more than one colour. Also what difference it made to have no music playing during the visualisation and exercise.

Closure (10 minutes): The leader will summarise the session and group members will then be invited to notice their favourite colour in different contexts during the following week and to observe their feeling state at those times.

3.6.7 Session Seven: Meditation on Earth

Aims

1. Recall of a favourite colour.
2. Develop awareness of the element earth.
3. Increase trust in the group.
4. Reduce the need to retain control.

Associated Behavioural Objectives

Group members will:

1. Recall an occasion when they noticed their favourite colour during the past week.
2. Make a mandala with clay.
3. Work with their eyes closed.
4. Allow their work to be changed in the warm-up.
Rationale

Having a task to do during the week will help to develop self-awareness and colour recall. By focusing on and working with the earth element, group members will begin to develop an awareness of its qualities e.g. support, solidity, structure, nurturing, in different aspects of their lives. By participating in the warm-up, group members will increase their trust of other members, and by allowing their work to be passed on and altered, they will begin to reduce a need to retain control. Both the attitudes of trust and letting go are seen as important to counteract aggressive states from a Buddhist perspective (section 2.6.5).

Phases of the group

**Introduction (10 minutes):** Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have observed about their favourite colour in the previous week, then the leader will introduce the first exercise.

**Warm-up (20 minutes):** Group leader will introduce the medium of clay. Group members will each be given a ball of clay and directed to form it into a shape with their eyes closed, then to pass it on to the person next to them. Each person will change the form until they get back their own piece.

**Discussion (20 minutes):** Group members will be invited to comment on their sensations and feelings during the exercise, how it felt to give up control of their own work.

**Relaxation (5 minutes):** Stretching and loosen up exercise to release tension.
Guided Visualisation on Earth Element (10 minutes): There will be a central stimulus of a round disc of smooth white clay on a low table. Group members will sit on chairs around the table, looking down on the clay disc.

Begin by focusing on the clay disc... look at it carefully... see how beautiful it is... notice the fine texture of the clay... as you look at it notice also your breathing... now close your eyes gently... picture the clay disc as if at the centre of a dark background... see the light colour of the disc... keeping that image of the clay disc, take ten deep breaths in through your nose, exhaling out through the mouth... feel the breath filling your lungs, your chest expanding... now half open your eyes and look again at the clay disc for a few moments... close your eyes and picture it once more... take another ten deep breaths, holding the image... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the ground.

Break (15 minutes)

Guided Visualisation “Foundation” (15 minutes): Group members will be invited to choose from a selection of pebbles and stones. The visualisation and art exercise will be accompanied by music.

Holding the stone you have selected notice its texture... is it smooth or rough... cool or warm... how does it feel in your hand... letting the stone rest gently in your hand, close your eyes and imagine yourself standing in a scene from nature... it is open bush, you can see the earth for a very long distance around you... on the far horizon you can make out the rolling shapes of hills... a warm golden afternoon sun is casting your shadow onto the ground... you have been walking for some time and decide to take a rest... there is very little vegetation but you spot a small tree... sitting down you lean your back against the tree... feel the firm ground under you... the tree supporting your back... you feel very relaxed in the shade from the tree... resting back, imagine the roots of the tree drawing energy and sustenance up from deep in the earth... that energy flows up through the trunk of the tree and into its branches and leaves... picture your body also drawing up the energy from the earth... it strengthens and supports you... you feel safe and nourished... whenever you need to feel safe and calm you can remember the earth under you... now come back into the room... feel your body and the chair you are sitting on... feel the ground firm under your feet... when you are ready, open your eyes.

Art Exercise (35 minutes): Group members will be asked to use some clay
to make a symbol of personal support, and then to make that a central point for a mandala using clay, either on a round, flat clay base or as a 3D model. Alternatively, the stone they have been holding could be used as a central point. Sand of different colours and pebbles will be available to use in the design.

**Discussion (40 minutes):** Group members will be invited to comment on the use of clay as a medium, and on their choice of symbol.

**Closure (10 minutes):** The leader will summarise the session and group members will then be invited to be aware of the earth element in different contexts during the following week and to notice their feeling state at those times.

### 3.6.8 Session Eight: Meditation on Water

**Aims**

1. Recall of the element earth.
2. Develop awareness of the element water.
3. Maintain mutual support in the group.

**Associated Behavioural Objectives**

Group members will:

1. Recall a memory of the element earth from the past week.
2. Use wet media in the art exercises.
3. Each makes a positive statement about another group member's work.
Rationale

By focusing on and working with the element of water, group members will begin to develop an awareness of its qualities e.g. fluidity, transparency, cleansing, refreshing, in different aspects of their lives. Recalling a memory of the earth element from the past week will strengthen the ability to observe and be self-aware. Making a positive statement about another member’s work, and having a positive statement made about their own work will increase self-esteem and respect for others, both considered important attributes in reducing aggression by Buddhist thought (section 2.6.5).

Phases of the group

Introduction (10 minutes): Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the element of earth in the previous week, then the leader will introduce the first exercise.

