

## **Addenda**

### ***Addendum A: Common misconception on the arts***

The under mentioned misconception is drawing on a musical contention. Yet I think that it relates to a greater or lesser degree to all the arts.

Bright (1997:193) notes that music therapists must be aware of the cultural aspects of both music and human behaviour if they are to provide the maximum benefit to the patient or client through music therapy. He says that music therapists, and I would contend this to be true for all therapies using some kind of medium, cannot work through music with clients from a culture different from their own unless they have a clear understanding of the expressiveness, style, and emotional meaning ascribed to music in that culture, and also the general cultural relationships and behaviour.

Bright (1997:193) warns that “[t]he cliché ‘music is a universal language’ seems to have been blindly accepted.” Absolute emotional values cannot be assigned to “...specific items of sounds without discussion of the importance of the listener’s cultural background, or of the effects of personal associations with particular items” (Bright 1997:193). She states that within a “...population with uniform cultural background, one can forecast that a particular piece will be perceived in a particular way by most listeners (Bright 1997:193). However, she notes that there will be exceptions (Bright 1997:193). She further refers to Dr George Duerksen of Kansas that said that “Music is universal but there is no universal music!” (Bright 1997:196 quotes Duerksen uncited). “In other words, there is an almost universal interest in some kind of music, but the preferred type of music varies from place to place and from time to time. We can find commonalities such as the pentatonic scale appearing in different cultures, but we find no universality in the way it is used to express emotion (Bright 1997:196). The example she uses describes how an Indian musician with the micro-tonality of much Indian music arrived in the UK and went unprepared to a symphony

concert: a horrifying experience! The music to him sounded like “a cat jumping from place to place, such was his response to the large intervals of tones and semitones” (Bright 1997:196).

Admittedly, depending on context different meanings can be assigned to the term ‘culture’. She distinguishes between six influential factors with regard to culture and how music is perceived:

- Ethnic origin
- Religious culture
- Educational, family and social culture
- Chronological age
- Cultural aspects of personal experience
- Psychiatric illness

Although “...differences in language usually... indicate major differences in social behaviour, taboos, as well as permissions” there are more nuances to be taken into account when referring to the term ‘culture’ (Bright 1997:197). “Responses in music are influenced by macro- and micro-cultural diversity” (Bright 1997:199). “[O]ur private culture and our personal associations with a particular musical item profoundly influence the emotional responses to that piece. Thus we may in fact respond not to the perceived emotional quality of the music, but to the events of which the music reminds us” (Bright 1997:199). She tells of the song ‘Danny Boy’, which “...because of its words and its harmony, pitch, speed of performance and general structure, is generally perceived as a sad song” (Bright 1997:199). However, in one seminar she refers to a participant who began to laugh when the song was played: “He explained that in his office it was used as a request for someone else to answer your phone whilst you went to the bathroom, based on the line in the song ‘The pipes, the pipes are calling’” (Bright 1997:199)

“In summary, whether we follow an improvisational model, a guided imagery technique involving pre-composed music,<sup>169</sup> a music therapy with counselling approach which involves both music and therapeutic conversation, or an activities model, we must be fully aware of the cultural background and needs of our clients” (Bright 1997:199). Guided imagery and counselling with music therapy frequently make use of the emotional associations with pre-composed music although absolute emotional value can never be assigned to a composition (Bright 1997:200).

Bright (1997:200-201) notes that in his own practice, he always tests his opinions with clients, by saying, for example “It sounds as if you may be angry (bewildered, in turmoil, sad, or whatever) when you play in that way...” leaving the client to agree or disagree and, if he or she wishes, to discuss the matter further. This non-authoritarian position helps to avoid making false assumptions and generalisations.

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<sup>169</sup> Bright (1997:199) provides more examples on different music therapy models

### ***Addendum B: A Catalytic event around music involvement***

The following letter is the reflection letter I have written on 19<sup>th</sup> August 2003, after my very first attempt to put together a scientific community. Bear in mind that at that time I still wanted to conduct the research specifically in the use of music in narrative practise. It was this meeting that made me consider broadening the study.

#### **Personal reflection**

At last, I met Mercédès Pavlicevic (2003/08/19) head of the music therapy department. My intention was to invite her on the scientific community. Alas, I did not get that far.

During our meeting, I had considerable difficulty in explaining what my aims and hopes are for the research. My thoughts were incoherent and I stuttered and even stumbled over words that were supposed to reveal something of my understanding of narrative practise and its interaction with music. How does one do this; I have never considered providing someone with a definition. At other times I had time to explore with someone what this means. I felt pressured into providing a definition.

Those to whom I have spoken noticed that it might be good to talk to her. Thus, I felt compelled to have her on the research team. At that stage, I thought that my study was going to be entwined with my understanding of music as it relates to therapy that I could not, not have her on the research team.

She told me that the way in which I had described to her my intended use of music does not at all reflect the practise of music therapy. However, I had a pressing hunch having have talked to music therapy students in the past that somehow music therapy and narrative practise does relate. How exactly? That is what I want to do this explorative study for.

I take her remark to have more to do with my own inadequacy of explaining my wishes as the supposed unrelatedness between music and narrative. These are important considerations to me since I do not want to hear afterwards that the way in which music might be used is some kind of quasi music therapy.

She did however reveal some interest: At least she invited me to a showcase of the music therapy students. Regretfully I could not attend.

Our discussion did however stimulate my thoughts immensely: Inquiry was made into where theology fits in the study; What is narrative therapy; In what way would I want to use music in a therapeutic context.

I was caught off guard regarding a definition of narrative therapy. Is it indeed possible to explain something in a few sentences that I had struggled with for years? I do remember saying things about meaning, interpretation, and metaphor. In my mind, I thought “What is this woman thinking?” as I grew more frustrated with the inadequacy of my explanation as I heard myself speak.

Upon reflecting on that sudden question about the supposed essence of ‘narrative’; now I realise that my frustration was in part due to the fact that narrative therapy is not a model but rather a position that a therapist takes which, to complicate matters, is situated in a certain worldview. If it only was as easy as saying: Narrative therapy uses stories in the therapeutic process, or something along these lines which it is not, but maybe this would have given us a platform to start our discussion.

Upon leaving I asked whether we could meet again; we never did. Only once did I see her when I wanted to provide her with a disc. This disc explained better what I could not say at our first meeting. Why a disc? Well, since she seemed so busy I did not want to bombard her with long explanations that would take up

time. The disc contained a concise account of my views that she could go through on her own time. She was and maybe still is circumspect of discs for the possibility of downloading viruses and so forth, and so did not accept it.

### ***Addendum C: Towards the same horizon: Music Therapy and Community Music***

Under this heading I wish to primarily review the article *Community Music Therapy and The Winds of Change – A Discussion Paper* by Gary Ansdell (2002:109-142). In essence, the metaphor of a chameleon signifies something of the changes that take place in theoretical foundations over the times (see conclusion to this article).

Take note that fairly recently in 2004 a co-authored book on the theme of *Community Music Therapy* appeared. I understand this book to be resulting from this very article under consideration here. For our purposes and since the book is sought after (hard to obtain without buying it) the article is more than adequate for the purpose of this research. I fully acknowledge the work of Ansdell (2002) in this article and am therefore transparent about the fact that much of what is written in this specific addendum is not reworked for research purposes. Consequently, large amounts of data are recounted for from the article (Ansdell 2002).

Our interests here relate to the whole notion of the separation between *music as therapy* as opposed to *music in therapy* as well as addresses previously accepted boundaries between music therapy and community music practises. In turn, this holds significant implications for the narrative therapist/ practitioner under the intention of using music and the arts in general in her/ his practise. My contention is that narrative therapy takes on the form of a chameleon, sometimes the arts become therapy while it otherwise remains to be situated as part of the acknowledged therapeutic process.

Ansdell argues for the acknowledgement of a broader practise of Music Therapy, and for the development of a broader theoretical model to support this. He suggests that a paradigm shift may underway in the discipline, with the over-

arching model which leads, supports and validates practice turning to one best characterised as Community Music Therapy. Consequently, a context-based and music-centred model is developed that highlights the social and cultural factors influencing Music Therapy practice, theory, and research.

In support of this claim, he first traces the development of two parallel twentieth century professions for working musically with people in Britain: Music Therapy and Community Music. He reflects on the initial divergence, but recent convergence in similar territory, suggesting possibilities of mutual accommodation in the future. Secondly, he examines precedents of Community Music Therapy in which the evolution of an ecological and social-psychological perspective is at hand. Thirdly, he gives vignettes of British initiatives characterised as Community Music Therapy. These practices and vignettes are then compared to the norms of the current 'consensus model' of Music Therapy; these relate to identity and role; sites, boundaries, aims, and means of practice; overall assumptions and attitudes. It is argued that the practical and theoretical model of Community Music Therapy is incommensurate with the current 'consensus model'. (Ansdell 2002:109-110)

The European Congress of Music Therapy in Naples 2001 influenced Ansdell's thoughts. Resulting from this congress is issues central to the future development of music therapy as profession. The instigating question to Ansdell's article springs from amongst others the work of Stuart, situated in neurological rehabilitation: Ansdell (2002:110) asks: "Is individual therapy enough... given a major factor in their [neurological patients']; *own insertion*] situation is *social* disconnection?" Questions are also asked about music therapists working in psychiatric wards, hospices, and elderly residential centres and the like. Could practises as encountered in such instances still be situated under the disciplinary umbrella of Music Therapy it is asked. This leads to two pivotal issues: Under what flag is Music Therapy currently sailing and, how are one to differentiate between work that community music practitioners



does that has therapeutic value, and that in relation to music therapy that seems to reveal derivative practises from within the profession. It is also acknowledged that community musicians also use accepted music therapy techniques.

## **C1. Music Therapy**

Music therapy's beginnings are found in the 1890's London and have developed into a specialist profession (Ansdell 2002:112 cited in Tyler 2000). There are said to be three main developmental phases.

### **Stage One: 1890's – 1940's**

Musicians are increasingly used in physical and psychiatric hospitals.

Music was played *to* patients – therefore non-participatory.

The use of music was informed by two models:

- i) Medical model: music as used in experimental ways within medical treatments.
- ii) Recreational model: music was "...essentially a therapeutic form of entertainment, implicitly addressing the social and psychological aspects of illness" (Ansdell 2002:112).

### **Stage Two: From the Second World War**

This stage was initiated by the Second World War and the social changes, which followed it. The perennial link between music and morale was rediscovered as entertainers played for the troops while back at home music was used in hospitals with returning veterans, mentally and emotionally scarred.

Music was still played *to* patients but increasingly also *with* patients.

This leads up to the systematic development of the modern discipline and profession of Music Therapy, "based on the prevailing psychological and medical models of the day" (Ansdell, 2002:113, referring to Maranto 1993 and Gouk 2000).

He then refers to initiates that are more professional: Juliette Alvin founded the Society for Music Therapy and Remedial Music. Clinical work began with

mentally and physically handicapped as well as involvement in psychiatric hospitals. The use of music (America and Britain), gained institutional legitimacy by association with the prevailing treatment models (Ansdell 2002:113 citing Ruud 1980). At first music served as an adjunct to the *remedial* model but in the 1960/70's found a home in the psychiatric establishment and began to assimilate a *psychological model*. Priestly (1975, 1994) was simultaneously developing her system of Analytical Music Therapy attempting to place Music Therapy practice and theory within individual psychoanalytic working methods and theoretical assumptions – not as an adjunct, but as a self-sufficient treatment (Ansdell 2002:114). Nordoff and Robbins (1971/1992, 1977) comes from the background of the Anthroposophical movement and comfortably moved between individuals and groups as individual therapy was seen by them as preparation for community life in the people they work with.

Ansdell (2002:114) calls these pioneering models asserting, although they've had distinct separate identities, they share several important features:

- There is a Movement from receptive to participatory work; from playing *to* people to playing *with* them.
- Improvisation was used to allow spontaneous *co-musicking*.
- Within the musical, there's a focus on the *interpersonal relationship*, and modelling of the work on other therapies.
- A shift to increasingly *individual* work is noticed.
- An alliance is found with medical and therapeutic theory serving as explanatory and legitimating devices.

### **Stage Three**

This stage is characterised by Professionalisation and institutionalisation of Music Therapy in Britain. In the 1970/80's we found the surge of professional associations, training, and career structures. In the field of Music Therapy we encounter "...training and curriculum regulation; academic fellowships at PhD

level; development of an academic discourse and conference circuit; mandatory schemes of supervision and Continuation Professional Development programmes” (Ansdell 2002:114). This resulted in what Ansdell understandably refers to as the icing on the professional cake, Music Therapy as a state registered ‘Health Profession’ in the UK.

The fourth stage is said to have started with the commencement of the twenty-first century encompassing mainly reflexive questions into identity, fitness for purpose, and future shape and prospects.

## **C2. Community Music**

The tradition of Community Music developed parallel to Music Therapy in the nineteenth and twentieth century Britain. Underlying this development is the rich amateur music-making tradition of the country (Everitt 1997, referred to by Ansdell 2002:115). In as far as we are referring to a tradition not defining themselves as Music Therapists, attempts to articulate the link between the social and the musical were only made consciously from the 1960/70’s. Community Music is said to have followed both the changing patterns of music making alongside larger changes in society. Thus, the ensuing decades after the Second World War saw both the weakening of traditional geographical communities, but also the culturally broadening effect of immigrants coming to Britain with a wealth of indigenous music. These happened in the wake of a rapid explosion of popular music and its musically democratising effect on younger generations. Everitt (1997:80, in Ansdell 2002:115) remarks that “...important as these concrete events were, it was as much the ideology of a particular time which led to Community Music as a self-defining movement. Ansdell subsequently gives the major factors originating in the counter-culture of the 1960’s and 1970’s. They were:

- An ideological radicalism in ‘social art theorists’ who advocated empowering people by giving them a voice – especially the estranged or

excluded from society. These ideas flowered during the ‘arts centres movement’ in the 1970’s onwards.

- Equal Opportunities politics and culture, fostering dialogue and participation for minority groups (defined by ethnicity, disability, or illness).
- Dissolving of rigid boundaries between ‘high-brow’ and ‘low-brow’ arts – instead the increasingly democratic meritocracy of ‘no-brow’.
- The advent of new kinds of relationships between ‘music-makers’ and ‘music-takers’ due to more ‘democratic’ genres (pop, rock, ethnic music) and instruments (drum, bass, guitar). New groups of *musical participators* became enfranchised, both socially and aesthetically.<sup>170</sup>

“The main agenda of Community Music has been the re-creation of community by providing opportunities for musical participation” (Everitt 1997:31) The discourse underlying this participation Ansdell (2002:116) believes is often a social and political one, setting an agenda for work with geographically- or socially-defined groups who suffer marginalisation (typically refugee or disability groups). Note however that there is a distinction to be made between those Community Musicians who describe their work a music-making for its own sake, and those whose work is ‘issue-based’ – ‘that is, the music-making is the medium through which the Community Musicians work with people to look at the issues they face – usually those of disadvantage’ (Ansdell 2002:116).

Ansdell (2002:116-117) refers to four key defining features in Community Music: 1) Community Music is a participatory activity. 2) Community Music is an activity that focuses on groups – a ‘community.’ The concept, as found in drama therapy also is that the group is addressed as a whole. 3) Community Music also seeks to reinforce that ‘community’ by taking its inspiration from the ‘community’ and bringing people together. 4) Community Music has spin-offs in the areas of creativity, motivation, and access to further opportunities (along with the

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<sup>170</sup> Ansdell (2002:115) acknowledges the work of Anthony Everitt (1997) and Jessica Atkinson (2001) for the sketch on Community Music. These are therefore also included in the reference list following the thesis.

unspoken attitude that Community Music often seeks to address issues of social exclusion and disadvantage in particular areas and groups of people.

Practically speaking we find three key characteristics of Community Music work: it is usually 'project work' rather than an ongoing process (as in therapy); it often includes performance aspects, and it can be user-led rather than expert-led (Ansdell 2002:117).

"Institutionally, Community Music is also an interesting contrast to Music Therapy. Although there are a wide range of trainings, the background and skill level of practitioners is broad. Currently most practitioners seem to agree on the inadvisability of allowing Community Music to become a registered profession, to regulate trainings, engage in research or audit practise" (Ansdell 2002:116-117).

## **C2. Shared Territory, Different Maps?**

Despite the common belief in musicking as a means of working with people, there are key differences (Ansdell 2002:117). These differences consider:

- i. *Who* is worked with, and how many people are worked with
- ii. Where the work happens, and what resources are available
- iii. Why they work with people (agenda, aims, theoretical assumptions)
- iv. What continuity and depth of work is possible
- v. What status is given, what reward received
- vi. How far successful practise has led to building a discipline and a professional structure to further the work and its body of knowledge.

The division between the two professions consist of "...working territory, theoretical maps, institutional legitimacy, and resourcing" (Ansdell 2002:117). Music therapists have several seeming luxuries: of working largely with individuals, and within relatively protected conditions, which guarantee continuity of their work. Music Therapists also have advantages of professional status and

established professional structures (Ansdell 2002:117). Ansdell then asks what it is that Music Therapy might be missing consequential to these luxuries and if these two professions might converge in the future. He especially refers to a project called the *Shimmer Project* in which classically trained musicians interacts with dementia patients other than just playing to them. These practises entail the use of some recognised Music Therapy practises. Atkinson (2000:22, cited by Ansdell 2002:117) looks at both these professions and comment that if Community Music is the making of music with people to meet their needs it might be that music therapy is situated within this description. Music Therapists would doubted put on this attire since it is a tightly organised profession seeking to define its practise. Moreover, Community Music is said to be avoiding such convergence in some quarters (Atkinson 2000:22, cited by Ansdell 2002:117).

Community Music has also voiced disquiet about some Music Therapists concern for the apparent overlap in practise. In the Practice Report document of January 2000 - *Issues for the Conduct of Community Music* – (as quoted by Ansdell 2002:118) they assert that community musicians frequently have therapeutic effects on individuals, groups, and communities. Some community musicians cross over formally into music therapy. “Does it matter? If community music is being therapeutic ought it to enquire into the norms and customs of therapy?” (Ansdell 2002:118).

“[T]he notion that participatory music-making can be therapeutic is as old as the existence of music, and certain participatory music organisations are starting to move into the territory traditionally occupied by music therapists – i.e. working intensively with individuals to help them overcome their pathology” (Atkinson 2000:22, cited by Ansdell 2002:117).

Although Music Therapists seem unsure to react to the apparent overlapping from the side of Community Music it is equally true says Ansdell (2002:118) that

Music Therapists themselves in history moved away from communal musical activities in the institutions they work in.

### **C3. Community Music Therapy: A Third Way?**

There are however, Music Therapists that ask why the practises cannot be more publicly acknowledged and why the model on which Music Therapy is based cannot also be broadened o legitimate practices that are more communal.

A Third possibility is the description of Community Music Therapy inclusive of practises in both Community Music and Music Therapy. Ansdell (2002:120-121) acknowledges the inputs of several co-workers, Pavlicevic, Procter, and Verney in the following formulation of a working definition of Community Music Therapy:

*Community Music Therapy* is an approach to working musically with people *in context*: acknowledging the social and cultural factors of their health, illness, relationships, and music. It reflects the essentially communal reality of musicking an is a response both to overly individualize treatment models and to the isolation people often experience within society.

In practise, *Community Music Therapy* encourages Music Therapists to think of their work as taking place along a continuum ranging from the individual to the communal. The aim is to help clients access a variety of musical situations, and to accompany them as they move between ‘therapy’ and wider social contexts of musicking.

As such, *Community Music Therapy* involves extending the role, aims and possible sites of work for music therapists – not just transporting conventional Music Therapy approaches into communal settings. This will involve re-thinking not only the relationship between the individual and the

communal in Music Therapy, but also taking into account how physical surroundings, client preferences, and cultural contexts shape the work.

*Community Music Therapy* aims to develop theory consistent with its view of musicking as an engaged social and cultural practice, and as a natural agent of health promotion.

(Ansdell 2002:120-121)

Along these formulations, it becomes clear that Community Music Therapy is not just aimed at individual needs, empowering developmental skills to increase a personal sense of agency. It also becomes a way of meeting broader sociological and cultural needs of clients. The use of improvisation is especially used. Instead of aesthetic refinement, building community becomes central to the process. Individuals are not segmented into roles and status but confront each other rather in the manner of Martin Buber's I and Thou (Ansdell 2002:122). The basic conception of Community Music Therapy is that man is part of a community, and that this community is cultural in nature.

Ansdell (2002:123) refers to Stige (at that time forthcoming, published same year 2002) mentioning four levels of context in which Community Music Therapy takes place: The immediate context is that of the individual's life, the *micro system* that functions like traditional music therapy. The *mesosystem* involves the mediating of the individual's communal life. There is also the social/cultural context, *exo system*. Lastly is the acknowledgment of the overlaid cultural/ political level of the *macro system*. Consequently the rationale of ecological music therapy is that it is not always enough or effective to work on a micro system level (Ansdell 2002:123).

