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**VISUAL ART EDUCATION NARRATIVES IN CONTEXT: CONTRIBUTION BY
OFFENDERS IN ONE CORRECTIONAL FACILITY IN THE EASTERN CAPE**

By



Siphe Potelwa

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Supervisor: Professor E.O. Adu

Co-supervisor: Professor G. Galloway

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DECLARATION

This PhD study whose title is: **VISUAL ART EDUCATION NARRATIVES IN CONTEXT: CONTRIBUTION BY OFFENDERS IN ONE CORRECTIONAL FACILITY IN THE EASTERN CAPE** is my original work and has not been presented for award of a degree or for any similar purpose in any other institution.

Signature:



Date: 2019/08/20



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DEDICATION

This thesis is dedicated to my late parents, Ntombizane Shosha Potelwa and Mzimkhulu Potelwa, whose beliefs in education continue to sustain me. Above all, I thank God for strengthening and guiding my hope and faith.



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ABBREVIATIONS AND ACRONYMS

ABET	Adult Basic Education and Training
AEP	Adult Education Partnership
AET	Adult Education and Training
ANRS	Amhara National Regional State
BCMM	Buffalo City Metropolitan Municipality
BET	Basic Education and Training
CCU	Canada's Capital University
CF/C	Correctional Facility/Centre
CJS	Criminal Justice System
DCS	Department of Correctional Services
DoE	Department of Education
DHET	Department of Higher Education and Training
FCF/C	Female Correctional Facility/Centre
ECP	Eastern Cape Province
EL	East London
EPEA	European Prison Education Association
FET	Further Education and Training
GHJRU	Gender Health and Justice Research Unit
GPS	Ghana Prison Services
ISHBAC	International Studies in History and Business of Arts and Culture
MCF/C	Male Correctional Facility/Centre
MCS	Minister of Correctional Services

NCV	National Vocational Certificate
NELR	New England Law Review
NDP	National Development Plan
NGO	Non-Governmental Organisation
NQF	National Qualification Framework
PCAH	President's Committee on the Arts and Humanities
PVEP	Prison Vocational Education Programme
SA	South Africa
SAC	South African Constitution
SACC	South Africa Correctional Centre
SAPS	South African Police Services
SAQA	South African Qualification Authority
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Education, Scientific, and Cultural Organisation
UNISA	University of South Africa
UN-SMRT	United Nations- Standard Minimum Rules for Treatment
USA	United State of America
VAE	Visual Art Education
VE	Vocational Education
WA	Western Australia
YRPA	Yellow Ribbon Prison Art



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ABSTRACT

This study sought a solution to close the gap of visual art education narratives under recognition and not taken into consideration in correctional facilities. The researcher's original contribution to knowledge was to provide the theoretical framework as the lens of this study. This research questions the universal objective of how visual art education narratives contribute to the context of the offender's voice of self-expression, self-worth, personal identity and human right in a democratic South African as citizens of society. The aim and objectives were to determine if transformation is evidenced through visual art education and ascertain personal identity as a human right and self-worth for an offender. This study was a qualitative research in which perceptions of offenders in visual art education programmes are investigated in-depth regarding the programmes addressing rehabilitation, self-expression, self-fulfilment and personal development. Eight respondents participated in this study voluntarily. The selection of respondents in this study was through purposeful sampling. Individual interviews, focus group interviews, observation, document review, open-ended interviews, and website data of correctional services were conducted to collect data. The target participants for this qualitative study were permanent employees of Department of Correctional Services and offenders found guilty of murder and sexual abuse against women and children enrolled in a programme of art education. This study found no anticipated risks to voluntary participation in this research, and the study was free from psychological harm. The study contributed and found adult learners bringing their experience and knowledge into creative artwork skills as voice of self-expression, self-worth and rehabilitation. Analysis of data and interpretation of findings revealed the results that visual art education narratives programme brought self-worth, self-expression, self-development, self-fulfilment, discipline, prevents conflict, boredom and offender recidivism. This study conclusion stressed, an approach to the solution of the adult learning visual art education in correctional centre were problems identified. It is recommended that the correctional facility, interactive relationships with other departments, and commitment should be implemented without delay.

KEY WORDS: Qualitative research, Self- expression, Discipline, Adult learning, Transformation, Personal development

CHAPTER ONE

GENERAL ORIENTATION OF THE STUDY

1.1 Introduction

“Education is the most powerful weapon to change the world” (Mandela, 2003). Nelson Mandela was South Africa’s first black president whose profound words in this quote have a significant impact on this particular study. He was an “offender” who became a president, who believed that, “educational activities undertaken by persons under the supervision of the judiciary are beneficial” (Bircher, 2012:2). The problem addressed in this study is based on artwork stories of offender’s having received visual art education narratives as a strong voice that needs to be heard, taking cognisance that in society, particularly when conveyed through creative artworks. Their voices, through their narrative artworks, are then presented means offenders personal self-esteem and self-expression (Johnson, 2015).

The researcher’s original contribution to understanding and gain knowledge was to change the stereotypical thinking about offender’s artworks and narratives by embarking on visual art education as one skill (learning area) that has the potential value to explore, express and narrate their feelings and emotions of life experience through their work of art from an offender’s personal perspective and personal development. However, this study emphasized, understanding of the visual artworks stories by offender’s whose incarcerated period ranges from a sentence during length five (5) to fifteen (15) years but not life sentence. The aim therefore was that offenders being incarcerated for a period of 5 to 15 years have potential to be re-introduced to society. Hence their narrative (story) through the adult educational programmes of creative skills of self-expression, self-worth and self-development could hopeful impact positively on their well-being in society. Johnson (2015) stressed that offender’s gain self-confidence through art-making, and this helps them to heal the wounds of the past. By offenders’ gaining self-confidence, Johnson (2015) suggested visual art education programmes through the national Further Education and Training (FET) curriculum delivered for grade 10 to grade 12 be implemented in correctional facilities. In addition, Adult Education and Training (ABET) refers to education and training delivered from grade R to grade 9 focusing on adults who do not have basic

educational knowledge, but presents a curriculum for adult education at a basic educational level.

According to the Gender Health and Justice Research Unit (2012:5) policy brief found that the achievement of 69% enrolment for basic literacy (ABET) for qualified offenders is developing their self-worthiness. In the light of the Correctional Services Act 111 of 1998 [s.41 (1)], the provision of ABET is compulsory for illiterate adult offenders in correctional facilities. Both the ABET and FET Curriculum for offenders focuses on improving and supporting adult learning at various literacy levels, as andragogy narrative theory (Knowles', 1980, Clark & Rossiter, 2008). Therefore, visual art education raises self-directedness. According to Johnson (2008), stated "a narrative serves to attract the experience, self-expression, self-insights, and self-esteem" of offenders. What Johnson (2008:105) implied was self-directedness, self-expression, self-insights and self-esteem which relates to the personal and emotion well-being of people within the context of incarcerated persons. As result, when incarcerated, these selves, respecting visual narrative art (images) are confiscated, disregarded and tarnished by correctional officials, as visual art narratives represent the voice, the only means through which offenders rehabilitate and hopefully payback to the society. However, this was not secured.

Johnson (2015) argued the relevance of art storytelling/narratives of offenders as people that are "disregarded" in society becomes the intrigue as to why this study was essential and hence fills a gap in the knowledge and understanding of the voices of offenders. Furthermore, very little has been written about the interpretation of offenders' narrative with regard to their artistic activities, specifically focusing on offenders. Johnson (2015) further stated that there is little art education and art therapy literature that examines creativity and self-expression for prisoners. However, Matthew (2010) stated that narratives artwork had physical health benefits as well as emotional, educational and psychological benefits. Furthermore, Johnson (2008:103) advocated that creating visual images contribute to the narrative portrayed as self-insights, self- esteem, self-expression, thus bringing suppressed feelings to the surface on canvas.

The researcher, by *canvas*, meant that through visual representation of storytelling on paintings, sketches or drawings.

In other words, the medium of painting and drawing that the offender's artwork expresses is a personal narrative (story). This study anticipated drawing on evidence that correctional facilities provide through visual art education programmes to rehabilitate offenders and ex-offenders, particularly if they are given an opportunity to express their visual art and narrative works through education.

This study raised the following questions that have not been addressed before: How can visual art narratives contribute to the context of offenders in a correctional facility? The main question was substantiated by the following sub-questions: What change or transformation does visual art education, as a narrative, make within correctional facility context tell us about offenders? How does visual art provide to the personal identity of an offender self-worth, self-expression, self-fulfilment and confidence? According to Gaes (2008) and Matthew (2010), offenders' visual art and narrative works promote continuing education once the offender is released back into society. This philosophy encourages offenders in the notion that their visual art education and artistic skill is based on unconditional love believed to promote awareness and further education in a correctional facility and society.

To substantiate the argument on the contribution of visual art through narrative of the offenders, this study was grounded on three theories: theory of andragogy by Knowles' (1980), Constructive theory by Piaget (1967), and Humanism, particularly African Humanism/Ubuntu (Johnson, 2016). Knowles' (1980) acknowledges self-concept of a person as significant and further argues that a person is considered an adult when the individual can see herself or himself as becoming accountable for her or his own life. Constructive theory by Piaget (1967) focuses on the active role of an individual in learning: "all knowledge is tied to action and knowing an object or an event is to use it by assimilating it to an action" (Piaget 1967:14-15). This study, thus, emanates from the father of constructivism theory (Jean Piaget) from Switzerland. This author argued that people produce knowledge and form meaning based upon their experiences that cover learning and teaching methods of education reform (Piaget, 1967).

Baden and Wimpenny (2014:3) elucidated that "constructivism theory was based upon the notion that reality has a product of own creation". Moreover, these authors argued

that the approach seeks individual reconstructions of their reality. It used methods such as interviews, narratives and art portfolios or profiles for visual art education as means of data collection for offenders' as their expression previously marginalised and not taken into account by correctional centres and civil society (Baden & Wimpenny, 2014:3). These authors' arguments was understood through exchanges between individuals that share experiences, objects and activities, so that hidden or private phenomena such as emotions gained their meaning through community settings and practice, therefore, socially constructed (Baden & Wimpenny, 2014:3). Taylor (2008:242) claimed that art related research has a role in structured inquiry by not only adding to the "palette of existing methodologies", but to uncover the mind's and boundaries of what visual art education can illuminate and explore as expressed through offenders narratives about their artwork.

Johnson (2016:1) claimed "adult offenders are offered correctional education meant to equip them with knowledge and skills to show that, based on *Ubuntu*, they are forgiven and equipped with skills for livelihood". The African philosophy of "*Ubuntu*", according to Johnson (2016), was understood as "forgiveness and love", while other scholars such as Kabeta (2017:4) claimed, "concept of Ubuntu is captured in the Sotho saying: "*Umntu ngumntu ngabantu*" (a person is a person through other persons). However, some researchers refute Kabeta's (2017), said the concept of Ubuntu was actually from the Xhosa saying: "*Umntu ngumntu ngabantu*" (Kabeta, 2017:4).

Though rehabilitation programs were provided for offenders in South African correctional facilities, there were challenges that presented themselves- instant art materials that face offenders in and after release. Tsepa (2014) stated that the expression art education was embarked on whereby offenders can use visual art and its narrative activities to promote offenders' real/personal life expression, conversation and challenges presented by art material, equipment, funding and inadequate training of officers. Baffour and Zawada (2012:74) stressed that from a humanistic point of view, education should inculcate in inmates not only economic skills for employment but also true African values of "*Ubuntu*" (humanness) (Baffour & Zawada, 2012:74).

In addition, the rationale of this study was that correctional education promotes humanness in line with true African qualities and values of "*Ubuntu*"- love, forgiveness,

compassion and care. Visual art education prompts offenders in the way they expressed, moods and feelings about their life experience.

Therefore, this research study argued that visual art education was not only about creativity but also for “*Ubuntu*” and rehabilitation of offenders to be taken account and the hence the path between object, and thought was mediated by other people through use of visual art signs, narratives or symbols presented on canvas.

The President’s Committee on the Arts and Humanities (PCAH) (2011:29) advocated investment of resources in art education to promote “creative, collaborative, innovative thinkers”. PCAH (2011) further suggested that art education be incorporated into the core content of the curriculum to enhance teaching and adult learning. For example, Matthew (2010:12) stated that the maker of a world famous piece of “prison art” recently exhibited in London was unmasked as a both child murderer and sexual offender serving a life sentence. According to Matthew (2014), the offender’s creativity succeeded in reducing their original sentence into a parole, which demonstrates that the potential evidence benefit of visual art education in correctional education rehabilitation and value needed to present consideration. Matthew (2010:13) stated that offenders create art in many forms through formal and in-formal art education. They also deal with potential destructive feelings such as anger and aggression when expressing them creatively. Matthew’s (2010:14) findings were that offenders’ progress in the art education class helps them to reconcile with other offenders, and memories of underachievement are overcome easily and through in the art classroom. Furthermore, Matthew (2010:19) claimed:

I think it is very important to have arts in prison and I think it is important because artworks: it acts as a gateway for people who have not necessary been successful in learning before to come into education or some sort of learning activity. Once you have them in the business of learning and seeing they can succeed, then we have opened a door and given ourselves an opportunity to engage with them.

To unpack the above quote, visual art education class should not be used as room for conformity and recidivism of offenders; rather, it should be a place for self-expression,

self-worth and less pressure for adult gratification for confidence building. Khan (2016:68) found that, “the visual art education curriculum manages self-expression for offenders”. This author advocates that visual art education can constructively find a positive change for offenders’ behaviour and recidivism.

Visual Art education closes the gap of offenders’ visual art narrative by preparing them to be better people after incarceration and create a better meaningful life (Brewster, 2014). Brewster’s (2014:2) perspective on visual art education narratives in correctional facilities was that it leads offenders, “to improved writing skills, greater intellectual agility” and therefore their creativity, motivation and enhanced performance in other academic disciplines are experienced. Art Education Partnership report (2004) adds that visual art education narrative encourages personal change for offenders to escape drugs, robbery, theft and inherent mistrust for verbal disclosure of prior criminal activities such as drug activity and robbery.

Gussak (2007:444) and Johnson (2008) supported the notion that art-making behaviour should be taken very seriously because it reveals self-esteem and expression of offenders, at least as much about humans as a culture referred to as cognition-driven species. Matthew (2010) supported Gussak (2007) and Johnson’s (2008) claimed that any hour or minutes offender spends making art provides an escape of the pressures of control, confinement and conformity. Furthermore, Maruna (2011) advocated that participating in a visual art education programmes is good for building social networks, social cohesion and provide contexts for conversation. Art programs contributed to offender’s humanity captured the researcher’s attention for this study. Art projects improved self-esteem and self-confidence, develop communication and enable offenders to work together by taking part in other education courses after completing an art project (Cohen, 2009). These sentiments were echoed by Crane (2003:03) below:

Correctional facilities are traditionally devoid of programmes that contribute to individual, emotional expression, which is essential to our humanity. The culture within correctional institutions facilities punishment control order and correction rehabilitation. Yet in an environment where individual expression is not encouraged, the arts results in therapeutic benefits for students. Many inmates I have researched during program evaluation say that making art or participating

in art activities has help them cope with prison life and given them a sense of confidence that they never possessed before. These kinds of activities help many inmates manage their high level of stress by making them feel productive, normal and human.