Warm-up (20 minutes): Group leader will demonstrate some techniques using wet media, e.g. watercolour paints, acrylics. Then group members will be asked to paint their mood, starting by making a single mark.

Discussion (20 minutes): Feedback on the exercise will be invited from the group, paying attention to how it felt working with wet media.

Relaxation (5 minutes): Stretching and loosen up exercise to release tension.

Guided Visualisation on Water (10 minutes): There will be a central stimulus of a glass bowl of clear water on a low table. Group members will sit on chairs around the table, looking down on the surface of the water.
Begin by focusing on the surface of the water ... look at it carefully ... notice how clear it is ... it is perfectly clean ... see how transparent it is ... as you look at it notice also your breathing ... now close your eyes gently ... picture the round surface of the water like a mirror at the centre of a dark background ... see its transparency ... keeping that image of the water, take ten deep breaths in through your nose, exhaling out through the mouth ... feel the breath filling your lungs, your chest expanding ... now half open your eyes and look at the water again for a few moments ... close your eyes and picture the water again ... take another ten deep breaths ... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the ground.

Break (15 minutes)

Guided Visualisation “The Lake” (15 minutes): Music will be played during the visualisation and art exercise.

Breath deeply, relax and picture yourself in a quiet place in the countryside ... it is a warm, sunny day ... you are sitting by a large lake ... you feel very peaceful ... gaze into the water of the lake ... it is so clear and still that you can see right to the bottom ... you can see the fine sand at the bottom of the lake ... the surface of the water is as smooth as glass ... not a ripple or a leaf disturbs the stillness ... there is nobody else around ... you feel perfectly safe ... getting up, you move closer to the water ... cupping your hands take some of the water to drink ... it is clean and tastes sweet ... you feel so good ... feel the water refreshing all the cells of your body ... you take off your clothes and step into the water ... it is cool and feels wonderful ... as you immerse yourself in the water, imagine it cleansing your body and mind ... all cares, worries, hurts and angers are washed away ... as you float in the water you feel light and refreshed ... when you are ready, step out onto the soft grass at the edge ... as the warmth of the sun dries your skin you feel rested and energised ... look out over the lake again and see the still, clear water ... your breathing is settled and rhythmic ... gently return to the room ... to the chair ... when you are ready, open your eyes.

Art Exercise (35 minutes): Group members will be given a choice of different coloured paper and directed to use wet media to construct a mandala starting from the central point of a personal symbol for water. Coloured tissue paper will also be available.

Discussion (40 minutes): Group members will be invited to comment on
the process and how it felt to work with wet in comparison to dry media.

Closure (10 minutes): The leader will summarise the session and group members will then be invited to be aware of the water element in different contexts during the following week and to notice their feeling state at those times. In addition, group members will be invited to make a positive comment about someone else's work, e.g. "One thing that I like about your work is . . .".

3.6.9 Session Nine: Meditation on Wind

Aims

1. Recall of the element water.
2. Encourage insight into both the uniqueness and universality of feelings.
3. Develop an awareness of the element air.
4. Encourage enjoyment in seeing another person's happiness.

Associated Behavioural Objectives

Group members will:

1. Recall a memory of the element water from the past week.
2. Participate in the warm-up exercise and discussion.
3. Create a personal symbol for air.
4. Recall an occasion on which they could enjoy someone else's happiness.

Rationale

The warm-up exercise, derived from Edward's (1986) technique of "analogues", will help group members to develop a visual language to express their feelings. By comparison with the analogues of other members, insight into the
universality of feeling states may be gained. By focusing on and working with the element of air, group members will begin to develop an awareness of its qualities in different aspects of their lives. By participating in the visualisation "Joy", and in recalling such an occasion, group members may access feelings of enjoyment from seeing another person’s happiness. This corresponds to the feeling of sympathetic joy, which is the second of the Illimitables (section 1.5.3.1).

Phases of the group

Introduction (10 minutes): Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the element of water in the previous week, then the leader will introduce the first exercise.

Warm-up (20 minutes): Group members will be given an A4 sheet of white paper and divide it into eight numbered sections. They will be asked to label each of these sections with the following feeling states: anger, joy, peacefulness, depression, energy, femininity, illness, and one of their own choices. Then they will be instructed to make a pencil drawing representing each feeling by lines and marks. No symbols or pictures should be used.

Discussion (20 minutes): Group members will be asked to compare their drawings with a partner, looking at similarities and differences. Then group members will be invited to pin up their drawings alongside copies made of the same exercise done by other people and look for universal aspects.

Relaxation (5 minutes): Stretching and loosen up exercise to release tension.
**Guided Visualisation on Air (10 minutes):** A small fan will be used to rustle the leaves of some plants placed as a central stimulus on a low table. If it is a windy day the group will be directed to look out of the window and notice the movement of trees and leaves.