Shifting definitions, communal, cultural, social, ecological, political reflects both the changing vocabulary in the profession but also show various levels of context



overlapping. Aasgaard (1999:41 in Ansdell 2002:124) in the following excerpt refers to music environmental therapy:

In Music Environmental Therapy the individual patient should not be overlooked, but the focus, for the interventions should be extended to encompass all present in a defined milieu [...] in the end it is a question about which values shall dominate treatment and care. Music therapy never takes place in a vacuum; in such settings, the various professions are inter-dependent. There are no antagonisms between and individually directed music therapy and one mainly directed towards the environment. The best possible music therapy in hospices and in hospital is probably a combination of the two perspectives.

Ansdell then asserts that the concept of Community Music Therapy is not a new one. Music Therapy gradually becomes a global discourse resulting in abovementioned practises and theoretical formulations to become known. Ansdell (2002:126-130) reflects on current initiatives that could be called Community Music Therapy. He maintains that Community Musicians reading the vignettes may wonder why they warrant description as *therapy* at all. Ansdell declares that the vignettes question many of the assumptions Music Therapists of the current generation have in terms of their identity, role, aims, and working practices and underlying attitudes. These assumptions stem from what Ansdell calls the *consensus model* of Music Therapy. These assumptions are taught in training establishments and legitimated in much of the current literature. The term 'consensus model' says Ansdell (2002:131) is used heuristically as a thinking tool to reflect on how in the past twenty five years the Music Therapy community in the UK and partly US and Europe has gradually drawn towards a consensus in both forms of practice and in the underlying theoretical model which legitimates such practice. "The simplest description of the model would be 'improvisational music psychotherapy'" (Ansdell 2002:131-132).

Ansdell (2002:132) outlines this *consensus model* informed by the majority of texts and conversations over the years. Key practises and theoretical assumptions according to his opinion include themes on:

- Identities and Roles: *Who am I* as a Music Therapist? What am I expected to *do* as one?
- Sites and Boundaries: *Where* do I work as a music Therapist? Where are the limits to this work? What are the limits on *what* I do there?
- Aims and Means: *What* is I trying to do as a Music Therapist, and *why*? *How* do I go about achieving these aims?
- Assumptions and Attitudes: On what theoretical assumptions do I base all of the above? How do these ideas affect my attitude towards both people and music?

### **C3.1 Identities and Roles** (Ansdell 2002:132-133)

#### ***C3.1.1 Definition***

Key to this model is the relatively exclusive identity of a Music Therapist. The Music Therapist is by definition not a musical educator, community musician, or music healer. The nearest role model is said to be that of a psychotherapist.

#### ***C3.1.2 Client/Therapist relationship***

A separation of client/therapist roles is maintained by clear personal boundaries – assuring the engagement remains professional and avoiding a social relationship developing. “At the same time, however, the Music Therapist’s musical and personal roles are inseparable: the aim is to establish a ‘therapeutic relationship’ through the music by being personally available to the client (which will involve being subject to the patient’s transferences, projections, etc)” (Ansdell 2003:132). More often the relationship is characterised by psychological rather than social or cultural terms, “...with psychological theory often modelling the therapist’s role as a symbolic quasi-parental one” (Ansdell 2003:132). “The

therapist provides a facilitative, empathic accompaniment for clients; ‘holding’ or ‘containing’ them and their psychic distress” (Ansdell 2003:132).

### ***C3.1.3 Knowledgeable/ interpreter***

The second main role in the consensus model is an epistemological one:

The therapist should aim to know about the client. Accordingly, s/he decodes and interprets the symbolic material accessed through playing with the client, in relation to a body of psychological theory. The client here is an object of the therapist’s clinical knowledge, and the therapist’s role is to facilitate psychological insight (where possible) in the service of the client processing the therapeutic experience. (Ansdell 2003:132-133)

### ***C3.1.4A Community Music Therapy answer***

#### *C3.1.4.1 Dual role*

The latter balances both identities as a musician but also as therapist. The latter promote music and musicking for individuals and milieus. The prior works with factors, which prevent a person’s (or community’s) access to these. “This might involve engaging with pathology which is physical, psychological, social, or institutional” (Ansdell 2003:133).

#### *C3.1.4.2 In context*

Community Music Therapists consider their role *in-context* – both in terms of how the, material, social and cultural situations influence their work, but also in terms of how their role can be simultaneously for individuals *and* for the ‘circumstantial community’ where they work.

#### *C3.1.4.3 Respectful interaction/ deconstructing structures*

A belief in music as *communitas* involves questioning hierarchical and professional roles, given that music making naturally leads to experiences of human meeting along the lines of Buber’s *I-Thou* encounters.

#### *C3.1.4.4 Morale client/ therapist relationship*

The relationships between Community Music Therapist and clients are "...individually and pragmatically negotiated, are in the first place 'moral' rather than 'professional – and as equal as is possible under the circumstances. Sometimes the therapist may be a witness to the client, or a 'guest,' sometimes the role is to guide or follow clients in any way they choose to use music" (Ansdell 2003:133).

#### *C3.1.4.5 Dispersion of knowledge*

"Community Music Therapist sees their expertise as primarily musical rather than psychological or medical – though they acknowledge the value of other expertises" (Ansdell 2003:133). "They also sometimes take a 'critical' role within the contexts in which they work, aiming to help change the milieu surrounding client's lives" (Ansdell 2003:133).

### **C3.2 Sites and Boundaries** (Ansdell 2003:133-134)

According to the consensus model, music therapy cannot take place just anywhere. Mostly work is private and behind closed doors. Adherence to physical and personal boundaries (often called *maintaining the frame*) ensures the security (trust) of the work. "The theoretical assumptions on which these working practises are based are mainly psychoanalytic: the individual intrapsychic focus of the therapeutic work, the ethics of confidentiality, the primacy of the therapeutic dyad, and the metaphor of the 'containing space.'" (Ansdell 2003:13). Seldom is the physical, social, or cultural context to the client theorised or worked with since the therapeutic relationship is itself considered the main context of the therapy. Explained with a parenting metaphor, the site of the therapy is seen to maintain qualities of security and lack of disturbance. The therapeutic value of the site (far away from main traffic) is "...its separateness, and this 'safe space' is protected by a supporting structure of practice: boundaries of space (reliability), and of time (regularity) reassuring patients" (Ansdell 2003:13).

### **C3.2.1A Community Music Therapy answer**

Community Music Therapists work wherever music making is needed. Musical relationships link-up, connecting people and spaces: clients, staff, families, communities. The work could be otherwise but more often, an open-door approach is taken. The Community Music Therapist's job is to work *in* the web of context, and *with* it – the overall aim being to increase the musical spirit of community, and to enhance people's quality of life within the sometimes-circumstantial communities such as hospitals, schools etcetera. Community Music Therapy acknowledges that different cultures determine what is considered individual and what communal. Ansdell (2002:134) furthermore proposes that different illnesses suggest the varying appropriateness of individual or communal interventions.

### **C3.3 Aims and Means** (Ansdell 2002:135-136)

The aims of the consensus model are directed at the individual or individual in the group. A Therapeutic relationship and process is the aim whereas music is the means. Key to this process is to help clients explore their emotional inner life and to facilitate growth through its expression. "This enables the processing of feeling or (with verbal clients) the development of verbal insight. Music evokes emotion, whilst at the same time helping to bring clients' unconscious issues to consciousness" (Ansdell 2002:135). Following the basic psychoanalytic hypothesis, music is seen "...as a port of entry to the unconscious. Using theory from early interaction models, the musical relationship is seen to mirror the underlying process of the non-verbal mother-infant relationship" (Ansdell 2002:135). For this reason Ansdell maintains (2002:135) that music is thus primarily constructed as a natural, psychophysical phenomenon rather than a social or cultural one.

Consequently the clinical aim is to forge an affective therapeutic relationship by attuning to the nature of the client's musical utterances and by 'reading' their affective communications. The therapeutic relationship is seen as prime healing

agent and music is put to use of preparing the ground for the 'therapeutic relationship.' Ansdell notes (2002:135) that music itself is thus being sometimes regarded as an epi-phenomenon of the therapeutic process.

### **C3.3.1 A Community Music Therapy answer**

Community Music Therapy has, over against the primacy of the therapeutic relationship has an overall aim to cultivate musical community wherever the therapist and clients find themselves, and to negotiate this with an awareness of social and cultural context (Ansdell 2002:135). Musicking is the aim, music the means. If more specific aims are formulated it is done according to the focus of work across the individual-communal continuum. Note that the aims for individual, or group, or community work are not considered independently, but as complementary: Individual sessions, for example, still happen within a context of community and may develop a client's confidence to move to more communal activities (Ansdell 2002:135).

Various forms of musicking can facilitate experiences or different aspects of interpersonal relatedness, emotional exploration, celebration, or communal feeling (Ansdell 2002:135). Community Music Therapists could use their talents directly to help people in their own relationship to an instrument or to music itself. As a result they work directly with the manifestation of pathology – "...though the ultimate aim is to get *beyond* pathology" Ansdell (2002:136). Sometimes it will be appropriate to involve community musicians or performers or to collaborate across disciplines, "...where music can be a welcome aid in relaxation or physiotherapy" Ansdell (2002:136).

"A main aim is to help people use music to feel 'weller' – even when they are 'ill'; to use music as a means of finding a qualitative change in people's experience of themselves, and themselves-in-community. Ultimately the aim is to move clients from therapy to community" (Ansdell 2002:136).

### **C3.4 Assumptions and Attitudes** (Ansdell 2002:136)

The consensus model focuses on client's problems and their emotional reactions to these. Following the basic assumptions of psychoanalytic thinking, client's problems are seen as essentially intra-psychic ones, which manifest through emotional and interpersonal difficulties. According to this model, Ansdell (2002:136) notes that the priority for the Music Therapist is to help clients with their underlying problems through the means of the therapeutic relationship, and to prevent external intrusions into the process. We thus find an *individual* psychological model, where the client is identified as both the site of the problem and the hope for the 'cure' (Ansdell 2002:136). Cultural and social determinants of selfhood as found in social constructionist thought are seldom theorised or worked with.

#### **C3.4.1A Community Music Therapy answer**

The assumptions of Community Music Therapy are situated in a social (or perhaps *ecological*) phenomenology of music. Consequentially Music Therapy must work in the ways in which music itself commonly works in individual and social life. "The Community Music Therapist's practice follows where music's natural tendencies lead: both *inwards* in terms of its unique effects on individuals, but also *outwards* towards participation and connection in *communitas*" (Ansdell 2002:136). Furthermore, Community Music Therapy also rests on ecological assumptions: that an individual client is always an individual-in-context. It is not seen as possible to work with an isolated individual, to locate problems entirely *within* an individual, or to see problems as solely biological, psychological, or social (Ansdell 2002:136).

### **C4. In conclusion**

Ansdell (2002:139) concludes with the saying with which he began: "The Dog Barks, The Caravan Moves On..." (Sufi saying). He refers to Kuhn's formulation of a paradigm shift that roughly seemed to have happened every thirty years. This shift is to be noticed in a change in the guiding model or metaphor in most disciplines that led, supported, and validated practises. We therefore find a shift

in the “...over-arching model or ‘constellation of basic agreements’ within a discipline” (Ansdell 2002:139). It is said that this shift gradually takes place when enough people experience a bad fit between the old model and some new reality (Sardar 2000, cited in Ansdell 2002:139).

Ansdell (2002:139) declares that Music Therapy has already noticed and undergone such a shift within its disciplinary lifetime: This change entailed a movement away from a behaviourist model towards a humanistic and psychotherapeutic one in the 1970’s. The advantage of such a shift is its usefulness, and not its final tru[e]thfulness.

“The wind appears to be changing; the dog of social, cultural, and musical evolution seems to be barking at the heels of Music Therapy’s caravan. Will we lead or follow?” (Ansdell 2002:13)



**Addendum D: Suggested music relating to emotional content**

(Espenak 1981:180-185)

**ANGER (and other high degrees of dynamic feeling)**

<i>Composer</i>	<i>Title</i>	<i>Artist, Recording*</i>	<i>Description</i>
Berlioz	Symphonie Fantastique (Finale)	Ormandy, Victor	agitated
Beethoven	Sonata No. 23 Op. 57	Serkin, Columbia	passionate, forceful
Brahms	Piano Concerto #2 (1st movement)	Rubinstein, LSC-2296	vigorous, robust
Chopin	Sonata for Piano	Casadesus, Columbia	dramatic, nervous rhythm
Chopin	Polonaise: A <sup>b</sup> Major; Etude in G <sup>b</sup> Major	Iturbi, Victor	strong, aggressive
Dukas	The Sorcerer's Apprentice	Leinsdorf, Paperback Classics	angry, strong
Ravel	Rhapsodie Espagnole	Stokowsky, Seraphim	lively, incitive
Rachmaninoff	Concerto No. 1	Richter, Monitor	passionate, strong
Rimski-Korsakov	The Russian East Overture	Leinsdorf, Paperback Classics	pompous
Wagner	Die Walkure	Toscanini, Victor	aggressive
Wagner	Lohengrin Act III	Reiner, Columbia	exciting, pompous
Wagner	Operatic Overtures (The Flying Dutchman)	Gui, Camelot	aggressive
Verdi	Aida: Grand March	Toscanini, Victor	triumphant, stimulating
Orff	Carmina Burana		strong, passionate
Moussorgsky	Pictures at an Exhibition (Gates of Kiev) Others in series also for various other moods.		pompous, majestic
Gershwin	An American in Paris		lively, dramatic (many moods)
<b>FEAR</b>			
Dukas	The Sorcerer's Apprentice		anxious, threatening
Moussorgsky	Night on a Bald Mountain	Vox Box 2, VBX -2(3-12")	fear of nature
	Tibetan Chant, Lament for the Dead	Orchestra Box, Band 2	in a storm
		Ethnic Folkways Library	mysterious, dread
		F.E. 4504, Side IV, No. 13	

\* Where artist and recording is not given, any recording can be used.

**CALM (and other low degrees of dynamics)**

<i>Composer</i>	<i>Title</i>	<i>Artist, Recording</i>	<i>Description</i>
Albinoni	Sinfonia for Orchestra (Adagio)	Stratta, RCA	spiritual, longing
Bach	Air for the G String	Toscanini, Victor	blissful, eternal, sentimental
Bach	Concerto for two violins	Stokowsky, Victor	sentimental, yearning
Bach	Jesu, Joy of Man's Desiring	Stokowsky, Victor	serene
Beethoven	Concerto No. 2 in B <sup>b</sup> (1st movement)	Serkin, Columbia	relaxed, serene
Beethoven	Concerto No. 3 (2nd movement)	Serkin, Victor	tranquil, soothing
Beethoven	Concerto No. 4 (1st movement)	Serkin, Columbia	serious, compassionate
Beethoven	Emperor Concerto No. 5	Rubinstein, Columbia	lyrical, tranquil, light, calming
Beethoven	Moonlight Sonata (1st movement)	Serkin, Columbia	calming, repetitive
Beethoven	Piano Concerto No. 5 (Adagio)	Szell, Victor	lyrical, leisurely, serene
Beethoven	Symphony No. 6 Op. 68 (2nd movement)	Walter, Victor	gentle, steady, soothing
Brahms	Lullaby	Robert Shaw Chorale, Victor	serene, peaceful
Debussy	Claire De Lune	Stokowski, Victor	calm, tender, serene
Gershwin	Rhapsody in Blue	Levant, Columbia	broad, sentimental
Horn	Inside (Prologue) (Taj Mahal)	Horn, Epic Records	serene
Liszt	Liebetraum		intense, romantic
Rimski-Korsakov	Scheherazade Suite	Ormandy, Columbia	peaceful, calm, serene
Respighi	The Pines of Rome, The Fountains of Rome	Toscanini, RCA	calm, serene
Saint-Saëns	Carnival of the Animals (The Swan)	Primrose, Victor	meditative
Satie	Cygnopédies	Ciccolini, Angel	calm, contemplative
Schubert	Symphonie No. 8 (1st movement)	Waller, Victor	somber, restraining
Schubert	Sonata in B Flat	Schnabel, Angel	serene
Tschaikowsky	Waltz of the Flowers; Nutcracker Suite	Rodzinski, Columbia	relaxing
Valderrabano	Five Centuries of Song	Angeles, Capital	emotional, longing, yearning
Many composers	Music for Zen Meditation	Scott, Verre	calm, reflecting
Holst	The Planets		various moods
Grieg	Peer Gynt Suite		various moods of Norwegian folk characters
	Music of the Whirling Dervishes	Reinhard Anthology	calm, serene

**EXCITING, RESTLESS**

<i>Composer</i>	<i>Title</i>	<i>Artist, Recording</i>	<i>Description</i>
Berlioz	Symphonie Phantastique	Columbia	exciting
De Falla	Ritual Fire Dance; Spanish Dances		ecstatic, crescendo
Debussy	Le Mer	Ormandy	restless
Rimski-Korsakov	Bumble Bee	Philadelphia Orchestra	monotone
Stravinsky	Firebird Suite	N.Y. Phil. Columbia	exciting phantastic
Moussorgsky	Night on a Bald Mountain	Vox Box 2, VBX-2(3-12") Orchestra Box, Band 2	

**FOLK MUSIC**

<i>Title</i>	<i>Company</i>
African Drums	Ethnic Folkways
The Azuma Kabuki	Columbia
Hukilau Hulas	GNP
Music of Bali	Westminster
Music of India	Odeon
Olatunji, Drums of Passion	Columbia
Polka Party	Golden Tone
New Folk Dances of Israel	Tikua
Russian Folk Ballet Company	Epic
The Many Voices of Miriam Makeba	KAPP

**SOCIAL DANCING**

<i>Title</i>	<i>Artist</i>	<i>Company</i>
Boogie Woogie	Freddie Slack	Wing
Bossa Nova and the New Swinging Samba	Stan Fields	Strand
Country Dances, Beethoven		
Cheganca	The Wanderley Trio	Verve
Folklore	The City Preachers	London

**SOCIAL DANCING (Continued)**

<i>Title</i>	<i>Artist</i>	<i>Company</i>
French Dances of the Renaissance and other pieces of the Renaissance and Baroque	Many composers	Nonesuch
Hi-Fi-esta	Edmunds Ross	London
Lou Reed Berlin	Lou Reed	RCA
Mantovani plays Strauss Waltzes	Mantovani	London
Medieval Renaissance & Baroque Recorder Music	Many composers	Classic
Masters of Early Keyboard Music (English Dances)	John Bull	London
Overtures and Waltzes	Moralt	Epic
Spirituals and Blues	Josh White	The Elektra Corporation

**MUSIC WHEN TEACHING DANCE CLASSES**

<i>Title</i>	<i>Artist</i>	<i>Recording</i>
Ballet Music (Vol. 1)	John Childs	Hoclor
Ballet Music (Vol. 2)	John Childs	Hoclor
Ballet Music for the Classroom	Tisen	Hoclor
Ballet Music for Barre-Centre and Six Beautiful Variations (Vol. 1)	Many artists	Statler
First Lessons in Creative Movement, Espenak	Anderson	Q.T.—Records (Statler Records Corp.)
Jazz with Luigi	Fischoff	HLP
Music for Contemporary Dance	Lubin	S & R
On Stage Tap	Selva-Ringle	S & R
Paul Draper on Tap	Perkinson	H & R
The Music of Richard Rodgers	Many artists	Moodsville
African Drums—Percussion		Ethnic Folkways
Monks of Western Priory	Toni Mitchell	
	Tim Buckley—Rock	
	B. J. Thomas	
Hookahs and Houris	Folk Artists	Nina Records

**SADNESS (longing or soothing and other low degrees of dynamics)**

<i>Composer</i>	<i>Title</i>	<i>Artist, Recording</i>	<i>Description</i>
Barber	Adagio for Strings	Stokowski, SP-8673	sacred, solemn
Beethoven	Sonata No. 8 in C Minor Op. 13 (2nd movement)	Serkin, Columbia	sad, dark
Beethoven	Symphony No. 6, Opus 68	Walter, Columbia	sad, dramatic
Brahms	Piano Concerto No. 2 (2nd movement)	Rubinstein, Victor	pathetic, doleful, mournful
Bruch	Scottish Fantasy	Sargent, LSC 3205	sad, heavy, dark longing, dreamy
Debussy	Beau Soir	Kogan, Hall of Fame	sad, longing
Debussy	La Fille Aux Cheveux de Lin	Sargent, LS 3205	tender, longing
Debussy	Three Nocturnes	Stokowsky, Seraphim	low key, sad
Ravel	Pavane Pour une Enfante Défunte	Kostelanetz, Columbia	sad, longing, resigned
Ravel	Le Tombeau de Couperin	Golschmann, Capital	sad, depressing
Tschaikowsky	Symphony Pathétique	Karajan, Columbia	depressing, dark
Wagner	Tristan and Isolde: Liebestod	Stokowsky, Victor	sad, melancholy
Franck	Fugue (No. 2) Prelude; Organ Choral No. 1		sad, dramatic
Schönberg	Pierrot Lunaire	Columbia	mysterious, sad
Stravinsky	Rite of Spring	Philharmonic, Columbia	exciting, longing

