Art as intervention in serving secondary child victims of family violence: introduction & manual

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ART

as intervention in serving secondary child victims of family violence

INTRODUCTION & MANUAL

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Art as intervention in serving secondary child victims of family violence

An Introduction and Manual

This book is based on the execution and findings of a one-year community art facilitation project called Art as intervention in serving secondary child victims of family violence funded by The Jean C K Ho Family Foundation. It is divided into four sections:

1. The Introduction is a concise summary of the project.

2. The Manual is a reference guide derived from the project, providing the basic concepts and principles for understanding how art can serve as an intervention for children exposed to family violence. It is not meant to be a manual for direct application. Basic training by professional art therapists or art facilitators and participatory experience with art facilitation workshops are required to ensure effective outcomes.

3. The Appendices are descriptions of the games and creative activities adopted by this project, together with illustrations and examples of works created by the child victims. It reveals how these workshops were conducted and the messages carried by the children’s images and stories. Appendix II is a reference session plan derived from the two series of art facilitation programmes.

4. The Attachments include some of the forms and worksheets used in this project.

The one-year project was a collaboration between the Department of Visual Studies, Lingnan University and the Family and Child Protective Services Unit (Tuen Mun Branch) of the Social Welfare Department.

A core working team consisting of five social workers, one art therapist and two researchers was formed prior to the beginning of the project and worked closely throughout the whole year. All of the findings are the joint effort of this genuine inter-professional collaboration.

Two series of 20–session art facilitation group workshops were specially structured and conducted for 24 secondary child victims of family violence.

- The first series was launched on 18 Sept 2015 and ended on 22 Jan 2016. Thirteen children (5 girls, 8 boys) aged from 8 to 11 years completed the series.

- The second series was launched on 8 April 2016 and ended on 22 July 2016. Eleven children (5 girls, 6 boys) aged from 6 to 8 years completed the series.

All the child victims were recommended by case social workers, then discussed and agreed by the core working team. Factors considered for the recruitment and grouping included the child’s degree of traumatic exposure, age and gender.

Parent sessions (in both group and individual settings) were integrated into each series, providing the parents with knowledge about child development and the specific needs and performance of their own child as observed in the group.

Both series aimed to:

- create a joyful, self-directed and safe platform for the child victims to release their inner feelings through creativity;
- facilitate effective counselling and promote developmental growth for the child victims;
- promote interdisciplinary collaboration and knowledge sharing among professionals in the social services, art therapy and academia;
- study the effects of using art in the social services for child victims of family violence;
- train the trainers in the use of art for child victims of family violence in the social services.

1 The target group of this project was secondary child victims of family violence, meaning that these children were witnesses but not direct victims of family violence. However, the undesirable living environment and Chinese family culture in Hong Kong sometimes makes it difficult to distinguish pure witnesses from direct victims in family violence. In considering cases for this project, a key factor other than no history of direct abuse was the traumatic exposure of the child. Cases with exposure to severe violence and an unstable family situation were not considered.

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The theoretical framework

Art, in its fundamental sense, is a language written in images. Such an intrinsic and expressive medium is precious for children whose language skills are still developing, and even more so for those undergoing traumatic experiences such as family violence.

Children witnessing family violence are constantly stressed by fear, confusion and insecurity. Due to their limited and still developing cognitive and language abilities, these children cannot possibly comprehend what is happening to them and make sense of the reality. Their highly confused and repressed emotions can deeply affect the development of their self-regulation ability, self-concept and interpersonal functioning (Cloitre et al., 2009).

Clinical findings affirm that children living with family violence often show delays in cognitive, social and emotional growth. A fundamental focus of intervention for these children is to help them liberate and recognize their inner feelings to promote their cognitive and emotional development.

To help child victims of family violence comprehend their experience, they need the opportunity to process their traumatic memories in a manner that coincides with their cognitive and emotional development (Arvidson et al., 2011, p. 38). Art as a form of play is best suited for children to disclose their abstract thinking and feelings in images. It provides them with a joyful and self-directed platform to express and explore their inner selves.

Because art relies on the senses rather than rationality, art making is independent of a child’s intellectual and language ability. Advanced neuroscience shows that art making can activate the limbic structures to evoke repressed emotional memories and facilitate expression of these emotional fragments through non-verbal means (Schore, 2012).

Many studies affirm that children’s drawings reveal their mental growth and psychology (Lowenfeld & Lambert, 1985). A well-structured art facilitation workshop provides children with a safe platform to tell their own stories in a spontaneous but distant way. Their way of making art and the content of their stories and images often bear a strong resemblance to self-projection. Detailed observation of this information reveals a richer picture of the children’s cognitive and emotional needs, enabling more effective counselling.

The psycho-educational and art therapy approach

The two series adopted a child-centred, psycho-educational and art therapy approach across 20 sessions of creative workshops for each group. All of the games and creative activities were designed and adapted to meet the different cognitive and emotional needs of the child victims in each group.

Each workshop was structured with a theme to help the child victims explore their inner selves and understand different values and issues. Themes adopted in this project stretched from personal boundaries to different emotions, then to resources for resilience. They were structured in a progressive manner from a more distant (such as storytelling) to increasingly personal perspective, allowing the child victims to explore, comprehend and recognize their inner emotions in a playful and safe environment.

Rules, regulations and values of respect, trust and sharing were integrated into the activities. By constructing a joyful, engaging and supportive environment, the child victims were encouraged to create freely and spontaneously, expressing their inner thoughts and feelings in a direct and non-verbal way.

The creations made by the children in each workshop were shared with the whole group, providing a platform for the child victims to articulate and share their ideas and thoughts with others. Such an experience prompted a positive sense of support, trust and appreciation that these children would rarely experience in their daily life.

Evaluation and assessment

Regular meetings (once for every four sessions) were conducted by the core working team to review and assess each child’s performance and the progress of the programme.

All sessions were videotaped for detailed study and reference. Evaluation was based on qualitative measures including direct observation, detailed documentation of each child’s performance and analysis of their creative work.

Continuous observation and assessment were documented and recorded for each session in form of:
• A Session Observation Sheet (by the research assistant).
• A Performance Sheet for each child (by the art therapist, social worker and research assistant immediately after each session).
• A Semi-Structured Interview (with both the child victims and their parents)
• attendance
• feedback from social workers, parents or carers.

3 The Performance Sheet was designed to record and evaluate each child’s performance in each session with factual details (including their specific reactive (verbal and non-verbal) during the process of art making, narration of their story both in private or when sharing, including the exact wording for the content of their images. These aspects of performance, namely, engagement, teamwork and expressiveness were graded on a 5-point scale (see Attachment VI).

2 The Session Observation Sheet recorded a rundown of each session in detail, including the actual execution of different activities, incidents and behaviour of the children arising in games, discussion and creation (see Attachment V).

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Structure and execution of the art facilitation series

The two art facilitation series were specially designed for senior and junior primary school children suffering from family violence, and took place in a group setting. Group size was kept small (13 for the senior and 11 for the junior group) to ensure that effective detailed observation and documentation was feasible.

It should be emphasised that no two art facilitation programmes are identical, even though they bear the same objectives. Adjustments were made to meet the different group dynamics, specific needs and issues arising detected along the course.

The basic structure of the two series consisted of three stages:

i) Initial stage — ice-breaking (3–4 sessions)

ii) Middle stage — creation (12–14 sessions)

iii) End stage — preparation for proper closure (3–4 sessions)

Each art facilitation workshop was designed to provide a self-directed creative platform for the children to express and experience self-exploration through different forms of creation.

Each workshop lasted 2 hours and had five components, including:

i) Free Play — two sections structured at the beginning and the end (20 minutes each)

ii) Discussion/Warm up games (15 minutes)

iii) Creation (40 minutes)

iv) Cleaning up (10 minutes)

v) Sharing (15 minutes)

Detailed descriptions and examples of these five components are provided in the Manual.

Findings

The findings and insights gained from the project are summarised below.

i) Child victims of family violence often have secrets to hide

Traps, being invisible and covered images were commonly found in the stories and works of the child victims in our project. This reveals their sense of insecurity, poor sense of trust in others, and secrets to hide.

Indeed, most of the child victims when narrating their stories provided details of crises and negative emotions in an imaginative context. However, once they touched on real crises in life, some of them kept silent and a few even refused to make works relevant to the sensitive subject. This reaction could reflect either denial or incomprehension in the child when confronting their real-life trauma. Their responses were respected and noted for more specific counselling.

ii) Ideas of killing, death and weapons are common in the works of child victims of family violence

Killing, dropping dead, fighting and magic weapons were often mentioned and presented in the stories and images of our child victims, even though most of these were situated in an imaginative context.

As these children were growing up in an environment filled with fights and violence, they easily identified violence as a form of protection, and confused the meaning of acts of attack with protection, safety and personal boundaries.

iii) Child victims of family violence have boundary issues

Our child victims of family violence, es-

4 For some of these details, refer to illustrations of images and stories created by secondary child victims of family violence.
especially the younger ones in the second series, displayed serious boundary issues. They showed many abusive acts towards the bodies of others, including kicking their private parts, pinching their nose, inappropriate touching of their bodies, and impulsively pushing others. These acts reflected poor awareness of personal boundaries and disrespect for others’ bodies. This observation was also reflected in their images of figures, which commonly featured genitalia.

Rules and regulations were therefore implemented during the second series, such as the red, yellow, green card system and star awards for each child’s performance directly after each workshop. This helped the children to develop respect for others and a better concept of personal boundaries.

v) Expression of younger child victims is more direct and straightforward

In comparing the stories and images created by the child victims in the two series, those of the senior group are much complicated and imaginative with more symbolic signs and meanings in their work. The above observation is certainly related to the difference in cognitive ability at different ages and the degree of traumatic exposure. This means that the earlier the intervention, the better the child’s chance of healthy cognitive development. The psycho-educational approach adopted in this project addresses the most significant issues for child victims of family violence, such as the sense of security, safety, respect and trust, according to their cognitive and emotional needs.

vi) Art gets children engaged and connected

The high attendance rate of the two series evidenced that the child victims were successfully engaged by the creative activities structured in a joyful and playful setting.

Another indicator is each child’s Engagement and Teamwork performance score for each workshop. All of the scores, except those of one child, had risen by the end of the programme, indicating that they became increasingly engaged with the group and their creations.

Detailed observation during the workshops also showed reduced conflict among the children as the programme developed. In addition, most parents reported that their child enjoyed the workshops.

vii) Art facilitates expression, articulation and imagination

All but one child victim’s performance index for expressiveness showed a steady increase, with 9 out of 13 children in Series 1 and 6 out of 11 children in Series 2 attaining a remarkable increase of 1 point or more by the end of the programme, indicating that they grew more willing and able to express themselves as the programme progressed.

Most also showed more initiative and articulation in sharing their thoughts and stories in the sharing section.

Significantly, the child victims’ stories and images became increasingly detailed and full of imaginative content that often bore symbolic meaning relevant to their perception of the world. A few of the many imaginative motifs included a wishing tree that dropped coconuts containing food, plants that fought zombies, a drifting monster (飄魂怪) that had the power to kill, and a monster made by the combined power of the sun, a tornado, a volcano, the rain, a tsunami, and lightening.

viii) Games and creative processes are effective in revealing the hidden emotions and specific needs of a child victim

It was noticed that the children’s aggression and repressed anger were liberated through kinetic energy in the process of art making through the pounding of clay, tearing for collage making, and splashing while painting.

The self-directed nature of art making and the sharing atmosphere that they experienced helped them contain whatever negative emotions arose in a safe and supportive environment. Positive feelings of satisfaction, respect and sharing were revealed by their performances, images and narration of stories. Significantly, all of the processes were experienced in a non-verbal way that could be internalised more directly and intuitively.

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The content of the children’s images and their way of presenting them often bore symbolic meaning that revealed their inner world, providing information about their character, cognitive ability and emotional needs.

ix) Art and creation can contain negative emotions and promote positive values for child victims of family violence

Some media such as watercolour caused frustration, as it was difficult to control. This helped the children to recognise their emotions when confronting frustration. With some encouragement and support, they could finish their creation. This promoted self-control and problem-solving skills in dealing with challenges.

Detailed observation indicated that each child victim enjoyed their private and personal creative space during the process of creation.

5 See Appendix I: Attendance of the child victims involved in the two art facilitation programmes.
6 See Appendix II for each child’s performance index throughout the course.
7 Check illustrations of images and stories created by secondary child victims of family violence for more examples.
8 Ibid.
x) Art promotes social interaction

Most games and some group creations structured in this project demanded partnership and collaboration with others. It was noticed that the social skills of most of the child victims improved and they enjoyed the positive feeling of sharing and appreciation. For example, in the creation of My Island near the end of the programme, each child needed to create an island and then position it in the ‘ocean’ (signified by the floor). Most children put their island near others, and a group of four, who placed their islands close together, initiated and agreed that each island would take on a specific task for the greater benefit of the islands as a group.9 Improved social interaction was also reflected by the performance index on a teamwork scale, in which all but one child in Series 1 and all children in Series 2 had increased scores at the end of the programme.

xi) Train the trainers through inter-professional collaboration

The enthusiastic commitment of the social workers involved in this project was precious and exceptional, and a questionnaire was designed to obtain their feedback.10 All four social workers found that this inter-professional collaboration provided them with first-hand experience of art facilitation for children in need. The project successfully provided them with knowledge and skill in using art in child social services, and they committed to sharing their knowledge with their colleagues.

Conclusive remarks

The two art facilitation series structured for this project have shown that art and creativity provide a nonverbal platform for secondary child victims of family violence to express, release and articulate their repressed emotions in a contained and supportive environment.

The process of art making and the images created by these children revealed their inner feelings, promoting self-understanding and self-recognition. This is fundamental for their later personality development. In addition, the joy and satisfaction of art making, the sense of respect and sharing supported by the group have at least met the essential need of these children to be loved and cared about by others, which is generally lacking in their daily life.

As a platform for inner expression, art facilitation workshops provide us with more information about a child victim’s cognitive ability and emotional needs. Their images and stories carry symbolic meaning revealing their perceptions of self and the world. This information allows for more effective counselling by child social services.

The project also demonstrates the benefit of inter-professional collaboration. First-hand experience is the best way of training social workers to understand how art can serve as an intervention for children in need. With more social workers involved in similar kinds of art facilitation programmes, the skills and knowledge of art facilitation can be shared and adopted by social services in the future.

References and more reading:


9 See illustrations of images and stories created by secondary child victims of family violence for details.
10 See Appendix IV: Feedback of the social workers.
Manual

This manual is not for direct application, but rather serves as an introduction and reference for the basic concept of art facilitation for child victims of family violence. The programme structured here is a series of 20 group workshops for primary school child victims.

Readers are reminded that no two art facilitation programmes are identical, even when they have the same objectives. Adjustments are always needed to meet the specific group dynamics, needs and concerns arising in an individual programme.