Begin by focusing on the breeze moving the leaves... look at it carefully... as you look at it notice also your breathing... now close your eyes gently... imagine the air that is moving those leaves and that you are breathing... picture it appearing like a swirl of mist at the centre of a dark background... notice how light and insubstantial the mist is... keeping that image of the misty swirl, take ten deep breaths in through your nose, exhaling out through the mouth... feel the breath filling your lungs, your chest expanding... now half open your eyes and look at the movement of the leaves again for a few moments... close your eyes and picture the air as a swirl of fine mist again... take another ten deep breaths still visualising the swirl of mist... repeat once more then open your eyes and come back into the room, feel your chair under you and your feet on the ground.

**Break (15 minutes)**

**Guided Visualisation “Joy” (15 minutes):** Music will be played during the visualisation and art exercise.

Close your eyes and take a deep breath... feel the breath flowing in through the lungs and being taken up by the solar plexus... hold the breath for a moment, then begin to exhale all the air... as you exhale, imagine the air being sent to all parts of the body, down to the fingertips and down to the toes... as you inhale again feel the cool air entering your nostrils... experience it like a wind rushing out of your body as you exhale again... now picture yourself walking in the countryside... it is a windy day, the sun is shining, you feel invigorated... as you walk, remember to breathe deeply, feeling the air rush into your body carrying energy to every cell... feel the breeze on your body and blowing your hair... you feel very fresh, energised and glowing with health... as you walk notice a wide river nearby... see how the wind ripples the surface of the water... the clouds are moving fast in the sky... hear the wind sighing in the trees... you are meeting someone you love very dearly, perhaps your child, or a close friend... it is their birthday and you have a gift for them... you see them approaching and feel so happy to see them... as they come up to you give them the gift... as you watch them unwrap it eagerly you feel very glad to be making this dear person happy... it is a beautiful kite... they are very happy to receive this gift and you share this feeling as you watch their face smiling... you show them how to fly the kite and the wind takes it
up into the sky ... you feel great joy at seeing their pleasure ... their joy increases your own personal happiness and energy ... now allow that scene to dissolve ... come back to the room ... to your chair ... open your eyes.

Art Exercise (35 minutes): Group members will be asked to create a symbol representing the feeling of air at the centre of a mandala circle. Then to work outwards from that central point.

Discussion (40 minutes): Group members will be invited to comment on their artwork and on the visualisation.

Closure (10 minutes): The leader will summarise the session and group members will then be invited to be aware of the air element in different contexts during the following week and to notice their feeling state at those times.

3.6.10 Session Ten: Meditation on Light

Aims

1. Recall of the element air.

2. Begin to develop intuition about personal relationships.

3. Begin to develop compassion towards the self.

4. Develop awareness of the element light.

Associated Behavioural Objectives

Group members will:

1. Recall a memory of the element air from the past week.

2. Participate in the warm-up and discussion.

3. Participate in the process of visualising themselves as young boys; and expressing feelings through art and discussion.
4. Create a symbol representing light.

**Rationale**

The initial exercise will extend the use of the visual language of feeling to develop intuition about aspects of another person that may not have been recognised previously (Edwards, 1986). Linked with discussion this will deepen the capacity for insight in seeing and thinking. By focusing on and working with the element of light, group members will begin to develop an awareness of light in their surroundings and of its qualities in different aspects of their lives. The visualisation “Light Sphere” will help to explore self-image and may encourage compassion, which is the third of the Illimitables recommended in Buddhist practice as subduing aggression (section 1.5.3.1). This process will be enhanced by art expression in the container of a mandala form; by the creation of a personal symbol for light; and by constructive discussion on feelings arising from the visualisation and the exercise.

**Phases of the group**

- **Introduction (10 minutes):** Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the element of air in the previous week, then the leader will introduce the first exercise.

- **Warm-up (20 minutes):** Group members will be given an A4 sheet of paper and asked to recall a person who has been important in their life. Then they will be directed to first draw a frame, which can be any shape. Then to represent the personality and character of that person using lines and marks. No symbols, pictures, letters or words are to be used. As they draw they will be
instructed to see the person in different situations, to notice the expressions
and to sense underlying messages.

Discussion (20 minutes): Group members will be asked what their pictures
revealed to them about that person and if any aspect was revealed which they
had not seen before. It will be suggested that they study the picture carefully
and the next time they saw or thought of that person, to mentally "take out" the
picture and look at it.

Guided Visualisation on Light (10 minutes): There will be a central stimulus
of a candle flame burning on a low table. Group members will sit on chairs
around the table, looking down at the flame.

Begin by focusing on the candle flame ... look at it carefully ... see
how beautiful it is ... notice the brightness of the light ... as you look
at it notice also your breathing ... now close your eyes gently ... picture the light as a luminous circle at the centre of a dark
background ... see the brightness of the light ... keeping that image
of the light, take ten deep breaths in through your nose, exhaling
out through the mouth ... feel the breath filling your lungs, your
chest expanding ... now half open your eyes and look at the light of
the flame again for a few moments ... close your eyes and picture it
again ... take another ten deep breaths ... repeat once more, then
open your eyes and come back into the room, feel your chair under
you and your feet on the ground.