**HAPPY-GAY (and other high degrees of dynamics)**

Arbeau	Orchesographie	many artists, Turnabout	happy, joyous
Bach	Six Brandenburg Concerti	Reiner, Entre	allegro, lively
Bach	Suite No. 2 in B minor	Ansermet, London	gay, happy
Barber	Sinfonia, Sacra	Hanson, Mercury	pompous, hymnal
Beethoven	Symphony No. 5 in C minor (1st movement)	Koussevitzky, Columbia	anxious expectation resolving in a stimulating and exciting conclusion
Beethoven	Symphony No. 5 in C minor (4th movement)	Walter, Victor	strong, exciting
Beethoven	Symphony No. 7 (1st movement)	Ormandy, Columbia	merry, gay, triumphant
Brahms	Symphony No. 4 in E minor (4th movement)	Walter, Columbia	optimistic, lyrical, crisp

**HAPPY-GAY (and other high degrees of dynamics) (Continued)**

<i>Composer</i>	<i>Title</i>	<i>Artist, Recording</i>	<i>Description</i>
Chopin	Chopin Piano Music: polonaise, waltz, mazurka	Horewitz, RCA	pompous, happy
Chopin	Polonaise in A <sup>b</sup> major	Iturbi, Victor	vigorous dance rhythms, proud
Debussy	Colliwogs Cake Walk	Kapell, Victor	humorous, jolly
De Falla	Ritual Fire Dance	Iturbi, Victor	surging, stimulating, exotic, driving rhythm
Dvorak	Humoresque	Kreisler, Victor	exciting, warm
Gershwin	An American in Paris	Bernstein, Victor	exuberant, joyous
Grieg	Wedding Day at Troldhaugen	Remortel, Vox	happy, gay
Handel	The Messiah—Hallelujah Chorus	Beecham, Victor	triumphant, vigorous
Liszt	Mefisto Waltz	Kappel, Victor	garish, brilliant
Mendelssohn	A Midsummer Night's Dream (Scherzo)	Walter, Columbia	bright, vivacious
Mozart	German Dances	Wagner, Vox	lively, gay
Mozart	Quartet in G minor	Schnabel, Angel	lyrical, graceful, happy
Mozart	Symphonies: Symphony No. 35 in D major	Reiner, Columbia	stimulating, joyous
Paganini	Moto Perpetuo	Feideman, Boston Pops	breathless, brilliant, joyous, gay
Sousa	Marches: Washington Post March	Colling, Decca	joyous, stimulating
Vivaldi	The Four Seasons	Muchinger, London	happy, joyous, uplifting
Stravinsky	Early Compositions		happy
Moiseiwich	Russian Folk Dances	I and II records	joyous, gay
Rodgers	The King & I (March of Siamese Children, Whistle a Happy Tune)		lively, gay happy rhythmical
Lerner	My Fair Lady (I could have danced all night)		lyrical, graceful
Mendelssohn	A Midsummer Night's Dream (waltzes, Blue Danube and all others)	Scherzo	bright, vivacious, lively, gay

**MISCELLANEOUS**

Eight Electronic Pieces	Dockstader, Folkways	unemotional
Electronic Music, Gargoyles and others	Columbia	descriptive, images
Rail Dynamics—Recorded on Rainy Nights	Cooks	monotonous
The Storm and The Sea	Miller, Warner Bros.	nature sounds

Table Addendum D, Music for music therapy (adapted image, Espenak 1981:180-185)

### ***Addendum E: Distinctions between art therapy and phototherapy***

Weiser (1993) directs our attention to a thorough comparison between phototherapy and art therapy in Krause (1979, 1983). However, Weiser's (1993) own account will be sufficient. Take note that these distinctions are made with a psychotherapy lens.

To Weiser (1993:9) phototherapy and art therapy are "...integrally interrelated, reciprocal subsets of each other, even though sometimes very different in product or process owing to their being very different media."

*Similarities* – "They both work on the basis of giving visual form to feelings and making the invisible more visible" (Weiser 1993:9). "Symbolic representation is the only language we will ever have for expression and communicating thoughts, feelings, memories, and other inner experience, even though it necessarily mediates and filters those experiences in the process of describing them" (1993:10). "When we look at photos or artworks we have produced, or review our responses to seeing them, and when we explore the themes and patterns that emerge when we do so, we are able to learn about our own unconscious by bypassing the verbal translations that also provide good hiding places for rationalizations, defences, excuses, and other protections" (Weiser 1993:10). "In art therapy, clients usually produce images spontaneously; these symbolic communications are directly from the unconscious. Sometimes the many levels of metaphoric signification in these images are readily comprehended, but usually they serve only as a starting place. Although the "art" of art therapy may not be "real" art, it is personally coded expression in nonverbal form; similarly, photographs are in some ways private communications to and from the self, regardless of any serendipitous artistic merit." " All art therapy is based on the

idea that visual-symbolic representation is far less interruptive and distortive than verbal translations of sensory-based experiences, and that we not only often project unconscious meaning through such metaphoric communications from deep inside but also tap into those areas while simply reacting or responding to symbolic imagery produced by others” (Weiser 1993:10).

*Dissimilarity* - Following Krauss (Weiser 1993:10) both art therapy and phototherapy utilize the methodology of pictorial projection, it would seem initially that they do so in very different ways.

Art therapy it is said relies on a client’s internal concerns to emerge from the unconscious through the process of a drawing, spontaneously produced by the client, and external stimuli, light, or content, need not be available at the time the client draws a picture for an image to appear in the drawing... (Krauss 1983:53, in Weiser 1993:10). Photographs however will be taken at the place where the physical content actually exists (or its symbolized form appears or is arranged to appear). A photograph of a house will use as content some physical representation of a house. Since art therapy is dependent on externalize internal subjects, and photos therapy is dependent on internalized external subjects, it appears as though they deal with different aspects of personal symbolism. (Krauss 1983:53, in Weiser 1993:10).

Art therapists stress the importance of the client actually making the symbolic images as being often more valuable than the other components. Making images is only one facet of phototherapy, and not necessarily a central one (Weiser 1993:11).

Another difference concerns the familiarity and comfort level than most people have with the medium of photography. There is an element of ordinariness to talking and discussing snapshots that is usually not evident in making or commenting on artistic creations (Weiser 1993:11). Similarly, attribution of a

work of art is usually part of its meaning. Rarely do we view a piece of art without realizing that it expresses the personal viewpoint of its maker, yet somehow we see a snapshot as a factual image than anyone going by with a camera could have recorded (Weiser 1993:11). In phototherapy therefore, speculation about the goals, needs, or desires of the originator can be built into the investigative process with snapshots and do so in ways unavailable with other art media creations (Weiser 1993:11). Indeed, because the creator of a photograph can be so readily detached from the image, phototherapy can easily be done using photos not originating with the client, which is not common in art therapy practice (with the exception of collage work) (Weiser 1993:11).

Art therapy usually seems to focus on the finished product, paying less attention to the concept or development of the image. In Phototherapy, the process is more balanced; the photographic print is often the least important element, while the criteria used for selecting the plan, deciding what to do in creating the photograph (where, when, who, why, who for), and so forth, are important and merit exploration. Therapeutically *working* the finished print is to Weiser (1993:11) an important component, but just as often is used to precipitate questions that carry discussion away from the photograph (Weiser 1993:11).

An additional value that photo's have over drawings, found in Krauss (1983:53) is the factual documentation provided by so many personal snapshots. They are a rich source of projective and physical data that could not be obtained any other way. They provide background information about a client's relationship to the world outside of therapy (ex family members and how they relate with one another as capture by a camera rather than words) (Krauss 1983:53). Weiser (1993:12) augments by saying that in using photographs, we can see a close approximation of the same way we present ourselves to others, rather than the reversed image we see in the mirror. We can also see ourselves in profile or from the back, and as part of larger groups of family or friends. In art therapy, portraits of ourselves are strictly personal subjective representations;

phototherapy provides considerably less subjective images created by a mechanical device (Weiser 1993:12).

Weiser remarks in conclusion that she has found no parallel in Phototherapy for the developmental stages of art making that some art therapists believe to be crucial for measuring progress, improvement, or arrested stages (Weiser 1993:12). Photo-snapping skills don't really change much with age, other than perhaps that we learn to stand more still or to consciously compose contents that are more sophisticated (if that is our goal). She notes having seen some serious metaphorical photographic communications from eight-year-olds and autistic teenagers and some technically poor or confusing ones from adult professionals. So developmental stages of art-making abilities are not strongly relevant in Phototherapy work (Weiser 1993:12).



## ***Addendum F: Photographic exhibition, Fatherhood Project***

### **Moments of Tenderness**



**Val Adamson**  
Bongani Ngwenya and his  
daughter, Sibonisile



**Val Adamson**  
Brett Hilton-Clarke puts his son,  
Gabriel, to sleep

### **Quality Time**



**Michelle Booth**  
Mike and Troydan



**Gille de Vlieg**  
Dying man with family

### **Extending Horizons**



**Jodi bieber**  
Newtown



**Jax Murray**  
Father and children, North  
Beach, Durban



**Louise Gubb**  
Pensioner George Resenga  
Supports his young relatives



**Jax Murray**  
Father and children, Lusaka,  
Zambia



### ***Addendum G: Dance therapy and depth-psychology***

From a cultural perspective to dance Kurt Sachs (1952, cited by Espenak 1981:12) asserts that dance is the "...mother of all the arts". Whereas music and poetry exist in time, painting, and architecture in space, dance lives at once in time and space. The creator and the thing created, the artist and the work are still the same thing. In Sachs' experience dance breaks down the distinction of body and soul, of abandoned expression, of the emotions can control behaviour, of social life and the expression of isolation, of play, religion, and battle. It is said that dance has taken on many forms, of sacrificial rite, a charm, a prayer, and a prophetic vision. "It commands and dispels the forces of nature, heals the sick, links the dead to the chain of their descendents. It assures sustenance, luck in the chase, victory in battle, it blesses the field and the tribe" (Sachs 1952, cited in Espenak 1981:13).

Apart from the use of dance as a healing ritual going back to earliest human history, dance therapy is a relatively new profession. The American Dance Therapy Association, founded in 1966, defines dance therapy as the psychotherapeutic use of movement (Chodorow 1991:1). As a psychotherapeutic technique dance, or movement, as active imagination, originated with Carl Gustav Jung in 1916.<sup>171</sup> Much later (1960's) it was developed by dance therapy pioneer Mary Whitehouse (Chodorow 1991: preface unnumbered).

A strong link between depth psychology and emotions emerge in the process of active imagination, which is covered in part three of her book (Chodorow 1991:111-152). Typical concepts are Freudian and Jungian informed ego and shadow; cultural and primordial unconsciousness; movements from the ego-self axis and so on.

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<sup>171</sup> Chodorow (1991:1), alludes to Jung that had already in 1916 written a paper suggesting that expressive body movement is one of numerous ways to give form to the unconscious.

Apart from the role of the imagination as it relates to Jungian concepts – not reflected on here – an elementary understanding is based on a dialectical relationship between body and psyche and involves a thorough understanding of emotions.

### **G1. Dialectical relationship; body and psyche**

Dance therapy as it relates to depth psychology is based on the assumption that mind and body are in constant reciprocal interaction between psychological and physiological aspects; thus, body and psyche relations (Schoop 1974:44). She calls this a dialectical relationship – a union of body and psyche (Chodorow 1991:3). This dialectical relationship directs attention to the involvement of depth psychology and dance therapy. Depth psychology is enriched by understanding of the body experience and the language of expressive movement. Dance therapy in turn gains a deeper understanding of the psyche in its personal, cultural, and collective manifestations (Chodorow 1991:2).

In dance therapy, the individual is viewed in totality. Espenak (1981:3) maintains that gestures, movements, and postures are a function of the individual totality. This totality consists of the emotional, intellectual, unconscious, and somatic totality (Espenak 1981:3). Based on this totality Espenak (1981:3) asserts that it is theoretically possible to provide effective therapeutic intervention at any level of these behavioural modes, due to the phenomenon of their interaction. At the most obvious level Espenak (1981:3) refers to the expression and movements of for instance a bereaved person and how we can perceive physical manifestation of intense grief; the emotion felt is nonverbally expressed by the body. At a more complex level it is accepted that in contemporary behavioural science there is interaction of conscious and unconscious states, muscular functions, visceral functions, nervous system functions, glandular functions – in effect, all of the systems of the living being; that this interaction is an expression of the totality of that being (Espenak 1981:3). “We accept that change in any one or more of the

inner systems will produce some degree of change upon mental and emotional states” (Espenak 1981:3). In this regard, the field of psychosomatic medicine is based on the awareness of the identity of many somatic processes with psychological phenomena (Espenak 1981:3). “Implied in these identifications is the concept that the living being expresses himself in inner and outer bodily manifestations more clearly than in words” (Espenak 1981:3). It is in posture, pose, mannerism, attitude, gesture, movement, and in breathing that the individual communicates with an eloquence that transcends his verbalization (Espenak 1981:4). These views correlate largely with what has been said in earlier chapters by Gergen (1999) and Goffman (1959): Our realities are shaped not by the sum of our intellectual or informal discussion, meaning our verbal communication but are impacted by a larger arena of interaction where gestures, mannerisms the totality of our human present ability constructs our realities.

Referring to Alexander Lowen’s theoretical work on Bioenergetics Analysis and Therapy, Espenak (1981:4) contend further for the unity of our human experience and mind body interrelationship by referring to Lowen (1971):

Can one change the character of an individual without some change in the body structure and in its functional motility? Conversely, if one can change the structure and improve its motility can we not make these changes in temperament, which the patient demands? In his emotional expression, the individual is a unity. It is not the mind, which becomes angry nor the body, which strikes. The individual expresses himself. Therefore, we study how a specific individual expresses himself, what is the range of his emotions, and what are his limits.

(Lowen 1971, cited by Espenak 1981:4)

In Espenak (1981:5), we find a deconstruction of the duality mind/ body. She notes that as long as one continues to maintain a concept of separation, a duality in the body-mind relationship, it is correspondingly difficult to comprehend the

unity of humanness. Once we are able to view the human being 'as he actually is' and actually functions, that is, as a dynamic interaction rather than as a set of parts, it becomes possible to see the relation of outward movement to inner movement and to accept the reciprocity of both, mind and body (Espenak 1981:5). This is said to be the basic concept of psychokinetic theory that underscores the practise of dance therapy (Espenak 1981:5).

In respect of what Espenak (1981:20) calls a technical perspective we find in all forms of gesture, movement, and posture that are manifested in ordinary daily life the expression of the personality, the presumed self. Thus, for example, the haste with which an angry mother runs after the naughty child is a different expression from the dynamics of her walks, when, hand in hand, mother, and child walk together toward some pleasurable event. In different sequences of bodily expression from a technical perspective, we see the dynamism of emotions expressed in body movement.

## **G2. Reflections on the self**

Dancing is underpinned by movement, which is said to be one of the most basic forms of self-expression (Alexander Lowen's forward to Espenak 1981: ix). Personally I judge that dancing (as experienced in Gladys Agulhas's workshop was more of a challenge than exposing myself to techniques with regard to drama therapy. It was a very different form or medium of communicating or being with other people (different cultures and languages) than that of verbal communication. I agree with Lowen's description in Espenak's forward (1981: ix) that through dancing one becomes identified with the body. I am *being* with you, or relating to you in my total capacity as a whole person and not just a mouth or a brain. Through reminding myself of remarks from Bianca and Moré it, makes sense that a person is said to be able to strengthen their sense of self through dancing or movement within a certain context such as therapy. Primary input in respect of dancing is in this study received from Bianca, Moré and the Arts and Reconciliation conference. Dancing also relates to professor

Hagemann's comments on body experience. It was professor Hagemann that directed me to Gladys Agulhas who we've encountered in chapter three.

Since the 'troubled individual' is believed to come to psychotherapy suffering from emotional reactions that are disturbing and out of control the therapist needs to have an understanding of the nature of fundamental emotions; this involves emotions' modes of expression, and their role in psychological development (Chodorow 1991:2).

### **G3. The functioning of emotions**

The proclaimed fundamental emotions are joy, excitement, grief, fear, anger, contempt, shame, and surprise. These emotions are believed to be innate patterns of expressive behaviour at once personal and universal. Whether the emotions are named or not, they motivate and shape the way we move. Consequently, sometimes-intense affects erupt spontaneously out of a deeply introverted, self-directed movement, other times the emotions are symbolically enacted (Chodorow 1991:3). It is important to realise that emotions each have its own range of intensity. The lower intensities of fear are uncertainty, uneasiness, apprehension, and anxiety. The higher intensities are panic and terror.

The idea of using the body directly in the therapeutic process to heal emotional illness was introduced and developed by Wilhelm Reich in Norway in the years 1936 and 1939 (Lowen 1971, in Espenak 1981:ix). From there onwards, I understand that ideas relating to Alfred Adler influenced this practise of using dance to the wholeness of individuals (Alexandra Adler forward to Espenak 1981: vii-viii). Briefly said; Adler's approach consists of viewing people as whole beings. Behaviour is determent by one central force, striving for superiority (totality) or inversely stated people have a natural tendency away from feelings of inferiority. Superiority is tailored by individual goal setting which is a creative process that does involve both genetic factors and phenomenology but is not

deterministic. The highest state of superiority is found in the feeling of community, entailing cooperation, and a sense of unity with fellow humans and all other things (Meyer, Moore & Viljoen 1988:106-107).

Espenak (1981:22) emphasises that each person has his own inherent personal dynamism, his own inner and outer rhythms, and these rhythms express a personality that is both total and unique. Her notion of personality is not fixed since each individual's personality she says experiences change as he moves through life (Espenak 1981:22). What is important about person in change is that each follow his own unique pattern, it represents at any given time the total of his physical/ psychological/ social heritage plus his unique interpretation of his own life history (Espenak 1981:22).

Experience of one's own rhythms equals to Espenak (1991:22) an experience of self-feeling, of an experience of integration of movement and emotion. This corresponds to Weiser (1993:12) in the measure that phototherapy renders a sense of self. To offer a person and opportunity to arrive at this experience, the realization of self is said to be a major goal of dance therapy (Espenak 1991:22). As Hanneltjie, taking part in CAM community discussions noticed; that it becomes possible after a while what sort of interpretations is better than others. So with technical construct in dance therapy: The therapist learns how to interpret the total motor expression of the patient. How to relate personal movement to personal feeling. Most importantly, how to reach the feeling through specific opportunities for specific experiences in movement (Espenak 1981:22). Physical phenomena provoke the occurrence of emotion, which is the foundation of the therapy (Espenak 1981:22).

The fundamental goal then, as Espenak (1981:23) notes is to restore, to the maximum degree possible within the context of a given personality, the lost unity of the living systems. To accomplish this objective, the therapist requires not

only training in concept and in technique but also the capacity to bring his or her own unity to the therapeutic situation.

#### **G.4 In conclusion**

Espenak (1981) puts forth five factors that are integral to the concept of dance as a basic human activity and that are particularly appropriate for use as therapeutic tools: 1) The stimulation and release of feelings through body movements and gestures, 2) The release of communication and contact through non-verbal activity, 3) The reduction of anxiety through the non-critical aspects of the therapeutic setting and through the suspension of self experience in dance, 4) The experiencing of physical and emotional joy through the impact of auditory stimuli (rhythm) together with freedom of movement, 5) The use of the innate human response to rhythm in order to generate both individual movement and participation in simultaneity with others.

Although I can appreciate such integral factors that Espenak describes I am not too positive about her approach taken. That is of course being said from a narrative stance. I appreciate for example the viewing of people not within separate compartments but diverge concerning ideas relating to knowledgeable diagnosis and evaluation to which she for instance dedicates a whole chapter. Along these lines, participants are given tests and rated on for instance their capacity for tolerating change, attention span, and physical confidence etcetera. Ultimately, the therapist is very much the knowledgeable person with regard to diagnosis that is made and in consequent considerations on how the patient should be treated. I close with the following point to illustrate what I mean:

Evaluation consists of a comparison of performance on the tests to an established standard of harmonious function in movement. It should be understood, of course, that the dance therapist is a professionally trained observer and that referral points in this comparison are technically formulated. The performance on each of these tests is graded; a profile is

then developed based on the grades and on the notations of special problems. The clinical picture is summarized, and we thus have the basis for an approach to treatment.

(Espenak 1981:55)



## ***Addendum H: Fundamentals of drama therapy over psychotherapy***

Drama therapy is not simply a way of approaching human problems and difficulties by 'acting them out'. Many kinds of therapies involve using the imagination to conjure up alternative situations and settings to the one being dealt with. Psychotherapists often go out of their way to create a special kind of protected environment in which clients will feel safe and unthreatened by whatever may be going on outside the charmed circle of the therapeutic relationship; having done so, they may well go on to encourage their client to use her or his imagination to recreate events and presences by calling on people present to take on roles which would not normally be theirs, and generally behaving 'as if.' Psychodrama itself is the most obvious and striking example, of course. So what is different about drama therapy? (Andersen-Warren & Grainger 2000:22). It involves the staged nature of people; requiring co-actors as audience members secondly distinctive of drama over against psychotherapy is the shape it takes, that of drama or theatre itself.