To unpack the above quote and supported by current literature by Matthew (2010), therapeutic benefit, according to this author, builds on the self-worth and confidence for offenders. The emphasis on how visual art education contributes to rehabilitation is strongly brought to the fore in this study, hence personal narratives being of interest and value to humanising offenders by as expressed on canvas/artwork. The human aspect creates skills development through visual art education and fosters cognitive development and a sense of self-worth.

According to the United Nations General Secretary (2014:6), “education is the fundamental right and basis for progress in every country”; Rule 40 of Rules General Application states, “every institution shall have a library for the use of all categories of prisoners” and “prisoners are encouraged to make full use of it”. Most offenders have no Basic Education and Training (BET) or Further Education and Training (FET); they do not have recognition of their skills for employment and a better life (Johnson, 2015). In terms of the South African Constitution (1996), education is a right for all citizens, regardless of their circumstances. Since 1996, the legislation and policy framework regarding correctional services was formulated for the welfare of offenders, including their rights to education as a game changer. For these reasons, education opportunities in South African correctional services are available to people who are incarcerated; some study through distance learning provided by the Higher Education and Training (HET) to universities such as University of South Africa (UNISA) for offenders to continue their education in and out of incarceration.

Studying and knowledge enhance, self-worth and development of inmates would be a very positive path of going back to society after incarceration, as a worthy citizen with aesthetic education and artistic skills. Johnson’s (2015) dissertation based on offender’s perceptions shares the African sentiment on correctional facilities claims for them (offenders). Offenders are to express themselves enthusiastically (Gardner, 2014) as they need “skills and personal development” (Johnson, 2015:3) contributing

to their self-esteem and self-worth. They use their heads and work out what they wanted to do rather than being told what to do (Johnson, 2017).

To support Johnson (2015), Kabeta (2017) advocated that developing a human skill shapes the person's rationale and reasoning.

This claim of Kabeta (2017) drew towards the researcher's attention closes the gap to understanding how visual art education narratives in context can heal and develop intellectual qualities of offenders' attitude and behaviour that develop self-confidence, self-worth, self-image and self-expression on their artworks.

Johnson (2015) argued that at times, humans cannot find words to express themselves fully although they may have a strong sense of what their feelings are on their experience in a correctional centre. In addition, Frey (2014) claimed that, through visual art education, the objective was to understand creative skill of art and personal narrative as a liberating, and that engages offenders in activities that will distance them from crime in a therapeutic, cognitive way. Combs, Ovando and Collier (2006:107) maintained that, "art expression stimulates development in many areas, including linguistic, cultural, cognitive and effective skills". Frey (2014) unpacked the above assertion and develops the claim of "art expression" by Combs et al. (2006) as skill that ought to be used to close the gap identified by the researcher about the contribution of visual art education through narratives of offenders as important for self-worth, dignity, rehabilitation and development of the offenders.

1.2 Background of the Study

In United States of America (USA), Esman (2010:222) in an American National Adult Literacy study revealed that more than sixty percent of the country's prison offenders are illiterate. Esman (2010) further stressed the artist invited them to recognise universal balance in crossing of three lines or to see gold where there is none - only paint. Offenders learn visual art education and rise beyond the literal in what they think they saw and to take cognisance of narrative artwork (Johnson, 2015:38). This author found that education started as a stereotype whereby imposed religious education where offenders were provided with Bible literature while incarcerated.

1.2.1 History of visual art education

In the United State of America (USA), Brewster (2014:2) found that incarcerated men and women develop positive attitudes to art education and “life-effectiveness” skills to prepare them for “re-entry” into their communities. For instance, while offenders worked in quarries, they engraved stones passing symbolic and metaphoric communication that in their work evaluation is called art history or arts literature has become artefacts and points of historical reference. In Norway, it is concluded that ‘arts contribute to prisoners’ self-expression, self-exploration, self-development and self-fulfilment through improving their prior experience, motivation and life skills’.

Brewster (2014) and Cohen (2009) showed affirmation to another principle of Knowles (1998) that correctional facilities art programmes could act as a gateway to foster adult learning that builds self-esteem, motivation, self-learning and development (Brewster, 2014 & Cohen, 2009). According to Esman (2010:223), “art classes encouraged vision, developed and imagination the offender”. This means that education of offenders, through visual art narratives, encourages offenders to express their moods and feelings through creative art narrative, to see life differently and ask and answer questions based on symbols and metaphors of their expression of artwork. This develops the artist as a model of creative self-discipline and shows the making of art as work that demands quality, commitment and patience (Brewster, 2012:2-3). Scott (2015:92) cited Brewster (2012) elucidated that art in correctional facility:

...produce and opportunity where a man or woman can gain the satisfaction of creation rather than destruction, earn the respect of his or her fellows, and gain recognition and appreciation from family and outsiders (Scott, 2015:92).

To unpack the above quote by Scott (2015), the emphasis of this study is that visual art education programme contribution to offenders is tantamount to humanity self-discipline for offenders’ conduct and ethical conduct of Correctional Services that plays a hostilic role in rehabilitation by both the services provided while incarcerated and for the personal growth of an offender. Progressive correctional facilities seek ways to promote visual art, creative skills, encourage and reduce the level of harmful stress and provide self-confidence, self-esteem and self-fulfilment for the offenders. Scott’s (2015) argument on encouragement rather than negativity supports this study, which believes that the artistic process could provide offenders with heightened opportunities

for self-imposed narratives, problem-solving, developing, self-discipline - all important building blocks in preparing offenders for life transformation or change after incarceration.

In United States America, it is claimed that arts provisional visual art should ensure correctional measurable, impact on their lives, particularly if equal access to narrative artworks is perceived to be a universal right for offenders. According to Cheliotis (2016), one of the greatest reasons of visual art education narrative in correctional facilities is preventing offenders from logging back into life of crime once they are released.

This study's attention was not on observation of failure or perfection of offenders in visual art, but was about maximising the visual art education narratives programme by rendering practical participation, interviews and observations for preventing recidivism rates. Authors (Scott, 2016; Esman, 2010; Brewster, 2012 & Cheliotis, 2016) provided a fruitful avenue for this study to address the objectives of this research on visual art education narratives in context. Further, Cheliotis (2016) and Morgan (2014) claimed that regarding methodology in USA and Australia, qualitative techniques are best suited for the task at hand for potential benefits of offenders' visual art education narratives (Cheliotis, 2016 & Morgan, 2014). The goals or objectives of this study support personal identity as a human right for an offender to determine if change or transformation is evidenced through visual art education. Cheliotis (2016) and Brewster (2012) stated that narrative develops further when visual art education of offenders introduces multiple ways of telling stories visually, through painting, drawing and mural (Cheliotis, 2016 & Brewster, 2012).

In Australia, Giles (2014) found that the correctional education budget in Australia remained fixed when correctional facility numbers increased tremendously, and art education was first to feel cutbacks. This means, although art education proved to be result in reduced recidivism behaviour, there was a gap in its recognition. However, Giles (2014) cited renowned study by Martinson (1974) *what works?* – concludes that “correctional education was unequivocally a waste of time and taxpayers money”. Further studies such as Brewster's (2014) *Impact of Prison Arts Programs on Inmate Attitudes and Behaviour* and conference academic paper- Yellow Ribbon Prison Arts (2012) *online art gallery resource* investigated art education in correctional facilities

and found it related to less recidivism. In Western Australian (WA) Correctional Institutions, art educators are professional artists with a Certificate in Training and Assessment of offender's education. WA had a minimum requirement to teach in their Correctional Institutions with studies specialisation or a three-year undergraduate degree in art-studies and with a one-year diploma in Education (Giles, 2016).

In WA, the offender who developed in his or her artwork in their art studies received opportunity to participate in on- site exhibition in WA. This evidence suggest in this research that visual art education studies is something sometimes used as gateway to understanding offenders' psychological mind-set and therefore an emphasis in the art/cultural curriculum and practical's such as in painting and drawing has a positive outcome on incarcerated persons. Giles (2016) stressed that Australia's Department of Correctional Services (DCS) has art display programmes such as four exhibitions per year; offenders were eligible to display and sell their narrative artworks produced as part of their rehabilitation.

This research encouraged the offenders to undertake and enrol in visual art education for rehabilitation from drugs and manage anger by developing their skills through visual art education. From reviewed literature, this study sought to articulate the contribution of visual art education narratives for offenders as a legitimate learning area of knowledge to determine if change or transformation was possible through visual art education. Visual art education then becomes a potential practice with different conditions of offenders' experiences. People saw correctional facilities as a place or environment for punishment, confinement and restriction of opportunities and privileges. However, Stephen (2012:27) advocated that there was an opportunity for rehabilitation and betterment of offenders through crucial and significant activities that happen as daily programmes such as visual art or creative art skills, plumbing, woodwork, building and other education opportunity.

In China, according to Li (2013:35), "art has been historically marginalised, and usually only learners majoring in arts have access to thus in the Chinese education system in prison". Although the author's suggestion was that art be incorporated into the curriculum system in educating not as vocational skills for adult learners incarcerated. However, the author showed that engaging and practicing of art by offenders will nourish their perceptions, attitudes and help them to resist negativity within the

correctional facility. In Chinese correctional facilities, offenders were encouraged to pursue their interests because they do not have any connection with the community.

Today, China emphasized the principle of selflessness and compassion for greater goal of working as team (Li, 2013:35). Li (2013) investigated the influence of arts in prisons of China and found that the “prison system encourages families, local governments, scholars to support the rehabilitation of prisoners, which is a positive signal for artists to work inside” (Li, 2013:36) and develop their skill as a possible means to re-enter society. The author pointed out that transformative power of offenders’ visual art needed full recognition of offender’s self-expression and self-worth from correctional centres. Li (2013) also noted that art is a way for offenders to be transformed constructively, rehabilitated and gain confidence as they develop their personal identity as human beings.

In the African context, Johnson (2015:41) stressed, “family is the source of inspiration, socialisation and institution for moral and cultural beliefs”. Engagement in the visual art education for offenders is an inspiration from their parents; some grew up in families of crafters, criminals and even politicians. Thus, visual art education narratives bring and heal wounds into artwork (picture) as sensitive urges of their thoughts and experiences. East London in the Eastern Cape of South Africa, as part of Africa, is the area of investigation as a case for this thesis.

South Africa in this study was not unique from other African and global countries in terms of economic challenges in funding of adult learning of offenders in correctional facilities. However, this study brings something into existence, from adult learning skills to practice and learning visual art education, as sources of inspiration to other offenders.

In Nigeria, offenders’ population was 68,686 as at the end of 2016, up from 65,033 recorded in 2015 by the National Bureau of Statistics of 2016. According to Idowu (2018:210-211), the Nigeria economy is unable to take up all the material and financial needs of Nigeria’s Correctional Services (NCS) because of high levels of recidivisms. The high density of population and economics challenges cited by Idowu (2018) inflict pain to Nigerian citizens. Intervention programmes by the Nigerian government faced challenges of Nigeria’s Correctional Services overcrowding, lack of facilities of education and workshops for correctional facilities (Idowu, 2018). Overcrowding is

cited by Idowu (2018:201) as a serious challenge in prisons in Nigeria. The following table shows prison statistics in Nigeria (Idowu, 2018:201) and indicates that in Nigeria, between 1982 and 2015, the lowest population rate of offenders was recorded in 2004 and the highest population was recorded in 2015.

Table 1.1: Nigerian statistics of offender in education (Source: The Nigeria Prison Services, 2015)

Years	Prison Population	Incarceration Rate
1982	40.034	36
1985	53.786	47
1990	54.079	40
1993	41.482	57
1996	52.000	64
2000	44.450	53
2002	40.048	31
2004	38.999	29
2006	40.953	29
2008	41.143	27
2010	46.586	29
2012	51.560	31
2015	68.259	35

The lowest and highest incarceration rates were recorded in 2008 (27) and 1996 (64) respectively, with a population of over 180 million citizen or people, with a surprising drop of incarceration in 2008 (Idowu, 2018). The current study explored the perceptions of offenders' participation and contribution of visual art education narratives in context in correctional facilities in Africa, specifically in one correctional facility in the Eastern Cape Province (ECP) of South Africa (SA). It is worth noting that

the population influences effective transformation of offenders and the welfare and bad treatment of offenders influences perceptions on education.

In addition, in Nigeria, adult offenders education have not benefited from serious and robust interventions (UNESCO, 2012). The Republic of South Africa Government Gazette (2000) Chapter 1, section 1(ii) declared that “Adult Basic Education and Training (ABET), means all learning and training programmes for adults is from level 1 to 4 where level 4 is equivalent to-grade 9 in public schools”. Idowu (2018) stressed that over the years, Nigeria has grown its correctional facilities in terms of transformation made to the objectives, structures, strategic plan and the training. However, the past and present Nigerian correctional facilities require reform in education curriculum and therapy programmes that improve welfare, creative skills and education for offenders. Idowu (2018) confirmed that correctional education in Nigeria is provided, but inadequate because of overcrowding and infrastructure that goes against effective education and training for offenders.

Correctional education and training in Nigeria initiatives have been addressing the basic education needs for adult learning and adult education curriculum, especially vocational needs of its offenders (Idowu, 2018:202). Agbakwuru and Awuyo (2016:76) showed in their findings that the role of the educational level significantly influences managing necessary services and challenges of rehabilitation among offenders (Agbakwuru & Awuyo, 2016:75). These scholars then recommended that government and Non-Government Organisations in Nigeria should improve education programmes of adult learners to boost the treatment of offenders (Agbakwuru & Awayo, 2016:76).

Ewelum, Madu and Mbara (2015:206) stated “information of prison inmates means correcting, educating and re-orientating offenders to become better people when released from the prison”. Furthermore, Ewelum et al., (2015) claimed that reform of offenders in correctional facilities can only be achieved through adult education and training. These scholars (Ewelum et al., 2015) defined adult education as education programmes aimed to provide education for adults to improve or supplement their knowledge and skills within general education subjects in correctional services. These authors explain why in Nigeria, there is a high rate of recidivism, since their Correctional Services were not properly informed (Ewelum, 2015:208). As a result, the

researcher's original contribution to knowledge suggested promotion of creative skills programmes that could result in lowering the rate of boredom, conflict and recidivism but enhance the well-being of an offender.

In Kenya, the recidivism rate was at forty seven percent while South Africa has a seventy percent recidivism rate; Tanzania and Rwanda have thirty-six percent each and Zambia has thirty-three percent (Sikasa, 2015:2). This study pointed out that African Correctional service facilities face difficulties in achieving their strategic plans due to overcrowding and underfunding of Department of Correctional Services education programme (Sikasa, 2015). Kenya Prison Services (2015), however, confirmed that reformation is a core mandate, but admitted that there are several challenges that need to be addressed such as, poor budgeting allocation, overcrowding and insufficient numbers of professional educators specifically trained to handle the challenge of offender rehabilitation.