Break (15 minutes)

Guided Visualisation “Light Sphere” (15 minutes): Music will be played
during the visualisation and art exercise.

Begin by closing your eyes and taking a long, slow deep breath in
through your nose, filling your lungs as much as possible ... feel the
breath flowing into all parts of your body ... to the tips of your
fingers and toes ... filling all the spaces in your head ... hold the
breath for a moment, then begin to exhale all the air, allowing your
body to settle down and relax ... the tension is flowing from your
body ... you feel very relaxed ... your breathing settles and
becomes smooth ... you feel at peace and still ... Continue to
notice your breathing ... it feels very regular and relaxing ... imagine
that in front of you is a large clean white sheet of paper ... gaze at
the clear white space for a while ... then see yourself at the very
centre of that space ... yourself as a young boy ... remember the hopes of that young boy ... see the innocence of his youth and remember the good things about him ... no matter what negative things he may have done to others, or others to him, he didn't know any better ... you feel very warm and kind towards him ... imagine the warmth as clear light which pours out from you and encircles the boy in a protective cocoon ... tell this boy that you value him and care for him ... that you will look after him ... as you look feel the connection ... see the light cleansing him and dissolving any anger or sadness in him ... then allow the image to fade away ... you feel warm and good ... slowly come back to the room ... feel the ground under your feet ... when you are ready, open your eyes.

Art Exercise (35 minutes): Group members will be asked to create a symbol representing the feeling of light at the centre of a mandala circle. Then to work outwards from that central point using media of their choice, including collage.

Discussion (40 minutes): Group members will be invited to comment on the visualisation and the art process.

Closure (10 minutes): The leader will summarise the session and group members will then be invited to be aware of the element of light in different contexts during the following week and to notice their feeling state at those times.

3.6.11 Session Eleven: Meditation on Space

Aims

1. Recall of the element light.

2. Develop non-attachment to feeling states.

3. Increase awareness of the element space.
Associated Behavioural Objectives

Group members will:

1. Recall a memory of the element light from the past week.
2. Participate in the warm-up, including tearing up their work.
3. Create a mandala that expresses how they experience a feeling of space.

Rationale

The warm-up exercise will assist the ability to recall different feeling states, to express these using visual language, and to develop non-attachment by readily letting go of the work, i.e. by tearing it up. This tearing up of the work will not be done as a rejection, but as a symbolic representation of letting go of feeling states. This rationale will be clearly explained to group members. Also, there will be no constraint on group members to do anything they are not ready to undertake.

By focusing on and working with the element of space, group members will begin to develop a feeling of spaciousness in their everyday lives. Non-attachment and an opening of the mind are recommended in Buddhist practice as an antidote to aggression (section 2.6.5). They are also linked to the state of equanimity, which is the fourth Illimitable (section 2.5.4.1).

Phases of the group

Introduction (10 minutes): Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the element of light in the
previous week, then the leader will introduce the first exercise.

Warm-up (20 minutes): Group members will be asked to recall a situation in which they felt agitated, restless and anxious, and to really feel it again. Then to draw it using the visual language they have practised in the previous two sessions (Edwards, 1989). When they have finished, ask them to tear up the paper. Then repeat the exercise, remembering a time when they were very angry, and to tear up the paper again. Finally, do the exercise once more, this time recalling a time when they felt at peace with themselves, calm and relaxed, and again to tear up the paper. The rationale for doing this will be explained, and members will be told that they need not tear up the work if they are not happy to do so.

Discussion (20 minutes): Group members will be invited to comment on the exercise, which feeling was clearest for them, and how it felt to let go of the feelings they had recalled.

Relaxation (5 minutes): Stretching and loosening exercises.

Guided Visualisation on Space (10 minutes): Slides will be shown of images giving the idea of space, e.g. looking through a hole in a wall, a window, a keyhole, etc.

Begin by focusing on the image in the slide ... look at it carefully ... notice the sense of space that comes if you concentrate on the opening ... as you look at it notice also your breathing ... now close your eyes gently ... picture the image as if at the centre of a dark background ... see the openness of the space ... keeping that image of the space, take ten deep breaths in through your nose, exhaling out through the mouth ... feel the breath filling your lungs, your chest expanding ... now half open your eyes and look at the image of the space again for a few moments ... close your eyes and picture it as if at the centre of a dark background ... take another ten deep breaths ... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the ground.
Break (15 minutes)

Guided Visualisation “Mountain Top” (15 minutes): Music will be played during the visualisation and art exercise.