### **H1. Staged nature of humanness**

Although human beings possess the ability to 'act out' dramas in their own imagination and these private scenarios can have any number of characters, actual interpersonal, rather than intra-personal, drama requires at least two people so that there may be a dialogue between them, and each can be aware of the effect his or her presence, and what he or she is doing or saying, has on the other person and vice versa; in other words, so that personal interaction can take place. So even when a drama therapy approach is adopted in one-to-one situations it is still thought of as group oriented since drama itself is essentially a group event. Those who compare drama with theatre because the second involves an audience while the first does not are overlooking the vital aspect of the staged nature of social contact (Andersen-Warren and Grainger 2000:19).

Drama is itself an action of binding events and people together into some kind of significant happening. It takes various components of social experience, various things happening to people, and focuses our attention on the way they are connected together by the human impulse to make sense of life. By involving people in a specially contrived 'world of the play' in which this kind of connection has been made particularly clear, having been carefully plotted beforehand, drama connects them more closely to ordinary life while appearing to set them apart from it. To construct any kind of drama is to isolate a part of life and then to make it as lifelike as possible by exaggerating and developing the things about it that give life meaning. Actors and audience are united in a living experience of the imagination as they find themselves sharing the things that they hold in common as human beings. In other words, acting as a group.

(Andersen-Warren & Grainger 2000:20)

## **H2. Shape**

For an event to have shape in the duration of time it needs to have three things: a beginning, middle and an end (Andersen-Warren & Grainger 2000:21).

This is important to concentrate our attention properly. Hereby it stands out from other things that have happened and are going on happening. This may seem rather obvious but it is often overlooked and is very important (Andersen-Warren & Grainger 2000:21). The basis of this argument is that plays (therapeutically used or otherwise) are focused human experiences (Andersen-Warren & Grainger 2000:21). In drama we call on the power of 'as if' in a way that is purposeful, focused and effective, using shared imagination to affirm our personal reality by giving it the shape necessary to contain change without being destroyed by it (Andersen-Warren & Grainger 2000:24).

For this reason, the difference between drama therapy and other ways of incorporating drama in therapeutic practises resides in the shape that it takes. Drama therapy concentrates deliberately and specifically on reproducing the shape of drama. In this respect, it closely resembles theatre, which established its identity as make-believe in the clearest and unmistakable ways (Andersen-Warren & Grainger 2000:21).

Drama therapy registers the crucial difference between life and art, ordinary experience and the world created by imagination; and it does so in ways that are less tangible.

All the same, it certainly registers this difference quite systematically and with the same effect on people's experience, and it does so by sticking to the fundamental theatrical process, the thing which characterises all kinds of theatre — the experience of going into something, being in it, and coming out of it, in which the vividness of whatever it is that happens to us in mid-process is governed by and actually depends upon the degree to which we are made conscious of entering into and emerging from it.

(Andersen-Warren & Grainger 2000:22)

A drama therapy session falls into three parts which are simultaneously a continuous process and the grouping together of quite different kinds of experiences ((Andersen-Warren & Grainger 2000:23-24) Thus stage one consists of preparation for personal involvement with other people, mutual self-disclosure, and imaginative adventure along with others into ways of doing, thinking and feeling. Naturally, this may be alarming due to the unfamiliarity with the therapy as also noted by the CAM community (See under heading 3.13.5.2; and Andersen-Warren & Grainger 2000:23). It is important therefore that this first stage is characterised by the gradual development of feelings of being able to support and be supported by other members of the group (Andersen-Warren & Grainger 2000:23). Stage two is more consciously dramatic: scenarios are

invented, old situations explored in new ways, roles assumed and abandoned within an experimental framework. This is also to me the exciting part in considering arts in narrative practise; the idea of movement, which this study has derived from discussions with professor Hagemann. The sense of really looking at things, really feeling them, which drama can give, is conjured up by using imagination to present the familiar in unfamiliar ways so that the experience of being alive can regain its impact (Andersen-Warren & Grainger 2000: 24). In stage, three we return to more ordinary ways of looking at, and being in, the world. If what has gone before, in stage two, has involved the exchange of roles among group members or the assumption of fictional identities based on mythical personages etcetera this last stage involves the process of de-rolling wherein group members confirm one another in their ordinary identities (Andersen-Warren & Grainger 2000:24)

### **H3. Change effected through the ordinary**

There is nothing magical about drama therapy; people are not immediately rendered fully able to cope with themselves and other people by its action (Andersen-Warren & Grainger 2000:24). The kind of corporate journey of the imagination constitutes a genuine human experience; something lived through and not simply thought about, with the ability to affect future thoughts and attitudes to life. The shape of drama therapy carries with it the immediacy of a specially focused happening in which life is experienced with particular vividness and the experience of an altered way of being oneself comes across as a practical possibility. This possibility<sup>172</sup> – is made possible since this other way of being actually happened. Change becomes something, which I have known; at that time, in that place, among these people, I felt it to be a part of my life. Shared imagination carries with it its own reality, its own ability to stay in our minds with all the vividness of personal experience (Andersen-Warren & Grainger 2000:24).

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<sup>172</sup> This relates of course to *possibility theory* in chapter one.

Because drama therapy is rooted in artistic experience it always works via the imagination – so that even when it does not involve a corporate drama or piece of group theatre, it works hard to create the circumstances in which people taking part can work as creatively as possible with the materials available to them within the resources of a particular group. Drama therapy accentuates and promotes the discovery of looking at life that confirms our awareness of ourselves as playing a part in whatever it is that happens to us. The alternative is simply to be victims of things beyond our control which neither drama therapy nor narrative therapy surrenders to. To regard life in this imaginative way is in fact to treat it as drama – and by doing this we are conscious of exercising a degree of control over it (Andersen-Warren & Grainger 2000:24).

### ***Addendum I: List of plays for drama therapy***

Each of the following plays could be said to be mainly about the quality, attitude, or value stated. This is Andersen-Warren and Grainger's (2000:195) entirely personal view they say since playwrights are not in the habit of explaining their work in such an obvious way. They explain the purpose in providing such a list:

The purpose... is to demonstrate how it is possible to form a judgement with regard to what a particular play is about.... [P]art of the process of working on written texts from a drama therapy point of view is the effort to come to a decision about what the main message of a play may be. All kinds of different conclusions offer themselves to be explored.

Title	Playwriter	Possible Theme
<i>Oedipus Rex</i>	Sophocles	Responsibility/identity
<i>Everyman</i>	Traditional morality play	The human condition
<i>Dr Faustus</i>	Marlowe	Power through knowledge
<i>Macbeth</i>	Shakespeare	Ambition/nemesis
<i>Hamlet</i>	Shakespeare	The courage to be
<i>King Lear</i>	Shakespeare	Learning to love
<i>Othello</i>	Shakespeare	Insecurity/treachery
<i>Romeo and Juliet</i> and <i>Antony and Cleopatra</i>	Shakespeare	The freedom to love/ the power of passion
<i>Twelfth Night</i>	Shakespeare	The quest for love
<i>The Tempest</i>	Shakespeare	Growth and change
<i>Tartuffe</i>	Molière	Deceit and manipulation
<i>The School for Scandal</i>	Sheridan	Social pretence versus genuine human feelings
<i>Hedda Gabler</i>	Ibsen	Hidden guilt
<i>The Cherry Orchard</i>	Chekhov	Looking backwards, clinging to the past
<i>The Good Woman of Sechzuan</i>	Brecht	Social exploitation
<i>Waiting for Godot</i>	Beckett	The search for meaning

**Table Addendum I, Plays for drama therapy (Andersen-Warren & Grainger 2000:195)**

### ***Addendum J: Moré's creations***

Moré has been extremely productive in participating in this research. In honour of her contributions I include her extended explanation and its relating picture of the beadwork of the story of her life; I do so exactly as I have received it with fonts colour and so more. Remember that these beadworks are a direct consequence of this research endeavour.

The one specific beadwork (that of *Stefan*), poems she had written (not included) and several letters (only one used here: *Vir Chantelle*) focus in on several persons in the beadwork of the story of her life (*Die storie van my lewe*). In addition we also find that a story can be told drawing from the broader story: The story of Mark and More (*Die storie van Mark and Moré*) expressly focuses on a specific part of the larger story of her life.

### **J1. Beadwork I: My life story/ “Die storie van my lewe”**

This is the first beadwork that moré had made for research purposes. She draws inspiration from the story movements of Vogler (1999). I would like to focus the reader’s attention to the larger representation of the orange bead; Stefan has played a significant part at various stages in her life. I don’t want to make interpretations for the fact the Stefan appear in various beads or that she even dedicated one beadwork entirely to him; that idea that different beadworks are interconnected seems interesting.





Die Projek: Elmo en Moré:

1. Die storie van my lewe beads:

**Geel bead:** Ek is gebore met geelsig.

**Blou skoenlapper:** Ek het 'n gelukkige baba en kinderlewe gehad. Ek was baie klein, toe was ek 'n engeltjie in 'n skoolkonsert of iets, ek was daai aand so siek gewees dat ek oor my engelkostuum wat my ma gemaak het opgegooi maar "Vader Kersfees" het vir my die mooiste kersgeskenk ooit gegee, die mooiste teestel. Toe ek ses was, was ek "Maria" in die kerskonsert. My ouma het vir my een kersfees my eerste slaappop gegee, dit was 'n "baby angel" sy kon soos 'n baba huil maar as jy haar fopsbeen insit het sy opgehou, ek het baie met haar gespeel en my ouma het vir haar die mooiste klere gehêkel.

**Swart bead:** My molestering op 4 jarige ouderdom.

**Groen bead:** My lewe was rustig en sonder spanning. Ek het baie Barbie poppe gehad en my oumas het baie klere vir die poppe gebrei en hekel, ek het lekker gespeel met die poppe omtrent tot op die ouderdom van 14 jaar toe hou ek op popspeel.

**Wit en blou bead:** Baie lekker gebly in die Kaap met baie maatjies.

**Blou hartjie:** Gesukkel om 'r' te sê spraakterapie gekry, alles het beter gegaan. Ons het Johannesburg toe getrek ek was maar nog klein 4 of 5 jaar oud, ek was nie baie bly nie maar het dit aanvaar, kan nie onthou wat in my kleuterskool jare gebeur het nie.

**Bruin bead:** Graad 1 en graad 2 het leerprobleem gehad, kwaai juffrouens gehad, hulle het my gesien as dom, ek het 'n goie maatjie ontmoet Susan van Rensburg,

bietjie lig op my moeilike tyd. My broer het begin tV werk doen, ek was op die agtergrond geskryf.

*Blou bead:* My ma het my in 'n hulpklas gesit teen die onnies se wil, dit het baie goed gegaan, ek het ekstra klasse gekry, dit het baie beter met my gegaan en ek het baie selfvertroue gekry, ek was baie gelukkig. Ek het aan 'n konsert deelgeneem, ons klas het die liedjie “~n dapper muis” gesing en dramatiseer. *Bruin*

*bead:* St 1 Ek is teruggesit in hoofstroom in dieselfde skool waar ek was voordat ek hulpklas toe is die onnies het dit teen my gehou en was baie onvriendelik, een spesifieke onnie, het my voor die kinders oor haar skoot getrek en pad gegee, net omdat ek 'n skewe lyn getrek het, daar was 'n bietjie lig in die donker tunnel, toe ek Juffrou Riekie ontmoet sy het ingestaan vir die bg. Onnie en het altyd in my geglo en gesê ek kan enige iets regkry, sy was 'n sterk christen en baie liefdevol.

*Wit en donkerblou bead:* St 2 en 3 was nie so sleg nie, Juffrou Riekie was my wisk onderwyseres, sy het met my geraas maar het my altyd gemotiveer en inspirer, as dinge rof was kon ek net na haar glimlag kyk dan het ek beter gevoel en al my ander onderwyseresse was net so oulik en nice, ek het oulike maatjies gehad en st 2 en 3 baie geniet, ek het ook aan 'n konsert deelgeneem, (ek was die stadskind in die liedjie “sprokie vir 'n stadskind”) Het my eerste hondjie gekry 'n maltees, sy naam was Syndol, my ouers het hom vir my gekoop oordad ek so mooi en hard op skool gewerk het, ek was baie lief vir my hondjie, ons het alles saamgedoen en lekker saamgespeel, ek het mooi na hom gekyk en vir hom gereëld kos en water gegee.

*Bruin bead:* St 4 was nie 'n baie goeie jaar nie, ons gesin het Durban toe getrek, ek was nie baie bly daaroor nie want ek was baie gelukkig waar ek was, by die skool (Fontainebleau Laer) ek het wonderlike maatjies gehad, en was baie gelukkig, ek wou nie trk nie, ek het dit gehaat. Ek was in 'n nuwe skool “Port

*Natal Laer senior skool (Daar was Port Natal kleuterskool – 2 – 6 jaar, Port Natal Laer Junior skool – Graad 1 – standerd 1 en Port Natal Senior waar ek was – St 3 – St 5) dit was 'n klein skooltjie en ek het gesukkel om maatjies te maak, en ek was lelik geterg want almal het geweet my broer is “Die Swart kat” 'n baie beroemde tv reeks, en die kinders was baie lelik met my, ek was baie ongelukkig maar net tot op 'n punt.*

**Oranje Bead:** *Die deel van st 4 waar dinge beter gegaan het, daar was 'n baie nice onnie, almal het haar “Juffrou Sang” genoem, sy was die kuns en musiek juffrou, sy het ook koor afgerig, Sy was Juffrou van der Merwe, ek weet nie wat haar regte naam was nie, sy het my onder haar vlerk geneem en op 'n stadium my uit die klas uit gestuur om 'n boodskap of iets vir iemand te gaan gee, op daai oomblik toe ek nie daar was nie, het sy met die kinders gepraat en gesê, hulle moet eeder my vriende wees as om my te terg, hulle wou nie regtig nie, toe vat sy een van die kinders op 'n stadium apart en het vir haar gevra om asb my maatjie te word, want sy het geweet sy sou 'n goeie maatjie wees, haar naam was Karin, op die oomblik het dit nie goed gegaan met Karin nie, haar ma en pa is geskei en sy en haar ouer broer en jonger sussie het saam met die ma in 'n woonstel gebly op die boonste vloer in 'n woonstel, in Umbilo. Karin het my gevat as haar maatjie en 'n wonderlike vriendskap het tussen ons twee ontwikkel, Karin het vir my opgestaan en die kinders vertel wat sy van hulle dink, ek kon nie vir myself opstaan nie, ek het nie selfvertroue gehad nie. Sy was 'n wonderlike vriendin en het saam met my deur dik en dun gestaan, ek en sy het saam begin “grootword,” sy het my baie keer saam gevat na die woonstel waar sy, haar ma, sussie en boetie gebly het, dit was so lekker, ek het elke keer uitgesien om soontoe te gaan, ek was baie gelukkig daar en kon van al my sorges vergeet, dit was lekker om daar te kuier, saam met haar en haar boetie en sussie te speel, haar ma was vir my soos 'n tweede ma, ek het baie*

daar oor geslaap en ek en Karin, haar boetie en sussie het tot laat gekuier en speel in die parkie, saam gestap om groceries te koop, Karin en haar ma gehelp met die kos, ek was baie lief vir hulle, Karin-hulle was my tweede familie, hulle my baie gelukkig gemaak en my en Karin se vriendskap het vreeslik gegroei en ons het baie close geword, ek het 'n "secret crush" op haar broer gehad (Stefan) ek het hom ook aangeneem as my boetie want hy was altyd so nice, my broer was nooit so nice nie, hy was aggressief en het my geestelik en fisies so seergemaak, dat ons nooit 'n goeie verhouding gehad het nie, daarom was Stefan maar my boetie en ek was mal oor hom, Karin en Lindie was vir my soos sussies en ek wou baie graag meer tyd saam met hulle spandeer want in ons gesin was daar baie hartseer en spanning, a.g.v my broer se doen en late, dwelms drank en aggressie, ek was deel van die skool koor en het 'n "crush" op een van die seuntjies in my klas gehad maar hy was nie 'n baie gaawe kind nie en het my vreeslik geterg en negatief opgetree teenoor my. Ons het 'n hele jaar in Durban gebly dit was een van die wonderlikste jare in my lewe, ek het selfs tennissesse geneem, maar toe verander my pa weer van werk en ons het terug getrek Johannesburg toe, ek was baie hartseer en wou nie afskeid neem van my "aangenome familie" nie ek het vreeslik gehuil, maar ek en Karin het nog steeds kontak gehou en baie vir mekaar gaan kuier, Stefan is lateraan uit die skool uit en ons het kontak verloor. Ek het op een stadium weer vir Stefan gesien maar kan nie onthou hoe oud ek was nie, ek dink op Hoërskool, toe het ek en hy bietjie gevry Karin was nie op daai oomblik daar nie, hy was die eerste ou wat ek gesoen het maar na daai aand het ek hom nooit weer gesien vir 'n hele paar jaar nie.

**Bruin Bead:** St 5 was nie 'n baie lekker jaar nie, ons het na 'n jaar terug getrek Johannesburg toe, ek het dit gehaat, almal by die skool het my geken en al die onnies en ook die skoolhoof het van my gehou, ek het goeie maats gehad en was deel van die senior koor, as ek daar gebly het sou ek hoofmeisie van die skool

geword het, ek wou nie totsiens sê vir my Durbanse “familie” Karin, Stefan, Lindie en hulle ma was my tweede familie ek was baie hartseer, en wou daar by hulle bly. Ek is teruggesit in Fontainebleau Laerskool, al die onnies het my onthou en Juffrou Riekie was nie meer daar nie, my broer was baie beroemd, die onnies was nog steeds nie vriendelik nie en ek is onder dieselfde kam as my broer geskeer as my broer (hy was stout op skool ek nie) ek het elke oomblik gehaat en die kinders was baie nasty my nuwe wisk onnie het my emosioneel afgekraak as ook die kinders by die skool. (van daai dag af het ek besluit om nooit so op tetree teenoor kinders soos wat teenoor my opgetree is nie.)

**Die blou ovaal bead:** My laaste deel van st 5 was nie so bad nie, ek het gereëld vir my “familie” in Durban gaan kuier en was baie gelukkig as ek by hulle was. Ek het een baie goeie onderwyseres gehad, Juffrou Rien, sy was my register juffrou en Engelse Juffrou, sy het geglo in my en in my broer, ek het 4 oulike vriendinne ontmoet, die media juffrou was ook baie gaaf en het my baie ondersteun, sy was `n wonderlike mens (Juffrou Mol) Ons het op `n st 5 toer gegaan Oos- Transvaal toe, ons was in 2 groepe gedeel, ek en my pelle was in groep A saam met Juffrou Mol en Mnr van Jaarsveldt `n wonderlike snaakse meneer, dit was een van my lekkerste tye, ons het vreeslik lekker gekuier en baie prêet gehad, voor die st 5 toer klaar was het my ouers my by `n oorlog museum kom haal en het my gevat op my eerste reis oorsee, Europa toe, dit was baie lekker. Ek het in st 5 my eerste crush op `n outjie gehad, Morné hy was `n baie gawe seun, ek het ook van Juffrou Riekie se seun gehou, hy was net so gaaf maar ons het nooit gekys nie, ek het my eerste kêrel gehad, niks ernstig nie, net handjies vasgehou en niks meer ni, ons was nog te klein om te weet wat `n kys is.

**Bruin bead:** St 6 en 7 was nie so baie lekker nie, ek is vreeslik geterg want ek was meer ontwikkel as die ander want ek het vroeg begin grootmens kurwes kry. Ek

het glad nie selfvertroue gehad nie en is vertrap deur meeste van die kinders, ek was baie sleg behandel want ek was gesien as 'n vreeslike koek, ek het nooit iets stouts of verkeerd gedoen nie en het baie hard gewerk, ek moes harder leer as die ander kinders a.g.v my leerprobleem, ek het darem baie goeie vriendinne gehad en is baie op die hande gedra deur hulle, daar was ook 'n paar outjies wat mal was oor my maar ek het nie in hulle belanggestel nie, net gedroom van Morné en Juffrou Riekie se seun Chico, hulle was my spieëlkaspoppies saam met so een of twee st 9 en matriek seuns waarvan ek gehou het wat saam met my by die Kerk se "koffiekroeg" was - 'n aksie vir Hoërskool leerlinge, Anrich Herbst, 'n bekende tv ster was een van die outjies waaroor ek gedroom het, dit was lekker. My ouma is in my st 7 jaar oorlede ek was vreeslik onsteld dat ek nie eksamen kon skryf nie, en natuurlik het die kinders dit vreeslik teen my gehou, hulle het my gehaat, saam met my was 'n st 9 meisie Anthia wat in 'n ernstige ongeluk was en kon ook nie eksamen skryf nie, so ons was elke dag saam in die media sentrum en het opdragte gedoen en ingevul om ons punte te kry wat ons in die eksamen sou verloor, ek het baie hard gewerk, my een vriendin was in st 7 raakgery deur 'n kar toe sy oor die zebra kruising loop, die robot was rooi vir die kar maar die kar het net oor gery en My vriendin Melanie raakgery, sy was vir lank in 'n koma (omtrent 'n jaar) en het by die dood omgedraai.