Sikasa (2015) pointed out that there are attempts and reforms for offender rehabilitation, but there still exists escalation of recidivism in Africa. As a result, Ngugi Wa Thiong'o in his book *Wrestling with the Devil*, published 2018, shared his experience on incarceration saying that confinement in a correctional facility moulded him, to a large extent, as an art writer, to produce some of the most enduring forms of narratives during times incarceration. In Kenya, in correctional institutions, ninety four out of ninety seven offenders are adult offenders (Sikasa, 2015). However, in as much as policies and strategies are formulated, if education of adult learners (ABET) is not taken into cognisance, the population of offenders will increase. Chappell (2002) observed that education equips, encourages, provides personal important experience, improves individual self-esteem and enlightens the offenders on principles and practices of positive attitudes and outlook of life before and after, which enables them to overcome the past and pioneer their future more productively in society.

As a result, in Africa and globally, visual art education narratives in context are undervalued in correctional centres, and community as offender artist narratives continue to be ignored. Grierson (2013:349) pointed out:

If art is fully regarded as a potent and potential form of creative knowledge that reveals conditions, while showing ecologies and environments, opens discourses of critiques, reveals experience as openings to share understanding

beyond the already known, then we may truly witness the transformative potential of our enterprise.

This author supported/encapsulates the objective of this study namely, to determine if change or transformation is evidence through visual art education for incarcerated persons. In South Africa, the Department of Correctional Services Annual Report (2016-2017:34) reported that “one of the recommendations made in Chapter 2 of the National Development Plan (NDP) of 2030, was that overcrowding in prisons should be reduced to promote community safety”. Furthermore, DCS Annual Report (2016) stressed, “the national occupancy by 31 March 2017 was 135%, and these imply a 35% overcrowding. There are centres where the occupancy was more than 150%. Even though South Africa is battling with overcrowding, the country managed to maintain the percentage of remanded detainees to below 50% of its inmate population”.

The Department of Correctional Services (DCS) in South Africa was compelled to follow the Constitution as amended 1996, DCS White Paper on Corrections in South Africa (2005), Correctional Service Act 25 amended 2008, DCS Annual reports and DCS Strategic Plans. The DCS are compelled to follow similar education curricula determined by the National Department of Education, that is, Department of Basic Education and Training (ABET) and Department of Higher Education and Training (DHET). The Act of Republic of South Africa, Government Gazette (2000), chapter 1, section 1(ii) stated that the education curricular of “ABET starts from level 1- 4. Level 4 is equivalent to Grade 9 in public schools or the National Qualification Framework (NQF) level 1, as contemplated in the South African Qualification Authority (SAQA, Act No: 58 of 1995) at Further Education and Training (FET) institutions. These institutions are specialised technical colleges for artisans.

Thus, this study addresses the gap of visual art education of the offender as formal education in a correctional facility in the Republic of South Africa, as per the Government Gazette (2000) chapter 1, section 1(ii). Visual art is the current practical tool that used by psychologists to understand the moods and feelings of offenders at correctional facilities as informal curriculum like sport and recreation (White & Epston 1990). This study confirmed and validated the importance of visual art education for transformation or change of an offender’s life experience for the future.

The current Department of Correctional Services Annual Report (2016-2017:34) on elucidation, “is not in the top 10 list” of the democratic states in Africa and World, “with the highest remand detention population”. Grierson (2013:339) claimed “we are witnessing the promotion of a universal code of creativity with creative conditions recast as a transferable and marketable product in education and industry”. This claim by the author takes the objectives of this study further by unpacking visual art education narratives in a context where it is approved by other scholars (Johnson, 2015; Brewester, 2009; Williams, 2003) that it gave offenders rehabilitation and the confidence to participate in and appreciate what is good in life. The findings of this study in one correctional facility would be of value to understand the skill of visual art and personal narratives/ stories of offenders that help them not to only fill in confinement but to share and voice their stories through art expression on canvas (painting and drawings).

1.2.2 Creative skills is important for the offenders’ life

A creative skill through narratives is just as fundamental for offender’s life as practice is for their experience, physically, emotionally and health-wise. Offenders have always made visual art because visual art education satisfies their needs to express their moods and feelings through aesthetics of symbols and metaphors of artwork. Furthermore, Yellow Ribbon Public Arts (2012) emphasized that narratives on canvas (artwork) cultivate trust in application of colours as a sense of cooperation and commitment between offenders and artwork. This means offenders’ creative skills transform them from their wrong doings. Engagement in visual art education narratives leads to less recidivism and of social living in that:

Offenders do not appear to have much in common. Art reflects creativity and freedom in expression; prison suggests a regimented environment surrounded by barbed wires. Nevertheless, art plays a central role that helps offenders to develop and cultivate their creative talent skills and unlock their potential in finding better life and furthering their education (Yellow Ribbon Public Art, 2012).

To unpack this quote by YRPA (2012), narratives of offenders, through visual art education, have a language of significance with no direct need of innovative characteristics of words on canvas or artwork. Adult learners have significant experience in life as a whole, particularly when forced to learn. Grierson (2013:339)

suggested a sense of cognitive interest, that there was something in our lives that has an embodied presence beyond the cognitive rationale lens. However, in this study the research sought a way to talk about visual art education, recognise its contributions, and foster a curriculum of adult learning. Grierson (2013:342) further emphasised, “seeking to go beyond the discourse of individual cognitive psychology and behaviourism and beyond the liberal humanist discourses upon which art and art education have been founded to appeal to ideals of human identity and visual presentation”. This study examined and explored the personal identity as a human right and self-worth for adult learners who are incarcerated.

1.3 Perception on the contribution of visual art education narratives in correctional facilities

Raftopoulos and Lupyan (2018) defined perceptions of adult offenders as a porous when top down process change attention, and their perception or memory. The Merriam-Website Dictionary (2016:11) defined perception as, “physical sensation interpreted in the light experience or the way you think about or understand someone or something”. Moreover, Angell (2007:123) defined perception as “the consciousness of particular material things present to senses. However, this study interprets perception of the offenders differently, based on their experience and motives. Hence, this research encourages them to participate in visual art education programmes so that their voices and narratives may be considered and heard by the policy-makers and warders.

Therefore, this study used the offender’s visual art illusions and art portfolios with stories/ narratives in and through their artwork illustrations. In addition, Raftopoulos and Lupyan (2018:37) argued, “there are still some disagreements concerning the role of cognitive penetrability in visual perception”. Moreover, these authors claim that illustrations of thoughtful attention are well-characterised by post-perceptual selection through visual perception.

They argued that after a person has painted, he or she examines the painting’s impression because people only listen to the voices but put focus of attention on the artwork portfolios. Understanding such experience and perception by the offenders and warders can provide some solutions to challenges that DCS faces to promote visual art education skills programmes (Johnson, 2015:37). Arguments by the above

scholars give reasons and insights for the researcher to understand perceptions and contribution of artwork narratives of offenders. In addition, Breckwoldt, Wang and Storch (2018:137) provided a brief overview of perception-modulating factors that need to be taken into consideration as:

- 1) Socio-demographic characteristics: Differences in perceptions can be related to socio- demographics like age, gender, education, or socio- economic status;
- 2) Knowledge: For understanding people's perceptions, it is useful to be aware of their needs and knowledge;
- 3) Communication: Face to face as well as mediated communicating are essential in shaping perceptions and mutual understanding;
- 4) Cognitive biases and heuristics: How information is perceived and interpreted is influenced by cognitive biases and problem-solving;
- 5) Personality: Clearly, community members differ in their personalities, which can lead to varying perceptions and dissimilar behaviour. For instance, self-efficiency and control beliefs contribute to reveal why individuals engage in or refrain from certain actions;
- 6) Norms: Particularly in social contexts, perceptions and behaviour are inherently shaped by the social norms and standards;
- 7) Values: In addition to norms, values that individuals and social groups hold determine the interaction with one another and the environment;
- 8) Attitudes: Attitude can differ in valence and intensity. As mentioned early on, the concept of perception is often used in a similar way as the concept of attitudes;
- 9) Emotions and effective reaction: That is a person's positive or negative feelings about specific objects, ideas and images often underestimated;
- 10) Habits: In daily resource use, individuals tend to repeat behaviour more or less habitually;
- 11) Social interactions: A member of a particular group might seek to maximise the benefits of his or her group; and
- 12) Cultural context: It is clear that all the above mentioned factors need to be embedded in the cultural context.

Generally, the above-mentioned factors by Breckwoldt et al. (2018:137) implied that “the most considered and relevant factors for this qualitative research study of offender’s visual art education narratives”. However the process of employing this factor in this study was to change the perceptions and creative art skills for the offenders, warders, and senior officials show how visual art education narrative was considered as liberator approach/emancipator approach, self-fulfilment, self- worth, self-empowerment and rehabilitator more especial for the offenders.

1.3.1 Implications of research involving offenders

Shaw, Wangmo and Elger (2014) explained two key ethical implications for considerations of this study, namely:

- *Respect for people* - The principle of respect for individuals invokes the protection of people’s independence, personal dignity and requires informed and voluntary consent from subjects before the involvement in research; and
- *Justice* - The principle of justice focuses on fair treatment of persons and groups, in the context of research involving offenders. Justice requires that offenders not bear a disproportionate share of the research burden without a commensurate share of benefits. Offenders have freedom and liberty to decide to participate or not to participate in research.

Therefore, the justice becomes important for the researcher on DCS. Current literature by Creswell (2014) and Marshall (2016) encouraged the ethical consideration. In addition, regulation from the Republic of South Africa’s Constitution (1996) as amended, the Correctional Service Act (111 of 1998), as amended, the Standard Minimum Rules for the Treatment of Offenders and Rule 77 of 1955, the White Paper on Arts, Culture and Heritage (2005) and White Paper of Corrections in South Africa (2005), all recommended that the Correctional facility “should develop an individual offender-specific Correctional Sentence Plan” that would take the offender’s mentality and emotions of confinement to encouraged offenders to embark on educational programmes for rehabilitation. Subsequently, the White Paper emphasises consequences of the states and DCS exercise of power via the Criminal Justice System. When conducting the study, the implications, according to Shaw, Wangmo and Elger (2014), are that the researcher should ensure that the offenders are willing

to volunteer and to participate without any undue pressure or unrealistic expectations from the researcher (Shaw et al., 2014).

Throughout this qualitative research study, offenders, warders, civil society and policy-makers came to understand and consider creative tasks of visual art education as important (Trestman, 2014). Dean and Field (2003:7-8) state that benefits for groups participating in education programmes are tangible, but it is perhaps the intangible benefits listed below resulting from individual involvement that possibly become more important:

- Learning self-discipline;
- Learning self-reflect/self-reflection;
- Realisation that there may be other life paths to choose;
- Learning to see the world through another eye rather than their own;
- Gaining self-respect;
- Creating, developing and completing a project;
- Learning to work within the group;
- Acceptance of differences;
- Increased levels of self-confidence, willingness to try something new and working outside their comfort zone;
- Learning to deal with frustrations and obstacles;
- Learning other ways of dealing with conflict and anxiety; and
- Learning to understand, know and accept self.

This study recognised that adult learners' in prisons have unique needs, and questions motivations for learning through other ventures of education. Hanes (2005:46) argued that individuals held in custody of incarceration exhibit a predictable scope of emotional responses to their loss of freedom. However, Dean and Field (2003) stated, "we need art-based prison programmes to contribute to sustained development of human dignity. They should nurture and heal, educate and inform, inspire and promote change" (Dean & Field, 2003:8). To concur, this research emphasizes that art programmes can encourage offenders to express/voice their stories through visual art as a means to explore their own path as personally expressed/narrated by them through the medium of their artwork. Dean and Field (2003:8) concur with this research

that “art-based programmes must help toward successful re-integration of prisoners and ultimate reduction in re-offending”.

1.3.2 Visual art education resources in a correctional facility

Hanes (2005:44) advocated, “It was difficult to create in a country jail basic or traditional art materials not available due to potential security risks”. Hanes (2005) cited Cheney (1997:98) that “security concerns dictate that only the most benign expressive materials were used in an environment based on sensory and movement deprivation”. Given the current global challenge of assault and killings in correctional facilities, the researcher recommended use of charcoal and pastels for drawing and colour painting because Cheney (1997:94) warned, “Inmates, it is well known, can and will make weapons from anything and everything, so control of materials is serious business in this world”. This qualitative study covered every visual art material medium in detail, along with tools that can cause harm or danger to inmates and others. These are:

- 
- Brushes of every shape-can be used to make a weapon;
 - Pencils and graphite sticks-can be used as weapons;
 - Charcoal-cannot be a weapon because of softness;
 - Pens and inks-can be used to harm the artist and others;
 - Pastel soft-cannot be a weapon because of softness;
 - Pastel hard-can be used as a weapon; and
 - Clay-unfired clay cannot be a weapon because of softness but fired clay can be used as a weapon.

Incarcerated artists only need material such as charcoal and soft pastel suitable for use in correctional facilities. Hanes (2005:46) stated that correctional facilities or centres are often a hostile, harsh, and vulgar environment that needs careful monitoring. Liebmann and McCourt (2014) asserted that visual art can provide offenders with safe and acceptable ways of expressing their hidden emotions and aggressive impulses (Liebmann & McCourt, 2014). Ursprung (1997) concurred with the above authors that art making is a suitable mechanism to endure pressure of confinement and shift the environment of incarceration. Little has been written about art incarceration on visual art education narratives in the context of contribution by offenders in correctional facilities. The South Africa Constitution (1996) section 29(1)

provided educational programmes to offenders through the Department of Correctional Services (DCS) who need to be obedient according to specific rehabilitation instruments. Visual art education, as adult learning narratives by offenders, can be earmarked as treatment to “normalise the criminal mind” (Clement, 2004:171). The role of this research study was in promoting self-esteem and self-development of the offender by equipping them with vocational education, specifically visual art.

According to Frey (2014:192), “Vocational education has been a staple of prison education for many years as a means to provide inmates with skills to use after they are released from prison”. However, as mentioned in the introduction, the key benefit of visual art education narratives is rehabilitation, self-worth and potential for development of confidence for offenders. Combs et al. (2006:107) asserted that visual art narratives communicate meaningful non-verbal message by offenders who have trouble with oral and writing communication. Secondly, visual art narratives and learning provides a safe way of expression as art reveals and releases potential destructive feelings like anger and aggression (Johnson, 2007).

Mkosi (2013) concurs with the researcher and Johnson (2007) that the benefits of visual art education narratives are key tools for offenders therapeutic. Hammerschick and Matt (2011) emphasized that visual art education for the offenders in Europe is a privilege and a human right for offenders. As a result, Tsepa (2014) advocated that participation of offenders to visual art education in correctional facilities seems to reduce recidivism. Kabeta (2017:3) stressed “opposing the provision of education for inmates as it requires extra money from taxpayers and the society”. There is a belief that educational programmes for the offender are a waste of money; the researcher differs in opinion with the observation as being negative but contributes towards the rights of the offenders to learn. Visual art education and personal narratives is an important tool to rehabilitate offenders. However, Efland (2017) argued that works (meaning artworks) do not initially appear to be narratives in content, but can reflect in narratives if one is familiar with the life of the artist. Kabeta (2017), Johnson (2015), and Efland (2017) further advocated that visual art education encompasses a story, in one way or another. It was evident, therefore, that this research study was also supported research by Brewster (2014) thought that narratives of the offenders,

through visual art narrative in context, can improve self-esteem, self-expression and help rehabilitate offenders.