Art facilitation requires training by professional art therapists with experience and understanding of the dynamics of art making, the symbolic meaning of kinetic and visual expression, and the skills to contain the undesirable emotions evoked and transform them into positive insights and strengths.

1. Basic principles of art facilitation:

Some important rules and principles regarding art facilitation are listed below.

1. Art facilitation is not about artistic skills or aesthetic qualities.
2. The art making process is equal to or more important than the art product.
3. To ensure a safe and trustworthy environment, all workshops should be conducted in the same venue.
4. Once an art facilitation workshop gets started, there is no hierarchy of roles and everyone is treated as an equal participant.
5. All voices and works are to be fully attended to by the whole group.
6. Spontaneity is the key to art facilitation. No judgements are imposed to deter freedom of expression.
7. There is no constraint or limitation on creations in terms of subject choice, style and method of presentation.
8. Any interpretation of a work must come from the child creator, avoiding over-interpretation.
9. Values of respect and sharing are structured into the games and ‘creativities’.

II. Basic structure of a 20-session art facilitation programme:

There are 3 stages in an art facilitation programme:

i) Initial stage — an ice-breaking stage aiming at getting to know each other and forming a group as a whole.
ii) Middle stage — the working stage aimed at recognising and sharing the various thoughts and emotions of the children, promoting their sense of safety and trust.
iii) Ending stage — a stage to prepare for proper closure by reviewing the children’s achievements, consolidating the positive values they have experienced, and prompting an appropriate way to say goodbye to the others.

Below is a suggested distribution of sessions for the three stages of a 20-session programme.

<table>
<thead>
<tr>
<th>Structure of a 20–session programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage</td>
</tr>
<tr>
<td>duration</td>
</tr>
</tbody>
</table>

Each stage is equally important. Unless a foundational sense of trust and safety is built in the initial stage, the children cannot express themselves and create spontaneously in the middle stage, and therefore fail to release and reveal their inner emotions. Whatever is experienced, gained and shared by the children in the middle stage requires consolidation before the programme finishes. An abrupt closure in the ending stage will induce negative emotions such as sadness and anger, which will counteract the sense of trust, security and sharing the children have experienced during the course.

III. Basic components of each art facilitation workshop:

Each workshop usually lasts two hours and has five components:
1. Free play
2. Discussion/warm-up games
3. Creation
4. Cleaning up
5. Sharing

Allocation of time for each component in a single 2-hour workshop is suggested as:

<table>
<thead>
<tr>
<th>Duration for each of the 5 components in a 2–hour workshop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Component</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
</tbody>
</table>
General characteristics, functions and concerns of the 5 components

1. **Free Play**
   
   This is scheduled as two 20-minute sections at the beginning and the end of each workshop. The first section allows time for latecomers at the beginning, and the second section prepares the group to end the workshop in a playful atmosphere. It creates a natural and free platform for the children to interact among themselves.

   **It serves to:**
   - create a physical space for the children to release any frustration after a long school day and to relax any tension in their bodies;
   - induce an environment for the children to learn, understand and practice the 'safety and respect' principle through play;
   - promote and build group cohesion among the children;
   - give clues to each child’s personality and preferences via observation of the group dynamics and children’s behaviour;
   - help the children develop social and problem-solving skills when facing disagreement, arguments or conflict with others in play;
   - promote the sharing of ideas and build trust among the children;
   - enhance social interaction.

   **Concerns include:**
   - sufficient space for free movement (spontaneous body movements help release body tension);
   - absolute initiative and freedom for the children to develop their own games organically;
   - minimal intervention (rules for ‘safety and respect’ are set for the whole group, intervention is only in case of a threat of danger or violation of respect);
   - safety issues such as tables and chairs in the setting, where sudden and forceful movements may cause injury to the child or others;
   - encouraging the children to set rules for their games if possible.

2. **Discussion/warm-up games**

   This is a 15-minute section prior to the actual creation process of each workshop. It is structured to serve as a transition from one activity to another and to introduce the theme of the particular session.

   **It serves to:**
   - create a playful environment to engage the whole group;
   - ease tensions (both physical and psychological) among the children and build group cohesion;
   - induce a sharing atmosphere for the children to voice their thoughts;
   - introduce the theme of the session and connect the activity to the creativity that follows.

   **Concerns include:**
   - sufficient space for free movement (especially for physical games);
   - fairness in the games, ensuring that everyone participates and has an equal chance of involvement;
   - physical games are good if the children appear to have excess energy after the Free Play session;
   - a cool-down activity such as group discussion helps focus body and mind after vigorous Free Play.

3. **Creation**

   This is a 40-minute session of actual creation, followed by a group sharing section. It is important to encourage the children to tell the story behind their work both during the creation process when appropriate (without interrupting the process) and during the group sharing section at the end. Some children may be willing to talk about their work in private but unwilling to share it with the group.²

   In the psycho-educational approach, ‘creativities’ are structured with themes addressing the cognitive and developmental needs of these children. Common themes include the sense of security, values of respect and sharing, identifying and expressing various emotions, and resources for resilience.

   A fundamental principle in art facilitation is unconstrained creation with no judgment of skills or aesthetic quality during the process.

   **It serves to:**
   - allow total freedom of creation;
   - facilitate spontaneous expression of thoughts and feelings;
   - encourage imagination;
   - enhance a sense of control and self-directedness;
   - induce satisfaction and enjoyment.

   **Concerns include:**
   - private creation space for each child to provide a sense of safety;
   - adverse feelings arising from the exploration of self;
   - sharing and supporting spontaneous thoughts and feelings.

4. **Clean up**

   This is a 10-minute session structured right after the actual creation for the children to clean up the work space. It serves to promote a sense of responsibility and a spirit of teamwork.

5. **Sharing**

   This is a 15-minute session approaching the end of each workshop. The participants gather into a circle with the children’s work displayed for sharing. Each child is encouraged to share his/her story on a voluntary and supportive basis.

   **It serves to:**
   - encourage the expression and articulation of thoughts and feelings;
   - prompt positive feelings of sharing and support;
   - enhance self-confidence;
   - promote appreciation of their own and others’ virtues.

   **Concerns include:**
   - in case of a child’s unwillingness to share, encouragement is given but respect the child’s decision and avoid embarrassment;
   - avoidance of words associated with judgement such as ‘beautiful’, ‘skillful’.

² There can be many reasons for children being unwilling to share their work/story with the group. Common factors include low self-esteem, secrets to hide, and feeling insecure. This should be noted on the observation sheet and checked for any improvement as the programme develops.
IV. Values structured in games and creativities

Values are integrated into the games and creativities to enable the experiential learning of these values in a playful setting. Some rules and regulations are explicitly defined and agreed by the whole group. Visual methods often work better than words with children. Hence, a colour card system is used to provide signals for the children to follow.

Three cards in red, yellow, and green are used as signifiers:
- Red = stop, used to stop any activities and actions (including misbehaviour);
- Yellow = calm down, used as a reminder during activities to slow down or prepare to stop;
- Green = continue, used to continue an activity.

The system helps to alert the children to their own behaviour and their circumstances without verbal confrontation. It enhances their sense of self-awareness and promotes self-control. It is particularly effective for children with ADHD.

Below are some useful rules and values adopted in this project.
- **No drawing on other people’s images.** A large drawing sheet is posted for free games in each workshop. Everyone is free to draw whatever and whenever they want, but not to draw over others’ images.
- **Respect for other people’s working space:** In the process of art making, no group (during collaborative creation) or child (during individual creation) may intrude on, disturb or interrupt another’s creation.
- **Consent is required:** To show another’s work (even with good intentions), the permission of its creator is needed.
- **Consideration of other people’s feelings:** When listening to another’s story or work, others must try to share that person’s perspective and feelings.

V. Description of Free Play, Games and Creativities

All of the games and creativities listed below were adopted during the one-year project, Art as intervention in serving secondary child victims of family violence. The basic features recorded here, such as the duration, goals and observations, are intended as guidelines for reference rather than for direct copying. Detailed observation and adjustment are required during actual application.

**Free Play**

For the senior primary group, all of the games listed in the table below, except for Large Drawing, were invented and developed by the children themselves in a natural, organic way. The content of their invented games often revealed some of their inner fears or desires. For example, they were keen to play under the tables, which they claimed were their fort/base/secret castle. This could be a sign of seeking a sense of security or a safe private space.

As the junior group required more instruction and direction when playing group games, Free Play during the second series was led by the social workers.

Conflicts were expected in the course of playing the games. For example, issues of personal space and fairness commonly arose in the group. In such circumstances, children would be gathered for group discussion on questions such as ‘Do you think this is fair?’ and ‘How would you make it fairer?’ Each child was encouraged to give his/her own opinion and suggestion to build consensus for the group to follow. This helped the children exercise logic, enhanced their awareness of others’ perspectives and concerns, and promoted their problem-solving abilities. More importantly, values of respect and sharing were imposed without direct lecturing.

In both series, it was noticed that child victims of family violence often had dynamically vibrant and sometimes aggressive body movements, such as bumping and rolling on the floor. This can be interpreted as kinetic expressions of their inner emotions. The games developed by the children and the ways they acted during Free Play provided insights into their psychological needs.

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3 The younger children in the second series were incapable of designing and managing their own games. Therefore, social workers were responsible for introducing games to the group such as 鎖大閘, 糖痴豆, 麻鷹捉雞仔 and folding paper stars.
**Games and activities adopted in Free Play**

<table>
<thead>
<tr>
<th>Game</th>
<th>Description</th>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large Drawing</td>
<td>A large piece of drawing paper was hung on a white board. Children were free to draw whatever and whenever they felt like under the following conditions:</td>
<td>- each child’s behaviour, social skills, preferences in games</td>
</tr>
<tr>
<td></td>
<td>• no trespassing on other’s drawings on the paper unless permission was obtained from the creator</td>
<td>• awareness of personal boundaries and respect for others’ space and creations</td>
</tr>
<tr>
<td></td>
<td>• no wasting of materials As the programme developed, the question “How Are You?” was written on the paper, requiring each child to draw an image in response to the question.</td>
<td>• group dynamics, and any gender or personal prejudice issues arising in the group</td>
</tr>
<tr>
<td></td>
<td>Children formed teams by themselves and set identifiable boundaries for their private fort/base/castle using tables and chairs. To ensure safety, tents and plastic mats were provided later for the children to build their structures. After the game, the children were responsible for cleaning the mats.</td>
<td>• awareness and expression of different emotions</td>
</tr>
<tr>
<td></td>
<td>Some children creatively used the tents as football goals. A balloon was used as the football to ensure safety.*</td>
<td>• team dynamics • group intimacy • self-control • negotiation and compromise • imagination and creative thought • sense of security and comfort</td>
</tr>
<tr>
<td></td>
<td>• A group of children with high energy and aggression playing indoor football can cause safety issues.</td>
<td></td>
</tr>
</tbody>
</table>

**Warm-up Games/Discussion**

This served as a transition to prepare the children to change from activity to creation. A group discussion on a specific theme such as personal boundaries or negative emotions was introduced. The open discussion setting helped to build trust within the group, creating a ‘safe’ space for the children to share their stories with their fellows.

**Warm-up games**

<table>
<thead>
<tr>
<th>Game</th>
<th>Description</th>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traffic Light: emotion and action 紅綠燈－情緒動作版</td>
<td>- Children exposed to family violence are often confused and have difficulty understanding and expressing emotions. This provided a playful way to explore different bodily expressions of emotion.</td>
<td>• children’s understanding of the relationship between an emotion and its bodily expression • children’s knowledge of different emotions • children’s self-control when required to freeze</td>
</tr>
<tr>
<td></td>
<td>1. A child volunteer was chosen to be the catcher in the first round and to announce an emotion for that round.</td>
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<tr>
<td></td>
<td>2. The catcher announced the name of an emotion.</td>
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<tr>
<td></td>
<td>3. The catcher then leaned on the front wall and turned his/her back while the others formed a horizontal line facing the catcher at the back of the room.</td>
<td></td>
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<tr>
<td></td>
<td>4. The catcher said the line: ‘123, traffic light, be careful when you cross the road!’ (‘123 紅燈綠燈小心') at any speed while the others moved forward to approach the catcher.</td>
<td></td>
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<tr>
<td></td>
<td>5. If no one touched the catcher while the line was spoken, everyone had to freeze in a shape/manner corresponding to the emotion announced by the catcher.</td>
<td></td>
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<tr>
<td></td>
<td>6. Steps 4 and 5 were repeated until someone touched the catcher. Then everyone had to run away as the catcher went to catch someone to replace him/her.</td>
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</tr>
</tbody>
</table>

Traffic Light: if I am... 紅綠燈－「扮野」版

- This worked well to ease children’s physical and mental tension, and was best used when energy is noticeably low or the group displayed stress in the previous Free Play section.
- It helped to relax body and mind, encourage imagination and let the subconscious flow in the later creation section.

The game was similar to the ‘emotion and action’ version (紅綠燈－情緒動作版), but instead of announcing an emotion, the catcher said ‘if I am...’ (‘扮野’版) followed by anything the catcher could think of, which could be an object, an adjective, a colour, etc.

- Imagination from mind to body
- Self-control when required to freeze
- Ability to follow rules
- Undesirable or extreme expressions of emotion
The Zoo

• This helped to activate both body and mind through action and imagination.
• It fitted well with the creation theme of "if I am an animal" and 3D work with clay.
• It fostered group interaction.

Time Travel

• This fostered imagination.
• It provided psychological distance from a sensitive topic (threats) through an interesting and playful story.
• It was followed by creation of a life-sized drawing of the monster.
• It encouraged the children to transform undesirable situations/people/events in their lives into symbolic images as part of their visual language.
• It emphasised the idea of ancient versus modern and the importance of observation to create a psycho-visual language.
• It provided a sensitive topic (threats) through an interesting and playful story.

Making Sushi

• During this project, the children used art materials more than once to 'make sushi'. This game let them actualise their ideas by making real sushi.
• It provided a supportive environment for whatever ideas the children came up with.

1. The children were told to imagine the room was some kind of zoo, such as one with cages, or in the wild, or any possible environment that they could think of.
2. In each round, a child was chosen to pick an animal of his/her choice. To ensure fairness in choosing the child for each round, all the children played 'Rock Paper Scissors' (rock paper scissors) to establish their position in the sequence.
3. The whole group formed a circle with their backs to the centre.
4. The chosen child named an animal.
5. Everyone turned to face the centre with a gesture representing that animal.
6. After seeing the others' gestures and expressions, everyone was free to move around and interact as if they were that animal.