*Wit bead:* St 8 was 'n lekker en maklike jaar, ek het my eerste regte kys gehad met 'n outjie van die naam Johan, hy was 'n gawe seun en het elke oggend vir my by die hek gewag met 'n roos in sy hand waar hy al die dorings van afgesny het, hy was 'n baie gawe ou en het my leer sokkie dans, dit is waar my liefde vir dans ontstaan het saam met Johan, ons was baie lekker maatjies en het oor alle dinge gesels, ek en Johan was vir 'n rukkie kêrel en nooi, maar was vriende vir baie lank en toe ek begin uitgaan aande in matriek en my college jare het Johan my baie kom



haal en na "Santinië" in Randburg gevat wat net 'n vasdans (sokkie dans) plek was en het ons elke naweek in die aand daar gaan dans, dit was so lekker gewees, ons het die hle club tot stilstand gebring toe ons dans en ons het nie een druppeltjie alkohol oor ons lippe gehad nie, st 8 was maklik en ek het nie vreeslik gesukkel nie, behalwe partykeer met Ekonomie en Bedryfsekonomie, dit was my gunsteling vakke en ek het sulke twee smart menere gehad wat my die vak geleer het, al die skoolmeisies was mal oor die twee menere en het maniere gevind om te sê hulle verstaan nie die werk nie al het hulle en dat die menere dit vir hulle moet leer, hulle het selfs die 2 menere oortuig om ekstra klasse te gee in pouses en in ons af periodes en in die middag, die klasse was vol meisies en meneer de Beer (berfsekonomie) en (ekonomie) Meneer van Wyk, was jong menere dit was hulle eerste jaar van skoolgee en het die aandag vreeslik geniet, hulle was altyd baie gaaf en het my mooi met my werk gehelp, ek was 'n uitsondering ek het rêrig gesukkel met my werk en baie ekstra klasse by hulle en my engelse Juffrou gekry, dit het baie goed gegaan en ek het geleer om my nie te steur aan die kinders wat so lelik was met my nie. (Ek en my ouers was vir 'n vakansie Frankryk toe) Ek het ook deelgeneem aan die skoolrevue en dit baie geniet, ek het selfs saam met Chico gedans en saam met 'n goeie vriend Jaco wat my altyd laat lag het maatr is 'n paar maande na ons matriek reunie in 2003 oorlede in 'n motorongeluk, ek was baie hartseer. Ek het vreeslik baie goeie christen vriende gehad, ouens en meisies, veral ouens, dit was so lekker.

**Bruin bead:** St 9 was baie moeilik en die vakke wat so maklik was in st 8 het ewe skielik baie moeilik geword selfs tik en huishoudkunde, ek het baie gesukkel met my vakke en het omtrent in elke vak ekstra klas gekry by die verskeie onnies wat die vakke aanbied, ek was ook 'n CSV kringleier en het St 6sies in my groep gehad vir wie ek van die Here moes leer, dit was baie lekker en dis toe dat ek besluit het

om 'n juffrou te word, ek het baie verantwoordelikhede gehad as kringleier en moes tussenin hard werk ook om my jaar deur te kom, daar was ook 'n paar ligte puntjies, ek het 'n crush weereens op Herman, 'n baie nice ou, ons was goeie vriende en het saam 'n tafel gedeel en opgemaak vir 'n CSV jaar end funksie, ek was ook 'n pom pom meisie saam met my vriendinne asook deel van die christelike sanggroep Elshadai in St 8, 9 en matriek. Ek en 'n spesefieke st 6 meisie het 'n baie goeie band gevorm, ek was haar mentor en het baie vir haar beteken en sy vir my maar toe ek klaar is met matriek toe het ons twee se padjies geskei en het mekaar nie so baie gesiennie, haar broer, het vandat ek St 6 was baie van my gehou maar ek het nooit belanggestel nie, hy was net 'n baie goeie vriend en ons het baie dinge saamgedoen en deurgegaan, maar hy het Kaap toe getrek en ons het kontal verloor toe ek op college was. Ek was ook 'n debutant en het my eerste bal bygewoon (debutante bal) my partner was 'n ou kinder vriend van my, sy en my ma was saam in matriek maar Reon is ook nou al gelukkig getroud.

*Blou hartjie:* Matriek was 'n wonderlike jaar, dit het redelik goed gegaan met my akademiese want ek het baie ekstra klasse gehad vir al my vakke, ek is ekstra tyd in die record en eindeksamen gegee om my spanning ligter te maak, ek was 'n vreeslike gespanne kind en het vir enige iets geskrik. Ek het in matriek my eerste liefde ontmoet Eugene, hy was 'n wonderlike ou en was redelik deel van die in crowd so die kinders wat my verneder en sleg gesê het, het dit nou ook nie eintlik meer gedoen nie, Ek en Eugene het 'n wonderlike verhouding gehad, ons was maklik saam vir 1 en 'n half jaar, was saam op vakansies, saam gekuier saam met die in crowd, lekker gevry, ons kon ongelukkig nie as 'n couple saamgaan matriekafskeid toe nie, want ek is deur 'n vriend Ettienne gevra lank voor ek en Eugene 'n couple was en Eugene het iemand anders gevra om saam met hom te gaan en nie een van die ander partye was beried om te ruil nie al het ons probeer



om iets te organiseer. Ek was in 'n wonderlike Kerk (AGS) 'n klomp pelle van ons was daar en ons het saam met hulle Kerk toe en na hulle jeuggroep gegaan, matriek was lekker, ek en my vriendinne het na matriek almal op vakansie gegaan eers Magaliespark toe en toe Umhlanga toe, dit was baie lekker, matriek was baie lekker en ek het toelating tot onderwyscollege gekry.

**Bruin bead:** My eerste en tweede jaar op college, ek was in 'n koshuis en dit was glad nie lekker gewees nie, ek was in Potchefstroom ver van my ouers af en die senior het my gesien as 'n easy target en daarin gefloreer om my sleg te laat voel oor myself en het my vreeslik verneder, hulle was baie nasty en ek het my laaste bietjie selfvertroue wat ek gehad het verloor en was soos 'n skilpad heeltemal in my dop gekeer en ek kon nie daaruit nie, dinge was te erg, ek was baie ongelukkig. Ek was ongelooflik maer en het omtrent niks geëet nie, my ouers was bekommerd want elke naweek as ek by die huis kom het, ek te stil en maer geword. Ek het lateraan maar maatjies gemaak met stil en skame dames in die koshuis maats geword en niks gedoen om my ego te boost nie, ek het darem baie nader aan die Here gekom en het vriende geword met 'n paar seniors wat my onder hulle vlerk geneem het, ek het hulle aanvaar as my "ouer sussies" en het baie op hulle skouers gehuil, met my 21ste verjaarsdag het my ma en beste vriendin Susan en baie ander mense van my vriendekring terug by die huis spesiaal deurgekom om die dag saam met my te spandeer en te vier, ons het gaan uiteet maar toe hulle moes teruggaan huistoe en ek koshuis toe (dit was in die week) toe was ek baie hartseer want selfs Eugene het deurgekom net om by my te wees, later in die jaar toe het my en Eugene se verhouding nie meer uitgewerk nie, ons was te ver uitmekaar, hy was in Pretoria en ek in Potch, dit was aaklig en ons verhouding het skade gelei, ons het uitgemaak en ek het 7 jaar lank oor hom getreur, ek het ander kêrels gehad maar Eugene was altyd in my gedagtes en dinge tussen my en die ander kêrels het nie

uitgewerk nie, ek ek het 'n baie oulik outjie in my tweede jaar gehad, Jaco, hy was fantasties en vreeslik nice, ek het baie by hom en sy gesin gaan kuier, dit het die ergste verlange en seer weggevat, hy was baie kreatief en vreeslik musikaal, ek het baie van hom gehou hy was 'n baie nice vriend en deur hom het ek weer ander vriende en vriendinne gehad, ek het ook 'n vreeslike crush vir twee jaar op 'n Senior Jannie van Wyk gehad, hy het van my gehou en het later SR voorsitter van die college geword maar was te trots en het net met die "in crowd" gemeng waarvan ek defnetief nie deel was nie, hy het maar so in die geheim met my gekuier maar tussen sy grootkop maats was ek net gesien as 'n junior en niks meer nie, ek is heeltemal geignoreer as hy saam met sy ou crowd was. Jaco het nie 'n hoë dink van himself gehad nie, dis hoekom ek hom eeder gekies het, ons is saam gestamp deur 'n bestuurder wat nie gekyk het waar hy ry toe hy uit su parkeerplek kom nie en het my en Jaco wat agter verbygeloop het gestamp, gelukkig het ons nie ernstig seer gekry nie, net bietjie skok want die persoon het nie vinnig gery nie, my beste vriendin was by die Universiteit van Potch (Susan) en ek het baie vir haar gaan kuier, ook my ekonomie meneer was by die tegniese skool in Potch hy is weg uit Randburg Hoër selfde tyd as ek en ek en Susan het vreeslik baie daar by hom gaan kuier, hy het dit geniet en ons ook, nog een van my vriendinne was ook by die onderwyskollege maar in die ander dames koshuis (Hermien) ons het baie vir haar gaan kuier maar sy was net so ongelukkig soos ek. My en Jaco se verhouding het nie uitgewerk nie maar was vir 'n lang ruk nog vriende tot ons heeltemal kontak verloor het.

**Wit en rooi asook pers bead:** My derd en vierde jaar was wonderlik ek het weggegaan van Potch en na Pretoria, ek was baie gelukkig in Pretoria, ek het 'n wonderlike en groot groep vriende gehad, was deel van twee Jeuggroepe wat uitgereik het na kinders, deur te sing, dans, hulp te verleen met kinders in die

*kinderhuis se huiswerk en 'n poppekas, ek het baie selfvertroue gekry, Baie ondersteuning van my vriende gehad, en voor 2000 studente gesing, stoutigheid aangevang en was al die die doesente se gunsteling, baie oulike en nice doesente gehad, baie beter as Potch s'n, blind dates gehad, drie kêrels gehad, 'n vriendin van Randburg by wie ek baie gaan kuier het, wonderlike koshuismoeders gehad, stoute en nie stoute pelle gehad, stoute goed gedoen, maar ook goeie goed soos, gaan sendingwerk doen in Zimbabwe saam met 'n wonderlike klomp jong mense, die een student was my kêrel gewees en ander ouens het ook van my gehou en geflirt, hulle was ook in die groep, my kêrel se pa was 'n pastor en hy het die klomp jongmense oral heen gevat om sendingwerk te doem, lekker vriende gehad, en die eerste keer in my lewe 'n stukkie van die oop natuur geleer, in 'n slaapsaal geslaap, wat 'n rolop mat vir 'n deur het, maar het wonderlike toilet fasiliteite gehad en elektrisiteit (in Zimbabwe) ek het die sendingwerk baie geniet en gehoop ek het iets vir 'n paar onbevoorregte swart kinders beteken, dit was 'n fees. Ek het 'n HIV posetief kind in die kinderhuis met haar huiswerk gehelp en die kind het baie diep in my hart gekruip, sy is op 'n baie jong ouderdom verkrag deur haar ma se kêrel en het so HIV posetief geword, haar ma was 'n prostituut, dit was baie hartseer, die kind was net 14 jaar oud en nog so baie blote kind. Toe ek my diplome kry toe voel ek baie trots op myself, want ek het baklei om bo uit te kom en ek het, my ouers het my Disneyworld toe gevat om te wys hoe trots hulle op my was en tot vandag toe nog is my klasse soos disneyworld die kinders is gelukkig, nie gespanne nie, hulle kry baie liefde en ondersteuning, en ek leer hulle hard werk en berei hulle goed voor vir die toekoms, ek maak die seuntjies tuff maar gee vir hulle liefde en laat die dogtertjies soos prinsessies voel, hulle verdin om mooi behandel te word, ek is baie lief vir hulle en doen alles in my vermoë om hulle*

seuntjies en dogtertjies gelukkig en sonder spanning te wees. (ek bederf hulle vreeslik met liefde)

**Bruin bead:** My eerste 3 mde van skoolgee, dit was 'n st 1 klas vol ongedisiplineerde kinders, daar was jehowa getuies kinders en baie kindertjies van die townships, ons mag nie gedissiplineer het nie anders was ons in die moeilikheid, dit het sleg gegaan met my, ek het in Bralpan by my tannie gebly, die duiwel was baie lastig en het my vreeslik aangeval, ek het weird dinge ervaar, was vreeslik bang en het baie angsaanvalle gekry, dit was baie scary, my ouers en ek ook het vreeslik vir die Here gebid in daai tydperk van te minste 2 jaar of meer toe al bg. Met my begin het.

**Die kruis:** Deur alles wat met my gebeur het in my lewe was die Here die middelpunt van alles, ek het Hom en nog steeds met alles vertrou en Hy was die heeltyd by my al het dit nie so gevoel partykeer nie, Hy het my deur al die moeilike tye en goeie tye gedra, en ek is baie dankbaar daarvoor, die here is die middelpunt van my lewe, kyk al die kraletjies leun op die kruis want alles was en is in Die Here se palm, ek het Hom oneidig baie lief. Dankie Here vir U liefde en alles wat U vir my in my lewe beteken, ek is baie lief vir U.

**Bruin bead:** Deel van vorige bead, die lewe was op 'n stadium baie moeilik, een van my ou kêrels het selfmoord gpleeg, hy kon nie oor sy ma se dood kom nie, ek dink ek het ook deel daarvan gehad, want toe hy meer kere dronk word en dronk bestuur, toe het ek vir Marius gelos.

**Pers bead:** Na my 3 mde van skoolgee by die vorige skool waar selfs die hoof nie van my gehou het nie, het dinge beter gegaan, ek het in my tyd wat ek in Brakpan was vriende gemaak met my tannie-hulle se buurseun, hy was 'n sterk mentor en steunpilaar in my lewe, en was vir 'n rukkie 'n wonderlike kêrel ek was baie erg oor hom sy naam was Johann (nie dieselfde een as die hoërskool nie 'n ander

Johann, almal het hom Johantjie genoem, hy was baie goed vir my, hy was nie een van die smartste ouens nie maar het die mooiste hart gehad. Ek het met my eie 2 jarige groepie by die huis begin in Randburg, ek en Johann het kontak verloor en ek het Jannie ontmoet, net so wonderlike ou, hy 'n klomp houtblokke verskillende kleure geverf en die kleintjies het lekker daarmee gespeel, hulle het 2 etes 'n dag en snacks gekry, hulle was die oulikste groep en ek het baie lief geword vir hulle, hulle was baie slim en spesiale kinders, ek het hulle baie geleer en saam gevat brandweer toe, op daai stadium het my pa 'n garage gehad, hy het sy ander werk verloor maar die Here was goed vir ons al het dit 'n rukkie swaar gegaan en ek en my ma het ekstra werk gedoen (ek het vakansies skoolgegee to ek op college was) om geld in te bring tot, my pa weer op die been kon kom. Ek is daarna Unika toe en het lekker daar gewerk, wat goed was ek kon my kleintjies saam met my vat skooltoe.

**Bruin bead:** Dit was noual my tweede jaar by Unika Kleuterskool, daar het ek vir Rudolf ontmoet, 'n weeskind wat weggegooi is en mishandle is deur sy ouers, hy en sy sussie, ek het ook nog 'n kindjie ontmoet wie se pa 'n brandweer man was en wie se ma die pa en kind gelos het vir 'n ander man. Rudolf was baie stout en het vreeslik tantrums gegooi, ek het hom baie liefde gegee en baie vir hom gaan kuier by die kindershuis en altyd klere of speelgoed vir hom gegee veral klere, hy het niks gehad nie, ek en my vriend Derick, wat van my hou van st 6 was besig om te beplan om die kind aan te neem want ons kon dit nie verdrae om 'n kind so te sien suffer op 2 jarige ouderdom nie, dit was baie hartseer, a.g.v al die liefde wat ek hom en sy sussie gegee het, het Rudolf handomkeer verander, en baie vir my in my lewe beteken het, hy was my sonskynkind, sy ouers het hom en sy sussie kom haal by die kindershuis, ek hoop hy is gelukkig hy is noual standerd 1 ek hoop dit gaan goed, hy het 'n belangrike rol in my lewe gespeel, die dogtertjie wie se ouers geskei

is, het ook baie liefde van my ontvang en was 'n baie gelukkigere kind as wat sy aan die begin van die jaar was, so stil en teruggetrokke, sy het meer geglimlag en baie selfvertroue gekry want die egskëiding was redelik erg op haar.

*Pienk bead:* Ek was vir 'n rukkie ongelukkig by unika maar toe het ek by my niggie in Edenvale gaan skoolgee, dit was baie lekker en ek het dit vreeslik geniet, ek was omtrent 3 jaar by haar skool en het begin met die graad 1 klas wat sy mee begin het by die skool, haar skool het noual so uitgebrei dat sy kinders tot st 5 daar wil hê, sy het aangebou en my graad eens is nou die eerste standaard eens in daai skool, hulle was wonderlike vriendelike kinders sonder enige hassels of probleme, hulle is plat op die aarde en liefdevol, die goeie kinders wat eendag goeie mense gaan word.

Daar het ek skoolgegee vir 'n 4 jarige seuntjie wat ysters om sy bene gehad het Keanu, hy was 'n stil kind en kon nie self loop nie, ek het hom geïnspireer om self te probeer loop, die kinders geleer hoe om teenoor hom op te tree, niemand het vir hom gelag nie, hulle het hom ondersteun, sy maatjies geword en hom saam met hulle gevat om met hulle te speel, naderhand het hulle laat hy op hulle skouers leun en saam met hulle loop, hulle het dit die treintjie speletjie genoem, Keanu het dit geniet, baie selfvertroue gekry en met my en die kinderes se inspirasie kon hy toe hy graad nul toe is en lateraan oppad is na 'n spesiale skool, toe kon hy 'n hele paar tree regop sonder steun loop, hy was baie bang, maar in graad 0 was hy glad nie meer bang nie en baie gelukkig al die maatjies en onnies het vreeslik gehuil toe hy weg is want hy het diep in almal se harte gekruip. (My ballroom en latin American dansery het begin, ek was baie gelukkig en het dit vreeslik geniet

*Bruin bead:* Ek het my eerste dansinstrukteur gehad, hy was baie gaaf maar het vreeslik met my geflirt, in die meantime het hy 'n meisie en 'n buitewelike kind gehad, hy was baie nice maar was bietjie vryerig teenoor my, ek het darem baie



geleer van dans by hom, ek het later in my tydperk ek was omtrent so 24 jaar oud en het geval vir 'n ander dansinstrukteur, my eerste dansinstrukteur het geloop en ek het nog 2 ander ook gehad, ek was by "Fred Astaire" dansskool, die spesefieke dansinstrukteur, na die vorige 3, het my met sy charms gelok, ek en 'n kêrel Reuel was nie meer bymekaar nie nadat hy nog saam met ons oorsee gaan ski het, hy het London toe gegaan en nooit weer teruggekóm nie en die bg dansinstrukteur wat my gevang het in sy net het te hore gekóm van my verhouding wat nie uitgewerk het nie, ek was so stupid om dit vir hom te sê het met my geflirt en my gecharm, hy het naderhand my nuwe instrukteur geword, en wou my net in die bed kry, toe hy dit wou doen het ek hom weggestoot en gevra om my huistoe te vat, in die meantime het my een vriendin saam met my begin dans en Johann(toevallig nog 'n Johann) van my afgevry, sy het my eintlik 'n guns gedoen, want Johann was evel self, hy het geglo hy was een of ander buiteruimse god in sy vorige lewe, ek was baie seergemaak oor my vriendin en Johann se optrede dat hulle agter my rug met mekaar gevry het, later in my lewensduur het ek nog 'n vriendin gehad wat my ou van my afgevry het, en dit was erg, want toe het ek dit dubbel teruggekry, op daai stadium het ek ook omtrent 3 jaar gelede uitgevind ek is gemollisteer as kind, ek het dit nie geweet nie.

*Wit en donkerblou bead:* Ek het vir Marc ontmoet, die man van my drome, ons was goeie vriende en is deur my vriendin Lee aanmekaar voorgestel, ek het 'n date gesoek vir my vriendin Susan se troue, en to orginise Lee sy was op 'n stadium my bybelstudieleidster, vir my Marc, ek was vir weers nie afgesit deur hierdie katoliek met lang hare nie, hy was 'n gentleman en ons het dadelik geklick, dit was 'n goeie blind date en ons was baie goeie vriende.