According to Mkosi (2013:2), “rehabilitation appears to be a right of an offender”. The Department of Correctional Services (2005:137) and Department of Education (2005) revealed that, “constitution as imperative for schooling and not a right curtailed by the incarcerated”. The Correctional Service Act 111 of 2005, section 19 of South Africa states that legal requirements for offenders’ services to provide education programmes to all. Section 41(2) of the Act stated that adults incarcerated and were illiterate may be compelled to undergo literacy training and had the right to other training programmes [(Correctional Service Act. 111 of 1998, Section 19 and Section 41(2)]. The rationale of the above (Mkosi, 2013) supported the benefits of this study that the higher the attainment of education, the greater one’s earning power and the possibility of improving one’s station in life. However, visual art education reduced reoffending, promotes communication skills and improves literacy participation.

1.4 Statement of the problem

Among motivations for the Department of Correctional Services (DCS) providing educational programmes for offenders, visual art education narratives was/is a strong voice that needs to be heard, a voice of self-expression taking cognisance of offenders artworks as rich narratives in correctional facility and society, particularly when conveyed through art education as creative skills artworks. There is little research done to understand how and why narratives of the offenders are expressed through visual art (to fulfil what is painted, drawn on canvas).

In the United State of America (USA), Brewster (2014:2) found that incarcerated men and women develop positive attitudes in art education and “life-effectiveness” skills to prepare them for “re-entry” into their communities. For instance, an evaluation of offenders’ art literature in Norway concluded that visual arts contribute to offenders’ self-expression, self-exploration, self-development and self-fulfilment through improving their prior experience, motivation and life skills programmes provided by correctional institutions. In addition, Brewster (2014) and Cohen (2009) showed affirmation with another principle of Knowles (1998) that offender’ creative arts programs act as a gateway to foster adult learning that builds self-esteem and confidence. These authors (Brewster, 2014 & Cohen, 2009) further stated that art

education could encouraged a state of “readiness to learn” (Knowles, 1990:4) for adult offender with a sense of raised positive changes in lives.

In the United Kingdom (UK), Meekums and Daniel (2013:3) affirmed that art skills expressed by offenders was a narrative provided skills developed creative opportunities for self-understanding and self-expression for healing, reforming and improving self-esteem, emotion and aiding socialization once rehabilitated back into society. Efland (2017) emphases that the Californian (USA) art education programmes in correctional centres were popular and funding was seriously developed and underdeveloped in these areas.

In Britain, correctional facilities, according to Efland (2017), Britain's Parliament in the last year of reign of William IV, during the ministry of Lord authorizes national art education. This was established for expressing regime changes and as an economic necessity. In addition, this author stated that during 1823, aid for art in parliament came very aptly. However, Efland (2017) advocated that paintings and sculptures in civil buildings, marine paintings in naval establishments, and so on, opposed the contemporary practice of filling these public buildings with sculptural portraits of officers, kings, queens and officials.

Therefore, this research study considered the historical background philosophy of Britain as serious consideration to the contribution of visual art education programmes in correctional facilities, education institutions and civil society that considered offenders marginalised. To support this historical background, Gussak (2013:3) claimed that art-making had the potential to improve the mood and locus of control of offenders. Gussak (2013:5-6), concluded by stated, “art-making provides therapeutic change without the need for verbal interaction”.

In Europe, Hammerschick and Matt (2011:4) reviewed offenders' adult education and basic training. The European Prison Education Association saw offender education as a moral right that meets basic human needs and provides personal identity, similar to the South African constitutional advocating for “human rights” (Hammerschick & Matt, 2011:4). Offender's personal identity and moral right should be a meaningful life that needs respect courtesy and development (Warner, 2008). However, Hammerschick and Matt (2011) found that in the United Kingdom (UK), the House of Commons

Education and Skills Committee (2018) advocated that offenders' education is the right thing to do.

European Prison Education Association report (2017) recommended an adult education approach for offenders within their context of self-fulfilment potential is a way to express and develop their humanity. It was suggested in Europe that adult education principles of Knowles' (1980) played an important role in providing a second chance to the lives of offenders through changing their negative attitudes about narrative voices previously silenced.

Li (2013:36) argued that in China, the "art education system encourages families, local governments and scholars through art education that supports the rehabilitation of prisoners". The Chinese believe in the transformative power of arts, growth, healing and humanity as a possibility for self-esteem and personal change to dismiss the myths about offenders. Li's (2013) argument implied that there was an urgent need for visual artists, policy makers and scholars to recognise and support creative skills of visual art education through narrative works expressed through drawings and paintings of offenders as healing and constructive change.

In the African context, Johnson (2015:41) stated, "the rights and recourse for offenders pose a serious challenge to developing economies that have limited resources". This study sought to support serious challenges faced by the offenders and possibly, ways of influencing, promoting and closing the gap of under-recognition of personal narratives of the offenders through visual art education as a fundamental human right. According to Afari, Osei, and Agyem (2015:131) overcrowded of offenders in correctional centres was one of the major challenges in Ghana and other African correctional facilities.

In Kumasi Central Prison, a colonial legacy was established around 1901 and reconstructed in 1925 in a cell approximated 800, that continue over the years due to system. These authors also cited statistics of the current reflection as of February, 2011, that the total offender population stood at 1,754. From this number, 1,462 were convicted offenders and currently, the population stands at 1,879. The correctional facility population was thus an index to stretch and overburdened correctional officers, which make it difficult for them to "supervise offenders or counsel those offenders" who are bored and face conflict (Afari et al., 2015:131). Therefore, it was clear to in

study that overcrowding in correctional facilities is a challenge that needs to be addressed to assist offenders to enhance their reformation through visual art education programmes, as a counselling tool. The above authors observed the shortage of trained and qualified educators and counsellors that made it difficult to reform the offenders back into the society.

In Ghana, according to Afari et al. (2015:130):

Recidivism was on the rise as ex-convicts who are expected” by the society to be rehabilitated in custody and integrated to lead meaningful lives, only return to crime shortly after release and find themselves back into prison in spite of the harsh sentence or penalty and counselling services received while incarcerated.

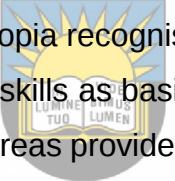
Moreover, they found that overcrowding makes it very difficult for counsellors to meet demands of offenders. This has not been archived due to the following suggested variables noted in Ghana to have militated against the aim of reintegration:

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- The logo of the University of Port Harcourt is a circular emblem. It features a sun with rays at the top, a book in the center, and the motto 'IN VIDE VINCI' below the book. The text 'UNIVERSITY OF PORT HARCOURT' is written around the top inner edge of the circle, and 'Together in Excellence' is written around the bottom inner edge.
- The limited number of qualified counsellors and educators working in the prison increases the workload of every counsellor and educator;
 - No effective training and education suited to social life inside and outside prison. They found that most training of employable skills in the prison was almost inadequate. Afari et al. (2015:135) cited Dadzie (2009:48): “Ghana Prison Service is not able to give prison inmates adequate vocational training skills”;
 - No financial assistance programmes to help released offenders who have acquired employable skills in prison; and
 - Most offenders have no friends or families after their release because most friends and family members avoid their company due to the label *ex-prisoner*. This is a constraint to the offenders who still have families to take care of; without support from the community, they may end-up committing more crime to survive.

As a result of the above concerns, Ghana Prison Service (GPS) psychologists and educationists have to develop strategies to reduce recidivism (Afari et al., 2015:135) but implementation is lacking or even impossible. Thus a lot needs to be done to avoid the imbalance of the past in Ghana. Therefore, this qualitative research is primarily to

obtain data and uncover what change or transformation does for offenders through visual art education and artwork. Mokumo (2009) stated that Kenyan correctional authorities have chosen the South African correctional system as the preferred model to align their programmes in a bid to improve their operations. Choosing the South African correctional system means that a clear programme of educating, developing and rehabilitating offenders' skills is foregrounded as a way of expressing themselves on canvas, as well as verbally re-uniting them with a positive outlook on themselves and society.

According to Kabeta (2017:10), "in Ethiopia, specifically Amhara National Regional State (ANRS), in line with the United Nations Standard Minimum Rules for the Treatment of Prisoners (1957) rule number 77(2) (UNESCO 1995:37), part eight of the regional prisoners handling and care determination regulation number 26/2005. In addition, ANRS as cited by Kabeta (2017:10) stated, "the provision of education by prisons shall be in line with the curriculum adopted by the regional education bureau". Therefore, the government of Ethiopia recognised education holistically for offender's rehabilitation and development of skills as basic human rights. Visual art education is not excluded from other learning areas provided in correctional centres of Ethiopia, so Education in Correctional Centres of Ethiopia, according to Kabeta (2017:11) was not "overlooked".



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In South Africa, the former Minister of Correctional Services (MCS) Nqakula (2009:5-9) stated "productive work can benefit the skills of offenders and the broader society". The Former Minister of CS emphasized that offenders ought to use every opportunity such as creative skills and formal education while incarcerated to transform their self-expression positively and use education as to transform society. According to King (2017), South African visual art in correctional facilities gives offenders a new lease on life. It is evident that creative skills such as drawing and painting are like a dry sponge soaking up water, and everything the teacher tells the offender is soaked up with fascination and a desire to learn.

Kruger (2017), an officer looking after offenders stated in King (2017) that every Thursday since September last year, he spends two hours with offenders teaching them visual art (art of drawing). Moreover, King (2017) shared the story of Michael, who has been incarcerated for five years. The author sums it up: "before Michael went

to jail, he loved wildlife and nature. It has been hard to see past his cell and the walls of a brick courtyard where they exercise. After all this time with not a tree in sight, learning to draw and sharing this with fellow artists has been the highlight of his life in the correctional facility of Knysna. King (2017) stated that Kruger (2017) shared a small segment of his drawings and cartoons and the inmate asked him to come back and teach him more about history of visual art education. He/she then seriously realised how the offender took this art class and since then, he/she never missed class on Thursday. In general, the King (2017) implied in this qualitative research how visual art education narratives contribute to offenders' personal growth.

Ilechukwu and Ugwuozor (2017:2) asserted, "only adult education and non-formal education has the capability to inculcate attitudinal behaviour through andragogy into people". However, "this is also noted in the Federal Republic of Nigeria's (2004) national policy on education as recorded under Article 31, Section 6, that adult and non-formal education encourages all forms of functional education to youth and adults outside the formal school system" (Ilechukwu & Ugwuozor, 2017:2). The above authors mentioned three types of education in a correctional facility that achieves all the benefits. These three main categories of education should be taught in a correctional facility (Ilechukwu & Ugwuozor, 2017:3) namely:

- *General education* - courses such as religion, literacy, science, philosophy, history and mathematics;
- *Vocational education and training* - equips people with knowledge, know-how, creative skills and competences required in particular occupations or more broadly on the labour market, and finally;
- *Non- formal education* - to help prisoners to address issues such as anger management and thinking skills, among other skills, to get integrated in society.

Therefore, in this study, the above two categories convey development, liberation, freedom for the offenders incarcerated and out of incarceration. Little research has been done focusing on the contribution of visual art education and training in correctional centres globally and in Africa, generally. In Germany, many projects focus on the diagnosis of competences from a vocational point of view. None of them are linked to Adult Basic Education, so this research focuses on different approaches to

give an insight into the discussion in order to give insight into the gap in academic literature and knowledge about art education as narrative for incarcerated persons.

Grotluschen and Bonna (2006:24) found that adult education has a summative assessment particularly in vocational education. In as much as the Republic of South Africa Constitution (1996) as amended, guarantees that people have a right to workplace, social environment should not be discriminated against, but offenders are still labelled. This damages and exposes them as citizens who are tarnished and not rehabilitated to be accepted as valuable members back in society as worthy citizens once released from incarceration. This study addressed the gap of offenders' experience of visual art education as self-expression.

The researcher was aware of other vocational education skills such as welding, plumbing, woodwork, sewing and brick-making that help offenders, but the researcher focused on artwork to increase self-esteem and increase. This study sampled offenders sentenced between five to fifteen years but not life sentences who are participating in the creative art programme. As a result, the rationale for this study was based on visual art education in relation to how adult offenders are taught and learn a creative skills such as art and how the offenders artworks narratives has the potential to enhance the offenders self-worthiness for their future change and making a difference in their well-being and acceptance back into civil-society.

The aim of this study as mentioned before was about Adult Basic Education and Training (ABET), Further Education and Training (FET) and the curriculum based on visual art education narrative in context and contribution that art education can make to the offenders in one correctional facility. It was important for the researcher to decide on a specific method that best suited this study to address deeply the research problem adequately.

Therefore, this study's specific method was through the qualitative approach as the emphasis is based on the narratives if respective persons working/teaching as well as incarcerated persons narratives. In order to tell their story/narrative it is imperative to observe, listen, interpret and present their narratives in a qualitative manner that best represents their and captures their individual stories within the context of a correctional

facility. In order to address the problem the following research and sub-research questions are presented.

1.5 Research questions

a) Main question

- I) How can visual art narratives contribute to the context of offenders in a correctional facility or centre?

b) Sub-questions

- I) What change or transformation does visual art education, as a narrative, make to the self-worth of the offenders?
- II) How does visual art contribute to the personal identity and rights of an offender's self-worth, self-expression and self-confidence?

1.6 Aim of the study

The purpose of this study was to understand the fundamental occurrence and contribution of visual art education narratives in context for the offenders and other participants such as the art educator/teacher as well as the supervisor of the facility to this programme in Department of Correctional Services (DCS) at East London, Westbank Correctional Medium-C centre and Mdantsane Correctional Centre in the Province of the Eastern Cape. The objective of this study was:

1.6.1 The universal objective of the study was:

- To investigate the practical utilisation of visual art narratives and how these narratives contributing to the context of offenders in a correctional facility or centre of Westbank, Medium-C centre and Mdantsane facility/ centre.

1.6.2 The specific objectives of the study were:

- To determine if change or transformation of offenders as well as educators/teachers/supervisor is evidenced through visual art education.
- To ascertain the personal identity as a human right and self-worth for an offender when their voice is being heard through their artwork narrative.

1.6.3 Significance of the study

Heffner (2017:42) pointed out that the significance of the study generates, tests the size and the level of the study's certainty for the investigation. This study contributes towards the understanding and knowledge with regard improvement and recognition of visual art education narratives in the Department of Correctional Services (DCS) facility through research undertaken in East London, Westbank and Mdantsane Correctional Facility in the Eastern Cape Province (ECP), but also intended to contribute to developing art education in other DCS facilities, nationally once this study was completed and present the findings and recommendations as innovative research for South African correctional facility. The researcher believed that this research study contributed to art education as a requirement for transformation and impacting positively on the rehabilitation of the offenders. Furthermore, visual art education narrative enlightened DCS, policy-makers about the relevance of creative skills of visual art education narratives to be considered as an essential knowledge field of self-expression, self-worth and personal development for offenders.