1. Everyone entered a large tent and imagined it was a time machine.
2. The art therapist told a time travel story: 'We are traveling back to millions of years ago, searching for the monster, which is extremely furious, evil and mean. It can be harmful and threatening. But luckily we are modern-day scientists, so we can make close-up observations of the monster.'
3. Then the children were asked to describe features of the monster they imagined.
4. After all the children had shared their descriptions, they were told it was time to return to the present time.
5. In the following activity, the children were asked to draw and record their observations.

1. The children placed a sheet of plastic wrap on corrugated cardboard of the same size.
2. They placed seaweed on the sheet and rice on top.
3. They arranged the other ingredients in the middle of the rice in proportions of their own preference.
4. Next they rolled it and removed it from the cardboard.
5. Then they enjoyed eating their self-made sushi.

Creations

The active creation process lasted 40 minutes and was followed by a group sharing section. The way each child created and presented their work, and the content of their works and stories were all documented and each child’s performance was evaluated. It was important to encourage the children to tell the story behind their work. Their narration reflected their perceptions of themselves and others, revealing their hidden emotions and needs.

It was important for all observation and assessment of their creations to contain no judgment about either skill or aesthetic quality. Detailed documentation of the children’s actions and responses to the process of art making was helpful for later analysis of the works created. For example, aggressive actions were recorded while making a work on the emotion of anger.

In this project, a few sessions approaching the end were structured for parents and children. This is not recommended for social workers inexperienced with art facilitation, as the process of art making and the images created can produce unconscious but traumatic manipulation of the children by their parents that requires immediate and skillful intervention.

The themes of the creations adopted in this project were structured under four main categories to facilitate the purpose of the psycho-educational intervention. The table below lists the themes adopted in this project. Creations structured for the junior group are marked J, and those for the senior group are marked S.

<table>
<thead>
<tr>
<th>Creations under 4 main themes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Self-Awareness and Self-Esteem</td>
</tr>
<tr>
<td>Name card (J/S)</td>
</tr>
<tr>
<td>Free Collage (J/S)</td>
</tr>
<tr>
<td>My Good Friend (J/S)</td>
</tr>
<tr>
<td>A Badge about Myself and My Dream Home (J/S)</td>
</tr>
<tr>
<td>My Story Book (J/S)</td>
</tr>
<tr>
<td>Self Portrait (S)</td>
</tr>
<tr>
<td>If I am ... (an Animal) (J/S)</td>
</tr>
<tr>
<td>My Island (S)</td>
</tr>
<tr>
<td>Something I Do Well — Medal (J/S)</td>
</tr>
<tr>
<td>My Wish Tree (J/S)</td>
</tr>
<tr>
<td>2. Personal Boundaries and Safety</td>
</tr>
<tr>
<td>Personal Bubbles (J/S)</td>
</tr>
<tr>
<td>Circle of Trust (J/S)</td>
</tr>
<tr>
<td>Thank You Card for Someone Who Loves and Protects Me (J/S)</td>
</tr>
<tr>
<td>Shield of Power (after Monster or Fear) (J/S)</td>
</tr>
<tr>
<td>My Safe Place (S)</td>
</tr>
<tr>
<td>3. Emotions: Identification and Regulation</td>
</tr>
<tr>
<td>Emotions I Have Encountered Daily (S)</td>
</tr>
<tr>
<td>Inside-Out: six emotion figures (J/S)</td>
</tr>
<tr>
<td>Masks of Emotion (J)</td>
</tr>
<tr>
<td>Negative Feelings: being scolded/shame (S)</td>
</tr>
<tr>
<td>Negative Feelings: anger (J/S)</td>
</tr>
<tr>
<td>Negative Feelings: fear/scary (S)</td>
</tr>
<tr>
<td>Negative Feelings: monster (fear) (S)</td>
</tr>
<tr>
<td>The XX (feeling) Me (S)</td>
</tr>
<tr>
<td>Negative Feelings: extreme sadness/undesirable feelings (S)</td>
</tr>
<tr>
<td>Anger Management (J/S)</td>
</tr>
<tr>
<td>Calm Bottle</td>
</tr>
<tr>
<td>Emotion Container (J/S)</td>
</tr>
<tr>
<td>4. Closure</td>
</tr>
<tr>
<td>Creative Journal: book binding/cover (J/S)</td>
</tr>
<tr>
<td>Creative Journal: content/artwork review (J/S)</td>
</tr>
</tbody>
</table>
### Description of creations related to Self-Awareness and Self-Esteem

<table>
<thead>
<tr>
<th>Creation/Goals</th>
<th>Description</th>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name Card (Guess my name)</strong></td>
<td>Each child folded a piece of paper so it could stand up and be opened any way the child chose. Each child wrote his/her English name in any disguised way they could think of, for the others to guess. E.g., names could be drawn in a distorted/covered/hidden way with different lines, shapes and colours. When everyone was finished, the group guessed the name of each child together.</td>
<td>• group dynamics&lt;br&gt;• social interaction&lt;br&gt;• the manner of hiding his/her name reflected the self-preservation and self-perception</td>
</tr>
</tbody>
</table>

| **Drawing (Individual + Group)** | This allowed the children to introduce themselves in an interactive and playful way. It helped to break the ice. It provided a primary understanding of each child’s self-preservation and self-perception. | It promoted an safe environment. and self-expression. It enhanced self-understanding to the group. |

| **My Good Friend’s Activity (Interview a friend)** | Each child found a partner. The pair interviewed one another using a prepared interview worksheet (See Attachment I). After the interview, each child drew an activity the friend liked. | It promoted positive social interaction. It introduced art as creation. Through art making. This fostered creative input and engagement. The pair interviewed one another using a prepared interview worksheet (See Attachment I). After the interview, each child drew an activity the friend liked. |

| **A Badge about Myself and a Drawing of My Dream Home** | Each child tore a corner from a piece of drawing paper. Each used the triangle to make a badge by drawing something to represent him/herself, then decorated it. Each child punched a hole at each end of the badge and pulled a string through so it could be worn as necklace. On the remaining paper each drew their dream home. Each put their badge back on the paper. | • group dynamics<br>• social interaction<br>• the manner of hiding his/her name reflected the self-preservation and self-perception |

| **Collage and Drawing (Individual)** | Each child chose 1 to 5 pictures from the magazines. They were encouraged to draw anything they wanted and create a story from their chosen images. | • social interaction<br>• acts of emotional venting through overt tearing and cutting actions<br>• selection and organisation of pictures<br>• content of their stories<br>• underlying information on values, beliefs and unconscious thoughts |

| **Collage and Drawing (Individual)** | Each child wrote his/her name in any disguised way they could think of, for the others to guess. E.g., names could be drawn in a distorted/covered/hidden way with different lines, shapes and colours. When everyone was finished, the group guessed the name of each child together. | *Prepare a box of magazine pictures and images. |

| **My Story Book** | Each child folded a large piece of paper as instructed to form a pocket-sized book containing a secret page. Each child was asked to draw/write a story in the book. They could use the inner pages for their secrets if they wanted. | • imagination<br>• originality of thoughts<br>• hidden secrets<br>• creative ability |

### Free Collage

**Collage and Drawing (Individual)**

1. This promoted positive social interaction.
2. It provided a non-verbal platform to express suppressed negative emotions through tearing and cutting actions while art making.
3. It revealed personal information and the preferences of each child.
4. It promoted trust and connection among the children.

*Prepare a box of magazine pictures and images.*
Self-Portrait

Watercolour drawing (Individual)
Self-portrait as a self-projection.
• This encouraged self-expression and promoted self-understanding and self-awareness.
• It promoted self-identification.
• It promoted creativity.
*Watercolour is a very fluid medium whose exact effects are hard to control. The children’s reactions to this challenge allowed assessment of their behaviour and personality.

If I Am… (an animal)

Sculpting in clay (Individual)
This followed the story-telling warm-up game The Zoo (動物園). Clay is a malleable and expressive medium that allowed the children to release inner emotions through their pounding and wedging actions.
• It promoted children’s awareness of emotions.
• It promoted healthy self-perception.
• It suggested each child’s self-exploration ability, wishes and needs, living circumstances, personality and real-life crises.

My Island

Multimedia (Individual)
The topic induced self-exploration and self-understanding.
• This revealed each child’s needs and wishes.
• It prompted better self-understanding.
• It revealed each child’s relationship with others.

Something I Do Well – Medal

Craft (Individual)
• This promoted positive self-image.
• It examined the strengths of self.
• It promoted self-esteem and self-confidence.
• It induced self-reflection.
Description of creations related to Personal Boundaries & Safety

<table>
<thead>
<tr>
<th>Creation/Goals</th>
<th>Description</th>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Personal Bubble</strong></td>
<td><strong>Drawing on the Personal Bubble worksheet</strong></td>
<td>This introduced rules of respect and safety. It developed a group dynamic. It promoted awareness of personal boundaries.</td>
</tr>
<tr>
<td></td>
<td>1. The idea of safety boundaries (a personal bubble) was discussed with the children.</td>
<td>• understanding of personal boundaries • awareness of safety, protection and privacy of their private parts • self-image</td>
</tr>
<tr>
<td></td>
<td>2. Each child was given a print-out of a human figure inside a bubble* that indicated the safety boundary of the body.</td>
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<tr>
<td></td>
<td>3. They were to decorate the boundary and the figure to represent themselves.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. They were asked to appreciate each other’s work in the sharing session.</td>
<td>*see Attachment II for the Personal Bubble worksheet</td>
</tr>
<tr>
<td><strong>Card to Thank Someone Who Loves and Protects Me in My Life</strong></td>
<td><strong>Collage and drawing</strong></td>
<td>This revealed personal information and the preferences of each child. It promoted trust and connection among members.</td>
</tr>
<tr>
<td></td>
<td>1. The children used the folding method for My Story Book to make a card with multiple pages.</td>
<td>• personal information and preferences • trust and connection among members</td>
</tr>
<tr>
<td></td>
<td>2. Any provided materials could be used.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. The card was to thank a person who loves and protects the child in reality.</td>
<td></td>
</tr>
</tbody>
</table>

**Shield of Power: self-protection from the monster**

**Multimedia (Individual)**
Using the theme of threat from the last session, this focused on the kinds of self-protection the children could think of when facing a threat. It used a playful and safe environment to reveal their concept of and ability to protect themselves.

• It provided an understanding of the children’s self-defence mechanisms.
• It promoted imagination.
• It helped to develop a sense of safety in dealing with threats/danger.
• It induced ego strength.

1. The strengths and weakness of the monster they created in the last session were discussed. 2. The children were invited to use all the materials provided (including the tables and chairs) to create a protection for themselves against the monster. *The children were encouraged to make the protection life-sized.*

**Circle of Trust: people who love and protect me in real life**

**Multimedia (Individual)**
This helped the children identify people they trusted and felt safe with.

• It helped them identify resources they could refer to when in danger.
• It helped them develop a safety plan.
• It helped them identify connection with others (family, friends, etc.)

1. The people who protect and love them in real life and what has happened in their past were discussed with the children. 2. Children in the senior group could use any materials available (even the tables and chairs) to create a work representing the one who protects and loves them in real life. This person could be symbolic or imaginative. 3. Each child in the junior group was given a Circle of Trust worksheet (see Attachment IV) and asked to draw real people who protect them in real life inside the circle, and imaginative people who protect them outside the circle.

• content and presentation of the work • sharing of experiences of family violence or being abused

• whether the self-defence was for protection or attack (passive or active)
My Safe Place

Multimedia (Individual)
- This revealed each child’s inner resources.
- It helped to explore each child’s boundary issues.
- It helped to identify each child’s needs and hopes.
- It promoted self-expression and self-confidence.

1. Their needs when negativity arises were discussed with the children.
2. The children were asked to draw the safe corner or place they needed when they had unwanted emotions. It could be a secret garden, fort, base or any place they could think of that had all the things that gave them comfort.

Peaceful Hands

Handprint painting (Collaborative and Individual)
Hands bear symbolic meaning for child victims of family violence, as violence inevitably involves hands in fighting, slapping, throwing, hitting, etc.
A large collaborative painting prior to the individual creation served as a kind of ‘promise/agreement’ to keep the peace. The individual work served as an experience of using hands for peaceful and self-expressive purposes.
- It promoted positive resolution to self and body.
- It promoted the idea of handling anger peacefully.
- It helped vent emotion peacefully.

1. The group discussed crises in life and possible solutions. This naturally led to some violent family incidents the children had witnessed.
2. Peace and fighting were discussed, and other incidents where hands are used positively (helpfully and peacefully) versus negatively (hitting and attacking).
3. The collaborative painting began. The art therapist first wrote ‘My Hand’ (我的手) and ‘Peace’ (和平) on a large piece of paper. Each child then made a print mark with their own hands and turned the whole painting into a collaborative work. This served as an act of promise.
4. Each child then created their own individual picture with paint using their own hands.

Description of creations related to Emotions (identification and regulation)

<table>
<thead>
<tr>
<th>Creation/Goals</th>
<th>Description</th>
<th>Observation</th>
</tr>
</thead>
</table>
| **Emotions I Have Encountered Daily**
Drawing (Individual)
*Children were encouraged to use watercolour. As a very fluid medium, the exact effects of watercolour are hard to control. The children’s reactions to this challenge allow assessment of their behaviour and personality.*
- It promoted self-expression of feelings.
- It helped with self-exploration and self-understanding.
- It let the children know that all feelings are fine.
- It helped to develop healthy concepts of self and boundaries.
- It developed acceptance of both their positive and negative emotions.

1. The emotions the children encountered most in daily life were discussed, and the events leading to these emotions. A playful and supportive group dynamic encouraged them to talk about their daily life and to recognize and understand different emotions.
2. The children were asked to draw the emotions they had encountered daily.

| Masks of Emotion
Drawing on paper plates (Individual)
This focused on different emotions.

1. Emotions were discussed.
2. This was narrowed down to the emotion of anger.
3. The children were asked to draw an emotional expression on a paper plate. They could draw as many as they liked.

- expression of feelings
- awareness of emotions and behaviour
- understanding of emotions and themselves
- ways of dealing with challenges
- acceptance of both positive and negative emotions

- same as above
Negative Feelings: shame/being scolded

Plasticine 3D sculpture (Individual). This medium is easy to manipulate and allows sensory expression of emotions through acts such as punching, pounding, stretching and twisting.
- It helped the children explore and understand negative emotions.
- It provided a non-verbal platform for expression through physical acts.
- It allowed them to imaginatively transform their life stories into visual expression.
- It created a platform for sharing experiences of witnessing family violence.

Negative Feelings: angry mask

Drawing on a paper plate (Individual)
The aim was to make the children realise that anger is not the same as losing one’s temper.
- This helped the children identify, understand, and express negative emotions.
- It promoted imagination and creative ability.

*Imagination contains stories and emotions to prompt a possible transformation (self-expression).
Ways to deal with uncomfortable feelings were shared.