Begin by taking a long, slow, deep breath in through your nose and allow your eyes to close ... exhale the breath fully, allowing your body to settle down and let go ... imagine yourself alone on a mountain top ... you feel very content, at peace with the world ... your breathing is deep, rhythmic and easy ... on this mountain top you can see all around to the far horizon ... to the north, east, south, and west ... above you is limitless space ... up here, far away from the everyday world, you can safely reflect on the hurts, fears, angers, sadness ... either directed to us by others or perhaps from us to ourselves or to others ... as we grow in acceptance and love we naturally wish to be free from this pain and loneliness ... forgiveness is a necessary step in the healing process ... forgiveness means to give up ... to replace the hurt and anger with peace and harmony ... it only takes one person to sincerely forgive and free many others ... as you gaze at the openness of space you recall the individuals and situations that will benefit by your forgiveness of them and their forgiveness of you ... as the images appear acknowledge each person and notice as you do, that you are connected to each one by cords ... these cords represent negativity between you and them ... as you look at them, remember the peace that you are feeling ... experience this peace as white light pouring out from your heart and dissolving the cords of negativity ... you feel joy and a sense of great release as this happens ... as you watch the cords dissolve repeat with me, all that has offended me I forgive, within and without ... I forgive everyone and everything that needs forgiveness in the past, the present, and the future ... I am free and they are free too ... all things are clear and cleansed in the light ... but most of all I forgive myself ... feel the light streaming through you and all other beings ... bringing universal love and acceptance ... I forgive everything and everyone that needs forgiveness and they forgive me ... now allow the light to fade as you return to the room ... feel the chair you are sitting on ... your feet on the ground ... when you are ready open your eyes.

Art Exercise (35 minutes): Group members will be asked to create a symbol representing the feeling of space at the centre of a mandala circle. Then to work outwards from that central point, using any materials they choose.

Discussion (40 minutes): Group members will be invited to comment on what came up for them during the visualisation and art exercise.
Closure (10 Minutes): The leader will summarise the session and group members will then be invited to be aware of the element of space in different contexts during the following week and to notice their feeling state at those times.

3.6.12 Session Twelve: Meditation on Inner Space

Aims

1. Recall of the element space.
3. Develop personal strength and centeredness.

Associated Behavioural Objectives

Group members will:

1. Recall a memory of the element space from the past week.
2. Discuss the warm-up exercise in pairs.
3. Create a personal symbol of inner strength.
4. Make a positive statement about their symbol

Rationale

By sharing personal experience with another person in the group, members will explore their own capacity to trust and be open in an appropriate situation. Creating a personal symbol of an inner strength or quality and making a positive statement about this symbol will help members to identify and affirm this aspect of their self. They will be able to use it as an empowering focus for
self-worth and for relating constructively to others.

Phases of the group

Introduction (10 minutes): Leader welcomes the group and briefly summarises the activities of the previous week. Group members will be invited to comment on what they have noticed about the element of space in the previous week, then the leader will introduce the first exercise.

Warm-up (20 minutes): After some short exercises to loosen up, group members will be asked to take a large sheet of paper and tape it to the wall. Then to take a pastel chalk of any colour and, with eyes closed and arm moving freely, to let the chalk wander over the paper in overlapping lines. Then to open their eyes and use other colours to bring an image from the scribble and see what emerges.

Discussion (20 minutes): Group members will be asked to share with a partner any thoughts, memories or feelings that have come up. Then to rejoin the group and comment on the process.

Guided Visualisation on Crystal (10 minutes): There will be a central stimulus of a crystal ball on a low table. Group members will sit on chairs around the table, looking down on the crystal ball.

Begin by focusing on the crystal ball ... look at it carefully ... see how beautiful it is ... notice how bright and clear it is ... as you look at it notice also your breathing ... now close your eyes gently ... picture the crystal ball hanging like a round white moon at the centre of a dark background ... see the brightness of the light ... keeping that moon image, take ten deep breaths in through your nose, exhaling out through the mouth ... feel the breath filling your lungs, your chest expanding ... now half open your eyes and look at the crystal ball again for a few moments ... close your eyes and picture it again like a round, white moon ... take another ten deep breaths ... repeat once more, then open your eyes and come back into the room, feel your chair under you and your feet on the
Relaxation (5 minutes): Stretching and loosening exercises.

Break (15 minutes)

Guided Visualisation “Clear Light” (15 minutes): Music will be played during the visualisation and art exercise.

Take a deep, slow breath in through your nose ... as you exhale gently close your eyes ... allow the tension to drain from your body ... you feel very relaxed ... imagine a stream of clear light entering the top of your head ... as it penetrates your body you can taste it sweet as nectar ... you feel every cell begin to respond to the energy and the love ... experience the light and warmth stream into the chest area, into your heart ... to the very centre of your being ... tensions and pressures drain away ... you feel very content, at peace with the world ... your breathing is deep, rhythmic and easy ... this pure light heals every unbalanced condition in your body ... in your life ... experience this light beginning to radiate out ... and know that from this day forward you will become much more relaxed around members of your family ... around your friends ... around all the people you meet in your life ... friends, neighbours, family, everyone will notice a difference in you ... for all you need to do to relax is take a long, deep, slow breath ... hold that breath for a mental count of four ... and as you exhale that breath you count from eight to one ... as you exhale you will be reminded to visualise the clear light entering through the top of your head ... to feel that light moving through your whole body and nervous system ... to feel every cell glowing with the clear light ... to feel the warmth and light penetrating the chest area and opening your heart ... to feel a great sense of well-being towards yourself and others ... now imagine the light fading away as you return to your body ... to the room ... open your eyes.