The outcomes envisaged: improvement of offenders' creative skills; development of a positive self-identity, self-discipline and self-esteem; increase in conceptual and material knowledge about art, art history and artworks as narratives; through art education and interaction with other offenders and educators.

This study focused on the understanding of how visual art education and personal narratives has the potential to transform an offender and liberate an offender's self-fulfilment to offenders. It highlighted the narrative/stories of offenders that help them not to feel confined but to share their stories through art expression on canvas/ drawings. Moreover, the significance of this study was two-fold (a) to build knowledge on visual art education narratives (b) to increase voices of offenders as self-fulfilment through their creative narratives in South African legislative processes in Correctional Centres (SACC).

The findings from this research could assist the Department of Correctional Service in understanding the value of correctional skills such as the visual art education curriculum as self-expression; self-fulfilment and address challenges, thus helping through the education of offenders' narratives. More importantly, this study revealed

that creative skills of visual art and its narrative is a liberating for offenders. Thus, policy makers ought to embrace and reconsider visual art education stories as a necessary educational strategy and therapy for offenders for purpose of rehabilitation as well as self-expression, developing personal self-worthiness impacting on a more positive personal identity (Smalberger, 2017) as citizens of society.

In England and Wales, there was a call for increased development and empowerment of offenders' vocational skills to ensure increased levels of creative skills in correctional centres (McCartan, 2014:202). McCartan (2014:202) was supported by reconviction data of artwork of offenders identified as changing behaviour and attitude as useful. This addressed the need to support offenders' narratives by motivating them to express their moods and feelings. However, there has been limited literature on visual art education to uncover the significance of visual art education narratives. Costandius and Adiboh (2016:30) stated that offenders "reflect on their past and present situations and make reflections about where they wanted to be in the future". In addition, these authors discovered that offenders participating in visual art education did some of the following activities:

- 
- Offenders would draw on the story of their lives and where they thought they wanted to be in the future;
 - They narrated the impact they had on their experiences of being incarcerated through visual art. Some artwork stories told of their actions, childhood and some told of their experiences and aspiration for the future; and
 - Participants would fill in how their lives developed through involvement with the visual art programme and where their creative skills would go in future.
- However, educators and warders would indicate what they thought of offenders after incarceration.

Moreover, the process of using visual art narratives was supported by Costandius and Odiboh (2016:30). Art narratives through education influenced offenders' thoughts and confidence in their work of art. This improves their performance in other academic classes. However, this study reveals that many offenders are traumatised emotionally and physically during the humiliating process of incarceration. Therefore, this study was carried out to determine how visual art narratives empower, liberate and help to

minimise the trauma humiliating of this process after and before release from correctional facilities.

Costandius and Odiboh (2016:32) found that “visual art has become a significant component in the development of critical thinking, as artists need to reflect on issues around them and depict these in an illuminating manner through their creative efforts”. These findings by the above scholars support this study that visual art is a powerful tool in rebuilding confidence and reconnecting offenders with the civil society. However, these authors provide an opportunity for the individual to be changed as they create, narrate or interpret their drawings and paintings themselves. Therefore, practical skills and ethics recommended by Costandius and Odiboh (2016:32), “art education should be incorporated into critical citizenship education curriculum”. As a result of the recommendation, this qualitative research envisages the implementation of visual art educational curriculum like other learning areas such as life orientation to be considered as an essential skill to assist offenders to develop their knowledge, skills and self-worth through their artwork narratives.

Chegg (2008) study stated that legislative process ideas are formally adopted by legislation that has a sequence of steps required for laws to move and be passed through the legal system. The rationale for this process is an emphasis of offender support, several benefits for offenders’ rehabilitation and making their voices to be heard by authorities through visual art narrative activities. However, this research’s significance fills the gap and lack of experiential literature on visual art education narratives in context, which contribute to self-worth and self-esteem of offenders. In doing so, this study provides key questions while considering insufficient literature, current journals and articles surrounding visual art education contributions in correctional facilities, globally. The significance of this study was that it would benefit offenders, warders or officers and society. Moreover, correctional policymakers may see results of this study as means for supporting the rehabilitation, reducing recidivism, growth potential and help in developing ventures for the offenders both inside and outside correctional facilities.

This qualitative study, developed by collection of data through interviews, observation and group discussions revealed how vocational education skills often contribute to therapy and rehabilitation of the offenders. Various researchers such as Manger,

Eikeland and Asbjomsen (2009) described recent changes in the education system in correctional facilities and discuss how this reform was developed by suggesting how the study can influence policymakers. This study's questions and problem, thus, address and provide possible idea and solutions impacting on the correctional environment and encourage full participation of the officials from senior to low levels and offenders.

1.6.4 Rationale for the study

According to Mkosi (2013:11), "a rationale consists of specifying an issue of study, developing justifications for studying it and suggesting the importance of the study for selected audience". The driving motivation behind the qualitative approach is the desire to find out how visual art education has impacted on the narrative/story of offenders in-depth, through their artwork portfolios as expressed through the art materials used to create and convey their story. This study's rationale was to reveal the role of visual art education narratives by motivating, inspiring and educating them within the confines of a correctional facility. These benefits emanated from the researcher's personal struggles in life after losing both parents at early age. Therefore, the researcher believed that through visual art education, his moods were expressed, so he chose visual art education (fine art) as his career.

Moreover, visual art education narratives might make a difference to the offenders incarcerated to use it as a tool of personal expression and through the medium of creativity. As a result, offenders' self-expression, self-esteem and self-development emanate from the findings of the neuro-educationalists in learning arts:

(a) Folgier, Dei Cas, Dei Cas, Vanutelli and Lucchiari (2017:5) stated, "creativity may be defined as the ability to generate novel and valuable ideas and artefacts. They also emanate from a cognitive process resulting from the search of balance between conscious and unconscious process", and;

(b) Hardiman, Magsamen and Eiber (2009), discovered that visual art education has long asserted in the mind that creative training can help a person to develop skills and translate their life experiences into artwork and other academic areas. In addition, Hardiman et al. (2009) found that aspects of visual art draws

attention and motivation and can be an essential part of intellectual development.

Darby (2018:18) examined the following results as contributing factors of visual art education:

- Developed and serve as a catalyst for exploring expressive potential;
- Developed and encourage acceptance of knowledge and process as a basis for personal expression;
- Created and foster exploration of interpreting artworks; and
- Developed critical skills and convey a sense of time, understanding of aesthetics.

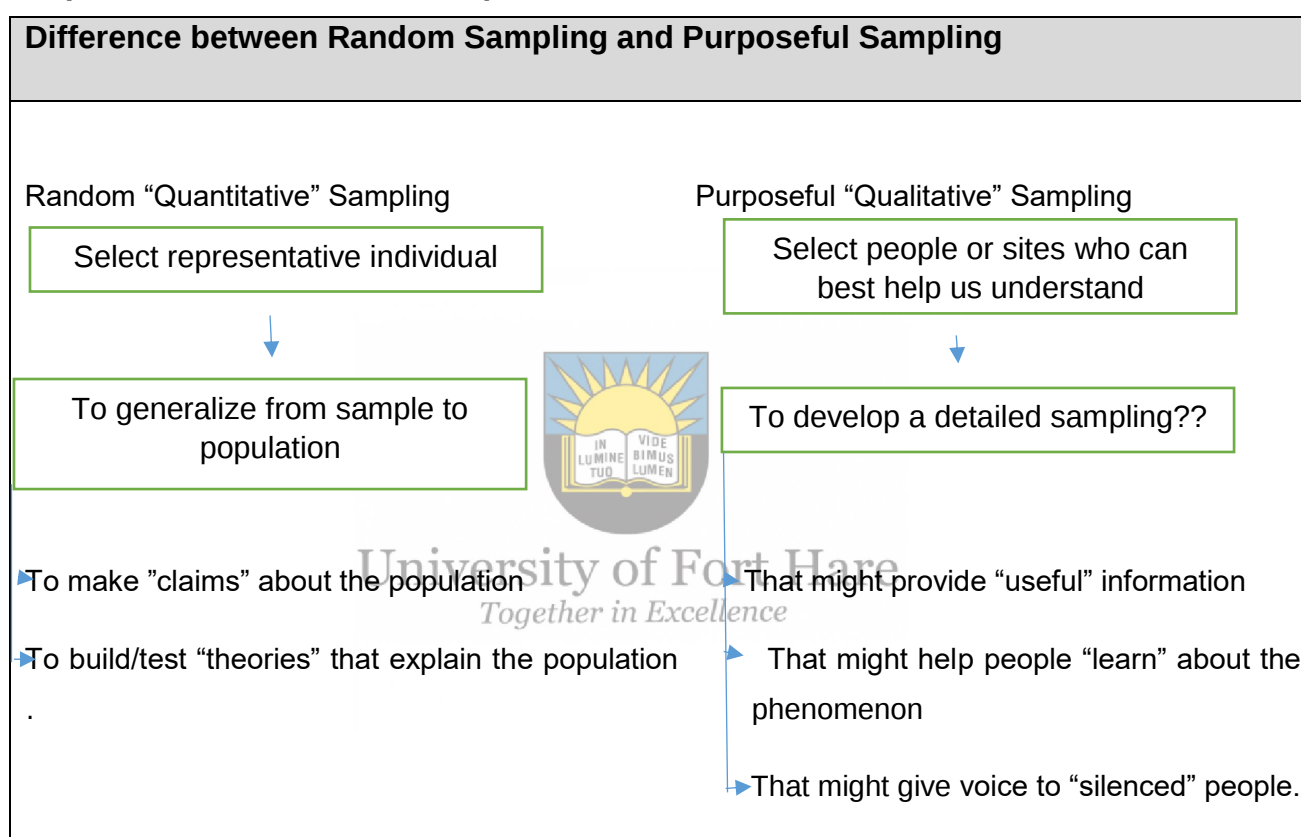
Efland (2017) concurred with the above author, on how art education contributes to the overall growth of the human mind. The author further explained how visual art helps individuals to construct a crucial component of social communication. In art education cognition, Efland (2017:6):

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- The logo of the University of Fort Hare is a circular emblem. It features a sun with rays at the top, a shield in the center containing an open book, and the motto 'IN LUMINE BIVIVIT' below the shield. The text 'University of Fort Hare' and 'Together in Excellence' are written around the bottom of the emblem.
- Explained the cognitive nature of learning in the visual arts - debunking the persistent perception of the arts as emotive only;
 - Looked at recent understandings of the mind and intelligence to determine how they bear on questions of the intellectual status of the arts;
 - Explained how a cognitively oriented conception of teaching art education will transform ways in which the arts is taught;
 - Discussed ways in which new growth in cognitive science can be applied to art education;
 - Described how arts can be used to develop cognitive ability in human nature; and
 - Identified implications for art curricula, teaching practice, and reform of general education.

Therefore, this study examined the contribution to this creative field of visual art education, narratives that provided a context for adult learning to identify their creative skills while incarcerated and after release from incarceration. Offenders used visual art education narratives for problem-solving, self-discipline, critical thinking, self-worth and creativity. Visual art promoted self-esteem (Hardiman et al., 2009). Darby's (2018)

advocated that visual art education provides a powerful source of experience and understanding that cannot be ignored in any other way. This approach gave the researcher confidence to address the most significant issues on understanding narratives of offenders through representation of visual art education. The researcher embraced purposeful sampling. Table 1.2 below showed the difference between random sampling and purposeful sampling (Creswell, 2007:206).

Table 1.2: Difference between random sampling and purposeful sampling
(Source: Creswell, 2007:206)



In this study, the process of interviews was the first step during data collection. This was done on two adult male offenders, three adult female offenders, one adult educator and two senior managers. The rationale for these interviews was to provide cognitive knowledge and understanding the real contribution of visual art education narrative in context to life experience, namely, the voices of the offenders as well as the art educators and the supervisory persons overseeing the educational curriculum in correctional facilities. Knowledge gained in this research was constructed between respondents and through as interview process was a social interaction to exchange information, shared and gained knowledge and experience between researcher and

respondents (Cohen et al., 2000:267) as the means of data collection for this particular study.

The rationale for selected a qualitative research design for this study was to determine how visual artworks and narratives/stories contribute to offenders' education and self-worth. To understand creative skills of visual art education, the narratives of offenders generated transformative insight on adult learning through visual art education for offenders. This study gained from the visual artwork narrative of Professor Falima Meer, who was incarcerated during the postcolonial government in South Africa before 1994. She/he expressed challenges they were faced with in correctional facilities. Some gave birth in toilets. One day, when cleaning the facility, she/he recovered marking pens in the dustbin and hid them. She/he explained that she/he used those marking pens as paints in her/him sketches.



Figure 1.1: Painting through struggle, medium - marking pen (1976).
Photograph by Same Mdluli (2017)

The paintings are significant because they suggest a broader understanding of the history of the Women's Jail, but also highlight exclusivity about who gets commemorated and in what manner. They, therefore, act as agents for unmediated voices of less articulate and less visible women who were also part of this historical site, but whose traces are quickly vanishing into the cracks of history.

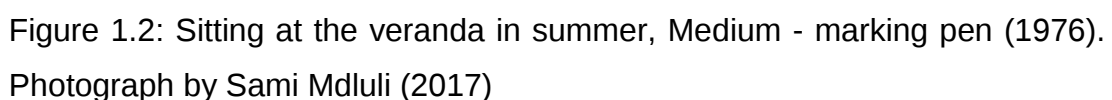


Figure 1.2 showed narratives written below the paintings of Meer. This led to an exploration and question of how visual art education narratives in correctional facilities during democracy transform offenders' self-worth, self-expression and self-development: such historical material could challenge "the dominant narratives of women's participation in liberation movements and other socio-political matters. The mundane activities the women were shown doing in the paintings propose a way to challenge what evidently became a stereotypical portrayal of the history of South Africa's liberation struggle" (Mdluli, 2017:1). As a result, the rationale for researcher draws on the statement of the problem for this study (see section 1.4) emanating from the expression of Meer through visual art.

The researcher observed the different behaviours of other offenders' recidivism, meaning that such offenders end up incarceration again. The above scenario attested the narrative/story of other male ex-offender from Mbashe Municipality in Idutywa at the Eastern Cape attended ABET, was in art education class and continued with a creative skill of work after his release from correctional service. He/she was self-employed and owns an art gallery and art studios that employ other ex-offenders. However, Nevanen, Juvonen and Rusmaki (2014:77) stressed that visual art education today, "was seen as an area of education that promotes the many-sided development of personality, increases knowledge and skills in different fields of academic school and provides possibilities of self-expression".

Furthermore, adult art educators that have taught offenders several skills are not aware of their potential of creativity (Ngozwana, 2017:116). Moreover, PCAH (2011) advocated that art fosters critical thinking and problem-solving. Ngozwana (2017) further stressed that offenders' educational success in a correctional facility seems to have been generalised because they tend to prepare ex-offenders to further their education outside the correctional facility as worthy citizens of society.