1. The children’s experiences and feelings of being scolded were discussed. The support–
interactive group dynamic encouraged the children to tell their experiences of witnessing family violence. If most of the children mentioned anger, we asked if there were any other feelings too. This helped them understand different kinds of emotion.
2. The children were asked to create a 3D work with plasticine on two topics:
- feelings when being scolded;
- a free topic, as an option for those not ready to work on their negative feelings.

Negative Feelings: a scary picture

Life-sized drawing (Individual)
- This helped the children explore and understand fear.
- It provided a playful and supportive environment for children to address fear.
- It allowed them to transform their life stories imaginatively into visual form.
- It created a platform for sharing experiences of witnessing family violence.

Negative Feelings: fear and horror: My mysterious world

Drawing (individual)
- This helped children explore and understand their hidden emotions.
- It provided a playful and supportive environment to address their repressed emotions.
- It allowed them to transform their life stories to visual expression with imagination.
- It created a platform for sharing experiences of witnessing family violence.

Negative Feelings: fear

Two pieces of drawing paper were attached under each table. Mats were provided and rubbish bags as aprons.

1. Fear and fearful experiences were discussed with the children, such as an imaginative story, a nightmare, or a real event in life.
2. The children were asked to draw a very scary scene.

1. Ability to identify, express and understand negative emotions.
2. Imagination in including negative emotions in their stories and creations.
3. Possibility of sharing experiences witnessing family violence or being abused.
Clay sculpting: (Individual)

- The emotions were discussed in the group.
- Each child was then asked to create six balls in different colours to represent six facial expressions corresponding to the different emotions.
- This promoted expression and identification of emotions.

Inside Out: six emotion figures

- Each child was given a worksheet with 6 emotion figures taken from the Disney movie Inside Out (Attachment III).
- The emotions were discussed in the group.
- Each child was then asked to create six balls in different colours to represent six facial expressions corresponding to the different emotions.
- This helped reveal each child's ability to identify, express and understand the evil, ferocity and threat.

Emotion Container

- Various feelings and emotions were discussed along with the children's understanding of different kinds of emotions.
- It promoted a healthy attitude towards positive and negative emotions.
- It encouraged expression of feelings.
- It created a platform for venting emotion through physical actions.

Negative Feelings: extreme anger, sadness, undesirable emotions

Multimedia (Individual)

- This provided real-life support to collect and calm emotions.
- It helped develop a healthy attitude towards positive and negative emotions.
- It promoted respect for self and others.

Calm bottle

- Each child was given a 500 ml empty bottle.
- They filled one third of the bottle with glue.
- They added 1 to 2 teaspoons of glitter glue and powder.
- They then added decorative items (no fabric or foam).
- They added more glue to fill the bottle to two thirds.
- They added 50 to 70 ml water.
- They shook the bottle to make the objects inside float and fall.
- More decorations were added if needed.
- The bottle cap was then sealed with AAA glue.

Life-sized drawing (Individual)

- This was structured after the story-telling warm-up game Time Travel 時光隧道.
- As this was a life-sized drawing, some children needed help to trace and decorate the large figure.
- It helped develop a healthy attitude towards positive and negative emotions.
- It promoted respect for self and others.

Clay sculpting: (Individual)

- The emotions were discussed in the group.
- Each child then decorated their outlined figure.
- As this was a life-sized drawing, the emotions were discussed in the group.
- It helped develop a healthy attitude towards positive and negative emotions.
- It promoted respect for self and others.

Negative Feelings: fear and threat: monster

Drawing (Individual)

- *This was structured after the story-telling warm-up game Time Travel 時光隧道.
- This helped reveal each child's ability to identify, express and understand the evil, ferocity, and threat they may have faced in life.

The xxx (feeling) Me

- It encouraged self-reflection.
- It prompted better understanding of different emotions.
- It encouraged self-reflection.

Inside Out: six emotion figures

- Each child was given a worksheet with 6 emotion figures taken from the Disney movie Inside Out (Attachment III).
- The emotions were discussed in the group.
- Each child was then asked to create six balls in different colours to represent six facial expressions corresponding to the different emotions.
- This enhanced awareness of emotion and behaviour.
- It helped develop a healthy attitude towards positive and negative emotions.
- It helped respect for self and others.
- It promoted respect for self and others.

Emotion Container

- Various feelings and emotions were discussed along with the children's understanding of different kinds of emotions.
- It promoted a healthy attitude towards positive and negative emotions.
- It encouraged expression of feelings.
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Negative Feelings: extreme anger, sadness, undesirable emotions

Multimedia (Individual)

- This was structured after the story-telling warm-up game Time Travel 時光隧道.
- This helped reveal each child's ability to identify, express and understand the evil, ferocity and threat.
- As this was a life-sized drawing, some children needed help to trace and decorate the large figure.
- As a life-sized image related to self, it can be very powerful, some artistic intervention may be required in cases of extreme visual impact. Therefore this creation is only recommended for art therapists.

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- Each child then decorated their outlined figure.
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Negative Feelings: fear and threat: monster

Drawing (Individual)

- *This was structured after the story-telling warm-up game Time Travel 時光隧道.
- This helped reveal each child's ability to identify, express and understand the evil, ferocity, and threat they may have faced in life.

The xxx (feeling) Me

- It encouraged self-reflection.
- It prompted better understanding of different emotions.
- It encouraged self-reflection.
Description of creations under Closure

<table>
<thead>
<tr>
<th>Creation/Goals</th>
<th>Description</th>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Journal: diary binding and cover</td>
<td>Each child chose 2 different colours of corrugated card-board (瓦通紙) as front and back covers of a diary. Then each chose 4–5 drawing papers and folded them in half. They stacked the papers between the corrugated sheets to create a diary. They decorated the cover freely. They were helped to punch holes for binding. They used strings to bind the diary.</td>
<td>• imagination • originality of thought • degree of engagement • creative ability</td>
</tr>
</tbody>
</table>

Craft (Individual)
- This fostered creative input through art making.
- It introduced art as creation.
- It promoted creative involvement and engagement.
Verbal instruction was avoided as it could limit their imagination.

Creative Journal: content and art work review

Multimedia (Individual)
This was structured as a closure for the whole programme. It served as a review of all the works each child had accomplished in the group.
- It helped to consolidate group learning and conclude and summarise the group experiences.
- It helped each child to express their emotions related to the ending of the programme.
- It helped each child to learn to say goodbye in a good way.
- It promoted self-recognition and self-reflection.

1. The children were asked to identify and select the images of their work that had been prepared for them.
2. Then they were free to organise, edit and decorate the images and stick them into the diary they made at the beginning of the programme (Diary binding).
3. During their creation, they were asked some reflective questions:
   - Which creation do you like the most? Why?
   - Which creation do you admire the most? Why?
   - Which creation did you enjoy the most? Why?
   - Name 3 things you learnt during the workshop.
   - the images selected by each child
   - the way each child arranged and made their diary (the hierarchy of issues they were most concerned with)
   - attitude towards saying goodbye to the group

*They could use stickers to indicate the degree of value they felt for each creation.

All of the narration came from the child victims who created the works.

Questions were sometimes asked to encourage the child to articulate more and facilitate better understanding of the self, guided by the two following principles:
- no interruption is caused during the process of art making; and
- embarrassment is avoided and a child’s decision not to share with the group is respected.
Illustrations of creations in the category Self-Awareness and Self-Esteem

My name card
This was structured for the first session of Series 1 for the children to introduce themselves to the group. The children each folded a sheet of paper into a shape that would stand up. Then they wrote their name in a disguised way. When everyone was finished, the group tried to guess the name of each child.

The emphasis of the creativity was not the artistic quality/skills or the results of guessing, but the group dynamic, which allowed the children to introduce themselves in a playful and interactive way.

A badge about myself and a drawing of my dream home
This was structured for the junior group to introduce themselves to the group. The children each cut a triangle from the corner of a sheet of drawing paper, which they decorated with drawings and materials to represent themselves. Then they punched a hole at each end and pulled a thread through to create a badge-like necklace. On the rest of the paper each drew a dream house. When both creations were done, they were reunited into a full page.

My good friend’s activity
This was a paired game and creation. Each child found a partner, and then used the interview worksheet to interview one another. Each then drew an activity that their partner liked. As for My Name Card, the focus of this creation was not on skills but to promote positive social interaction.

Girl B decorated her badge with cupcakes and chocolate desserts, which she admitted were her favourite foods. Her dream house was a multi-storey building. She said her room was on the second floor where there was a bathtub. On the third floor was a bookshelf.

Boy D spent so much time decorating his badge that he didn’t have time to draw his dream house at the end. He used lots of small colourful tiles and explained that it was a wonderland with many of the games found in an amusement park, including a rollercoaster. The wooden stick was the entrance to the park.

Girl F decorated her badge with stickers of fish, candles, a star and an apple.
She drew a greatly detailed dream house. On the first floor she drew her father in a flesh-coloured T-shirt. On the second floor she drew herself with long hair and her mother in red. She said the bunk bed was for her and her dad who slept on the lower deck. Her mother and her brother (not shown in her image) slept on the third floor.

Girl G decorated her badge with stickers and simple drawing. Her dream house was rather complicated. She did not want to share much and simply said it was a house with many rooms.
Boy K decorated his badge with stickers of flowers and leaves. He drew a yellow house, saying it was a house full of gold.

Free Collage
A box of magazine pictures was prepared under themes that appealed to children, such as food, games, activities, nature and people. Each child was allowed to choose one to five pictures to make a collage. They could also draw on the pictures. They were encouraged to explain the reason or story behind their choices.

Collage involves tearing and cutting actions, which allow children to release their repressed emotion through these actions.

Boy A cut out a few images of cats. He then drew a dog and a few figures with smiling faces. He finally added the sun, a cloud and birds at the top of the page. He explained that this was a zoo for homeless animals.

My Story Book
This was structured for the junior children in Series 2 who could choose to do a collage and/or a drawing to tell a story about themselves. A large sheet of piece was folded into a pocket-sized book with inner pages. This provided the children with some secret pages for them to write or draw on if they wanted to.

Girl G created a story called ‘I have my own bed’. She did not do any collage but simply drew a story about telling her mother that she wanted her own bed.

Girl B made a rainbow background and drew a smiling face for the shoulder length figure. She did not elaborate much about the work.

Self-portrait
This creation used watercolours, which are difficult to control. Each child was given two pieces of watercolour paper. One was used one to paint a background and the other to cut a shoulder-length figure and decorate it. Finally, they placed the figure on the background.

Boy D spent most of the time painting the background. He used too much water and the paper became soaked and messy. He hurriedly cut out the shoulder length figure and placed it on top. He did not share any story and crumpled the whole work into a mess after the sharing.

Boy A made a cat (the one in the centre with two big eyes) covered by a blanket to represent himself. It hated the fox (on the left edge, which was made by the social worker).

He explained that he disliked the fox because the fox often peeked at him when he was sleeping. He said only a real blood-born brother could watch him sleep, which the fox was not. Later, he realised that both the cat and the fox belong to the same family of Felidae, so the fox was his half-blood brother. Therefore at the end, the cat shared its pillow and blanket with the fox.

If I Am… (An Animal)
The creation was structured after the storytelling activity The Zoo. The children were each asked to make a sculpture of an animal that they wanted to be, using these reference questions:
- Who am I? (the animal/image produced)
- What do I need? (the environment)
- Are there any other animals?
- What is my relationship with them?

Boy A made a cat (the one in the centre with two big eyes) covered by a blanket to represent himself. It hated the fox (on the left edge, which was made by the social worker).

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Girl B said she wanted to be a giant eagle. The image she made had a big beak and huge wings. She elaborated that the eagle fed on worms and liked to play and help people. The eagle was loved by the villagers. Yet it was so gigantic that it often stepped on things and damaged them accidentally. Then it would repair the things it had damaged. In her work, she also made three mountains surrounding the eagle.

Boy D said he wanted to be a penguin. The penguin in his image was facing a man with a tree in front of it. The round structures were the stones separating the ocean from the beach. Boy D said that the penguin felt happy because the man was encouraging him to swim faster. He said that good comes not as praise but as encouragement. The art therapist commented that this seemed a bit harsh, and he agreed.

Boy E created a rather complicated work. He said he was a dinosaur (霸王搥頭翼龍), which was the large structure in the middle of his scene with a big head and a long, thick, hammer-like tail. Boy D said the dinosaur was kind-hearted and did not eat little animals. It was a vegetarian. It never killed people unless it was attacked, and then it would use its hammer-like tail to fight back. He emphasised that this was only as a last resort. If people talked to it patiently, it would not attack. If people wanted to eat things from the tree, it would nod and allow them to do so if they asked.

My island

The art therapist asked the child victims to imagine the whole classroom as a big ocean. The children each needed to make themselves an island and place it on the floor (the ocean). The children were reminded to say whatever they wanted and needed on the island. Five questions were asked to help them describe their island:
• What are the special features of your island?
• What are the highlights and areas that need improving?
• Does your island welcome visitors? If so, how do people get there?
• Is there an entrance fee or any requirement for visiting your island?
• Is the number of visitors limited?

Boy A said the treasure on his island was the volcano. The tree on his island provided wood to keep the volcano burning. It also had an inner sea that provided water to cool the volcano when it got too hot. On the island you could get anything you wanted because the volcano would burst whatever you prayed for onto the ground. It welcomed visitors and charged no fee for visiting.

In placing his island, Boy A linked his with those of four other children. As a group, they decided that each island was responsible for one area as no island could fulfil everything. Boy A’s island was responsible for food and water.

Girl B made two distinctive areas on her island. The blue region was a lake made of seawater that rushed in from the ocean, and the yellow region was a city of gold. The round, glittering structures were trees of wishes that would drop coconuts to the people making wishes beneath them. When the people opened the coconuts, they found their daily food. There were also other regions filled with other minerals.

Girl B said the island welcomed visitors and it was reached by air balloon. She linked her island with those of the other four children and shared the same responsibility as Boy A.

Boy C said that one day a tornado came and he escaped and found this island. It was a new discovery and no one knew it existed. On the island, a scientist had built him a house to save him from misery. The scientist grew rice, and the paddy fields were shown in the lower right corner of the image. The green area in the image was apple trees.

Boy D explained that the regions on his island were colour coded: blue for the sea, red for carbon in the central area, and a flesh colour for the residential area with many houses. The key feature of the island was the pink area where one could get whatever one hoped for. The light green area was the pier for the ferry.

In placing his island on the floor, Boy D linked it to that of the other four children as mentioned above. His island was responsible for fishing.

Boy G pointed out that the attraction of his island was the Ocean Park. Just below it was a hospital where an old man suffering from a stroke was lying in bed, and was visited by his doctor. Boy G and his house were in the lower left corner. Extending to the right was a swimming pool and a football stadium. Next to the stadium was his school, and at the extreme right was the airport.

He said the island was perfect and needed no improvement. It welcomed visitors without charge, and visitors could arrive by plane.