Art Exercise (35 minutes): A large sheet of white paper will be given out with a mandala circle drawn in the centre. Group members will be asked to draw a border around the edge of the paper. Then to focus on the centre of the paper and, using the colour they most enjoy, representing the strengths and qualities of their inner self as an image or symbol.

Discussion (40 minutes): Group members will be invited to comment on the symbol they have chosen, and to share what they perceive to be its
strengths and qualities. Then all the mandalas completed during the programme will be pinned up and the process will be reviewed with attention to any changes and developments.

**Closure (10 minutes):** The leader will summarise the main aspects of the programme and group members will then be invited to make a positive comment about their symbol, e.g. “The strength this symbol represents for me is . . .”. Group members will then be reminded that they will each have a post-programme evaluation interview at which any issues arising for them may be addressed.
GLOSSARY

Abhidhamma, the systematisation of the Buddha's teaching in the form of detailed analyses of human experience.

Ajahn, a title of respect meaning "teacher".

Anatta, No-Soul, No-Self.

Bhk., abbreviated form of "bhikkhu", a Buddhist monk.

Brahmaviharas, see under "illimitables".

Buddha, Awakened One, Enlightened One.

Deities, celestial beings, gods.

Dosa, anger, hatred, ill-will, aversion.

Dukkha, suffering, conflict, unsatisfactoriness, insubstantiality, emptiness.

Illimitables, sometimes known as the "Brahmaviharas", which are metta, karuna, mudita, and uppekhā.

Kasina, a technical term meaning "entire", "whole", and referring to a series of devices used as meditation objects.

Karuna, compassion.

Mahayana, "Great Vehicle", form of Buddhism of later development.

Mandala, sanskrit word meaning centre, circumference, or circle; more broadly, all-encompassing space which accommodates the cosmic structure.

Metta, love, loving kindness, friendship.

Mudita, sympathetic joy, joy for others' success, welfare and happiness.

Pali, an early language in which Buddhist teachings were written.

Parsees, adherents of the Zoroastrian religion, now found chiefly in western India.

Phra, general title for a monk.

Tantra, Hindu and Buddhist esoteric school, which emphasised techniques of spontaneity centred around use of mantras, mandalas, and psychological approaches.

Tao, from the Chinese philosophy of Taoism, that in virtue of which all things happen or exist.

Samadhi, concentration attained through higher meditation, mental discipline.

Samatha, tranquility, concentration.

Theravada, considered to be the orthodox and original form of Buddhism.

Upekkha, equanimity.

Vedas, original source-books of Indian knowledge, the earliest literature of the world.

Ven., abbreviated form of "venerable", used as title for senior monks.

Vipassana, insight, analytical insight.

Yantra, a form symbol used as meditation aid or geometrical representation of a deity.

Zoroastrianism, a dualistic Persian religion, founded around the 6th century BC, based on the concept of a continuous struggle between forces of light (goodness) and dark (evil).
REFERENCES


Meadow, Mary Jo (1996). *Consciousness and self-identity*. Taped lecture, 68th Annual Summer School, University of Western Australia.


APPENDIX 1

1a: LETTER FORMAT FOR RESEARCH PARTICIPANTS

Dear [ ]

My name is Diane Randall and I am a Master of Arts (Art Therapy) student at Edith Cowan University, Western Australia. For my thesis topic I am developing a programme using art therapy and incorporating Buddhist concepts, to address issues of aggression in adult male prisoners. The methodology I have chosen to use is an action research model, which encourages ongoing critical appraisal and a flexible approach to the work undertaken. Part of this methodology involves regular discussion with individuals who have knowledge of some aspect of the area being researched, and that is why I am writing to you* (1).

Art therapy is a form of treatment that helps people to express feelings in a non-verbal way, using art media to work on issues. The process not the product is the focus, and in that sense art therapy is a non-threatening exercise. It is a creative activity which encourages different ways of looking at, and dealing with problems, and by its very nature it is relaxing and encourages reflective thinking.

It is the concentrated, meditative aspect of art therapy that gave me the idea of incorporating Buddhist concepts into the development of the programme. I have practised Buddhism for many years* (2), and felt that some of the underlying principles would be very relevant and useful in working with aggression. I chose to address the issue of aggression as it is increasingly relevant in today's world, and so far there appear to be few art therapy initiatives in this area.

I have attached a copy of the preliminary programme design, and would be very grateful for any comments or suggestions you may care to make. If you know of any similar initiatives happening anywhere, please let me know! Also attached is a copy of a consent form, which I would appreciate if you could return to me along with your comments. I have enclosed an s.a.e. for this purpose.