1.7 Background of the researcher, beliefs and bias

The researcher was a professional visual artist with a Diploma in Fine Art, B-Tech Degree in Fine Art and Masters in Visual Art. The researcher, occupation was a Forensic Artist for the South African Police Service (SAPS), assisting investigators in

facial identification of unknown suspects visually described by witnesses through feelings, memory and experience. In addition, SAPS used forensic art production as an aid for investigation. The researcher focused on the contribution and reception of visual art education narratives in this study and employed the following diagram Figure 1.3 was used for exploring the background, beliefs, opinions and attitudes of the offenders, warders and DCS senior officials:

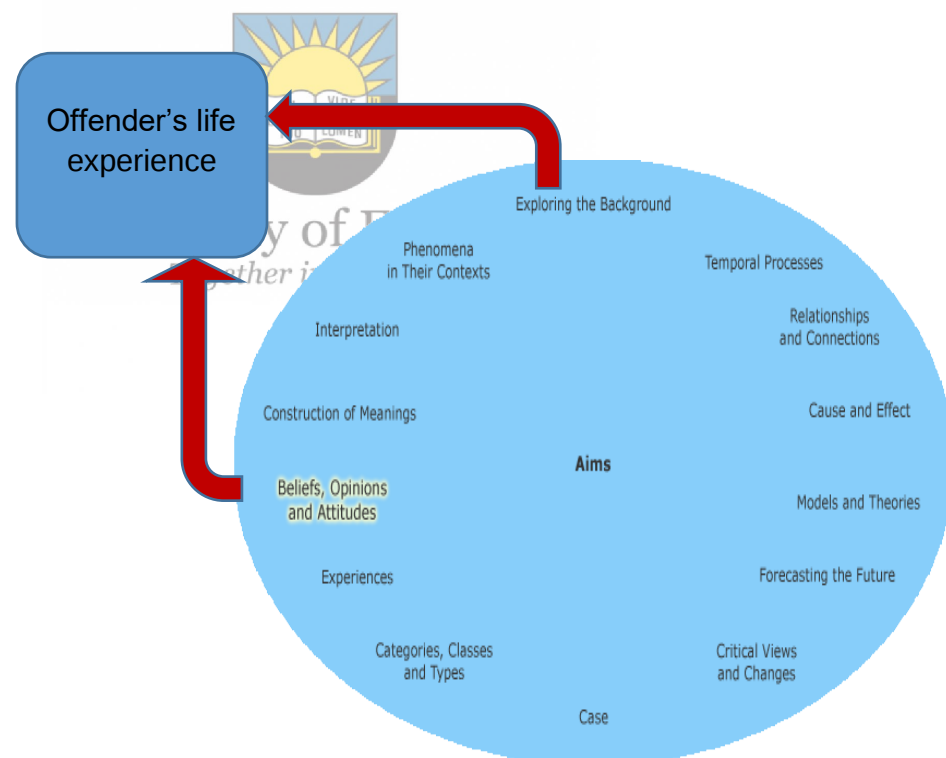


Figure 1.3: Beliefs, Opinions and Attitudes (Source: Koppa, 2010:1)

The researcher in Figure 1.3 considers visual art education narratives as instrumental tool for self-esteem, self-worth and rehabilitation for human experiences. Koppa (2010:3) stressed, “qualitative analysis methods in the humanities are based on interpretivism”. This study emphasized the following paradigms: interpretative and

postcolonial paradigms as subjective and meaning of offenders' stories/narratives formation through visual art education. The researcher's reasons were based on the human interaction, involvement in direct observation, audio recording, face-to-face interviewing and mapping restricted time and place in which human interactions occur. The researcher employed what Greenbank (2003) affirmed as important for a qualitative researcher to keep a study focused on explicating personal reactions and reflections into self and insight in the past. The researcher's need was critical to learn ahead of time given, the boundaries of acceptable behaviour, to ensure high comfort levels for him and study participants (Marshall & Rossman, 2016).

1.7.1 Researcher's beliefs

The researcher believed it was important to gain permission to conduct the research study through obtaining an Ethical Clearance Certificate from the University Research Ethics Committee. After obtaining the Ethical Clearance, the researcher sought permission from the national Head Office of Correctional Service Research. Furthermore, after obtaining permission from national office, the researcher met with the officials and offenders to gain informed consent. The reason was to build confidence and maintain ethical consideration. In addition, after the informed consent was signed by participants, a letter with dates, time and venue was provided to the Area Manager of Department of Correctional Services (DCS) for interviews to take place.

1.7.2 Bias of the study

Walliman (2011:95) stressed "bias was the unwanted distortion of the results". The Oxford Dictionary (2014) defines bias as "an inclination or prejudice for or against one person or group, especially in a way considered to be unfair; a concentration on an interest in one particular area or subject; a systematic distortion of statistic results due to a factor not allowed for in their derivation. Noble and Smith (2014:100) asserted, "first, bias exists in all research, across research designs and is difficult to eliminate; second, bias can occur at each stage of the research progress; third, bias impacts on the validity and reliability of study findings, and misinterpretation of data can have important consequences for practice". This study stressed openness and reduced bias across respondents during, observation, data collection and data analysis.

1.8 Delimitation of the study

This study was conducted in the Department of Correctional Services at East London, Westbank Correctional Medium-C centre and Mdantsane Correctional Centre in Province of Eastern Cape. Observations, semi-structured interviews and focus group interviews were conducted with the adult offenders, permanently employed warders (officials), and senior management of the Eastern Cape Region of DCS. The investigation remained confidential and anonymous for all respondents in this study. This study was guided by the White Paper of DCS (2005) and Correctional Service Act 1998 as amended in 2008 and other legal frameworks such as the supreme law of Republic of South Africa Constitution (1996). This study inquiry is conducted and explained under the following delimitation questions:

- Why has the researcher chosen one correctional facility out of all in the province of Eastern Cape?
- What informed choice of literature of visual art education since there are others such as music, dance, theatre, and drama as they are also forms of art?
- Why informed choice of adult and not juvenile offenders?
- Why did the researcher not use other methodological procedures and only selected the qualitative paradigm?

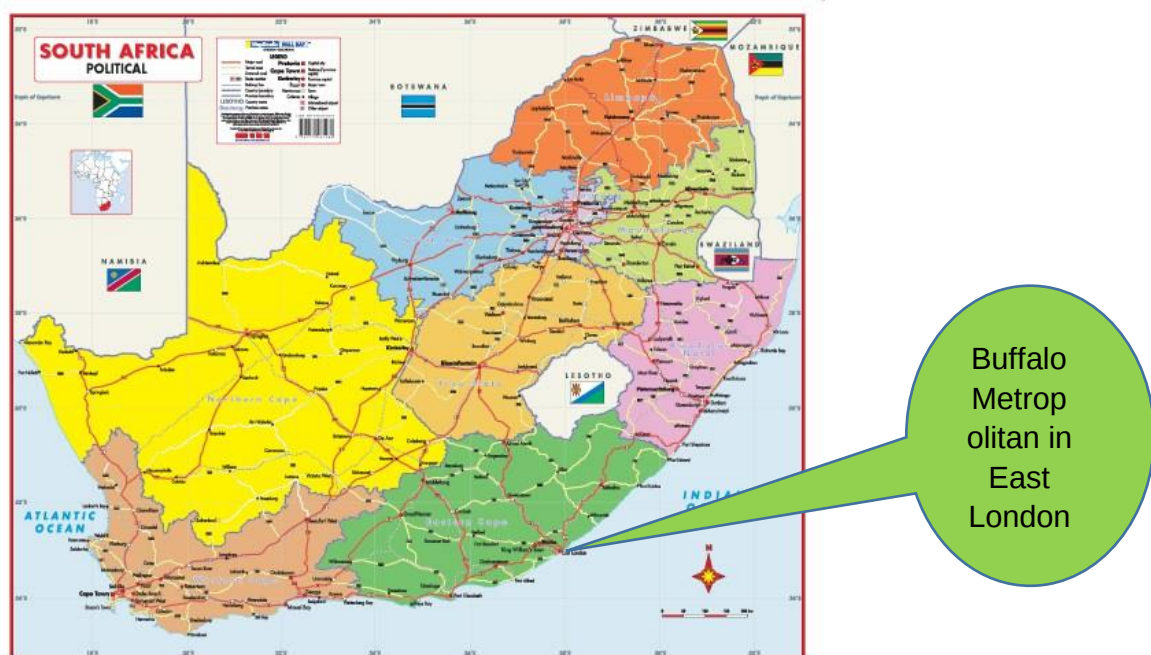


Figure 1.4: The South African map, delimitating the study (Source: google maps, 2018)

Figure 1.4, signified the demographics of the Eastern Cape Regions of DCS in the Province and East London Region in the South African map. Eastern Cape in the maps was indicated with green colour. This study was conducted in Buffalo City Metropolitan Municipality (BCMM) at the Buffalo City Region in East London. This study was under conducted in a secure environment adhering to South African Department of Correctional Services Laws that provided ABET and FET learning to offenders. Theoretic framework in the delimitation of study was learning and teaching for the offenders in a correctional facility differ from one context to another (Johnson, 2015) but all are guided by the Correctional Services Act (111 of 1998) as amended and other legitimate policy frameworks for offenders.

Ravikumar (2010) stated that the delimitation of a study depends upon the area of investigation that the researcher has selected. The limitation of this study was that it was conducted in the Department of Correctional Services (DCS) at the East London, West-bank Correctional Medium-C centre and Mdantsane Correctional Centre in Province of Eastern Cape. These Correctional Centres are for detaining the most dangerous offenders serving long sentences of five to fifteen years. Narratives, voices and visual art skills of the offenders in this qualitative research are motivated by the principles of adult learning (Knowles', 1984). Findings and recommendations are not necessary generalisable as they focus on qualitative research study to inform other correctional services about visual art education programmes for offenders serving a sentence of five and fifteen years.

1.9 Definition of key terms

Visual Art

According to Marder (2017), *art* was a means of communication and an important means of expression of any experience, or of any aspect of the human condition. Marder (2017) further stressed that there is no universal definition of art, but there was a general consensus that art is the conscious creation of something beautiful or meaningful using skill and imagination. The Merriam- Webster Dictionary (2016:656) defined art as "personal, analysable creative power". Visual art also referred to feelings, moods and expressions by outer narrative skills on canvas such as painting,

crafts, sculpture, drawing, sewing, acting and singing experienced by the creator. According to Nickeas (2013:5), “visual art has a long tradition in prisons all over the world, with many studies focusing on the positive effects of art as a tool for therapy and rehabilitation in custodian’s settings”. For this study, visual art makes possible fruitful relations among the creator and narratives voices that promote creativity, expression, confidence and emotional development of offenders. This great collaboration focuses on adults learning cognitive development skills.

Art history

Canada’s Capital University (2018), Faculty of Arts and Social Science defined art history as the study of human expression-visual material that was tangible and sometimes through voices of expression through canvas (artwork). This faculty further stressed that historians of art develop ways to translate from visual material to verbal visual art, a narrative technique through interpretation and analysis by using different methods and approaches. Plato (2014) concurred with the study of Canada that art history develops special sensitivity and understanding of visual and contemporary art that sometimes makes meaning in the world.

The International Studies in History and Business of Art and Culture (2018) defined art history as the study of material or object of art considered within their time period. Plato (2014) and Canada’s definition of art history was also that art historians analyse visual arts (through painting, drawing and sculpture) meaning based on the period created. Muscato (2018) provided a different view from the above authors that in general, art historians do not study performance art such as theatre, music, dance and literary arts, like poetry. The author advocated that the definition of art changes all the time and as does art history or history of art.

The current study cited tattoos and drawings on the wall of correctional cells that were studied only by anthropologists which have since become a source of interest for many art historians and visual art educationalists. As a result, this research was aligned with claim of Muscato (2018) for specific investigating visual art education narratives of offenders, not their performance in art, but their artwork as the voice of reason for their

narrative/stories, self-expression and self-worth. Nonetheless, this study had potential benefit for contribution of offenders, officials and correctional facilities that does not find visual art education narratives enabling for adult learners to master their skills, techniques and material to express abstract concepts to become visually literate (Morgan, 2014).

Artwork

An Artwork piece was defined art that was an aesthetic physical element or artistic creation (Cameron, 2013; Hepburn, 1999). For centuries, art had been a part of human culture and self-expression of apartheid. However, Art3 Network (2017) advocated art as creative production of objects or displays that have emotional significance or aesthetic. Cameron (2013) identified art as an imitation of nature, believed to be God's creation. Artists imitate nature through art. Bailey, Borrow, Carr and McCarthy (2010:446) concurred with Cameron's (2013) assertion by stating that "artwork is one of the most effective ways of influencing a person's sense of personal identity and our behaviour because it not only operates at the cognitive but also at the emotional and somatic levels". In addition, these authors claimed that art was understood as imitation of nature, because "until the 1950, the definition of art was based on some purported essence" (Bailey et al., 2010:436). The researcher in this study concurred with the above authors that "art is the imitation of nature" (Bailey et al., 2010:436).

For this reason, the researcher's experience as artist revealed that artwork does not appear to be representing anything at all to the viewers because it can be mystified, symbolic and metaphoric. This concept of imitation was not clear nor does it represent any phenomena for offenders' artistic minds. Thus, artwork was an attempt to express feelings for the reviewers to understand the essence of aesthetic artwork in terms of a single idea such as expression or representation (Bailey et al., 2010).

Artwork attracts viewers' attention upon its own unique colours, forms or shape and lines. "Artistic materials are to be explored" (Bailey et al., 2010:446), meaning art does not lose value and attracts from its narrative, perspective and display. This qualitative study focused on visual art education narratives, art forms such as paintings and drawings as primary media of visual art education that could rehabilitate and transform offenders from a correctional facility.

Art education

According to Khan (2016:67), art education was “education in disciplines of music, dance, theatre and visual art”. United Nations Education, Scientific and Cultural Organization (2006:5) supported the view of Khan (2016:67) that “art education contributed to an education which integrates physical, intellectual and creative faculties and makes possible more dynamic and fruitful relations among education, culture, and the arts”. Robinson (2011) interpreted this by pointing that education was not a linear process of preparation for the future: it was about cultivating the talents and sensibilities through which they could live their best lives in the present and create the best for the future of us (adult offenders). It was education through acquiring practical knowledge by transferring feeling and motions into picture or art (Marder, 2017).

According to Hetland, Winner, Veenema, and Sheridan (2013), the sphere of art education in the world was learning about the artistic creative process and contribution to an imbalance between the supply and demand of places in formal institutions, inadequate facilities and lack of equipment, poor teachers and shortage of specialist and professional support. This research observed correctional centres benefited in art education for offenders and observed a gap in literature of other countries in this field of knowledge in the learning process of adults (Hetland et al, 2013).