Boys F said his island had plants that fought against a zombie. The people living there were as tiny as fairies. There were man-eating flowers on the island.

**Something I Do Well - Medal**

This was structured to encourage the child victims to examine their inner strengths that were rarely recognised in their daily life. Different virtues and their qualities were first discussed in the group. The children were then each asked about their own virtue and made themselves a medal for it.

To help the children identify the different virtues, the art therapist wrote them on the whiteboard. In the sharing section at the end, she then connected each child’s nar-
ration of their image and story with these virtues.

Boy C said he honoured himself for his creativity. His medal was made of shells and two paper crosses. He explained that the three shells at the bottom near one of the crosses represented a rocket. The other shells were clouds in the sky. The two paper crosses were buildings.

Boy F said he had nothing to share and that the medal was for his great success in playing video games.

Like Boy F, Boy G did not have much to share. He said the medal was for his creativity. He admitted that his image came from the ‘pig’ in the video game Angry Bird.

Girl F cut out two images of cartoon families and some images of food and toys to make a card-cover for her mother.

Inside, she wrote to thank her mother for taking care of her and explicitly asked her…

Illustrations of creations under the category of Personal Boundary & Safety

Personal Bubble

This was structured for the junior group as an introduction to safety boundaries and rules of respect. Prior to the actual creation, the group discussed the meaning of safety boundaries and introduced the idea of respecting others’ personal boundaries. Then, each child was given a worksheet with a printed image of a ‘personal bubble’. They were asked to decorate the boundary and the figure to represent their inner self.

Most of the children did not elaborate much on their own image. A noticeable feature is that quite a few of the images touched on the genital area. Below are six examples.

A card to thank someone who loves and protects me in my life

Tearing and cutting actions during collage making promote the venting of emotions. The process of art making and the content of the created artwork provided us with information about the child victims’ perceptions of the world.
Boy D cut an image of ‘joy’ from the cartoon Inside Out to make his cover. He first wrote something with a green marker at the bottom of the image, then later scribbled over it with a black marker in a chaotic way to cover the words.

At the suggestion of the art therapist, he chose an image of a family to put over the black scribbles. At the end he put some glitter glue on top.

Inside the card, he wished his mother health and happiness.

_Seed of Power (drawing of things to protect yourself against the monster)_

This creation was a follow-up to the session Hidden Feeling II: threat (the monster I met in an ancient time). The art therapist asked each child to draw/make things that could protect them from the monster.

**Boy E**

Boy E explained that this was a legendary sword called the ‘Giant Hammering Sword’ (巨大栽鎚劍). It bore the inscription ‘Whoever it touches falls unconscious and dies’. He said one didn’t even need to hold it for it to kill, just by waving a hand it would follow one’s order.

The art therapist asked if all the power came solely from the sword itself. If so, what was the role of its owner? Boy E replied that it would only listen to its master, who was the first person who found and used it. The art therapist then asked whether if she were the first to find it, she would be its master. Boy E said it would only listen to him as he was its master, and he kept it inside his safe box. When asked if he had any other protective tools, he said he had shields in different colours with which he could protect different areas. He also drew over 30 other items.

**Boy D**

Boy D drew 69 functional tools on his paper, mostly invasive tools. The top three most powerful ones were a high-speed flying dragon (飛翼龍), flaming armour and a deadly one-touch tool that killed if one just touched it.

**Boy A**

Boy A drew 20 items on his image, including a sword, bombs and gas bombs, an electric snake and tortoise, a magic rod and hat, a telephone, clouds and stars, an invisible coat, a pikachu, etc.

**Girl B**

Girl B was the only child in the group who made something life-sized. It was a set of armour with a sword, a shield and a bow. At the art therapist’s suggestion, she cut the drawings out and dressed in them.

Girl B said the armour, shield and sword were unbreakable. She had also practiced martial arts, so she would make good use of the weapons to guard against the monster.
Boy F drew more than 30 items on his paper. However, he was so eager to play that he didn’t have the patience to describe his images.

Boy F drew 13 items including a shield, a sword, gas bombs, a set of protective clothing (including a coat with wings and a red button in the centre for igniting a fire), a military aircraft, robots, and fire wings.

Girl J said this girl had a powerful torch that could enlarge her so much that she could kill others by stepping on them. The torch could also provide her with electric wings and a gun with a sensor to detect enemies.

Below are some images of the Shields of Power made by the younger child victims.

Girl C made a whole costume set for herself. She explained that this was a dress-shield that could protect her and attack others if needed. Without pointing to the exact location, Girl C said the dress-shield had two buttons that could set off bombs to fight back if required, and that the dress-shield had many accessories.

Boy K said this was a sophisticated system of protection that contained protective clothes, a protective shield and ball weapons for attacking. These resources were inexhaustible as long as they went back to the original entrance indicated by the arrow in the lower right corner.

Circle of Trust (people who love and protect me in reality)

This session followed the previous creation theme of protection (Shield of Power), extending it to help the children identify people they loved and trusted in reality. The children were also encouraged to use symbolic or imaginative figures in their story.

To suit the different cognitive abilities of the senior and junior primary school children, children in the senior group were encouraged to use whatever materials were available. Those in the junior group were given a Circle of Trust worksheet (attachment IV), which had a circle printed on it. They were encouraged to draw the people who protected them in real life inside the circle and any imaginative protective figures outside the circle.

Boy A used clay to make an ‘angel’. He said the angel could make one fly when one ran into an enemy. He further explained his story and said:

‘I prayed to God before but got no reply. I fell from a cliff and luckily I got the angel’s power that made me able to fly and not die. Finally, I landed on the ground.’

He said he had forgotten to make wings for the angel. At the end of the session, he wrapped the angel carefully in tissue paper.

Boy C said his image was about a crime scene. He narrated that A robbed a bank.
witnessed the crime and called the police. At the same time, B kidnapped C. Later, when policeman D arrived in his car, he successfully arrested A and freed C. D also helped C to claim his medical costs from B. As illustrated by his story, he explained that the policeman was the most helpful, strong and powerful.

Below are some images of Circle of Trust made by younger child victims.

Boy A wrote the word ‘police’ inside the circle. He recalled a time when his father hit his mother, and the police came to stop the fight. When asked about his feelings at the time of that incident, he said he was happy because he was playing a video game while his parents were fighting. He was so involved in the game that he was not aware of the fight.

Like Boy A, Girl B also wrote ‘police’ inside the circle. She also drew two imaginative female figures outside the circle, but said she did not know who they were. She also recalled an incident of her parents fighting. She was scared at the time but she has now got used to it. She mentioned that the days when her parents were separated were peaceful.

Girl C drew her mother as her protector in reality, with no imaginative figures. Like the previous two children, the chaos in her life was the family violence she had witnessed. She said she felt angry when her father hit her mother.

Boy D drew a stick figure inside the circle, and a smiling face with a star and some other forms outside the circle. He said he was not sure who they were. He refused to talk about family violence, but said he felt unhappy.

Girl F wrote ‘mother’, ‘father’, and ‘police’ inside her circle of trust. She also drew an imaginative figure, the cartoon figure, Doraemon. In recalling an incident of family violence, she said she saw her parents throwing things at each other. She felt sad and scared.

My Safe Place

The art therapist introduced the subject of this creativity by saying: ‘Imagine and draw a place where you would like to be when you are unhappy. In that place, you have things you treasure that give you comfort, and the place makes you feel safe.’

Boy C said his image showed a base with four levels and a tower. The highest structure on the right upper section was a CCTV tower. Below it was Level 4, which had a spring (in blue) and a bed. There were staircases connecting the different levels. On Level 1 there was a fountain.
Girl J explained that this was a secret fort. At the centre was a code machine, and she was the only one who knew its password. It was a beautiful fort where you had a sofa, TV and beds, and most of all, you could watch the stars from the fort. She would sometimes stay there overnight. Outside it was very dark. It was night time and the fort was surrounded by bushes. Whenever she felt unhappy, she would come to the fort and watch the stars.

The Peaceful Hands

This was structured for the junior group right after the Circle of Trust session. In that session, most children had shared experiences of witnessing family violence. Hands bear symbolic meaning for most child victims of family violence as the violence inevitably involve actions executed by hands. This session was structured to allow the children to experience using their hands in a peaceful way as a form of self-expression.

The creation contained two parts. The first involved a collaborative painting with hand prints of all the children. Then the children each created a painting with their own hand print.

The collaborative painting started with the art therapist writing the words ‘My Hands’ and ‘Peace’ on a large sheet of drawing paper.

Each child then chose their colour to make a hand print on the painting.

At the end a collaborative image was created for sharing. The action and the image served as a ‘promise/agreement’ for all the children to keep peace in the future.

Girl J explained that this was a secret fort. At the centre was a code machine, and she was the only one who knew its password. It was a beautiful fort where you had a sofa, TV and beds, and most of all, you could watch the stars from the fort. She would sometimes stay there overnight. Outside it was very dark. It was night time and the fort was surrounded by bushes. Whenever she felt unhappy, she would come to the fort and watch the stars.

Boy A was very engaged in the creative process. He discovered a new technique of making a single hand print in different colours, and was so excited to practice the skill that he made two images.

Boy D made his hand prints on the drawing paper, but later covered them with patches of colour.

Boy G did not elaborate much on her image, which looked like figure in tears in between a hand print on the left and a mass on the right.

Boy K did not say much about his image but did mention that these were hand prints in blood.

This was structured for the junior group right after the Circle of Trust session. In that session, most children had shared experiences of witnessing family violence. Hands bear symbolic meaning for most child victims of family violence as the violence inevitably involve actions executed by hands. This session was structured to allow the children to experience using their hands in a peaceful way as a form of self-expression.

The creation contained two parts. The first involved a collaborative painting with hand prints of all the children. Then the children each created a painting with their own hand print.
Illustrations of creations under the category of Emotions (Identification & Regulation)

Emotions I have encountered daily

The art therapist discussed the different emotions one encountered in daily life with the children, encouraging them to express and share their feelings as a group. Then each child drew a drawing of an emotion-al expression and told a story of how the emotion was induced. For the group of senior students, they were asked to draw a story of an expression of different emotions.

For the junior group, the same theme was structured as Masks of Emotions.

Girl B said this was an expression of anger. She explained that she was the figure in the image. She got very annoyed and angry from being teased and tricked. When the person who teased her played more tricks, her anger became extreme.

Boy A’s drawing illustrated two kinds of emotion. He narrated that he was very happy to start with because his mother had promised to buy him an ice cream when she got back. He waited and waited till late at night, and still there was no sign of his mother. He became very scared. Finally, his mother got home at 5 am. She explained that she was talking to friends and forgot the time, and that the ice cream had all melted when she got back.

Boy C just said it was him at home and did not elaborate more.

Boy D did not elaborate on his image. He was quite frustrated by not being able to control the watercolours.

Boy E sat beside Boy D during the creative process. He had a better control of the medium and less frustration than Boy D. He said his figure was happy. The different colours in the background represented different emotions, red indicated anger and blue indicated sadness.

Boy F did not elaborate on his work. He looked frustrated at losing control when using the watercolours.

Boy G did not tell his story.
Boy I narrated that in the mind-bubble of the boy in the figure had eight types of weather representing six emotions. They included: anger, forgetting, sadness, fear, calmness and joy.

Girl J’s story was rich in content. She said that the girl in her image had her face separated into two: the left side was smiling; the right side was really happy. She further explained that the smile on the left was a ‘pretend smile’ that was not the real inner feeling. An example was a norm in her school that no matter how unhappy students were, they had to smile at the teachers as a form of respect. The right side of the girl’s face represented the real inner feeling. This was why the sun was on that side, shining brightly onto the figure.

Below are images Masks of Emotion.

Boy K drew four emotional faces. At the art therapist’s suggestion, he cut out the faces and arranged them like this. The upper left face in orange was fear, the lower left one in blue was happiness, the upper right one in grey was sadness, and the lower right one in red was anger. He said he used the colour red because anger was like a volcanic explosion.

Girl b explained that both images were of anger. Interestingly, both were tearful, indicating a sadness accompanying the anger.

Negative feelings: Feeling of Shame/ being Scolded At

The children shared their experience and feeling of being scolded as a group in the discussion section. Each of them then made a 3D work relevant to the subject.

Boy E said his work was about an ancient animal family. All the members were still evolving. He elaborated that the family had a ‘big boss’ (大佬), the greenish clustered structure in the foreground, and everyone in the family was scared of him. He would hit anyone who woke him up. The reddish tube-like structure at the back was the weakest member of the family.

Two young child victims drew a mixed expression of happy and unhappy

The left one was created by a girl while the blue one by a boy.
Boy K said his work was a stick figure riding in a ‘protective’ car to heaven. The figure was busy dying but not yet dead. He had just been bitten by his father and chased by bad guys at the same time. That was why he rode in the ‘protective’ car, but the car could only drive to heaven and he had to die. Boy K explained that he liked being in between dying and being dead. In this state, he could not feel the pain of his father’s physical abuse but he was not yet dead.

Negative feelings – Fear (A Scary Picture)

In the group, the art therapist discussed the children’s feelings when witnessing fights at home, and the reactions and protective measures in response to such a situation. Each child then drew a picture to represent a story of mystery or fear.

Boy A said this was a mysterious sea world that had a ‘will’ door (隨意門). The door allowed him to go in and out as he wished. All the creatures there were his friends, and he felt absolutely safe there. Right now, he was on the other side of the door, and therefore no one could see him.

Girl B said this was a spirit and her story was about mystery and horror.

Boy D titled his story the ‘Swirling Spirit’. He explained that he was the little figure in the centre at the bottom. He was protecting his homeland by fighting three monsters. The tornado-like forms indicated the destruction. The figure holding a knife right in the centre was a special cat (地屬貓). It came, together with its ancestors, and finally saved him and his homeland.

Boy E said the title of his story was ‘The Mysterious Vampire’. In his image, the vampire continually killed people and sucked their blood.

Boy G titled his story ‘The Horrible World’. He explained that the man in the world needed to kill all the robots by himself. It was a world full of spirits. Yet the man said he was not scared, and in the end he finally killed the robots with his swirling legs (漩風腿).

Girl J said her image was about a pumpkin ghost and spirit ghosts, but she did not elaborate on the story.
Negative feelings I (Fear and Horror): My Mysterious World (drawing under the table)

This was an optional session that aimed to extend the theme of feelings of fear, in which the art therapist invited the children to draw under the table. This provided them with a sense of secrecy and privacy to enhancing their expression and imagination. They were reminded to relate their creation to mysterious feelings.

Boy F said it was a story of his courageous fight against the ‘big boss’. In the image, areas were divided into compartments by lines. The scribbled areas were the real world, and the rest were traps under the ground.