*Bruin bead:* Die lewe het bietjie gedruk, die jaar 2001 was 'n jaar van baie gebeurtenisse ek was vir 'n rukkie sonder werk en het gesukkel om werk te kry, my

ouers het begin met 'n familie besigheid, ek het uitgehelp maar het dit nie geniet nie, kantoorwerk was nie vir my nie, ek wou skoolgee, gelukkig was Marc 'n ligte puntjie ons was teen die tyd nou al kêrel en nooi en hy het my vreeslik ondersteun, ek toe uiteindelik 'n werk gekry en baie lekker gewerk met hoogs intelligente kinders by 'n kleuterskool in Pretoria, die kinders is gesien as stout en daar was nooit 'n goie woord oor hulle te sê nie, veral nie deur die hoof of die ander onnies nie, ek het hulle potensiaal raak gesien veral een spesefieke dogtertjie Bianca, sy was baie stout maar op 3 jarige ouderdom een van die mees intelligentste kinders wat ek ooit gesien het, sy het na die lewe met ander oë gekyk en die fyner detail van die lewe soos bv, die wolke, sy het die intelligente word cirrus wolke ens, diep oor gesit en dink en daaroor gepraat, sy was 'n wonderlike kind en het baie vir my beteken, die jaartjie wat ek by die skool was, die hoof en Marc het eenkeer vasgesit oor ites simpes soos fotos toe, is die optrede teenoor my nie meer dieselfde nie en baie negatief, toe loop ek na 'n jaar en was weer vir 'n rukkie sonder werk, toe ontmoet ek vir Esmé die hoof van kidz-R-kidz in Centurion, wat 'n wonderlike vrou, sy wou my aanstel by haar skool, maar dit was raporte tyd en ek wou nie my kinders alleen los op so crucial oomblik nie, toe kies sy iemand anders. Ek en amrc het saam ballroom en latin American dansery gedoen, baie kompetisies gewen en eksamens gedans, ons was eers by Cha-chas dansskool tot ek en my gesin Pretoria toe getrek he, toe by Fred Astaire in Centorian en toe Ballroom en Latin American dance school war ons vir 2 jar gebly het.

*Wit hartjie:* Ek en Marc raak verloof in Oos-London by die see ek kon nie my geluk glo nie, ek was so bly en ek het die mmoiste ring gehad, wat op my vinger pruike. Ek was baie gelukkig. Ek en Marc was toe al 3 jaar bymekaar.

*Groen bead:* Raak betrokke by Pierre van Reynveldt gemeente, ontmoet die beste geestelike Mentor ooit – Ds Elmo. Word gevra deur Ds Elmo om deel te word



van die kreatiewiteitsbediening span, het dadelik ingestem en is nie spyt oor die besluit nie. Was op 'n voorhuwelikse kursus saam met Marc, nie vreeslik daarvan gehou nie maar die beste van die saak gemaak.

**Swart bead:** Ek en Marc het die verlowing gebreek en ek was vir 3 mde by 'n vieslike kleuterskool met , onvriendelike, mense, ongedissiplineerde kinders wie jy glad nie mag dissiplineer nie en 'n hoof wat daarin floreer om haar kollegas te bully, ek was eerste op die bully lys. Ek en Marc het besef dat die verskillende gelowe, Katoliek en NG nie gaan uitwerk nie, ek was teen die grond.

**Bruin bead:** Die lewe het my vreeslik gedruk en my selfvertroue was weer in sy glory in, ek is afgekraak deur Marc, en was baie hartseer oor die verbreking van die verlowing, ons het saam gedans as 'n couple maar toe die verlowing gebreek is, is die dansband ook gebreek, ek het op my eie aangegaan en Marc op sy eie in Benoni waar hy gebly het, ons het hard probeer om die verlowing te red , deur baie dominiees, priesters en pastore te gaan sien ons het selfs met Ds Elmo gepraat, niks het uitgewerk nie, ek was sielsongelukkig en Marc het net aangegaan met sy lewe, ek het nog gewag vir geld van die skool waar ek was om in my kbank te betaal word, ek het te doen gehad met lawyers en amper in 'n hofsak beland.

**Pers bead:** Ek het Esmé van Kidz-R-Kidz gaan opsoek en smee vir 'n werk, sy het my 'n middag pos aangebied, waar ek met babatjies van 4 mde. Tot 2 jarige ouderdom gewerk het, ek het bietjie kantoorwerk gedoen, bv om die telefoon te antwoord, goed af te rol ens. Ek het ook ingestaan vir onnies wat op sekere dae nie by die skool was nie, ek het van 12: 30 tot 5:30 gewerk, ek was baie gelukkig en het vreeslik hard gewerk, die mense was vriendelik en Esmé was wonderlik ek het gou begin lief raak vir die klomp mense en kinders wat in daai skool was.

*Wit bead met blou strepies:* Die Here was goed vir my een van die onnies het Kaap toe getrek en ek is in haar plek by die 4 – 5 jarige groep ingedeel, ek was nou hulle juffrou, ek was so bly en het die Here geloof en prys vir die wonderlike manier wat Hy my geseën het, die onnies en Esmé was baie hulpvaardig en ek het klaar 'n spesiale band met 3 onnies gebou, Rentia, (graad 0 onnie) Elsa (onnie vir die babas) en Magriet (onnie vir 1 tot 2 jarige groep)

*Bruin bead:* Gesukkel om kinders se vertrouwe te wen het baie gesukkel en nagte daarvoor gehuil.

*Groen bead:* Die kinders het my begin aanvaar so ook die res van die onnies en die staff, ek was baie gelukkig

*Blou bead:* Dit gaan beter met my ek groei elke dag nader aan die Here maar mis Marc vreeslik ter selfde tyd.

*Geel bead met blommetjie:* Gaan saam met die kreatiwiteits span op 'n kamp, word geforseer op 'n manier om aan Marc te dink, ek het hom uit my kop geblok, is vreeslik ongelukkig en hartseer, wil nie eet of gesels nie, raak baie goeie vriende met 'n spanmaat Marlize en leer 'n ander gawe spanmaat beter ken "Marguerite" kom ook agter watter oulike tieners in ons Kerk is, begin gesond word, gesels met my geestelike mentor Elmo en begin my lewe stadig maar seker stukkie vir stukkie optel.

*Groen bead:* Begin saam met my ma deel word van 'n selgroepe by die Kerk en ontmoet 'n nuwe wonderlike kring geestelike vriende, bou 'n spesiale band met die selleier Erika Lewis, en begin weer glimlag, lag en gelukkig wees.

*Mooi groen bead met blinkers:* My dans is my toevlug en ek geniet dit vreeslik, ek het 'n nuwe dansinstrukteur, 'n wonderlike christen ou met die mooiste oë en baie geduld, hy laat my, my dans geniet en ek ontmoet baie nuwe mense en vriende.

*Geel hartjie:* My vriendin van Durban se broer Stefan kontak my weer na `n jaar of wat ( hy het my 1 of 2 jaar terug gekontak.)

Gekontak en gevra of ons kan gaan koffie drink by Java coffees in Lynwood weg, hy het baie verdwaal om daar uit te kom maar toe ons mekaar sien was ons soos ou vriende (ek het hom st 6 laas gesien) lekker gesels en die vriendskapband wat jare terug daar was, was nog steeds tussen ons, on het baie close geword en close vriende geword, hy was en is `n baie sterk mentor in my lewe.

*Bruin bead:* My beste vriendin Karin het in Irland getrou want sy het na college daarheen gegaan vir holiday work, ek en sy is van st 4 af vriende, en nou is ek en haar broer vriende. Toe ek hoor Karin trou, toe is ek teen die grond, want ek het gevoel ek verloor haar, en ek kon nie daar wees vir haar troue nie, ek het so gehuil, haar broer moes my net troos.

*Bruin bead:* My ouers, my broer se meisie en my broer het nou die dag vreeslik baklei want my broer het dronk by die huis gekom en hy het nog nie sy dwelms heeltemal gelos nie, sy meisie Louisa was baie onteld en het een oggend 4 uur met my daaroor gepraat, dit was `n aaklige ervaring maar hulle het hard met my broer gepraat en hopelik gaan dit nou beter.

*Blou skoenlapper:* Ek voel vry, ek is amper heeltemal oor Marc en Stefan het my 3 weke gelede gevra om sy meisie te wees, ek hit ja gesê en is op die oomblik baie gelukkig Stefan is goed vir my, ondersteun my baie, is baie erg oor my, bou my op, bid saam met my en lees saam met my Bybel, ons gaan kuier saam, gaan uit saam en is selfs laf saam, hy vul my goed aan en laat my baie lag , ek is gelukkig en Stefan is `n wonderlike goeie mens en `n fantastiese kêrel.

*Blou bead:* Die Here het in die afgelope 4 mde my 7 maal 70 keer geseën, my lewe vat weer vlam en ek is baie gelukkig, posetief en vol selfvertroue en daar is baie mense wat vir my omgee, ek voel baie goed en prys die Here elke dag, Hy het

*hierdie laaste jaar van my lewe goed geseën my baie keuses gegee, ek het die regtes gekies en baie deure vir my oopgemaak, alles was in Sy plan vir my Dankie Here ek het U baie lief.*

*Die Einde van die storie van my lewe beads;*

*Word vervolg.*



## **J.2 Additional beadwork examples**

### **J2.1 Beadwork II: The story of Moré and Mark/ “Die Storie van More en Mark”**

The reason that I became involved in Moré’s story is found in this picture since it depicts Moré and Mark’s journey.

One can noticeably see the darker beads on the right hand side.

Important this is not my interpretation but Moré’s: The darker colours signifies the events wherein they experienced difficult times.

One can also notice how the frequency of general bad feelings and incidents increased dramatically in the later stage of their relationship.

### J2.2 Beadwork III: People in my life/ “Die mense in my lewe”

At the time that moré had made this beadwork she said that some people had played a significant role in her past and present. She drew inspiration from Vogler (1999) for this and other beadworks.



Blue heart bead: Stefan whom she knows a long time has played a significant role in her life. She also refers to him under the next pink flower shaped bead.

I mention this since the next bead is dedicated to him. What I would like the reader to notice is how these beads all connect

### J2.3 Beadwork IV: Beadwork about Stefan/ “Stefan”



### J2.3 A Letter to Chantelle/ “Vir Chantelle”

Jy was die eerste kindershuis kind waarmee ek kennis gemaak het, jou blou ogies en rooi haartjies het my hart gesteel, ‘n skame 7-jaar oud en jy het al soveel

hartseer, pyn en spanning gehad en ouers wat jou nie wou hê nie. Jy het my aange neem as jou tannie al was ek self nog kind, n skame 20-jaar oud, 'n onderwys student in haar eerste jaar. Jou gesiggie het altyd opgevrolik as jy my sien en jy het jou kamer al gebreekte speelgoed vir my gewys, ons het saam gespeel en lag en jy het al jou geheime met my gedeel. In daai paar uur wat ek by jou was, het jy en ek alles vergeet, wat seermaak en pla, ons het saam gespeel en lag, televisie gekyk en sommer lekker gekuier. Maar elke keer as ons paar uur van kuier oor is het jy vir my gekyk met traantjies in jou oë en gevra dat ek asseblief nie moet gaan nie, ek moes langer bly. Jou hart was gebroke en toe jy elke keer so agter die bussie aangehardloop en gewaai het met trane in iou blou oë het my hart gebreek; en elke keer as ek by die koshuiskamer kom het ek my deur toe gemaak en bitterlik gehuil, net soos jy, oordat my hart so uit gegaan het na jou en dat ons toevallig 'n emosionele koneksie gehad het. Toe ek weer die volgende week daar kom, kon jy nie jou opgewondenheid keer nie en het my alles vertel van jou week; dat jy lekker gekuier het saam met jou naweek ouers, en ongelukkig 'n paar uur later was dit weer groet en miljoene trane. Eenkeer was dit vakansie, toe kon ek nie vir jou kom kuier nie, jy was ook weg die vakansie, ek het weer teruggedink aan jou trane, maar ook jou pragtige glimlag. Na die vakansie toe ons klomp studente weer kom kuier, het jy jou eerste uit die deur gestee en met oop arms van geluk na my gehardloop en my oorval met drukkies en soentjies, eweskielik het jy verdwyn in jou kamer en met vreeslike opgewondenheid, het jy my 'n foto gewys van vakansie saam met jou vakansie ouers by die see. Ek dink daai foto het so baie vir jou beteken en dit was een van jou kosbaarste besittings. Jy het my alles vertel van die vakansie en wat jy die heelyd gedoen het; en sonder om te wonder het jy jou kosbaarste besitting "die foto" vir my gegee. "Hierso tannie, dit is joune" My hart en ek moes my trane inhou want die vriendelike bly gesiggie vol selfvertroue het gewag op my reaksie, "Dankie my liefjie" het ek gesê "Ek sal dit soos goud bewaar." Ek het steeds jou foto en dink baie aan jou. Die einde van die jaar ws insig. Ons studente het vir die laaste keer die jaar na ons kinders gegaan, met swaar gemoede, want meeste van ons kinders sou oorskyf na 'n ander huis in die kindershuis waarheen



hulle gaan om plek te maak vir nuwe kleintjies. Jy was een van hulle wat moes skuif. Ek het 'n fantastiese een en 'n halfjaar saam met jou spandeer. Dit sou ons laaste ontmoeting wees want my tweede jaar was my laaste jaar in Potchefstroom en ek het aangeskuif, net soos jy, na die nuwe "huis" in die kinderhuis, my hart was stukkend, 'n foto van my en 'n geskenkie wat ek vir jou gekoop het, het ek styf teen my vasgedruk, daai laaste dag het ons lekker gekuier en gespeel maar ook saam gehuis "Ek gaan tannie mis, ek is life vir tannie en sal tannie nooit vergeet nie" was haar woorde vir my, my hart was stukkend "wat gaan van jou word" het ek gedink, want wie sal nou 'n 8 og 9 jarige kind wil aanneem, mense soek deesdae net die kleintjies tussen 1 en 6 jaar oud" Die afskeid was erger as 'n nagmerrie, daai klein dingetjie se vreeslike onbeheerbare huil, ek kon dit nie hanteer nie my trane het baie vlak gesit, "Lief vir jou my skat" het ek gefluister en daai aand was my huil net so onbeheerbaar soos joune, jy was en is nog altyd in my gedagtes, ek het 'n porselein pop gemaak met my eie hande en haar na jou vernoem, jy is en sal altyd deel wees van my lewe en gedagtes, jy is nou al amper so oud soos wat ek was al daai jare terug tussen 18 en 20, ek hoop dit gaan goed en dat jy 'n wonderlike familie gekry het wat jou net so baie liefde en aandag gee soos my familie, ek hoop jy is gelukkig en suksesvol, want jy het baie potensiaal en vreeslik baie liefde

Dink aan jou, mis jou en is baie lief vir jou.

Met at my Liefde Tannie More

### ***Addendum K: Afrikaans transcriptions***

The intention of this addendum is to provide Afrikaans versions in approximation to participants' contributions. I wish to do justice to their expressions and participation in this research by including it. There are however some instances where the Afrikaans text is provided and explained in the main document.

**K1. Art from the Biblical times (Afrikaans to paragraph 3.2.5)**

Kuns in die Bybel se tyd veral in die Ou-Testament het 'n integrale deel gespeel in die kultuur maar veral die aanbidding van die volk van God. Daar behoort hieroor nie eers 'n vraag te wees of ons ons met die kunste moet besig hou nie.

In die middeleeue en oosterse kerke van die tyd het kuns veral gestalte gevind in mosaik werk en ikone. In die weste in daardie tydperk gee kuns geboorte aan argitektuur en liturgiese meublement.

In die Renaissance tydperk kry kuns 'n hupstoot deurdat die kerk van die mees roemrykste werk subsidieer en befonds. In die tyd was kuns en kunswerke meestal 'n simbool van rykdom of status.

Die aanklag van die reformasie was dat die kunstenaar en die kunswerke verafgod word.

Teen die 1900's het die protestantse begin agterkom dat ander kerke die kunste *gehi-jack* het.

Die postmoderne era sien weer die opbloeit van die kunste omdat mense wil voel en beleef.

**K2. An Educational task (Afrikaans to paragraph 3.2.6)**

Ons moet versigtig wees om Kunstenaars se siel kwesbaar te stel in die gemeente. Ons sal mense moet leer om God te vind op ander maniere soos die kunstenaar wat 'n kunswerk maak.

In die kerk sal ons vir mense moet leer (kontra ons reformatoriese erfenis) dat 'n ontmoeting met God nie net ouditief plaasvind nie. Ons sal oop moet wees met die gedagte dat kuns het funksies wat in die kerk aangewend kan word maar kuns het ook bestaansreg in die kerk bloot as kuns (esteties) nie net op grond van sy funksies nie. Dit is dieselfde met 'n erediens. Ons sal mense moet leer dat 'n erediens daar is ter wille van 'n erediens (om God die eer te gee maw) maar ook 'n erediens is ter wille van sake soos armoede en al die ander reuse waarvoor SACLA praat waarna daar verwys is. Wat kuns egter aanbetref moet ons ons mense nuwe skills leer om prentjies en beelde te verstaan.



### **K3. Marinus' multimedia presentation description - Afrikaans**

This section refers to and should be read before or after having watched the video (Media 5.2.1).

My oorspronklike inspirasie vir my aanbieding was Vogler se "Writers Journey". Rede hiervoor is dat ek my eie storie hierin raak gesien het en ek die "story movements" herken het.

Ek begin my aanbieding deur 'n tipe "ordinary world" uit te beeld. In hierdie "ordinary world" het iets gekort. Ek het tot 'n besef gekom dat sonder gebed en God in my lewe is ek niks en kom mens nêrens nie. Ek sal moet begin luister na wat God vir my wil sê. Toe ek dit begin doen kry ek 'n "Call to Adventure." Met die hulp van die Here en deur Sy Heilige Gees, ontdek ek toe waar en hoe Hy my wil gebruik in Sy koninkryk op aarde. Dit is 'n moeilike en harde pad met baie struikelblokke, twyfel en "enemies," maar deur ten volle op Hom te vertrou en aanhoudend te aanbid, loof en prys kan ek nie anders as om Sy Almag te beleef nie en aan te hou.

Dan is dit asof mens 'n "Dream world" ingaan. Hy werk partykeer op die snaakste maniere wat mens nie altyd dadelik verstaan nie, maar kort voor lank sien mens God se plan raak en is stom geslaan. Ons is God se kinders waarvoor Hy baie omgee. Hy sal altyd Sy wakende en beskermende hand om ons hou. So stuur Hy ons ook in die wêreld in om sy woord te verkondig.

Ek het besef dat elke persoon sy eie manier van getuig en verkondiging van Sy woord het. Deur Multimedia te gebruik kan ek ook getuig en Sy woord verkondig.

Partykeer probeer ek te hard om self my probleme op te los en maak dinge gewoonlik net erger. Sodra ek daarvoor opreg bid en dit in die Here

se hande sit, kry ek die krag en leiding wat nodig is en selfs wonderwerke gebeur. Dit gaan nie altyd net goed nie, maar maak nie saak wat nie, bly vertrou. Die Here wil nie hê ons moet alleen deur die lewe gaan nie. Hy wil elke oomblik saam met ons wees en ons naby hou. Dit gebeur wel dat ons van die pad afdwaal en toe gee aan versoekings. Hy het Satan en die wêreld reeds oorwin en deur die Heilige Gees breek Hy ons los.

Ek kan Hom nie genoeg loof en prys vir wat Hy in my lewe gedoen het en aanhoudend nog doen nie. Hy het die wonderlikste mense al op my pad gebring waardeur Hy ook werk. Al gaan ek deur donker dieptes [Marinus now quotes a song that we sing in the congregation that declares God's presence]:

“ U is daar, in my tye van nood. U is daar, en my beker loop oor. Ek ervaar U arms om my wat my optel my vashou my dra, want U is daar! Donker valleie, storm wolke. Dorre woestyn, wintersnag. Ek roep omhulp en U hoor my stem en U vrede vul my hart!” Hierdie woorde en die van ander liedjies ook het my al baie gehelp wanneer ek “down” is. Dit is ‘n belewenis wat ek van kan getuig. “Ek roep omhulp en U vrede vul my hart...” Dit is ongelooflik. Ek prys U daarvoor!

(Marinus 30/09/2005)

#### **K4. Fieldwork remarks – Learning Theatre**

##### **K4.1 Key voices**

Henk remarks...

- Die drama het op ‘n *emotiewe vlak* gehelp om vrese, weerstand en persepsies aan te spreek.
- Humor in die drama het die konferensiegangers oop gemaak, laat ontspan.
- Die drama stukkies het gesprek in klein groepe bevorder.

- Die drama stukkies het ook gehelp om konsepte vas te lê, veral rondom *core values* en die strategiese rigting waarin Bank SA beweeg rondom *integrasie* vertoon.
- Nuwe verstaan van sekere voorvalle is te weeg gebring soos byvoorbeeld uitgespeel in 'Today's pizza' oor die spanning tussen die toonbankbestelling en die telefoonbestelling.
- Die bogenoemde is dan gebruik om 'n platform te skep vir gesprek rondom *integrasie*.

Rica (OD) asserts ...

- Dit [Learning Theatre] veroorsaak dat die mense in koop in die rigting van die organisasie.
- Ook werk dit emotief, vrese word aangespreek.
- Eksplorerend rondom waardes.
- Upon the question to Rica, why drama and not dance and so on, she asserts because it relates to the behavioural level.

The actors

- The actors involved noted that the purpose of drama for them in the corporate environment has to do with...
- participating in creating an 'awakening moment' or 'wow moment'
- it is "making people receptive,"
- "its illustrating,"
- In addition, "it's entertaining."