Brewster (2012:2) stated, art wants to “provide an opportunity where a man and woman can gain satisfaction of creation rather than destruction, earn respect of his or her fellows, and gain recognition and appreciation from family and outsiders. This author further argued that art education learning presents the professional artist as a model of creative self-discipline and shows the making of art as work which demands quality, commitment and patience (Brewster, 2012:3). Although this study considered different architects of art education programmes, Brewster’s (2012) concept concurred with its questions and problem. This qualitative study focused on visual art education narrative as a contributing factor towards education of offenders; they were motivated to participate in art education programmes to change their way of thinking. It further developed their creative skills to gain confidence and be recognised by civil society after incarceration.

Therefore, this study addressed the important gaps for offenders to build self-esteem, self-expression, and self-worth through their participation in visual art education narratives as tools for building relationships between them, officials and the community. Scott (2015:96) advocated that “prisons art education helped inmates develop a disciplined work ethic and enjoy a great sense of self-worth, competence and accomplishment”.

Narratives

According to Clark and Rossiter (2008), narratives means learning through stories – stories told and stories recognised. Altman (2008:i) described narratives as rewriting about self and “is a powerful element of human culture, storing and sharing cherished parts of personal memories and giving structure to our law, entertainment and history. In addition, Altman (2008) stated that narratives expressed, in words, and visuals (images) from personal experience. Another scholar (Fleming, 2013) shared similar claims that narratives/storytelling means rehabilitation and transformation of learning. Clark and Rossiter (2008) maintained that narratives were a category based on the constructivist learning theory. For the purpose of this study, the term *narrative* was used to refer to life stories based on the visual artwork of offenders. Therefore, this study explored how narrative contribute and respond to the issue of offenders who are practising visual art for personal rehabilitation in the correctional facility.

Offender

Correctional Matters Amendment Act (2011:2) advocated that any person incarcerated and detained in any custody of Police Station Cells and Correctional Centre is called an *offender* or *inmate*. The terms “inmate”, and “offender” in this study are exchangeable. Douglas et al. (1986:405), as cited by Kirwan and Power (2013:4), defined the exchangeable words (offender or prisoner) as:

A technique for identifying the major personality and behavioural characteristics of an individual based upon an analysis of the crime he or she committed”. The

Merriam-Webster dictionary (2016) defined an offender or prisoner as “a person deprived of liberty and kept under involuntary restraint, confinement or custody.

The Human Research Protection Office (2018) asserted and concurred with Merriam – Webster Dictionary (2016), defining these exchangeable words (offender or inmate) as “an individual involuntary confined or detained in a penal institution and encompasses individuals sentenced to such an institution of correctional centre under criminal offences or individual detained pending arrangement, trial, or sentencing”. Moreover, HRPO (2018) had set another definition of *offender* as a person in any kind of penal institution convicted or detained pending judicial accomplishment for an offence. The CPHR (2008) provided the following examples of individuals who were offenders and non-offenders:

1). Examples of individuals who are offenders:

- Individuals who are detained in a residential facility or court-ordered as a form of sentencing or alternative to incarceration; and
- Parolees detained in a treatment centre as a condition of parole.

2). Examples of individuals who are non- offenders:

- Individuals receiving non-residential court-ordered residing in the community; and;
- Individuals who are voluntarily admitted to an institution for treatment because of their illness such as substance abuse and psychiatric illness that makes them a danger to themselves and society.

Correctional facility/centre

The Free dictionary (2012) defined correctional facility as institution where a person is confined for unlawful conduct such as minor and serious offences to protect the public. A correctional facility has four sections, namely: for juvenile males, for adult males, for juvenile females and for adult females (McAree, 2011). One correctional facility was under one Head of Correctional Centre, but the area of correctional facilities is under authority of Area Commissioner (McAree, 2011). The United States Legal Definitions (2016) declared that correctional facility/centre as “a term that may be used to refer to a jail, prison or other place of incarceration by government officials.

Correctional Services confined and rehabilitated offenders and may be classified as minimum, medium or maximum security facilities. The offenders participated in educational and vocational programmes or work release programmes. The United States Constitution (2007) guaranteed certain minimum standards of living for those incarcerated in correctional facilities. In the United States, Human Rights and Freedom of the offenders incarcerated are observed. Abusive and inhumane conditions at a correctional facility may be claimed to violate an offender's rights (United State Constitution, 2007).

The Constitution of the Republic of South Africa (Act, No 108 of 1996) concurred with the United States Constitution (2007) by laying the basis for the mandate of the Department of Correctional Services (DCS). The Constitution of Republic of South Africa (1996) compelled DCS to comply with the following sections in terms of treatment of offenders, as cited by the Annual Report (2016-2017) Financial Year:

- Section 9- Equality;
- Section 10- Human dignity;
- Section 12- Freedom and security of the person;
- Section 27- Right to health care services;
- Section 28- Children's rights;
- Section 31- Freedom of religion; and
- Section 35- Rights to human treatment and to communicate and be visited by family, next of kin.



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1.10 Methodology

Lorraine and Peter (2017:24) stated, "research methodology involves decisions about participants, data to be collected, data collection methods and tools, methods of data analysis or interpretation, and the overall style" of the study approach to be adopted "narrative inquiry, phenomenology, ethnography and case study" (Creswell, 2014:13).

The following section addresses the research paradigm, research approach, sample and sampling techniques, sample size and data analysis. It also summarizes the research methodology discussed further in chapter three. According to Nieuwenhuis (2013), research paradigm is the strategy of gathering data techniques and identifies participants to be used and analysis of data to be completed. A research paradigm is

categorised into four parts, namely: positivist, interpretivist, critical approach and realism. Rossman and Rallis (2012) stressed that in qualitative study; it was good to blend and made sense of theory as an interpretative and critical approach. Therefore, this study blended two categories.

According to Marshall and Rossman (2011) and Willis (2007:4), an interpretative paradigm was an understanding of the context in which any form of research was conducted critically through the interpretative approach. In this study, the interpretative paradigm guided the focus on how visual artwork and its narrative of the offender's creative skills communicate to their lived experience. The key feature of personal narratives development of offenders was defined by the development to self-expression, interpretation of the audio records and open-ended questions.

Crossman (2017) defined critical theory as societally orientated towards critiquing and challenging society as a whole. It aimed to uncover assumptions and dig underneath the experience to understand how the world works. The researcher investigated narrative voices through visual artwork as liberating transformation, development, self-worth and self-expression for offenders. This study used critical theory to reinforce the human rights of offenders, as stipulated in the South African Constitution (1996).

This study adopted a qualitative approach to provide an argument supported the need to address the research questions and statement problem (Adu, 2017). According to Creswell (2014) qualitative research purpose was to collect data, analyse and interpret the data of the study. In addition, Creswell (2012:17) advocated that the researcher used qualitative research to developed open-ended questions when collected data from the participants in the study. The researcher observed that the qualitative approach was advantageous for the study outcomes. The sampling of the participants in this study was purposeful. Yin (2011:311) defined purposeful sampling as "selection of participants or sources of data to be used in a study, based on their anticipated richness and relevance of information in relation to the study's research questions". According to Garfied (2012), purposeful sampling was a sample of participants purposefully and thoughtful recruited to fully answer the study question. Purposeful sampling differs from other kinds of sampling such as random sampling and snowball sampling. Phenomenological approach has prominent characteristics of purposeful sampling that was selected as guiding approach that the researcher deliberately

selected individuals and sites to learn or understand the central phenomenon (Yin, 2011:311; Creswell, 2012:206).

The researcher selected one correctional facility because of targeting few participants for the research to go in-depth with the respondents who agreed to participate. Strydom (2009), Kitchenham and Pfleeger (2002:17) stated that to obtain a sample, you must begin by defining a target size. Moreover, in the qualitative method, there was no sample size rule; only “sample size depends on what needs to be known”. In this study, the researcher targeted eight participants: three adult female offenders; two permanent adult educators; one senior official and two male adult offenders. The offenders and official signed the consent forms. Where resources and time permitted, the researcher continued to sample more participants (offenders). The target samples were those who were found guilty for murder and sexual abuse against women and children and were enrolled in art education.

Data collection instruments were tools of the study such as interviews, workshops. Creswell (2013:17) claims that qualitative research methods are pre-determined instruments based on semi-structured and structured questions, performance data, attitude data, observation data and census data. The rationale for this data collection was based the researcher's observation that no research study in South Africa was similar to this study. To obtain detailed information, this study utilised art portfolios focusing on individual and group interviews. Participants required (Maree, 2007 & Tesch, 1990) that their narratives/stories remain personal or confidential.

Wibraham (2006) claimed that qualitative research was not as simple as people think because it needs strategies for data collection (observation, in-depth interviews, document review/ analysis and focus groups interviews) and need the aforementioned characteristics of data (audio and visual material). Creswell (2013) specified that the qualitative research approach should develop methods with open-ended questions interview data, audio data and image analysis.

According to Creswell (2014), in a qualitative study, when transcribing data the researcher could use a qualitative computer data analysis programme that was not time consuming. This study employed hand coded data that were a time consuming. Data analysis revealed in this study was collected through these research instruments/tools: one on one interview, focus group interviews and narrative

transcriptions from interviews as to analyse the data according to themes that emanate from the data.

As a result, this study used three distinct approaches for the coding process of data analysis namely: conventional, directed, or summative approach. In conventional content analysis, coding categories are derived directly from the text data. With directed approach, analysis starts with a theory or relevant research findings guidance for initial codes. Lastly, summative content analysis involved counting and comparisons, usually of key words or content, followed by interpretation of the underlined context". The qualitative research method was completed when the narrative work themes of visual art education answered the process, thus ensuring that data integrity was appropriate and accurate analysis for research findings (Efland, 2017).

1.11 Chapter layout

The research study was divided into five chapters as follows:

Chapter 1: Overview of the study- This chapter gave the orientation or background on narratives of the offenders through visual art education in one correctional facility, statement of the problem, main research question, sub-research questions, objectives of the study, purpose of the study, the rationale of the study, delimitations or scope, and definition of key terms.

Chapter 2: Literature Review and Theoretic Framework- The chapter discussed literature of visual art education globally based on correctional education. This focused on visual art education, visual artworks, narrative theory, social development/self-expression theory, self-worth, personal identity, offender's human rights/democratic society and andragogy theories whose exploration of visual art education and its narrative works through to offenders.

Chapter 3: Research Methodology - The major component of this chapter was an in depth report on the adopted research paradigm, research approach, research design, sample and sampling techniques, data collection instruments, data analysis, trustworthiness and ethical considerations.

Chapter 4: Analysis of Data, Data presentation and Interpretation of findings -

The chapter reported on the analysis of data, data presentation and interpretation of findings and observes the content analysis of interviews' credibility, narrative artworks for self-expression, observations and recording transcribed into text.

Chapter 5: Recommendations and Conclusion - This chapter provided discussion of findings wherein recommendations were made and conclusion was drawn related to arts in education as an andragogy narrative by offenders. Subsequently, in this chapter, the limitations of the study were discussed.

1.12 Conclusion

This chapter discussed the introduction, background, and methodology productions aimed to investigate how visual art education narratives in context benefit offenders in one correctional facility. The statement of the problem and the research questions were also formulated accordingly.



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CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

In the previous chapter, sub-section 1.2 showed previous global-view point and local trends of visual art education narratives for offender rehabilitation, self-worth, self-expression and self-fulfilment. Literature review was the process of gathering information about a recognised research problem (Manganye, 2016:13). Machi and McEvoy (2016) advocated that literature review was a written argument supporting research questions, research problem and approach by constructing evidence from reliable credible cases from previous researchers. The objective of this chapter was reviewing relevant studies about visual art education narratives of offenders and answering general question and sub-questions. The researcher's problem in this study process related to problems of other credible literature of previous researchers and identified a gap this study could provide other academic search as well as life skills of offenders.

The researcher's original contribution to knowledge was to provide a conceptual literature background appropriate to the gaps of this study research questions. In South Africa today, public education, meaning Adult Basic Education and Training (ABET) and Further Education and Training, was provided freely to all citizens, even to people who are incarcerated. Additionally, theories and experience of other countries, globally, gave the researcher insight on visual art education narratives. Thereafter, this chapter provides the theoretic framework for the readers to understand possible benefits of visual art education narratives for the offenders. This chapter was guided by two sub-research questions reflected below.

- What change or transformation does visual art education, as a narrative, make to self-worth of offenders?
- How does visual art contribute to personal identity and rights of an offender's self-worth, self-expression and self-confidence?

2.1.2 The phenomenon of visual art education narratives

This literature review revealed how visual art education contributes to narratives of offenders that influence development, self-expression and life experience of offenders. In context of this study, Morgan (2014) advocated that qualitative research is a potential benefit of offenders to express their abstract concepts. Morgan (2014) also discovered that visual art and its narrative work of education enables adult learners to master their creative skills, techniques and material of being visually educated. The study reviewed that creative skill of offenders in visual art and its narrative work through educating, empowering offenders to move from the hopelessness as a counselling and rehabilitation process.

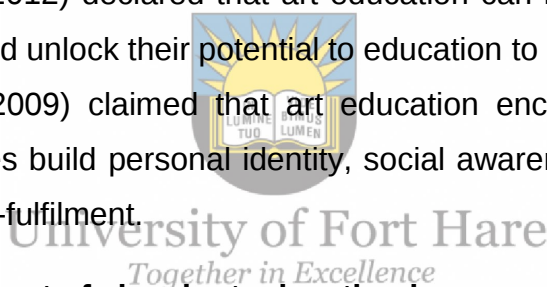
Malchiodi (2003:244) advocated, “art to be used to establish therapeutic goals and interventions”. In a correctional environment, education is secondary to security; visual art education is a limited career considered as rehabilitation for the offenders (Mkosi, 2013). Literature about andragogy, constructivism and social development in overpopulated correctional service centres helps and develops offenders to draw a life plan and narratively represents important things that have happened overtime, using different colours, narrative and symbols that represent positive and negative events of their life experience (Malchiodi, 2003). The researcher investigated how visual art and narratives in context could be recognised as tools of educational right as self-fulfilment, self-worth for offenders; this was to clarify the general question that guided the topic of this research.

Margaret, Paris and Whale (2016) emphasised that visual art education in correctional centres improved and change the life experience and self-expression of the offenders. Margaret et al. (2016:693) said “consider visual art education in the classroom using interviews with art education theorists and practitioners and observations of arts programmes; the experience of learning to create arts builds civic and social awareness and re-programmes habitually negative patterns of thought and behaviour. Moreover, Yellow Ribbon Prison Arts (2012) literature claimed that visual art education can reduce re-incarceration or re-imprisonment (recidivism) of offenders to reflect positive creativity and freedom of expression, self-identity and self-worth.

Robert Henri (2010), a painter from America, believed that each of us had a desire to create and be creative. Visual art allows and instils confidence in correctional facilities

and is an important challenge to transform, provide and create leisure and constructive time for offenders to relieve (therapy or rehabilitate) their tensions of confinement (Clements, 2004:172).