He elaborated that he fell into a trap without his schoolbag. He forgot to get his spade but he managed to defeat the first ghost and take its sword as well as the treasure the ghost was protecting. Then he knocked down another ghost and got a bomb. He then went into a room and confiscated all the weapons stored inside. Towards the end, he broke into the big boss’s room with a bomb and killed him.

Girl J said the title of her work was ‘The Ocean Princess’. The shells on her body were her friends with whom she communicated well. She said that Ocean Princess had a rather complicated background. She had a twin sister who had died after birth, but she survived.

Girl J further elaborated that in the Ocean Princess’s world, she was the only human and the others were all non-human. She did not speak but used her heart to communicate. Although her dead sister was not with her, she knew her sister was living well in heaven.

Negative feelings (Fear/Threat): Monster

The whole group sat inside a big tent. The art therapist asked everyone to imagine they had travelled back to ancient times in a time machine to meet and observe a monster. Sharing as a group, the children were each to tell a story of their encounter and observation. After the sharing, each drew an image of the monster they had met on a piece of drawing paper at least as big as the child.

Girl B said her monster was called ‘C Dragon’. It was very powerful as it could dress up like a human. Its eyes and whole body could glow with a terrifyingly bright light.

Girl B elaborated that she was so scared in meeting the monster that she fell on the ground.

Boy A told a very imaginative story of his encounter with the monster.

He said that once upon a time there was a pikachu (比卡超), but it died. Then one day a mother became pregnant with a “lovely being” without knowing it. Even the doctor did not realise it. Finally, the mother gave birth and the doctor said it was not a human baby. When that being grew up, it became the most powerful and unbeatable pikachu.

Boy G said the time machine took him back to 999 million years ago. He met the ‘Snake Head Monster’ which had a tree-like body with multiple hands and hair made of snakes. Its hands and hair could reach out 100 metres to strangle people. Its eyes were red and made of blood.

Boy G explained that his inspiration came from a TV series of the cartoon Doraemon that had a snake-hair goddess (Medusa from Greek mythology).

Originally, Boy G wrote some text in pencil on the scribbled area to the right of the tree body. When he realised that text was not allowed in the work, he turned the scribbled lines into a hook-like structure, saying it was a part of the monster. He elaborated that this was a substitute for its lost hand and it could use the hook to kill.

*In the group sharing, Boy G changed the name of the monster to the ‘Tree Monster’.

**The words Boy G wrote were ‘I am’ (我是).
Girl H was the least responsive child in the group. She seldom made comments during group discussion and often responded to questions with simple answers. The narration of her story came from her answers to the questions raised by the art therapist. She said it was a male and/or female monster. It was holding a knife to kill people to protect its secrets. The dots on the clothing were patterns.

Boy D’s image was rather chaotic and his narration was imaginative. The monster in his image was called ‘Hurricane Panda’. It loved summer (represented by the sun and clouds in the upper section). Its right arm was blue and its left was a normal flesh colour. It liked playing alone in the jungle and hated being disturbed by others. If that happened, it would step on and kill the person. The monster was hairy and its hair was extremely sharp and could kill people. It knew how to make traps that would catch whoever stepped into them.

The red and green brushwork around and under the white arm were made by throwing and hitting the brush on the paper. Boy D said these were heat waves. They ranged from red to green to indicate the heat level from hot to cool evaporated by the monster.

The whitish circular form on the belly was the pattern on the monster’s cloth. Boy D explained that he had a very old cloth with this pattern. He loved it as it was a gift from his mother.

Boy J told a story about the birth of a monster. He said that a million years ago there were no living things in the world. But now, with the joint power of the sun, tornado, volcano, rain, tsunami and lightning, a monster was born. It did not live by killing, and it had a body as large as an egg. In the image, the monster was stepping on the grass. Wherever it landed, the area turned black.

Boy F explained that the image in pencil was the ‘Drifting Monster’ ( 飄魂怪 ). Wherever it drifted, the people in the area died. In its left hand was a chain of colourful dragon-beads ( 保麗龍粒 ). At first, Boy F said the Drifting Monster was building the Great Wall (he mentioned Emperor Qin). But later in the sharing section, he changed to building a pagoda for all Gods ( 神魔之塔 ). He explained that the idea came from a video game and said humans could use the pagoda to kill the monster. In conclusion, Boy F said the monster had been a human before it turned into a monster. It was killed by a human without knowing why. Actually, it really wanted to become human again.

According to Boy O, this was the ‘Hairy Monster*’. It had very sharp teeth that could bite people to death. It also had the power to become transparent and disappear. It liked throwing branches at people.

*In the warm up game when the art therapist sat in the tent with the children, she talked about a hairy monster as an example to illustrate an adventurous encounter in ancient times that one could imagine.

Girl K’s stories often lacked detail and elaboration. For this work, she said she did not know how to describe the monster. It had nothing special. It just cared about its own appearance.
Negative feelings III: Extreme Anger, Sadness and Undesirable Emotions (multimedia)

The art therapist posed questions to encourage the children to discuss the situations leading to their negative feelings. Then they were asked to work on four tasks: to create three works to represent their extreme anger, sadness and undesirable emotions; and then to decorate the Emotions Container they made in the previous session. The first three tasks were to help them understand and express their negative emotions, while the last task was to prompt a sense of containing and accepting their negative emotions.

Boy A said his extreme anger happened when he was around 4 or 5 years old. In that year, his cat was caught and probably poisoned to death by others. He had raised the cat since it was a kitten and it had orange and white stripes. He drew two images.

His first image (right) was of a lady with a very bad temper. Her husband was killed by a car. A cat passing by was scared. In his second image (left) the cat was very sad as his owner had moved away and left it behind. He explained that the two situations were all dreams but appeared the same in reality. When he was unhappy, thinking about his cat and eating chocolate made him feel better.

Girl B described a situation of extreme anger in her first image. The cat was angry because its owner gave it a dead fish and it preferred a fresh one!

Girl B made a second drawing, representing herself in extreme sadness. She explained that her cat jumped out of the window and was killed by a branch. She was the girl in the image.

During the sharing, Girl B said that when she was unhappy she would find someone to talk to, and that person was often her mother.

Boy D said that the main figure in the centre was the house owner. He was angry because a thief had broken into his house and stolen something. The thief destroyed the roof while breaking in, which angered the owner even more. In the image, the thief was holding a tool shape like a 7 and coming back to mend the roof.

The image on the left was about sadness. He said the single stick figure was caught in a maze. He wanted to find his way home but met some bad guys who were holding a knife. They wanted his money and he was extremely unhappy. He said he would ignore people who made him unhappy.

Boy E drew an image (left) to describe extreme anger. It was a murderer holding a knife. He had just killed a person (in blood) and said to the victim: “it's nothing to do with me. Get ready to die in the street!”

Boy G was of extreme sadness. He explained that the stick figure in the lower right corner had asked him to go to Ocean Park, but he found out that all the animals there had died, so he was very sad and decided not to go.

Boy O said he would go to bed because he found this helped him forget the unhappy incident and woke up with a new start.
Emotion Container

After a discussion with the children about emotions based on the Feeling Index worksheet, they were asked to make a clay container to hold different objects to represent the various emotions. Then each child was to share the story of their emotion.

Clay is an easy medium to manipulate and it allows the kinetic expression of emotions through punching, pounding, stretching and twisting the material. For younger children, cardboard can be used instead of clay.

Boy A said that the container was a home with a wall of diamonds. Inside was a pig that represented happiness and a cake that represented excitement. The pig was eating the cake. There was also a CCTV camera the owner used to watch the pig growing.

Girl B said her container was a bowl found at the ‘New Hope Restaurant’ of which she was the boss. The side of the bowl was decorated with coloured stones, each representing different emotions: red for fear; blue for calm; light blue for pain; green for anger; dark blue for hope; sky blue for gratitude; and yellow for tiredness.

When asked what kind of emotion scared her most? She said it was loneliness.

Boy C explained that his container was a car. It had a cover and it was hiding many dumpling bombs inside. The dumpling bombs held precious stones of different emotions, and were totally sealed off.

Inside-Out: 6 Emotion Figures

This was structured for the junior group to help them identify different emotions. Each child received a worksheet with images of the six emotion figures taken from the Disney movie Inside Out. After a discussion about the kinds of expression associated with their own experiences, the children were each asked to make six balls to represent different facial expressions. The creativity could be connected to that of the Emotion Container.

Girl A said she felt really sad when her mother hit her.

Girl G made a heart-shape container for her emotion balls and said she felt scared when watching horror movie.

Girl G made a round paper box as a container for her emotions. She elaborated that it was a family of emotions. The red one was anger, and served an important role in the family. He was always getting angry, and when he did, fire came out of his head. He used the fire to cook for the family. Sometimes he would grill squid they got from the sea. The white square was a bed.

Calm Bottle

This creation aimed to provide child victims with an actual experience of collecting and calming their emotions in a non-harmful way. Each child was given a 500 ml empty bottle to fill with liquid glue, water and decorative materials (excluding fabric or foam). When the children were satisfied with their creation, they sealed the cap. Whenever they shook the bottle, the objects inside would float up and down. Watching them float and fall would serve to shift their attention and induce a buffer zone during which to calm themselves down.

Images created by Girl A

Girl A made a heart-shape container for her emotion balls and said she felt scared when watching horror movie.

Images created by Girl G

Girl G made a round paper box as a container for her emotions. She elaborated that it was a family of emotions. The red one was anger, and served an important role in the family. He was always getting angry, and when he did, fire came out of his head. He used the fire to cook for the family. Sometimes he would grill squid they got from the sea. The white square was a bed.

Images created by Girl F

Girl G made a round paper box as a container for her emotions. She elaborated that it was a family of emotions. The red one was anger, and served an important role in the family. He was always getting angry, and when he did, fire came out of his head. He used the fire to cook for the family. Sometimes he would grill squid they got from the sea. The white square was a bed.
The gesture was 'Death' without feeling, and the theme of the story was 'Death and Fear'.

Girl B explained that a girl went into a jungle inhabited with ghosts. She managed to escape, but was scared to death in the end.

The gesture was 'Fear', and the theme of the image was 'Bored to Death'.

Boy A said the boy in the image was unhappy. Then he dreamed of himself flying into the sky to play with the sun and the clouds. He wanted to play but the sun and clouds were all gone, so he dreamed again. In his second dream, his mother cooked for him and taught him to do his homework. In the end, his dream came true and he was very happy because his mother had seldom done that before.

The art therapist asked him why the boy felt unhappy at the beginning. Boy A explained that his friend did not play football with him because he was too thin and weak. Now he had friends inviting him to play basketball, so he was happy now, and he wasn’t so skinny either.

Throughout the whole narration, Boy A emphasised that the subject was not himself, although he did mention that he was skinny. He concluded that the theme was 'Bored to Death' because no one wanted to play with the boy.

The gesture was 'Death' and the story theme was 'Fear and Anger'.

Boy D told a story of a boy who committed suicide by drowning himself in the sea because of his fear. In the image, the upper portion was the sky and below was the sea.

Boy D was very active while painting. He splashed colours from above, rushed at the painting from a distance and painted as if he was doing an action painting.

The edgy forms in red were made by throwing the paint brush at the surface.
The gesture and the story theme were both 'Fear'.

Boy G said he was frightened because his father beat him. He hid in his room and covered himself with the blanket on the bed. The bed was a golden colour, and the glitter on the bed was toys. Boy G explained that the golden bed represented happiness, and the original colour of the paper on the upper right side stood for unhappiness. The unhappy area was merging into the happy region. He explained that his father would beat him hard because of his poor school performance. He blamed himself and apologised to his father after being beaten. He said he still loved his father.

In the sharing process, he changed the subject from 'I' to 'the figure' and stressed that the image was not himself.

The gesture was 'Surrender' and the story theme was 'Fear'.

In the painting process, Boy F shared his story with the Research Assistant. He narrated that the boy in the drawing was being called by the God of Death. He was so scared that he surrendered. He wanted to call for help.

During the group sharing session, Boy F refused to tell his story. When the art therapist tried to show his work to the others, he reacted strongly by standing up and walking angrily to the far end of the room to hide.

Image created by Boy G

The gesture and the story theme were both 'Fear'.

In the painting process, Boy F shared his story with the Research Assistant. He narrated that the boy in the drawing was being called by the God of Death. He was so scared that he surrendered. He wanted to call for help.

During the group sharing session, Boy F refused to tell his story. When the art therapist tried to show his work to the others, he reacted strongly by standing up and walking angrily to the far end of the room to hide.

Appendix 1: Attendance of the child victims involved in the two art facilitation programmes

Total number of child victims involved: 24 (S1: 13 + S2: 11)

<table>
<thead>
<tr>
<th>CHILD</th>
<th>No. of sessions attended</th>
<th>Attendance %</th>
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<td>A</td>
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<tr>
<td>E</td>
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<tr>
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<tr>
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Child I of S1 was suffering from the hectic situation of his father’s illness approaching two-third of the programme. His father later died before the programme ended.

Child L of S1 was the eldest girl in the group. She had difficulty in integrating with others as her cognitive and emotional development was more of a teenager than a primary student.

For S2, the low attendance of the 3 child victims was largely related to their parents’ commitment and personal problem. In all three cases, the mothers were preoccupied by their own problem (one being an addict, the other two have great emotional anxiety) and were unable to be responsible to bring their child to the centre for the workshops.
Appendix II: Findings of the 3 performance index in Engagement, Team Work and Expressiveness

13 and 11 child victims were recruited for Series 1 and 2 respectively.

Right after each session, social worker, art therapist and research assistant would fill in the Performance Sheet for each child. Three aspects of performance, namely Engagement, Teamwork and Expressiveness were graded on a 5-pt scale by the three parties. An average of their scores for each index was calculated as the child’s final performance index scored in that session.

Below is a table of comparison of each child’s performance index of their first session and the last session.

Scores in red indicate an increase of the index, and bold in red indicates the increase is over 1 point (out of 5).

Scores in blue indicate a decrease of the index, and bold in blue indicates the decrease is over 1 point (out of 5).

Series 1: Comparison of the first & last performance index (number of child victims involved: 13)

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Analysis of Series 1:
All, except two, of the child victims (Child H & I) had improvement in the three aspects of performance. The two children whose index in Team Work and Expressiveness dropped were brother and sister. Their father was admitted to hospital in the middle of the programme and later died of cancer before the programme ended.

The gain of the index for Expressiveness is remarkable. 9 out of 13 had great improvement at the end, indicating their better ability in expression and articulation of their thoughts and feelings. This is encouraging as the fundamental goal of this project is to help child victims of family violence to release their repressed emotions.