I look forward to hearing from you,

Yours sincerely

Diane Randall

*Note 1: specific reference at this point to what each individual participant might offer to the research, according to his or her experience.
*Note 2: more detail regarding Buddhist practice if appropriate to the participant.
1b: CONSENT FORM FOR RESEARCH PARTICIPANTS

I understand that I am participating in a research project, which intends to
develop an art therapy programme for addressing issues of aggression in adult
male prisoners, and that this programme will incorporate Buddhist concepts as
part of its approach. I fully understand the aims of the programme as outlined
above, and give permission that any written or verbal comments made by
myself while participating in this research can be used or considered by the
researcher. I understand that my comments will be used for research purposes
only. This consent can be withdrawn at any time except if the project has
already been submitted, or its findings published.

Please circle where appropriate

Records of my comments must be kept anonymous                   yes/no

Records of my comments must be fully referenced *yes/no
*please indicate reference required, e.g. name, organisation, etc.

Inclusion of my comments in a submission for a degree award must be kept
anonymous/fully referenced
*please indicate reference required, e.g. name, organisation, etc.

Inclusion of my comments in a publication outside a degree award must be kept
anonymous/fully referenced
*Please indicate reference required, e.g. name, organisation, etc.

Name (please print): ..............................................................................
Signed: .................................................................................. Date: ..................
APPENDIX 2

2a: CONSENT FORM FOR GROUP MEMBERS

Sometimes it is necessary to present information on Art Therapy to professional and educational groups at meetings, conferences, workshops, seminars, and/or in professional publications. When clients’ case and/or art-works are part of these presentations, the anonymity of the client is protected through the elimination of and/or altering of identifying information (for example, your name will not be used or shown in any way). These cases and/or art-works or reproductions of art work are used for the purpose of education, training, publication, and/or research.

Yes, I give permission to use my case and/or art work/reproductions for education, training, publication, and/or research.

Client name: ..................................................  Age: ....................

Client signature: ..............................................  Date: ....................

Witness signature: ............................................  Date: ....................
2b: PRE-PROGRAMME INTERVIEW SCHEDULE FOR INDIVIDUAL GROUP MEMBERS

1. Introduction of leader and brief overview of the following:
   i) The duration of the programme, and length of each session.
   ii) The religious and philosophical origins of some aspects of the content.
   iii) Group rules, e.g. confidentiality; ownership of art works; safe-keeping of art works during the programme; no smoking in group; constructive support and affirmation of other members' good points; no "put downs" of other group members; don't interrupt others when they're speaking.

2. Explain the pre and post-programme procedures.

3. Administer pre-programme questionnaire.


5. Administer art therapy exercise.

6. Explain that at any time during the programme the group member may withdraw and that counselling will be available if necessary. Alternatively, the leader may terminate participation by an individual group member if that member's influence is causing a problem for the group.

7. Discuss any issues or queries that may arise.
2c: INITIAL QUESTIONNAIRE FOR GROUP MEMBERS

Name: ............................................................. DOB ............................

1. Why are you interested in doing this programme?
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2. Have you had any previous experience of art therapy, or any other therapy?
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3. If so, please describe it, and say whether you found it to be useful or not.
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4. If previous therapy was useful, can you explain how it helped you.
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5. Have you had previous experience of any of the following?

(a) Relaxation exercises ..................................................... yes/no
(b) Visualisation exercises .................................................. yes/no
(c) Meditation ................................................................. yes/no
(d) Martial arts ............................................................... yes/no

6. If you have experienced any of the above, please describe any benefits or problems resulting from your involvement:

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7. Is there any other prisoner you wouldn’t feel comfortable about having in the group?

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8. Is there any additional information that it would be helpful for me to know about your possible participation on this programme?

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9. What are your expectations of the personal results the programme may have for you?
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10. Is there anything else you would like to know about this programme?
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2d: PRE AND POST-PROGRAMME SELF-ASSESSMENT PROFILE FOR GROUP MEMBERS

This profile will enable me to evaluate how successful the programme has been in helping you to work constructively with issues of aggression. It will also be useful for you to evaluate for yourself any changes in your ability to deal with such issues. You will be asked to complete one copy at the start of the programme and another copy at the end.

In the questions below circle the number on the scale that represents most closely how you feel:

1. How well you do you cope with frustration?

1---------2---------3---------4---------5---------6---------7---------8---------9---------10
Don’t cope Just cope Cope well

2. I can forgive myself and others.

1---------2---------3---------4---------5---------6---------7---------8---------9---------10
Not at all With difficulty Easily

3. I can understand other people’s concerns.

1---------2---------3---------4---------5---------6---------7---------8---------9---------10
Not at all With difficulty Easily

4. People make me angry.

1---------2---------3---------4---------5---------6---------7---------8---------9---------10
Never Sometimes Always

5. I can admit when I’m wrong.

1---------2---------3---------4---------5---------6---------7---------8---------9---------10
Not at all With difficulty Easily
6. I avoid confrontation.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Never                         Sometimes          Always

7. I seek non-violent solutions to problems.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Never                         Sometimes          Always

8. I remain patient in troublesome situations.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Not at all                  With difficulty      Easily

9. I accept responsibility for my own actions.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Never                         Sometimes          Always

10. I listen carefully to what people say without interrupting.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Never                         Sometimes          Always

11. I can accept criticism without reacting aggressively.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Not at all                  With difficulty      Easily

12. I can express negative/hostile feelings in a constructive way.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Not at all                  With difficulty      Easily

13. I can allow and accept support from others.

1--------2---------3---------4---------5---------6---------7---------8---------9---------10
Not at all                  With difficulty      Easily

14. I care more about relating well to others than succeeding, e.g. making money, having power.
5. Communicating with other people is easy.