(E-mail 2004/02/25)

#### **K.4.2 Reflection letter a) to Henk**

In Narratiewe praktyk is daar 'n konsep wat ons gebruik naamlik eksternalisering. Eerstens is dit net belangrik om daarop te wys dat vir Narratiewe praktyk dit meer is as 'n 'tool'. Dit gaan oor 'n wêreld

beskouing. In terapie sou mens dikwels 'n seker probleem eksternaliseer, nie om verantwoordelikheid te ontduik nie maar omdat ons glo dat "the problem is the problem and not the person." Dit maak dit dan geweldig makliker om oor die probleem, sy invloed en *modus operandi* (werkswyse) in die persoon se lewe te praat.

Dit is dus een van die dinge waar ek voel dat Learning Theatre wel baie naby aan Narratiewe praktyk lê,

- ...die dramastukke word 'n stuk eksternalisering van sekere voorvalle, probleme, gedrag ens.

Dit veroorsaak dat die konferensiegangers gemakliker oor 'issues' kan praat sonder om beskuldigend oor te kom of aan die ander kant te lig geraak te voel.

Die akteurs se rolvertolking en die eksplisiete konnotasie wat daaraan toegeskryf is rondom 'Risk-taking' was vir my geweldig sinvol wat my by die tweede raakvlak aan Narratief bring, naamlik die gebruik van refleksie (hoewel dit nie heeltemal kongruent is met hoe Narratiewe praktyk refleksie sou beskryf nie.

- Die metafoor van 'risk taking' te same met die uitspeel van die emotiewe doelwit, gevoelens, vrese ensomeer verskaf kragtige refleksie geleenthede.

(Taken from e-mail 2004/02/25)

#### **K.4.2 Reflection letter b) to Henk**

Daar is 'n paar vrae wat by my op kom en miskien kan jy my antwoord en reg help:

Ek is nuuskierig oor die model waarvoor Bank SA gekies het: Dit lyk maar vir my steeds na 'n 'top down' hierargiese struktuur. Wat is jou mening?

Die bemagtiging het vir my mooi in die kleingroepe uitgekom deurdat daar aanspraak op mense se verbeeldingskrag gemaak is (deur hulle eie storie te skryf en prente te teken ens.) en dit is deel van *Organisational Development* se doel rondom *personal leadership development* as ek Rica reg onthou. Sou 'n mens nie egter meer daarvan (van die werknemers se eie skills en competencies) kon maak nie wonder ek? Mens sou dit (werknemers se eie stories) ook pragtig en baie prakties deur drama voor kon stel, veral omdat drama op 'n gedragsvlak lê.

Was die inhoud van julle betrokkenheid (spesifieke *dramatic solution*) by Bank SA 'n finansieële oorweging vir hulle en indien nie soseer nie wat het Bank SA weerhou daarvan om julle op ander maniere te gebruik.

Hoe het julle die besluit geneem van wat Learning Theatre mag en nie mag doen nie? Ek sê dit met verwysing na die woord *konservatief* wat die mense glo is. Wat sou hierdie woord beteken soos julle dit gebruik het? Sekerlik het dit te make met taal gebruik (bv. vloek ensomeer) maar verder ook seker wat die konferensiegangers bereid sal wees om te doen of nie. Ek herinner my daaraan dat Rica van 'n 'soft' benadring gepraat het en ook 'n verduideliking gebruik het wat my laat verstaan het dat sy wil hulle toelaat om binne hulle 'comfort zone' te laat.

'n Laaste belangrike vraag: Uit wat jy nou oor Narratiewe praktyk weet wat sou jy sê is die ooreenkomste en verskille in hoe julle *storie* (drama) gebruik het?

(E-mail 2004/02/25)

## **K.5 Bianca**

### **K.5.1 Bianca on Problem, the audio medium (heading 3.6.2.1)**

Sondaggaand was ek in jou erediens en het 'n besondere ervaring beleef. Ek, soos enige ander mens, het ook my eie probleme. In die diens het

“Probleem” met my gepraat. Die sound clip wat gespeel het, waar “Probleem” praat en die musiek in die agtergrond, het die ervaring werklik gemaak. Net bloot die feit dat ek “Probleem” hardop kon hoor het my laat beseef wat hy in my lewe doen. Ek het bietjie depressie en veg elke dag teen dit. Wanneer ek weer 'n dag kry wat dit vir my te veel raak, wanneer ek moeg geveg is, dan sal ek luister na “Probleem” se stem. Dan sal ek makliker deur daardie slegte dag kan kom.

Ek dink dat Probleem se stem hulle [other people] ook sal help beseef dat dit 'n werklikheid is en dat dit nie net hulle is wat so dink nie. Probleem is baie skelm, maar vergeet dat daar maniere is om hom te ontbloot...Die stem van Probleem is een so manier. Hy sal tweede kom, nee wag LAASTE!

(Bianca 2004/08/04)

### **K.5.2 Bianca's threshold to life (heading 3.6.2.2)**

Ek het al vandat ek kan onthou tye wat ek voel ek het nou genoeg gehad. Soveel so dat ek voel nou gaan ek 'n einde daaraan maak. Ek het op 'n tyd vir 3 maande aan niks anders as selfmoord gedink nie. As ek in die oggend opgestaan het, was my lewe net nie die moeite werd nie. Ek wou net nie meer nie, ek was moeg vir alles en almal.

Ek noem die gevoel die “mode” waarin ek gaan. As ek in die “mode” gaan, dan gebeur alles so in slow motion en ek raak sensitief vir alle klanke en geluide om my. Objekte en surroundings word so helder en skerp. Ek is bewus van alles om my en tog word alles buite bereik. As ek in die “mode” gaan gooi ek myself toe onder 'n kombens van: “Jy is nie meer lus om te lewe nie,” “Niemand hou van jou nie,” “Jy is niks werd nie,” “Jou lewe suck,” “Jy is nie goed genoeg nie” en so kan ek die kombens al hoe dikker weef. Onbewustelik sal ek dan elke dag al hoe meer begin planne uitdink hoe ek dit gaan doen. Ek het die een dag die “Milkshake Dag” genoem. Ek

sou die dag vir my melkskommel maak en pille daarin gooi en so myself oordoseer.

Ek kan baie dinge vertel wat ek probeer het. Party meer simpel as ander. Ek het nooit my ouers vertel nie though, ek het altyd in silence gesuffer. Ek bewe verskriklik en die gevoel wat deur jou hele lyf en wese mergel kan mens vir niemand beskryf nie. Trane het sonder emosie oor my wange gerol. Mense het vir my gesê ek moet hulle bel as ek suffer, maar die gevoel het my so verlam dat ek nie instaat was om 'n foon op te tel nie. My siel was besig om dood te gaan en dan out of nowhere kom die thought wat my lewe red: "Wat van [Cathy]?" (Dit is my jonger sussie)... Sy weet dit probably nie, maar sy was my lewensreddertjie, elke keer.

Een oggend toe fail my "reason to live" my en toe verloor ek dit. Ek het lank op my bed gesit en huil en bewe. Die een rede wat my keer om te doen wat ek wil doen, het ook teen my gedraai. WAT NOU? Ek het daar gesit vir ek weet nie hoe lank nie, ek het besef as iets my nie nou keer nie is dit verby. Dit was 'n warm somers middag my vensters, groot oop sodat die koel briesie deur my kamer kan waai. My ma loop wat voor in die tuin. Die sproeiers wat die warm gebakte gras afkoel. Die swembad se water wat deur die pype buite my kamer loop. Ek het op my bed gaan lê, op my sy met my oë na die skerp hoek van my bedkassie. Weereens rol die trane oor my wange en hoor ek elke blaartjie wat aan die palms in die tuin waai. Die stemmetjie in my kop wat my afkraak, tot ek minder as niks voel nie. "I drifted away to somewhere I don't know; far away from anything right, anything normal." Maar iewers ver weg in my kop het daar 'n ander stemmetjie deurgekom. Ek noem hom "Hoop," ek kan hom hoor iets skreeu vir my maar wat, "Praat harder, ek kan jou nie hoor nie Hoop"... "Hoop help my, ek weet ek wil nie doodgaan nie." Die volgende oomblik het Hoop sterk en hard deurgekom. Ek onthou nog hoe skerp sy stem was, harder as enige een van die ander stemme: "Slaapsak, Kamera,

Kussing, Gras!” Ek het in my “mode” opgespring daai items gegryp en buite op die afgekoelde groen gras gaan lê en foto’s geneem van alles wat moontlik die moeite werd was om voor te lewe. Ek het foto’s geneem van die groen gras, ons mooi helder kleurige blomme in ons tuin, ons 3 honde, my sussie, ons swembad...

Na daardie dag het ek met meer mense begin praat oor “Probleem.” “Probleem” het dit niks gelike nie en weet tot vandag toe ek sal die baas oor hom wees. Ek kry my afdae, maar ek kry dan ‘n rede om aan te hou veg.

## **K6. Christo**

### **K6.1 The voice of Problem (heading 3.7.4.1.1)**

Ek is “Die Probleem.”

Ek gaan jou oortuig dat jou lewe, in my teenwoordigheid heeltemal uitmekaar val.

Ek weet jy kan nie die regte besluite neem nie want jy’s ‘n sissie en jy kannie vir jousef opstaan nie.

Ek team gewoonlik op met so baie pelle wat ek in ‘n bagasie- sak sit, wat ek oor jou skouers gooi dat ek weet jy my nie kan face nie.

Ek weet... jy weet wat die regte besluit is, maar ek is hier om vir jou te sê jy het net twee keuses en hieroor moet ek eerlik wees:

Die Oop deur... en die Toe deur. Ek weet jy wil die Toe deur kies en dat jy weet dit is die regte besluit maar vir so lank as wat ek die Probleem is, oor my dooie liggaam sal ek toelaat dat jy die Toe deur kies.



Daarom vertel ek jou graag presies HOE moeilik die Toe deur is. Vat die maklike pad, die oop deur, toe man, dan sal jy almal wys, hulle sal almal jammer wees, doen dit sommer alleen, jy's mos fris, of is jy nie?

As jy maar net geweet het dat ek daarop floreer, dat ek sterker word en jy swakker as ek jou sover kan kry om my te ignoreer en veral te onderskat. Ek kry dit nogals dikwels reg om jou dinge te laat sê oor jousef wat jou net nog minder van jousef sal laat dink.

“Ag shame” sê jy, dis my stem.

“Daars nie uitkoms nie” dis my stem!

“Ek's dom” dis veral my stem!

Ek is die VILLAIN in jou verhaal en as ek die storie uit my perspektief vertel IS ek, ALTYD reg. Jy's eintlik my villain.

As jy sleg voel, voel ek goed!

As jy huil, lag ek!

As ek jou oortuig dat jy niks goed is nie, kry ek meer aansien!

As jy sterf, dan lewe ek.

MAAR as jy lewe, begin ek... sterf!!”

### **K6.2 Christo on the sermon where Problem was played (Under section 3.7.4.1)**

Wel ek wil begin deur te sê baie dankie vir Sondag, dat ek saam kon gegaan het. Dit het iets in my laat besef dat wat ek gedoen het (selfmoord) nie 'n uitweg is nie, dat daar mense is wat gou kan help. Ek

wil nie soos die “netbal” speler wees wat nie saam met die span wil oefen en speel nie en net eenkant sit en kyk nie. Ek wil die toe deur kies. Ek wil iets doen om van die probleem ontslae te raak. Ek het besef dat ek dit nie op my eie kan doen nie en dat ek hulp nodig het.

**Addendum L: Pastoral accountability reflection illustration**

This is an example of how I reflected on being a minister with my colleagues, 4<sup>th</sup> October 2004. Single capitalised letter signifies someone's remark. Note: Jo also made electronic reflections, which she provided us with prior to some meetings.

→ Refleksie oor Jo se verhaal

A = skrik  
 J = onverwags  
 net net geroep aan uskaal  
 upl dink hulle v. my (nie gd genoot (wie J an uitseker))  
 bekoms = moet regte) boks / wam het [SCARY ontbloot]

A = fontein, teruggehou  
 J = kan nie stillig nie (vach. pa) rond  
 word toegedre: NGK vs. Jesus peopl.  
 pa se v. diwiel (dit en nie bade)  
 Ek glo...  
 How much can I tell them, ek my  
 ween!

A: He wees my w. 2 is J] sa  
 J: Jo, God was nog altyd daar  
 God aan my kant.

A  
 J Die vae: geesdriftige godsdiens  
 Ek kan nie hier wees. (opnuut beek)  
 S. Daar beek toe. (klein der liedjies)  
 Bickelma) aas liedjies  
 Kapel - ander ervaring  
 [steek konneksie met wat hier  
 gebeur] - AGS: SCARY  
 verskeie steek aanwezig. Ander  
 vind beek

A] trigger nie gevond.  
 J] bietjie pathetic, mens met met dit  
 kan cope

\* A) Prati, nie, J] omdat mensie my  
 oordeel.

\* Maek more.  
 . Wanneer dit in daai boks is.  
 . opsies oopmk.

\* Salanis? Karate. vaste waarhede  
 is NG = AGS.

A)  
 J] Ek wees God se ween nie v. ds. nie  
 Ek nog noch ingepas. nie v. ds. nie.  
 mth - wopeneus. tog 20m uit tre?

A) v. ds. daai daag  
 J) My reis dale nie anders nie

L: ons bewaardmalans verlate die | go  
 vry - oetghe: d. veilig  
 - BEKERS Nuade.

P - almal bagasie / Brenda.  
 J - Ek spreek myself steek uit.  
 • Hannelie  
 [ To do no harm?  
 [ Kanny v. suite of verander nie.  
 - over the top - boksie -  
 Daan is gematlik gebodsbehouers.  
 J Ek se daag.  
 basic bue is Here.

### ***Addendum M: An example of critical reflection***

I provide the following example of a critical reflection letter. Herein Jo reflects on my experience and chose to especially reflect on the exercise I gave to the creative arts community about how one might use art in therapy.

<b>Subject:</b>	reflections on your research
<b>From:</b>	"jo viljoen" <joviljoenmweb.co.za>
<b>Date:</b>	Sat, June 18, 2005 6:36 am
<b>To:</b>	"Elmo Pienaar" <elmopvr.co.za>
<b>Priority:</b>	High
<b>Options:</b>	<a href="#">View Full Header</a>   <a href="#">View Printable Version</a>   <a href="#">View Message details</a>   <a href="#">Add to Address book</a>

Dear Elmo

Thank you for inviting me to reflect on some of your research processes. I consider it an honour to be invited to play such a role in this work of yours and hope that my reflections will provide you with my rainbow Coloured view of the arts in therapy and spirituality in the congregation.

I was particularly touched by your words "the arts become the pulpit from where I preach in colours and melodies." These words of yours reminded me of you, on a Sunday morning in church, standing at the back Of the auditorium, busily projecting sound and video onto the stage. You are largely invisible to the congregation but every bit as active in the conversation with the congregants as the pastor delivering the Sermon. You weave a strand of story into the sermon that is powerful and colourful, essential and influential in people's lives.

The ways in which you incorporated the theme "In the hands of God" evoked varying responses from me over the past year. Initially I liked the idea of the metaphor and was intrigued by the enormous, changing Hands on the stage. However, I was troubled by the pink fleshy colour of the hands, because I felt that if I had been a black person, I might have been alienated by the obvious representation of God as white. We Have all been created in God's image and I could not help wondering how God's hands could have been representative of all of God's children, particularly in the light of the history of the country and the Declaration of Belhar. I would be very interested in Bhuti Mahlangu's opinion on this matter, in fact. I cannot help thinking that if I had been a black person walking into the church I would have felt unwelcome In addition, marginalized. I missed the rainbow colours of the rainbow nation in this metaphor...but maybe it's just me and my sensitivities to racial issues. It made me question who the community is that Pierre van Ryneveld Community Church is inviting into its family of believers; is it still a racially segregated family or was it the family of God's children? This is a challenge that lies before this church, as I see It, with its linguistically segregated and hence, racially segregated church and community services.

The references that were made throughout the year to the theme of hands as it relates theologically and spiritually to people's lives, the songs and sermons and symbolic interactions that strengthen the theme of people being in the hands of God certainly proved effective. The metaphor "in the hands of God" seems to have become part of the community's language. One of the realities of our community is that it is increasingly being targeted by hi-jackers and car thieves. The reality and the effects of violent crime on all of us challenge the metaphor of "in the hands of God." It dilutes the effects of songs congregants are invited to sing repetitively like mantras, surrendering their lives to God's hands when violent crime leaves them shaken, powerless and angry, feeding on the dominant discourses of racism and anarchy. Violent crime challenges their lives, security, faith and people wonder where God is in all this carnage. This reality we live on a daily basis. We have a small group of community counsellors who provide a community service to congregants. The counsellors and I meet on a Friday morning for an administrative and debriefing session. During a counsellor debriefing session, one of the lay counsellors asked the group whether we had fallen out of God's hands, because the previous week had been fraught with personal and community trauma. This question exposed some of the dichotomous thinking true to structuralism; i.e. when things go well we are "in the hands of God" but when the going gets tough we must have fallen from the hands of God. In the group, we explored new ways of looking at God's hands, as hands that will do not drop us or in times of trouble but that are ever present and ever caring. This exploration led us to imagine ourselves being immersed in God's love as if in water, buoyant and safe, even in times of trouble able to relax and float as if held up by God's ever-present hands.

The participation you described as "charismatic" might deserve some clarification. Perhaps you clarify it in some depth in your writings earlier on, as I was only provided with short excerpts of your chapters. It has been my understanding that in the classic reformed tradition, congregants are more reserved and conservative and less inclined to expressive participation in church services outside of specified ritualized activities. You say "naturally" people were invited to talk or pray with others; this is not to my knowledge a "natural" way of being in the Dutch Reformed church. Perhaps you could describe the thinking behind this decision to invite people to participate in this manner more clearly. I recall a conversation with a congregant following the week of stories of hope where she angrily said "If they ask me to say hello or to pray with one more person in this church I am leaving the congregation. I am a single person and I feel terribly exposed when I am told to do this. I go to church to worship God, not to meet my neighbours or to pray with them in little groups. Going to church is between me, the dominee and God, not the rest of the congregation" She might be in the minority, but could it be that the assumption has developed that everyone feels comfortable to participate in this kind of activity when in fact there are still people in the congregation who feel exposed and uncomfortable and unable to voice their feelings in the congregational setup? How would you then cater for their needs in a congregational meeting?

When reflecting on your notes referring to the "cross to our freedom" which you felt was a bold move. I wondered why you felt this was such a bold move. Could you elaborate on your reasons for this perhaps? I find the use of the cross and flowers as symbols very interesting as the cross is usually interpreted as a

symbol of suffering. Your re-interpretation of the cross as a symbol of new life, Spirit, and fruitful living is exciting and daring.

I think your spring service was very daring as it must have been a fresh experience for Dutch reformers, I cannot help wondering, however, whether the congregants had any say in this new experience of liturgy.

I wonder how many people actually participated in this experience and how it was received by the congregation at large. Do you have any information on this experience? The giving of the first fruit comes from the Judaic principle of tithing with its roots in Shavuot; is this mentioned anywhere in your writings or is it not relevant to the work you are doing? I wondered whether you might think it relevant seeing You work in the past, present and the future stories of the congregants?

#### FROM CHAPTER THREE

Re CKKB team:

If I reflect on your reflection of the reams reflections (wow that is a heavy reflection) ! From my experience, I can add the following:

1. I found the use of drawing and creativity is useful in any age group. I have used it successfully with adults and children, individual therapy and in groups (see Kompas I), during sessions and as a way of extending the therapeutic conversations instead of using letters. I would certainly not limit it to children or the drawing of the family, but invite the conversational partner to depict whatever they feel the problem is or whatever they feel the solution might be. Adults and children find creative participation very relaxing and collaborative and it equalizes the power relations between therapist and client.
2. Flowers are very therapeutic but can become clichéd and overused. When the conversational partner becomes actively involved in an activity, they are more empowered and less exposed to the expert gaze of the therapist. It encourages them to voice in their own way their experiences and feelings. I always encourage clients to express themselves in their medium of choice, e.g. a photography student would use photography, an art student fine arts, a scholar anything that relates to his or her choice, etc. In the same way I have invited a woman who quilts to tell her story in hand made quilts. Another to tell it in fabric paints. Yet another to tell it in graphs. Another to use images on tarot cards to depict her experience. Yet another to use sand play to situate herself and her relationship to her problem and to God.. Therefore, flowers are great but there is a multitude of mediums except flowers to use.
3. The making of a video of a wreath sounds sinister and is not my idea of having fun but I suppose it could be a wonderful eulogy to a person's life. This might be because I have not personally been involved in such a ritual and I would be very interested in hearing an Insider's version of this experience.
4. People re-discover their self-worth in many different ways and by producing something they could certainly also rediscover some of their once forgotten strengths and talents. Conversely, it could be a daunting task if the person is not artistically minded or feels that they are not up to an artistic endeavour. I have noticed the value of incorporating the arts in various ways for example when a person who loves cooking or baking uses these culinary skills in between sessions

In addition, produces a bread or cake of magnificence into the therapy. This can then become a metaphor for the session, to be discussed and enjoyed!

5. Would re-visiting the wedding video not to look for what went wrong but rather to remember what was right and the reasons for the marriage in the first place not perhaps be more fitting to narrative

Ways of working?