Series 2: Comparison of the first & last performance index (number of child victims involved: 11)

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<tr>
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<th>Engagement</th>
<th>Team work</th>
<th>Expressiveness</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>a</td>
<td>3</td>
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<tr>
<td>b</td>
<td>3</td>
<td>4.67</td>
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<tr>
<td>c</td>
<td>3</td>
<td>4.67</td>
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<td>f</td>
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<td>h</td>
<td>2.67</td>
<td>3.33</td>
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<tr>
<td>i*</td>
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<tr>
<td>j</td>
<td>3</td>
<td>4</td>
<td>2.33</td>
</tr>
<tr>
<td>k</td>
<td>3</td>
<td>4</td>
<td>2.67</td>
</tr>
</tbody>
</table>

*Child i had very low attendance because of his mother’s poor commitment and unstable family situation. He missed the first session and came on and off with very extreme performance from one session to another. The performance index of his last session recorded here indicates that he performed well in that session. But in another few sessions, he simply redrew totally from the group or had emotional outburst. So, his performance index is not reliable.

Analysis of Series 2:
No child victims of Series 2 got a decrease in the three aspects of performance. In fact, some children like Child e, c, d, g and j attained a remarkable increase in their performance.
The performance index in Engagement, Teamwork and Expressiveness attained by each child in each session were showed in the graphs below. Each child’s performance is represented by a specific colour.

**Series 1:** Performance index of Engagement attained by the child victims

**Series 2:** Performance index of Engagement attained by the child victims

**Series 1:** Performance index of Teamwork attained by the child victims

**Series 1:** Performance index of Expressiveness attained by the child victims
Series 2: Performance index of Teamwork attained by the child victims

Series 2: Performance index of Expressiveness attained by the child victims

Conclusive findings:

Child victims of Series 1 had a lower performance index in Expressiveness in the beginning when compared to those of Series 2. A reason behind could be a longer traumatic exposure to family violence of these children as they are older than those of Series 2, leading to their more complicated and repressed emotions that were difficult to express.

Younger victims of Series 2 were more expressive, not only at the beginning, but also at the end of the programme. This might suggest that younger child victims are less affected by their family chaos owing to both a shorter exposure as well as their less developed cognitive ability.

The above two findings indicate that the earlier the intervention, the better for child victims of family violence. In fact, all except two younger children of Series 2 have attained impressive score for their final performance index. This reflects that art facilitation works well with young child victims in particular.
Appendix III: Session Plan for the two series of 20-session art facilitation programmes

Art as intervention in serving secondary child victims of family violence
Structured and conducted by Art therapist: Ms Sarah Tong

<table>
<thead>
<tr>
<th>Series I</th>
<th>Theme</th>
<th>Creation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self Understanding (Introduction)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 1 | Self-introduction | 1. Name Card  
2. My Good Friend: Interview & Portrait |
| 2 | Self-expression: creativity | Creative Journal |
| 3 | Self-expression: imaginations and associations  
Recognitions of needs, values, beliefs | Collage  
(provide magazine photos under themes of: food/children playing/toys/nature/happiness/animals) |
| 4 | Self-identification | Self-Portrait |

<table>
<thead>
<tr>
<th>Emotions Identification</th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 5 | All feelings are okay | Emotions I have Encountered daily  
Drawing different emotions |

<table>
<thead>
<tr>
<th>Negative or Hidden Emotions</th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 6 | Recognizing emotions of being scolded at | Plasticine | Creations  
1. Feelings of being scolded at  
2. Free topic |
| 7 | Fear: understanding, recognizing, accepting | Drawing: A scary story  
—responding to Halloween |
| 8 | Hidden Feelings: understanding, recognizing, accepting | Drawing Under the Table |

<table>
<thead>
<tr>
<th>Emotions and Body Expressions</th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 9 | Understanding emotions and body/physical reaction | The XX (feeling) Me  
Life-size drawing on body reactions to certain emotion |
| 10 | Understanding and visualizing evil/fierocity/threat | Monster Drawing  
(Large drawing) |
| Containing Emotions | | |
| 11 | Emotions containment: accepting all kinds of emotion | Emotions Container  
With varied Emotions Sculpture (Plasticine) |
| Extreme Emotions : Regulation | | |
| 12 | Extreme negative emotions: Recognizing, understanding and accepting  
Dealing with negative emotions | 4 Tasks  
Three drawings related to:  
1: extreme anger  
2: extreme sadness  
3: ways of dealing with negative emotions, and  
4: Decorate S1 Emotion Container |
| Safety | | |
| 13 | Self-protection: protection vs attack | Shield of Power |
| 14 | Resources recognition: trust, love and protection | Circle of Trust  
Create work representing people who loves you  
protects you in real life |

<table>
<thead>
<tr>
<th>Self-awareness &amp; self-esteem</th>
<th></th>
<th></th>
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<tbody>
<tr>
<td>X'mas Party</td>
<td></td>
<td></td>
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<tr>
<td>15</td>
<td>Creativity exploration: self-expression</td>
<td>Christmas Hat Decoration</td>
</tr>
<tr>
<td>16</td>
<td>Self-identification: Self-reflection</td>
<td>If I am... (An Animal)</td>
</tr>
</tbody>
</table>
| 17 | Inner resources exploration: Identifying needs, desire and hopes | My Island  
My Safe Place |
| 18 | Self-appreciation Self-understanding | Something I Do Well – a medal for myself |
| Closure | | |
| 20 | Consolidate workshop experience self-reflection, expressing gratitude, facing farewell positively | Finishing S2 Creative Journal  
—with all the images of art works |
### Series 2 (Junior Group)

**Age group:** 6-9  
**School years:** p.1-3  
**Female:** 5  
**Male:** 6  
**Total Participants:** 11

<table>
<thead>
<tr>
<th>Session</th>
<th>Theme</th>
<th>Creation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Self Understanding (Introduction)</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 1 | Self-introduction | 1. A Badge about My Hobbies  
2. My dream Home |
| 2 | Safety boundary | Personal Bubbles |
| 3 | Self-expression: means and secrets | My Storybook |
| 4 | Self-expression: imagination | Dot-to-Dot Drawing  
Imagine an unreal creature |
| 5 | Love and protection recognition | Free collage: A card to thank someone who loves and protects me in my life |
| **Emotion 1** | | |
| 6 | Emotions acceptance | Different Emotions Plate Masks |
| 7 | Anger: understanding and acceptance | Anger Mask |

**Safety Boundary – Body: Mine and Yours / Respect and Acceptance / Protection and Touch**

<table>
<thead>
<tr>
<th>Session</th>
<th>Theme</th>
<th>Creation</th>
</tr>
</thead>
</table>
| 8 | Safety boundary: my body | My Body and Personal Bubble 1  
Life Size Drawing |
| 9 | Safety Boundary: my boundary | My Body and Personal Bubble 2  
Life Size Drawing (cont.)  
Decorate My Bubble |

**Emotion 2**

<table>
<thead>
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<th>Theme</th>
<th>Creation</th>
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</thead>
<tbody>
<tr>
<td>10</td>
<td>Anger: identification and acceptance</td>
<td>My Angry Animal</td>
</tr>
<tr>
<td>11</td>
<td>Threat and fear</td>
<td>Monster</td>
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</tbody>
</table>

**Resolutions and Resources: Self Reliance**

<table>
<thead>
<tr>
<th>Session</th>
<th>Theme</th>
<th>Creation</th>
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</thead>
<tbody>
<tr>
<td>12</td>
<td>Self-protection</td>
<td>Shield of Power</td>
</tr>
<tr>
<td>13</td>
<td>Resources recognition</td>
<td>My Trust Circle</td>
</tr>
</tbody>
</table>
| 14 | Negative emotions | 1. My Hand is Peaceful  
2. Ways of Dealing with Anger |
| 15 | Self-appreciation | Something I Do Well – a medal for Me |

**Closure – Children and Parents**

<table>
<thead>
<tr>
<th>Session</th>
<th>Theme</th>
<th>Creation</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Containing emotions</td>
<td>Emotions balls</td>
</tr>
</tbody>
</table>
| 17 | Collecting and calming self: Self-reminder | Emotions Container  
*with Emotions balls |
| 18 | Safety boundary: my body | Calm Bottle  
Star-Ranking Bottle |
| 19 | Consolidation | My Journal  
*with all the artworks images |
| 20 | Needs and Hope: recognition | My Wish Tree |
Four case social workers were closely involved in Art as intervention in serving secondary child victims of family violence. They served as members of the core working team, involving in all the preparation, recruitment, planning, execution and evaluation of the two series of art facilitation programmes. Each of them has participated in one of the two series and completed twenty sessions of creative workshops.

A questionnaire was designed to seek the feedback and comments of the four social workers involved. Each of them was interviewed separately by the research assistant. Their commitment and involvement were extraordinary, providing them with direct experience of using art as intervention for child victims of family violence in social services.

The first-hand experience and comments of the social workers are precious for our readers to understand the process of art facilitation. It is hoping that their sharing and reflection can give a picture of the meaning, power and difficulty of running an art facilitation programme from the perspective of social workers.

**Appendix IV: Feedback of the social workers**

Four case social workers were closely involved in Art as intervention in serving secondary child victims of family violence. They served as members of the core working team, involving in all the preparation, recruitment, planning, execution and evaluation of the two series of art facilitation programmes. Each of them has participated in one of the two series and completed twenty sessions of creative workshops.

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The first-hand experience and comments of the social workers are precious for our readers to understand the process of art facilitation. It is hoping that their sharing and reflection can give a picture of the meaning, power and difficulty of running an art facilitation programme from the perspective of social workers.

**Questionnaire for social workers who have completed an art facilitation programme for children in need**

(totals number of social workers interviewed: 4):

**Name/Unit: The Family and Child Protective Services Units (FCPSUs)**

1. Your years of working experience as a social worker:

<table>
<thead>
<tr>
<th>working experience as a social worker</th>
<th>Number of social workers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 20 years</td>
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</tr>
<tr>
<td>Between 10 – 20 years</td>
<td>1</td>
</tr>
</tbody>
</table>

2. Your years of working experience in child services:

<table>
<thead>
<tr>
<th>working experience in child services</th>
<th>Number of social workers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between 10 – 20 years</td>
<td>1</td>
</tr>
<tr>
<td>Less than 10 years</td>
<td>3</td>
</tr>
</tbody>
</table>

3. Practices of using art in your service before joining the programme:

<table>
<thead>
<tr>
<th>Using art in child services</th>
<th>Number of social workers</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES*</td>
<td>3</td>
</tr>
<tr>
<td>NO</td>
<td>1</td>
</tr>
</tbody>
</table>

*The interviewees indicated that art is sometimes used in their meeting and counseling services as a tool to get information from child victims.

4. Before joining the collaborative art facilitation research programme with Lingnan University:

i. How much did you know about art therapy/facilitation?

Ideas of art therapy/facilitation known to the interviewees:

- art therapy is effective in dealing with emotions
- SW can learn more about children’s thought through artistic activities
- art can lower one’s defense mechanism and induce joy and empowerment

ii. What motivated you to join the programme?

Three of the social workers said they were motivated by the experience of their colleagues who joined the 1-year art facilitation project collaborated with Lingnan University in 2013.

Other motivations include:

- “use art to facilitate my service clients.”
- “make good use of every chance I meet with my child service clients, providing them with a stress-free and joyful experience.”
- “interest in therapy and art.”
iii. Did you have any expectation before the programme?

- "Have a better sense of using art as facilitation in my own profession."
- "Learn art facilitation skills to provide a stress-free and joyful experience for my child service clients."
- "Experience and learn more about art facilitation, such as how to observe and interpret children’s creation in a workshop."
- "Learn new approaches to ease my clients’ emotion, and expand the horizon for my profession."

iv. Did you have any concern before joining the programme?

- lack of experience in art facilitation
- the attendance of the children
- arising chaos induced by a group of child service clients in a rather free setting.

5. After the completion of the collaborative art facilitation research programme:

i. How much did the programme help you to know about art therapy/facilitation?

<table>
<thead>
<tr>
<th>Degree of knowledge about art therapy/facilitation (after joining the research programme)</th>
<th>Number of social workers</th>
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<tbody>
<tr>
<td>1 (none)</td>
<td>2</td>
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<tr>
<td>1 (1)</td>
<td>1</td>
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</tbody>
</table>

Knowledge and skills of art therapy/facilitation gained by the interviewees:

- "There are many different forms of art to engage children."
- "Art can reveal children’s emotion, even the most hidden, unconscious, and suppression ones."
- "Art not only reveals children’s current being but also soothes them by providing them a temporary shelter of peace and comfort."
- "I’ve witnessed the revealing and healing power of art and art making."
- "Group sessions promote the children to learn from each other, enhance their social skills through sharing and collaboration."
- "A good structured art facilitation programme incorporates different methods in delivering themes that address the children’s cognitive and emotional needs (such as issues of boundary, safety, respect)."
- "Different materials channel different emotional needs. For examples, color pencils promote better sense of control; clay facilitates venting of aggressive energy etc."
- "I’ve learned more about the programme structure, the ratio of play and creation in a workshop, and when to intervene."

ii. Do you find the programme highly/ fairly/ poorly* (delete the non-applicable ones) motivated to social workers?

<table>
<thead>
<tr>
<th>Number of social workers</th>
<th>highly</th>
<th>fairly</th>
<th>poorly</th>
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<tbody>
<tr>
<td>3</td>
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</table>

iii. Do you find the programme highly/ fairly/ poorly* (delete the non-applicable ones) motivated to the child service clients?

<table>
<thead>
<tr>
<th>Number of child service clients</th>
<th>highly</th>
<th>fairly</th>
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iv. Did the programme meet your expectation? (elaborate with e.g.)

YES (for all the interviewees).

Expectation fulfilled:

- "There are many concrete incidents and observation that I can recall indicating that the programme has imposed positive impacts on the children involved. Most of them have improved ability and skills in expression and control of emotions, self-confidence, social and communication skills. A few children with ADHD in particular have displayed remarkable improvement in controlling their emotional impulse as the programme developed. They were able to contain and transform their excessive impulse in a constructive way, e.g. pounding clay, splashing water colours etc."
- "I notice that most of the child victims were getting increasingly engaged in art making and better behaved in playing the free games by being more supportive, encouraging and collaborative in the group."
- "The contents and ways of art making have helped the child victims to express their inner emotions. For examples, themes of killing and fighting were common in these children’s stories. Images that they made have helped them to visualize and understand their feelings of fear and insecurity."
- "Through sharing of each other’s story behind the creation, the child victims have learned to understand and respect others."
- "I have realized how art making, as a nonverbal experience, can induce positive values for children."
- "I have witnessed and understood more about the importance of allowing flexibility in implementing a structural plan. Lacking flexibility would be a hindrance in serving the needs of children."
- "With the actual participation in the workshops, I am now confident in running some small programme of art facilitation on my own."
- "It has greatly achieved the purpose of train the trainers. I’ve learned a lot about how to use art as intervention for children from the art therapist."
v. Did you come across any difficulties/concern throughout the process?

YES (for all the interviewees).