6. I have plenty of energy.

7. I feel hopeful about the future.

8. I am interested in new ideas.
2e: PRE AND POST-PROGRAMME ART EXERCISE

This art exercise will make up part of the self-assessment profile, and could help in determining what changes there may have been in each group member's perception of aggression. Instructions for the exercise will be given orally and twenty minutes will be allowed to complete it. The group leader until the post-programme interview will keep the model made at the pre-programme interview in a safe place.

Pre-programme exercise

Use coloured Plasticine to make a model in symbolic form of yourself and the issue that you are dealing with, i.e. your aggression or anger.

Post-programme exercise

Look again at the Plasticine model you made before the programme. Make some changes that show how you view the issue now.
OUTLINE OF POST-PROGRAMME INTERVIEW SCHEDULE
WITH INDIVIDUAL GROUP MEMBERS

1. Summarise the programme.


3. Administer the post-programme art therapy exercise.

4. Compare together the pre and post-programme self-assessment profiles and the pre and post-programme art therapy exercises. Discuss any positive changes that may have occurred, e.g. attitude towards and/or ways of working constructively with issues of aggression.

5. Explain that an evaluation will also be conducted with prison staff and family members. Although individual responses in this survey will be confidential, an overall view may be discussed if requested by the group member.

6. Discuss and administer consent forms.

6. Discuss any issues or queries that may arise.
2g: POST-PROGRAMME EVALUATION QUESTIONNAIRE

Recently I ran an art therapy programme in the prison about working with aggression. I would like to evaluate the effectiveness of the programme in modifying group members’ levels of aggression, and I would greatly appreciate your help in doing this by asking you to complete the following questionnaire. All responses are anonymous, unless you wish otherwise, and confidentiality is guaranteed. Thank you very much for your help.

1. Are you a family member or friend of .............................................yes/no

2. Are you a prison officer? yes/no

3. Have you noticed any change in the behaviour of ............................................. in the past three months? yes/no

5. Have you noticed any change in the attitude of ............................................. in the past three months? yes/no

6. If you answered yes to Q.5, please indicate what those changes were:

   hostile: much less/a bit less a bit more/much more
   suspicious: much less/a bit less a bit more/much more
   irritable: much less/a bit less a bit more/much more
   patient: much less/a bit less a bit more/much more
   relaxed: much less/a bit less a bit more/much more
   kind: much less/a bit less a bit more/much more

7. Any other comments?

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APPENDIX 3

3a: INTERVIEW SCHEDULE FOR PARTICIPANTS IN AUSTRALIA

1. Do you have any experience of working with offenders? If so:
   i) What do you perceive to be important in traditional therapy regarding the treatment of aggression?
   ii) How would you approach issues of aggression with clients?
   iii) What are the major themes that are important for prisoners to explore from their perspectives?
   iv) Can you give any recommendations on how to conduct the initial interview/screening process?
   v) Can you make any suggestions on the ordering of activities?
   vi) What steps do you suggest should be taken in liaising with/informing the institution?

2. Do you have any experience of, or knowledge about, art therapy or art based approaches in the context of working with offenders? If so, how successful were they?

3. Do you have any experience of, or knowledge about, art therapy or art-based approaches to working with groups or individuals in other settings? If so, what are your thoughts on this?

   The following questions were only used with participants who had experience of, or knowledge about, Buddhism.

4. What do you know of how aggression is addressed by:
   i) Buddhist cultures
   ii) Buddhist practice
5. What are your thoughts on using kasina practice and the four Illimitables as a basis for developing visualisations and art therapy exercises?

6. What are your thoughts on using Tibetan deities as visualisation objects?

7. Can you suggest other useful objects of visualisation within this context?

8. Are there any other practices that you consider useful apart from those mentioned?

9. Do you have any advice or cautions regarding the implementation of the proposed programme?

10. Is there any population that you suggest should not participate in this programme?
3b: INTERVIEW SCHEDULE FOR PARTICIPANTS IN THAILAND

1. What particular experience do you have, if any, in working with kasina practices?

2. What do you know of the origins of kasina practice?

3. Does each colour have a specific effect and if so, what is that effect?

4. Is there any recommended order for using the colours?

5. Is there any recommended order for using the elements?

6. What are the dangers, if any, in kasina practice?

7. Do you consider that Buddhist practices, including the four illimitables, can be usefully incorporated into art therapy practices?

8. Do you have any experience in working with Buddhism and art?

9. Do you have any experience in working with offenders?

10. Can you recommend any other practices or methods, which are useful for working with states of aggression, hatred, or anger.