6. The use of video could be a powerful tool in re-visiting and celebrating events in life and should be explored with clients. It has been used extensively by narrative therapists all over the world who

Video tape their sessions with their clients consent. I might just mention here that all video material remains the property of the client involved, as the stories on the video belong to them, and may not be

Used for any other purpose or without their explicit consent.

7. I thought that a video of baptism might be useful but wondered whether one might not have to guard against the possibility of it engendering feelings of shame and guilt in the person when showing it to adults in an attempt at encouraging them to feel worthy, particularly if they have led a destructive life.

8. To video celebrations can be very powerful.

9. Would you agree that when using music in a therapy session it should be always the client's choice to participate in the musical event? The reason for this is that music supersedes the rational mind

In addition, goes straight to the emotions, and therapists do not have the right to access the client's emotions without their permission. I usually ask the clients permission and invite them to bring their own choice of

Music if they want to introduce it to the therapy. We then explore the meaning they bring to the music, and I don't impose my choice of music on anybody. If I do have a song I would like to bring to the session, I always honour the client's experience of it and his or her interpretation of the music. Music is a very powerful medium of conveying messages and I remember being catapulted out of the auditorium when certain songs were being sung which reminded me painfully of destructive experiences in a charismatic church.

10. Wouldn't you agree that if you use music that you "know" bring positive feelings in a person, you are placing yourself in the position of the expert?. Should the client not be in the position of ht expert at all times?

11. When using music during a therapy session and asking the person what happens to him/her during the session, does one not run the risk of being the expert again, imposing music on the person? Should this not be negotiated very carefully beforehand and the client is given the right to stop the music or participation at any time during the session?

12. If you "place people or children behind instruments or drums" are you not again in a position of power? However, if you should make instruments available and invite them to use whatever they like the client has the choice whether or not to make use of the instruments.

13. One can record music that has meaning for the client if they wished this to be done.

14. Video, music and photos can be used to record and remember the good and to "work through" the bad. The way this is written smacks of modernism, particularly the use of the concept "work through." Postmodern therapists rather prefer the concept of journeying instead of "working through." If languages constitute reality then language should be taken seriously as it shapes not only our reality but also the reality of the client and the positions of power we take up in the relationship.

15. One would be able to dance towards the future but I have trouble thinking about “dancing the pain away.”

16. Baking together can be therapeutic. Do narrative therapists work from an interpretative perspective at all and would we ask a question “What is emotional in that cake?” I would not ask such a question as I feel it is laden and might place the client in a position of being gazed at. I would rather ask the client a different question e.g. to explain to me how baking the cake reconnected him/her with her Late gran’ and how she could use that knowledge in the future....

17. Same regards artwork

18. Are there any short autobiographies?

19. Does this refer to role-play? Should we not be careful to reproduce old skills and rather focus on externalizing problems and working towards internalizing skills?

#### A SILENT PHOTO MONTAGE

I found the idea of a silent photomontage very interesting. I would ask the client to bring a series of photos or even magazine clippings to the session and to place them all in her order of choice and to tell me the story according to the photos or clippings. If I selected the pictures or images I feel I would once again be imposing my choice on the client and take away from his/her collaborative power. Otherwise the process is astonishing as every picture can tell its own story and every person can interpret her own story line from the same series of images.

Dear Elmo

I hope I have not been too critical. I wrote this reflection in the middle of the night. Please take it in the good spirit it was written in. In closing, I would have preferred to be able to read all of chapters two and three and to have commented on them in full instead of the snippets you provided me with, as I am missing the theory your work is probably grounded in. Good luck with an amazing project.

Blessings

Jo



### ***Addendum N: Focal points in drawings – in aid of rich conversations***

Furth (1988:35) reminds us that context plays an integral role in analysing and interpreting a drawing. The narrative practitioner will be circumspect of this notion of analysing since the concept is shaded with the Enlightenment notion that one can reveal the truth or underlying structure of things by careful analysis. However the following questions could be useful in considering the possible use of art in narrative practise. Furth (1988:35) here suggests what he judge to be focal points for understanding drawings. I present it here for consideration and conversation.

#### **What feeling does the picture convey? (1988:37)**

Furth (1988) here emphasises that one should limit oneself to limit one's answer, preferably even a word. The person that drew the picture, her/ his interpretation should be primary in saying how he felt while drawing the picture.

#### **What is odd? (Furth 1988:39)**

A helpful guideline in picture interpretation Furth (1988) says is to try to answer why some things are drawn in a peculiar fashion, or abnormally. In this respect Furth (1988) feels that clock with letters instead of numbers, a car flying in the sky and so forth are odd. Hereafter he says something that the narrative practitioner will be highly circumspect about; he notes the individual may or may not be aware of a particular problem that might be connoted by the odd. The narrative practitioner will not make assumptions based on drawings; s/he would rather test his interpretations with the drawer and not make much of it if the person says that it is not of value.

#### **What barriers does the drawing encompass? (Furth 1988:42)**

Barriers could be a person, plant, tree, or an inanimate object such as a wall, car , chair, or door. One should take note of what (communication for instance) or whom barriers block.

**What is missing?** (Furth 1988: 45)

Observe what is absent or left out of the picture. The missing elements may be quite significant to the individual. What they represent or symbolize could possibly be absent from the person's life.

**What is central?** (Furth 1988:47)

Often what is drawn in the centre of the picture may indicate where the core of the problem lies or what is important to the individual.

**Views on size** (Furth 1988:49)

“The proportion of objects and people in a drawing is important. If things are out of proportion, we try to discover what the excessively large figures emphasize and what the excessively small figures appear to devalue.”

**Shape distortion** (Furth 1988:51)

Some part of a figure or object may be drawn out of proportion. This may represent problem areas. More concentration and understanding could help return the distortion to normality.

**Repeating objects** (Furth 1988:53)

When objects often repeat in drawings it is usually helpful to count them. The number of objects is frequently significant. Often in Furth's experience this relates to units of time or events of importance in the past, present, or future.

**Perspective** (Furth 1988:55)

Pictures could be drawn from different perspectives. When there is an inconsistency in terms of pictures such as different perspectives in a single drawing it may relate to inconsistencies in the person's life. Furth (1988:55) leaves room to consider that a drawing, which is grossly out of perspective, might be looked at for psychosis and according to him this is sometimes a direct link with the unconscious.

**Carry yourself into the picture** (Furth 1988:56)

“The therapist should attempt to become particular objects within the picture in order to feel, hear, and see how they behave, and to better understand their relationship to the whole picture.”

**Shading** (Furth 1988:59)

Naturally more time and energy are invested into objects or shapes that are shaded than in objects or shapes drawn without shading. “Energy invested in shading may reflect fixation on, or anxiety about, what the shaded object or shape represents symbolically.”

**Compare to the surrounding world** (Furth 1988:62)

In alluding to this Furth (1988) acknowledges cultural and contextual differences. In this regard a drawing needs to be compared with the state of the actual physical world above and beyond what is represented in the picture. Country, culture, race, religion, and even season of year are relevant. A drawing may be odd in respect of one’s own ordinary world but perfectly normal in another culture. Irregularities to the person’s own ordinary world (culture, race etcetera) may be significant.

**Out of season** (Furth 1988:64)

It is interesting that in Furth’s experience drawings are usually season specific. There might lay an interesting story for drawing a Christmas tree in the middle of July. One could ask about why it is important for a person to have that season now or ask about what is significant about that season.

**Encapsulation** (Furth 1988:65)

“Encapsulation implies enclosure, the need to draw specific boundaries around oneself, to set oneself aside or apart from others. Since the individual encapsulated is in a protective covering, one questions what he fears, for what reason must he be enclosed, or what is happening around him that encloses him.”

**Back of Drawing** (Furth 1988:68)

“When the reverse side of the sheet of paper is used for drawing, the therapist should take note of who or what is placed on the back, as this may be indicative of conflict.”

**Is something underlined?** (Furth 1988:70)

“A figure underscoring usually indicates lack of grounding (complementary). However, if one individual in a drawing is not underscoring and all other figures are underscoring, the individual without underscoring is the steady one (compensation). It is important to keep Jung’s theory of compensation in mind as we examine this focal point.”

**Have something been erased?** (Furth 1988:72)

Erased objects should be compared with what has been redrawn. “Erasures frequently indicate conflict material or reworked areas of what the symbol represents in life.” Improved redrawn erasures are likely an improvement for what it stands for in the individual’s life. If the erased and redrawn material deteriorated, then the represented material has deteriorated as well. If something has been erased and is not redrawn, the individual may still be in conflict about the represented material.

**To what extent are words used in drawings?** (Furth 1988:74)

Furth notes that special attention should be given to words in drawings. The drawer may fear s/he has not clearly conveyed the point or message of the drawing. Thus, words add definition to the statement. One often finds in words a reduction in the drawing’s chances of being misinterpreted. Naturally one should question as to what it is that stands the chance of being misinterpreted. According to Furth the issue that words in drawings are most connected to is trust. It may also stand for how much the person trusts non-verbal communication.

**Line across the top of a page** (Furth 1988:77)

A line across the top of a page, the sky or just a drawn line, “could indicate ‘something’ psychologically overhead. This ‘something’ is frequently a burden to the patient and

the patient is fearful of carrying this burden. The fear arises over the need to control this burden or the feeling that control may not be possible.”

**Transparency** (1988:79)

In young children one often finds transparency, such as seeing through a wall. This is normal though says Furth. With limited frequency and intensity, transparency may also appear in adult or adolescents drawings. However, when one sees the frequency of transparency increasing (first a wall, then through a person, then clothing, through skin to bone structure) and this accompanies the intensity of seeing into a taboo area (e.g., of sexuality), we have both frequency and intensity. This may be a problem of reality orientation, and a situation of denial could exist.

**What are the consequences of movement?** (1988:80)

One should try to note what the consequences might be if the trajectory of moveable objects (weapons, people etcetera) are followed. This also relates to abstract drawings; note movement and flow of the colour and/or design, to see how they may overflow and what they may move toward within the drawing.

**Abstract** (Furth 1988:82)

“An abstract portion of a drawing or a whole abstract drawing usually represents either something that is hard to understand, difficult or abstruse, or avoidance. The person may not know what he is concealing in the abstraction, but often, when asked about it (What does this look like to you, or remind you of?) s/he will make important associations to some problem that could not be drawn realistically.

Many abstract pictures may indicate that s/he is running away from an issue, avoiding something, “or it is unconscious content that needs to be worked on to be recognized.”

**Filled in versus empty** (Furth 1988:84)

An interesting correlation is made with the individual's life: Is it filled in or empty? How is the space used? Interestingly when Furth says that patients who are physically ill or psychologically lacking energy may not be able to fill the page then to the opposite person's with overflowing energy might over-fill the picture or is compensating.

**Trees and age** (Furth 1988:86)

A tree is an interesting life-symbol. Questions to consider are: Is the tree balanced and healthy? Can its leaves provide photosynthesis? We may also look for its rootedness and grounding in the earth. "The 'life line' is drawn vertically from the base of the tree to the top of the crown, and notable markings on the tree – such as cut-off limbs, wounds, holes, height where foliage begins, broken branches, and so forth – should be noted and correlated to the age of the patient." Questions is said to reveal significant information from to the person's unconscious when related to the age of the person.

**Drawing the work situation within a family drawing** (Furth 1988:89)

"When a person is requested to draw a family picture and he includes his work situation, he is usually trapped by his work. Why is he so caught? Could it be that the family does not provide adequate relationships and that the work situation must compensate for this?" When work situations are included it is revealing to discover family relationships and emotional ties.

**Five – year – old drawing to present – day drawing** (Furth 1988:90)

When a person is asked to draw his/ her family at age five this often sheds light on how this person sees his past. Frequently present-day decisions will be made based on experiences. Hereafter a present – day drawing compared to the first mentioned may show how a person is repeating childhood ways and not responding to a new environment and new individuals in the adult world.

**Laying pictures over each other** (Furth 1988:93)

I must say that I am very circumspect of this idea: “When drawings are produced in a sequence, it is sometimes revealing to place them on top of each other, hold them to the light, and see what comes through. Putting these pictures together is often informative, offering new insights into a person’s psychology.”

**Translating colour** (Furth 1988:97)

Since colour is an enormous study on its own I do not include it here. However, I provide these under mentioned references in Furth (1988:97). “Many theories exist regarding the possible significance of colours, as do many books on colour symbolism and the use of colour, of which *The Luscher colour test* by Max Luscher (1969) and *Colour Personality: A Manual for the Colour Pyramid Test* by Schaie and Hess (1964) are prominent examples.”

Furth (1988:97) acknowledge that colour interpretation do not always agree on specific meanings. What theorists do agree upon is that colours can symbolize certain feelings, moods, even the tone of a relationship.

**Colour out of place** (Furth 1988:99)

Colour out of place in effect falls under other considerations such as asking about what is odd. One should ask as to the meaning that the displacement of colour bring to the picture or symbol.

It is important to realise that colours do not tell the story of a picture; they merely amplify what the objects and action within the picture have to say. “To understand the relative value or importance of colours in picture analysis, consider viewing a black and white television versus a coloured one. In either case, the basic meaning of the program comes through (Furth 1988:98).

### ***Addendum O: Bornedal on the comparison between Classicism and Romanticism***

The distinction that Bornedal (1996:3-4) draws between classicism and romanticism could be read alongside professor Hagemann's description of what he calls a reception theory in art.

It is a general thesis that classicism and romanticism have two different ways of organizing knowledge and employing language. 1) If in classicism knowledge is spread out in taxonomic and classificatory systems, for example, as the classification of literary genres or the classification of human tempers, knowledge in romanticism becomes knowledge about depths and origins... 2) Furthermore, language is employed with greatly different purposes. If in classicism one uses language for the sake of communication, in romanticism it is used for the sake of expression—preferably in order to express something inexpressible: something belonging either to the regions of a lost prehistory of humans, to a metaphysical divine realm, or to the depth of the artistic self. One may term these different language-modes respectively pragmatic and idealistic. From this point of departure it is possible to derive other distinctions such as a fundamentally different perception of 'the other,' the presumed receiver. In classicism, the receiver still functions as an external, actual recipient and judge of the artistic product. The relationship is 'communicative' because a (virtual) dialogue goes on between artist and audience. In romanticism, where one shifts from emphasizing potential communication with the audience into emphasizing expression of the self, one loses this 'pragmatic dimension' and 'communicative' purpose of art. If in classicism the receiver is external, representing a mature audience consisting of individuals in principle equal to the artist and thus capable of reviewing the artist, the receiver in romanticism is internalized; one does



not address one's poetry to an actual recipient. The idea of conforming oneself to an evaluating audience becomes intolerable. One writes from a position within oneself, avoiding any 'rules' that might guide and direct one's writing. An essentially different writing-process seems to emerge in this shift of paradigms together with a whole new sense of the self. If one understands the artist- audience relationship in classicism as an 'artisan-reviewer' relationship, where the end for the artist is to get recognition, one may notice that with the romantic internalization of recipient, and consequently elimination of actual recipient, the sensitive romantic poet rather appeals to understanding and sympathy. The romantic poet no longer takes any chances. Two very different self-interpretations and desires-structures appear to define the creative self.

Thus, the transition from classicism to romanticism is viewed as a development from transparency to obscurity, from a pragmatic worldview to a metaphysical, from social obligations of art to an individualized non-obligated art, from communicative to expressive language use, from a desire to be recognized (in the artist) to a desire to gain sympathy, from the basic self-understanding of the artist of being an adept craftsman to the basic self-understanding of being a genius, from skills to inspiration. The whole development describes a general tendency, not just implemented in the arts and art-criticism, but in the development of human self-understanding, self-perception, and self- interpretation overall.

(Bornedal 1996:3-4)

Bornedal (1996:4) visualises some of the relationships as follows:

In consideration of	Classicism	Romanticism
<ul style="list-style-type: none"> <li>▪ World-dimension</li> <li>▪ Organisational principle of knowledge</li> <li>▪ Mode of language</li> <li>▪ Critical interest</li> <li>▪ Poetic object</li> <li>▪ Creative resource</li> <li>▪ Recipient</li> <li>▪ Desire-structure</li> </ul>	<ul style="list-style-type: none"> <li>Pragmatic</li> <li>Synchronic</li> <li>Communicative</li> <li>Code</li> <li>Idealized Life</li> <li>Art</li> <li>Externalised and actual</li> <li>Recognition</li> </ul>	<ul style="list-style-type: none"> <li>Idealistic</li> <li>Diachronic</li> <li>Expressive</li> <li>Man</li> <li>Truth</li> <li>Inspiration</li> <li>Internalised and ideal</li> <li>Sympathy</li> </ul>

**Table Addendum O, Classicism versus Romanticism (adapted, Bornedal 1996:4)**

### ***Addendum P: Paul Ricoeur on the hermeneutical arc***

I provide this reflection in an addendum as it relates in its entirety to the research. I have alluded to various movements that one might use for research: Vogler's (1999) model, exegetical considerations, the drama therapy three-stage journey from Andersen-Warren and Grainger (2000:175-176). Demasure (2005/09/27) speaks fondly of Ricoeur's ideas on the hermeneutical art; she has also noticed that one may use this, amongst other things for research or a model for pastoral care.

Whatever model we choose for empirical research I believe it should adhere to the following facilitation criteria that Newby and Smit (2004:87) put forward: We need to communicate clearly and regularly; solicit feedback as often as possible; Recruit broad participation; Stimulate dialogue; Foster a sense of ownership.

The hermeneutical arc is viewed in three stages, which will be shortly described and related to narrative while drawing on Demasure's (2005/09/27) interpretations of Paul Ricoeur. Keep in mind that what Ricoeur sees as text is inclusive of all kinds of action and art.

#### **P1: Mimesis 1: Prefiguration**

Prefiguration equals one's first understanding of something as texts, art, and action etcetera before we encounter these. This is akin to a first naivety, which is a pre-critical phase.

One should realise that our naivety, our understanding is always situated in interpreted action. Even in telling a story that says something of our pre-understanding (prefiguration) it is based on some event or action. Literature according to Demasure (2005/09/27) is therefore an expression of what is already present in human action otherwise it would have been incomprehensible.

This link is a link that Ricoeur makes between narrative theory and actioned theory. He notes that in action there are already pre-narrative characteristics.

## **P2: Mimesis 2: Configuration**

Configuration entails a conversation between horizons, which leads to a fusion of horizons. This could entail the fusion of the world of the text and the world of the reader. This does not take place instantaneously, Ricoeur speaks of a detour that must be taken; it is the detour that will lead to disclosure. Some might view this detour as structural analysis – although narrative practitioners are not confident about analysis – others refer to the detour as social sciences. This detour might as well be reflexive inquiry with another model such as Vogler's or using the six thinking hats in a meeting etcetera. The notion of a detour or of decentralisation brings us to Ricoeur's most famous statement; the more you explain the better you understand. Whatever this detour might be, for our purposes it is important to keep in mind that the result is interpreted explanation.

In a story we have to make a selection of events of all the information and events on our horizon. The story exists because of choosing certain events and not others and linking these in some kind of sequence. Apart from choosing events there are also discordant events that also find a place in the narrative. Without discordant events, without some kind of conflict there might not be a story. In augmentation of this; remember professor Hagemann that notes that drama survives on conflict. Making sense of discordant events or conflict introduces some kind of interpreted causality. This causal relationship is not necessary, but according to Demasure (2005/09/27) at least probable. In telling a story we use some kind of an intelligible structure, but also in the telling emotion is transmitted. This is important to Demasure (2005/09/27); to realise that even if one only mentions a succession of events one elicits emotion with the listener.

When thinking about the notion of time in configuration Demasure (2005/09/27) notes that we find narrative time, which is different than real time. Consequently

one can recount for a journey that took six hours from Gauteng to Durban in six minutes.

In configuration we find the joining of intelligence and intuition. Telling is always situated in a certain tradition so we have both *innovations*, in that we construct the story ourselves but also *tradition*, since the telling is informed by the tradition.

Therefore, in the configuration phase we find a plot, narrative time, culture and tradition, intuition and intelligibility.

### **P3: Mimesis 3: Reconfiguration**

Refiguration equals appropriation: It is a second naivety and a post-critical phase. We have derived at some kind of understanding and important to Ricoeur it entails social engagement. This causes us to come to a new prefiguration or as Vogler would say a new ordinary world to yet again embark on a journey. If mimesis one is understood as the real world where we have started we now return to that world.

The transition from prefiguration to refiguration happened through configuration. Refiguration has to be considered as an integral part of the text, art etcetera but it is important to note that this takes place on the side of the reader or viewer.

In the telling of a story Demasure (2005/09/27) says that it would be too much to say that you *become* someone else, but then that you might say that you have been *enlarged* by the telling. There might now be elements in your view of the world, which have changed.

**Addendum Q: Sculpture – Nic Grobler**



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Nic Grobler



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Nic Grobler



Nic Grobler  
*He that soweth abundantly shall  
reap abundantly (2 Cor. 9:6)*



Nic Grobler  
*Teen middernag was Paulus en Silas besig om te bid  
en tot lof aan God te sing. (Hand 16:25)*