Difficulties and concerns:

• "How to handle the children’s sudden emotional changes and behaviors is the greatest challenge as these circumstances arise with no prediction and in all different ways."

• "Manpower is sometimes a problem. With too many children and not enough staff, we didn’t have enough time to pay full attention to each child’s story behind their creation even though we have already divided ourselves into smaller groups."

• "Time was not enough to allow each child to have individual sharing with the staff (social workers, art therapist, or research assistant). Although we have divided ourselves into smaller groups for closer observation of each child’s performance, we still lacked enough time to build trust with each child. Hence, it was hard for us to understand their images and stories without chatting with them. It would be desirable if each child in each session could have 15 minutes with the assigned staff."

• "Our time commitment is a great concern. Friday is often the busiest day for social workers as most parents and children prefer meetings scheduled on Friday. Since we needed to attend the workshop, we had to negotiate and rearrange meetings with our cases on other weekdays. This was not always possible. In cases when both parents are at work, we needed to take up the responsibility of bringing the child from school and sending him/her back home after the workshop. This demanded much of our time."

• "Attendance could be a problem sometimes, but I think we can better prepare the parents at the time of recruitment."

6. What impresses you most about the programme?

All the social workers said they are very impressed by the art therapist and her work including:

• demonstration on how to relate the children’s work with their background in the core working team meetings,

• uses of child language and perspectives,

• flexibility and ways of setting rules and boundary for the groups,

• knowledge and skills of art therapy such as how to contain and transform negative emotions to positive insight.

Other impressions include:

• the team spirit and the commitment of the team (the Follow-up programme was a good example to indicate how the team was determined to best serve the child victims with limited resources),

• the revealing power of art – from the use of colors, contents to the ways of expression,

• different incidents and issues arising in the groups that demanded immediate handling.

7. Comments and recommendations

i. Any comments about the structure, implementation and duration of the programme?

• "20 sessions are really a luxury for social workers in terms of time and commitment. It is impossible to lead a similar series without the help of an art therapist."

• "The group size of an art facilitation programme for child victims of family violence is best to keep small, around 10 children. Too big a group induces time constraint for sharing. I encourage more sharing as a whole group in the future as this prompts children to learn to listen, be patience and understand others."

• "20 sessions might not be enough for some cases."

• "I highly recommend this kind of programme as a prophylaxis to deter domestic violence getting across generations by imposing positive values for these children as early as possible."

ii. Any comments about the core working team?*

Very energetic!

Very energetic and dedicated!

Very grateful to have such dedicated, energetic and engaging teammates!

*one social worker did not comment on this.

iii. Do you consider the programme being helpful for your service?

• "Yes, the information we gained from analyses of the children’s work in the core working team meetings helped the case workers a lot. Also, children’s work and the parents’ sessions are useful for the parents to learn more about their child, and their own role and significance in their child’s developmental growth. Indeed, the parents in our programme were very impressed by their child’s work, and this has motivated them to learn more about good parenting skills."

• "Yes, especially for my counselling services. Even though I have already used art in my service before, I have a better understanding of the use of materials and different ways of intervention. Art is definitely helpful for children, especially the younger one, to articulate their feelings and thoughts. It induces more fun and less stress, enabling a less defensive and more relaxing environment for counselling."

• "Yes, I find group therapy vital for these children, allowing them to share their common misery in a playful and sharing environment. I hope this kind of programme will continue to have support in the future."

• "Yes, I will implement art into my own services."

iv. Do you think the research part is helpful for your understanding of how to use art in
child service?

• "The core working team meetings are very useful, eye opening and educational for me."
• "Yes, I think the findings and statistics will help us to consolidate the experience."
• "Yes, it is rare first of all. The evaluations and information gathered by the core working team provide a lot of backup for the frontline staff, including myself."

v. Would you use art in your child service in the future?
YES (for all the interviewees)

vi. Are you willing to join similar programme in the future?
YES (for all the interviewees)

vii. Would you recommend the programme for your colleagues?
YES (for all the interviewees)

viii. Any other recommendations

• "It would be good to have more training on the knowledge of visual analysis of the children’s images. However, I understand the difficulty to deliver, organize and construct a course like this."
• "Each workshop can be a bit longer as the session provides a real valuable and joyful experience for the child victims of family violence. Most of the children in our group receive low respect in school and at home. The workshop might be the very first time they experienced the freedom to gain a sense of autonomy, freedom of expression, sense of respect and being appreciated and encouraged, more importantly, to be heard (as in the free games, discussion, creation and sharing sections structured for each workshop)."
• "I hope there will be more funding to support similar projects in the future. I think this kind of project is not about quantity. What we need in our institutional system and our profession is an opportunity, with sufficient time, space, resources and manpower to better serve our child clients in tackling their more in-depth problems and specific needs."
• "It would be nice to have volunteers helping with the logistic things."
• "I think continuity is very important. We have gone so far already. It’ll be a pity to stop this kind of sharing right now."
• "I hope there will be continuous funding to run similar projects as I believe the impacts are substantial. I think we are doing some pioneer work here."

Attachment

Attachment I: Interview worksheet for the creativity of My Good Friend - My good friend Interview worksheet

我的名字 __________________

他是誰？

他的年齡：______________
他有 ____ 兄，____ 弟，____ 姊，____ 妹

他喜歡吃的食物 __________________________

他喜歡看的電視節 ________________________

他喜歡玩的遊戲 __________________________

他喜歡的顏色 ____________________________

他的長處 / 優點 __________________________

他喜歡的科目 ____________________________

他不喜歡的科 ____________________________

他的特徵是 ______________________________

我的朋友是 ______________________________
Attachment II: Personal Bubble worksheet

Attachment III: Feelings index worksheet

<table>
<thead>
<tr>
<th>快心</th>
<th>滿意</th>
<th>害怕</th>
<th>被愛</th>
<th>有興趣</th>
<th>滿懷希望</th>
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<th>緊張</th>
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</tbody>
</table>
保護我

「藝術創作」工作坊進程記錄

日期： 工作坊第 節
記錄者：

目的：觀察和記錄該節工作坊進程細節。
記錄由RA在每節工作坊過程中作簡短記錄，並在工作坊完成後再整理後填寫。

<table>
<thead>
<tr>
<th>時間 / 擬定活動</th>
<th>活動目的 / 改動 (原因)</th>
<th>視察 (行動 / 說話)</th>
<th>物資 / 備註</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
### 「藝術創作」工作坊個別表現評估紀錄

**目的**：觀察和記錄每位孩子在該節的表現。

所有記錄由AT / SW / RA在每一節工作坊完成後填寫。

觀察孩子在活動過程中的投入感、合群、情緒表達，記錄細節。

### 評估細則:

#### 投入感
1. 對各項活動表現冷淡，超過一半的活動都要在多番的鼓勵和催促下，才會參與 / 完成（如對某項活動特別抗拒，請在細節一欄注明）
2. 對多項活動表現冷淡，不時需要鼓勵和催促才會參與 / 完成活動
3. 會留意活動指示，參與 / 完成活動
4. 對活動指示有積極反應，能夠進入活動 / 創作過程
5. 對活動指示有積極反應，能夠馬上進入活動 / 創作過程，甚至在活動叫停後仍想繼續

#### 合群
1. 大部分活動時候都不願與其他組員交流，不接受他人意見
2. 經常獨自行動，少與其他組員交流，願意接受意見
3. 能夠與其他組員交流、合作，會聽取其他組員意見
4. 會主動與其他組員溝通
5. 大部分活動時候與組員相處融洽，能聽取、接受他人意見，會協助組員完成活動

#### 情緒表達
1. 沒有情緒流露，反應平淡甚至沒有反應 （請注明細節）
2. 少有情緒流露，反應不自然，不作解說或解說模糊（請注明細節）
3. 有情緒流露但不大自然，而且反應不切合內容 （請注明細節）
4. 情緒流露自然，反應切合內容，但不能作出解說 （請注明細節）
5. 情緒流露自然，反應切合內容，並能解說 （請注明細節）

| 學員姓名：________________________ | (                            ) |
| 日期：                              | 節數：_____ |
| 評估者：________________________  | （SW / AT / RA） |

<table>
<thead>
<tr>
<th>活動</th>
<th>可見行動 / 說話、其他觀察欄記錄細節</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

評估總結：
## Suggested Art Material list

<table>
<thead>
<tr>
<th>Name</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>4K white drawing paper 100g [11.5&quot;x15&quot;]</td>
<td>200 sh</td>
</tr>
<tr>
<td>2K white drawing paper 100g [23&quot;x15&quot;]</td>
<td>100 sh</td>
</tr>
<tr>
<td>Color drawing paper 21&quot; x 15.5&quot; red, yellow, green, blue, brown, pink, orange, purple [317, 318, 321, 214] x 4 [238, 216, 232, 241, 236] x 3, black 418 x 6</td>
<td>Total 16+18+6 = 40 sheet</td>
</tr>
<tr>
<td>Duplex White card 8K (10.5&quot;x15.5&quot;)</td>
<td>50 sh</td>
</tr>
<tr>
<td>Budget watercolour paper (15&quot;x20&quot;)</td>
<td>50 sh</td>
</tr>
<tr>
<td>Cellophane, 1x13&quot; (250sh)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Colored corrugated paper (8sh)</td>
<td>4 pack</td>
</tr>
<tr>
<td>C corrugated paper strips (56sh)</td>
<td>2 pack</td>
</tr>
<tr>
<td>Lace paper, 6&quot; white heart (50sh)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Pentel crayons, 8 color</td>
<td>8 box</td>
</tr>
<tr>
<td>W&amp;N poster color, 12 color</td>
<td>2 box</td>
</tr>
<tr>
<td>Noris club erasable color-pencils (24 col)</td>
<td>8 boxes</td>
</tr>
<tr>
<td>JOVI liquid Poster Paint 500ml White 01, yellow 02, red 7, dark green 19, ultra marine 24, brown 12, peach 09, black 30</td>
<td>8 bottle</td>
</tr>
<tr>
<td>JOVI metallic poster paint 500ml Gold 38</td>
<td>1 bottle</td>
</tr>
<tr>
<td>JOVI tempera flour paint 250ml Yellow 02, magenta 06, green 17</td>
<td>3 bottle</td>
</tr>
<tr>
<td>Waterbased pastels (24 colors)</td>
<td>4 boxes</td>
</tr>
<tr>
<td>Oil pastels (24 colors)</td>
<td>8 boxes</td>
</tr>
<tr>
<td>A2 chroma art students acrylic, 120ml (8 col)</td>
<td>2 box</td>
</tr>
<tr>
<td>Coloured Tissue balls (100pc)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Magic corn balls (1000pc)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Mixed shells</td>
<td>1 pack</td>
</tr>
<tr>
<td>6&quot; feathers (60pc)</td>
<td>1 bag</td>
</tr>
<tr>
<td>3.5&quot; feathers (100pc)</td>
<td>1 bag</td>
</tr>
<tr>
<td>Herbal Slices bag</td>
<td>1 bag</td>
</tr>
<tr>
<td>Adhesive Foam Shapes (60pc)</td>
<td>1 bag</td>
</tr>
<tr>
<td>Fun Foam, fence (10pc)</td>
<td>3 pack</td>
</tr>
<tr>
<td>3D foam bricks</td>
<td>3 pack</td>
</tr>
<tr>
<td>Heart ring, 6cm (10pc)</td>
<td>2 pack</td>
</tr>
<tr>
<td>Cotton twins (spool) red, blue, yellow x1</td>
<td>3 roll</td>
</tr>
<tr>
<td>Color straw (40pc)</td>
<td>0 bag</td>
</tr>
<tr>
<td>Color jute (roll) green, red x1</td>
<td>0 roll</td>
</tr>
<tr>
<td>Rainbow color wire (100pc)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Polyester chenille stems (100pc)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Sparkle chenille stems (40pc)</td>
<td>2 pack</td>
</tr>
<tr>
<td>Flower beads (350pc)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Acrylic beads (bag)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Acrylic pom pom, 26mm (100pcs)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Acrylic pom pom, 14mm (100pcs)</td>
<td>0 pack</td>
</tr>
<tr>
<td>Budget clay tool set (5pc)</td>
<td>4 pack</td>
</tr>
<tr>
<td>Pottery clay Taiwan (16g)</td>
<td>2 bag</td>
</tr>
<tr>
<td>JOVI modelling pasta, red (500g)</td>
<td>10 bag</td>
</tr>
<tr>
<td>My clay 50g (white-01, red-02, yellow-03, blue-04, green-05, br-06, bl-07, peach-08) x 2</td>
<td>16 bag</td>
</tr>
<tr>
<td>Paper clay 500g</td>
<td>10 bag</td>
</tr>
<tr>
<td>AMOS glitter glue (5 col)</td>
<td>4 pack</td>
</tr>
<tr>
<td>Mosaic tiles 10mm (500pc)</td>
<td>0 bag</td>
</tr>
<tr>
<td>Mosaic tiles 20mm (500pc)</td>
<td>1 bag</td>
</tr>
<tr>
<td>Acrylic gemstones (100g)</td>
<td>1 bag</td>
</tr>
<tr>
<td>Scissors, 7&quot;</td>
<td>8 pair</td>
</tr>
<tr>
<td>Stainless steel clay tool (4pc)</td>
<td>0 pack</td>
</tr>
<tr>
<td>Painting brush, drawing set of 6</td>
<td>4 set</td>
</tr>
<tr>
<td>Nylon brush set (3 pcs)</td>
<td>4 set</td>
</tr>
<tr>
<td>JOVI plastic clays, 50g Color: white01, yellow02, red05, blue12, green10, brown09 X 3</td>
<td>0 piece</td>
</tr>
<tr>
<td>Colored chocolate cups (100 pcs)</td>
<td>1 pack</td>
</tr>
<tr>
<td>Glitter, 4 oz : silver, gold, blue, green, red</td>
<td>1 bottle</td>
</tr>
<tr>
<td>JOVI plastic clays (30 pcs)</td>
<td>2 boxes</td>
</tr>
<tr>
<td>Cutters</td>
<td>4</td>
</tr>
<tr>
<td>1&quot; and 2.5&quot; masking tapes, 3 each</td>
<td>4 rolls</td>
</tr>
<tr>
<td>UHU glue</td>
<td>2 tube</td>
</tr>
<tr>
<td>Quick dry glue (photo on whatsapp)</td>
<td>5 tube</td>
</tr>
<tr>
<td>XEB water base, 12 or 18 color</td>
<td>8 packs</td>
</tr>
<tr>
<td>Markers (oil base, 10-12 color)</td>
<td>2 packs</td>
</tr>
</tbody>
</table>
Our heartfelt gratitude to:

The Jean C K Ho Family Foundation
Social Welfare Department
Department of Visual Studies, Lingnan University

Members of the Core-working Team:
Enid, Eve, Frieda, Maria, Sandy, Sarah, Shadow, Sophia

Design by: Dora