Gussak (2013) reflected on art therapy or rehabilitation in a correctional facility that art, creatively used by offenders, as material of expression, is evident in tattoos designed on their bodies and mural art on cell walls in correctional facilities. Furthermore, Jackson (2015) claimed that visual art therapy provides a great creative skill of analysing or investigating offenders' creative art images of expression feelings and moods to express themselves. Johnson (2015) affirmed that educated offenders are different from non-educated offenders in behaviour. By being *different*, Johnson (2015) meant that offenders enrolled in education behave vastly differently to those that are not enrolled because of their transformative behaviour. The quality of life for offenders can be improved by art education (Clement, 2004). Additionally, Yellow Ribbon Prison Art (2012) declared that art education can help cultivate the creative skills of offenders and unlock their potential to education to re-integration into society. Moreover, Eisner (2009) claimed that art education encompasses the offender's artworks, and images build personal identity, social awareness, enhance self-worth, self-esteem and self-fulfilment.



2.1.3 The development of visual art education in correctional facility

According to Roskill (1989:9), “every visitor to a gallery is gently instructed in art history without being aware of it by the very arrangement of the picture on the walls”. In support, McTaggart (2010) advocated that artwork of artists in galleries or public spaces, explore trauma and rehabilitation for the offender. Visual art education is a therapy, and McTaggart (2010:2) stressed, “art forms psychotherapy where clients use art materials to explore their inner worlds; it can be a non-verbal process about learning and gaining insight into how one sees, understands and interprets the world, in terms of the inner world of emotion, memory, experience and relationship”.

Arnold (2014) affirmed that art objects were their primary research evidence or starting point for visual art development. Throughout Early Renaissance, art theory was demanded and built in resistance to conceptualization of apartheid and beauty superior to nature (Hutson, 2016:38). Furthermore, Tewksbury and Smith (2007:4)

claimed that to clear the purpose of development of visual art in correctional facilities, “corrections have been considered a primary means of rehabilitating offenders, showing offenders that crime does not pay”. What Tewksbury and Smith (2007) stressed was a lesson for authorities to realise visual art education narratives as introspection for offenders.

As part of this study, a creative artwork narrative revealed personal identity of offenders as natural lack of self-worth, self-fulfilment, personal identity and development. Hutson (2016) pondered questions about visual art education literature and artists: who are they? What makes them special? Why do they do certain things? The answer for the above scholar in this research lies in the objective of the current study determining if visual art education narrative can transform offenders. Development of visual art education narratives, in context, could “lead to transformation if people are offered the opportunity and resource to do so” (White Paper of Department of Correctional Service, 2005:38).

Visual art education development teaches adult offenders about the purpose of creative skills that improve culture, tradition and societal pressure. When visual art education narratives were taken into consideration, offenders gained for their rehabilitation in a correctional facility. McTaggart (2010:5) stated that educational goals were attained when art informs the most important aspects of self-development and self-worth; this was determined as evaluation of art therapy affects emotional experiences, future behaviour and long-term psychological adjustments for the offenders.

2.1.4 Contribution of visual art education to offenders

According to Khan (2016:67), visual art education was art forms such as drama, performance and dance. Merriam-Webster (1994:654) defined visual art as the tangible creation produced through drawing, painting and sculpture. A study of visual art education helped to develop and contribute to the tolerance for offenders to cope with uncertainties facing them. Visual art education helped adult offenders to develop, promote awareness and respect others. Khan (2016:68) further stressed that visual art education enhances cognitive skills and perceptions.

An understanding and contribution of visual art education narratives emerged from this research of adult offenders' art practices from sharing experiences between the groups in a correctional facility. The emphasis in this research was reviewed the curriculum of ABET in that correctional facility and that visual art education contributes to ways of becoming and knowing and ideas of epistemology and ontology. Quan-Baffour and Zawanda (2012:75) discovered that education contribution is a tool and means of therapy to the life experience and change of behaviour for offenders. This research examined the contribution and change and transformation of visual art education, as narrative, towards self-worth of the offenders? Khan (2016) advocated that visual art education narratives promote self-expression, self-esteem, creative skills and improved emotional expression. The above author further stressed that the contribution of visual art education depicts human character and development.

According the Department of Education Macro Indicators Report (2009:175), "the majority of South Africans have the most limited access to visual art education through the formal schooling system; education and training in the arts for black South Africans relies largely on efforts of the community arts organisations". Other scholars (Quan-Baffour & Zawanda, 2012) believed that education prepares offenders to re-join the society in seeking for jobs through awareness programmes and creative skills for entrepreneurs. Visual art education also contributes to offenders' "self-reliance after release" (Kabeta, 2017:31). Contribution of visual art education has been a neglected area of learning in many correctional facilities, and African and global literature emphasizes on art as a core subject for rehabilitation of offenders.

In explaining this contribution, Diseth, Eikeland, Manger and Hetland (2008:201) made it clear that "prison education is important, both as a means of preparing offenders for life after prison and activities for inmates during imprisonment". According to Kabeta (2017:31), "prison education resulted better payment improvement, decrease in overcrowding and recidivism". As a result, contribution of visual art education is not only benefitting offenders but is also positive for correctional officials to reduce negative perceptions about criminal acts of offenders. Resnick (2011) supported the reduction of perceptions by stating that visual art education helps the brain to rewire-itself, develop creative skills, knowledge and build memory skills.

This research showed that offenders who practice and participate in visual art education programmes appeared to have better self-worth and is motivated than those who do not participate in visual art education programmes while under correctional services. Offenders doing visual art, education according to the Bureau of Prisons (2017), estimated that 16% of offenders is likely to have recidivism than those (offenders) who participate in visual art education programme (Stephen & Smith, 2003). The estimates of Bureau of Prisons (2017), show that educators who taught visual art education in correctional facilities did tremendous work.

United Nations Educational, Scientific and Cultural Organisation (2014) emphasised that visual art education programmes was “important” in any country and was a compulsory human rights for the offenders. Furthermore, they advocated that “art education was a universal human right” (UNESCO, 2006:3) and a right for all adult learners, including those often excluded from the system of education during apartheid. As it was a goal advocated by UNESCO (2006), art education programmes in correctional facilities need to be compulsory for providing a better environment. Many people think that Correctional Services was a place of confinement, loss of privileges and opportunities. Nonetheless, offenders had rights like any other human being; they had many opportunities for rehabilitation and transformation for betterment. Contribution of visual art education played a significant role in emotional intelligence, self-expression, self-esteem, self-fulfilment and self-worth for the offenders. Mezirow (2009) stated that adult learning transforms problematic situations to more reflective and emotionally able to change.

2.1.5 Motive of offenders’ artwork narratives

According to Toolan (2008), offenders’ narratives were perceived sequence of non-randomly connected events, typically involving humans or quasi-humans or other sentient beings, from whose experience is to learn from their mistakes. The motive for the offenders to narrate or tell stories through visual art is to pass the message and seek forgiveness from society, viewers of their artworks and readers. Toolan (2008) who introduced offenders’ narratives, rights and experiences as human citizens supported this claim; the author seconds the idea of learning how to address self-expression and changing the offender’s state of mind. Narratives of the offenders were crucial to their idea of change.

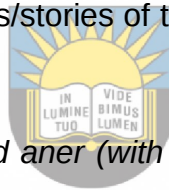
Narratives were the realm; without understanding it, offenders were left with nothing. The research regards the motive of offenders' narratives as contributing towards their self-fulfilment, self-worth, development and rehabilitation. Fleming (2013) affirmed that the motive of narratives' knowledge was everywhere and offenders learn more through adult education what was expected around themselves and the world. Offenders' motives of voicing their narratives were for them to be expressive about their artwork on canvas. Offenders' artwork narratives made sense for viewers to understand their personal experience, personal development and transformation (Efland, 2017). Motives of narratives enforce the offender's personal experience if they are willing to change or transform their life (Kabeta, 2017).

This research focused on phenomena of the offender's mind on visual art education narratives and other forms of art. Kabeta (2017:46) stressed that the motive of narratives and education was to bring about "self- development, improve life skills and raise social skills". The motive of their stories constitutes this frame of intelligibility, the story of self-narrative that determines which aspects of lived experience get expressed, and it is self-narrative that determines the shape of lived experience; these stories actually shape and constitute our lives (Fleming, 2013:2). Thus, narratives mean the power of a story and therapeutic offender's self-expression and self-esteem (Johnson, 2015).

2.1.6 Contribution of andragogy principles for the offenders

According to Johnson (2015:23), "the theory of andragogy has its revolutionary history and origin in adult education". The origins and history of the andragogy theory in adult education was development (Knowles', 1980). Stephen (2012) and Fleming (2013) stated that a person must be an adult through his or her responsibility and independence. Fleming (2013:3) stated "adult education is the kind of learning and awareness of where this framework came from as a shared history". Moreover, the Free Dictionary (2015) explained that an adult was a fully grown and developed person. However, Knowles', Holton and Swanson (2012) defined adult learning as art and science of helping adults learn in which the teacher facilitates the learning process (Knowles et al., 2012), and Conner (2004) believed the alternative of andragogy was pedagogy method suitable to all learners.

Knowles' (1984) defined pedagogy as an artistic and scientific teaching method for children. In correctional facilities, andragogy and pedagogy were methods that are central to all forms of rehabilitation or therapy for offenders. These scholars (Knowles et al., 2012 & Conner, 2004) discovered that andragogy relates to adults and pedagogy to educations of children. For the purpose of visual art education narrative in context, andragogy theory was selected for its relevance to the research of adult learners as offenders participate in visual art education programmes. This study concurred with Johnson (2015:23) that "adult education and andragogy were complementary concepts that cannot be discussed on their own because andragogy was used in adult education". Despite diversities within andragogy, Merizow (1994:26) popularised and defined andragogy as "an organised, sustained effort to assist adults to learn in a way that enhances their capability to function as self-directed learners". Furthermore, andragogy in correctional facilities has a gap missing in visual art and its narrative work through educational strategies of empowerment and building personal identity, knowledge and narratives/stories of the offenders. Knowles et al. (2012:253) stated that the term *andragogy*,



....is based on the Greek word aner (with the stem andr-) meaning, 'man not boy' (cited in Baumgartner, 2003:6). The German teacher Alexander Kapp first used the term in 1833 as a description of Plato's idea that adults continue to learn in adulthood. Savicevic (1999) states, "'andragogy' fell into disuse until the early 1920s when Eugen Rosenstock, a German social scientist charged with workers' education, realised that adult workers needed to be taught in a different way from children" (as cited in Baumgartner, 2003:6). It was not until the 1950s when the European adult educators began using the term and Malcolm Knowles would introduce it to the United States in 1968, when he wrote his article, about andragogy, not pedagogy in Adult Leadership. Knowles (1989) state that, "I did not learn that the correct spelling is andragogy until I corresponded with the publishers of Mariam-Webster dictionaries in 1986 (Knowles, 1980:253-254).

The theory of andragogy implied its relevance to this study of visual art and its narrative work through education of adult learners. Moreover, Knowles, Holton and Swanson (2012) constructed the old literature of Merizow (1994:26) and defined andragogy as the art and science of helping adults learn, in which the educator or facilitator leads the learning process. Scholars in adult learning agreed that adults interpret concepts

in different ways because of experience and age. According to the Free dictionary (2015), an adult is a grown-up, well experienced and mature person.

The concept of adulthood in Africa is defined in terms of the responsibility and role the person plays. Thus, adults are those who are working, well respected as fathers, uncles and aunts (Johnson, 2015:23). For this study, the target group were adult offenders participating in visual art elements such as painting and drawing. According to Johnson (2015), the African concept *adulthood* is defined in terms of a person playing a role such as people employed, aunts, parents and uncles. For this study, all offenders participating were considered adults because of the selection criteria of this research. Another unique factor of this research was the theory of andragogy (adult learner) by Knowles et al. (2012).

2.1.6.1 Contribution of adult learning in African correctional facilities

Before formal education was introduced, adult learning existed, with instant storytelling as way of transferring information and wisdom to next generations. Fasokum, Katahoire and Oduaran (2005) stated that before the advent of formal education, Africans had ways of imparting or transferring knowledge, skills, attitudes, aptitudes, interests and values from one generation to the next. However, adult learning in Africa was historically classified as literacy and salvation, literacy and repression and functional approach. In the interest of this study, there is no known data on evolution of visual art education for adult learners in African correctional facilities.

2.1.6.2 Literacy of Adult Education and Training

The UNESCO Institute for Lifelong for Education (2010:6) stressed “developing literacy provision that was relevant and adapted to learners’ needed and leads to functional and sustainable knowledge, skills and competence of participants empowering them”. Stephen (2012) also shared a progressive view that adults enter correctional facilities with limited literacy, adult basic education and training (ABET). The Department of Education policy defined adult basic education and training as “the general conceptual foundation towards lifelong learning and development applicable to a range of contexts” (DoE, 2007:12) and General Education and Training (GET).

According to Frey (2014:192), in adult education publications, relatively little has been published on visual art education narratives of offenders in correctional facilities within the scope of ABET and GET. Literacy and adult education became popular in correctional facilities of South Africa after Constitutional amendments in 1996, but visual art education was still not seen as rehabilitation for offenders that could contribute to lessened recidivism (Johnson, 2015).

According to Frey (2014), education that was popular in DCS facilities was vocational education because of its popularity. Vocational education was defined as development of skills necessary for persons who are preparing to enter the labour force or who need training or retraining in the technology of their occupation; its aim was to prepare adults for useful occupations, particular for skilled trade and semi-professional careers (Rashtriya, 2008:3). Therefore, the focus of the current research was to embrace offenders' creativity, which emphasized skills and knowledge for self-expression, self-fulfilment and self-worth for offenders' rehabilitation, prevention of correctional facilities' overcrowding and reducing recidivism.



2.1.6.3 Evolution of visual art narrative for adult learning

In South Africa and other countries like China and United States, a person was legally an adult at eighteen years (Li, 2013). In other countries, fifteen years is considered an adult age because of culture, norms and tradition (Johnson, 2015). Johnson (2015) began to acknowledge that there is no compulsory, formal system of education for adults, thus adults in correctional facilities participate in visual art education programme voluntarily. Visual art education was a particular art form that attracts adults interested in learning about creative arts. The development of visual art literature is inadequate for correctional facilities for adults (Kabeta, 20117). Lack of visual art education provision prompted the researcher to conduct literature review to determine the extent to which visual art learning programmes are helping adult offenders to understand visual art education narratives. The focus was on appreciation of how visual art contributes to personal identity and rights of an offender, including self-worth, self-expression and self-confidence. Frank Joubert Art Centres (2017) stated that visual art education on adult learners develops conceptual abilities and technical skills.

2.1.6.4 Curriculum contribution of visual art education for adult learners

In this section, the researcher discussed this study through the lens of Knowles et al. (2012) six principles. These authors encouraged adult learners and adult educators to develop adult learning schedules and lesson plans to educate and encourage a learner. Knowles' six principles stated that adults were independent, self-examine, practical, self-directed and were problem-solvers. Thus, this study briefly discusses the six principles.

a) Self-concept

Knowles et al (1980) emphasised that adult had deep psychological needed to be general self-directing. An adult moves from dependence towards increasing self-directedness. Hattie (2014) claimed that self-concept was the view we have of ourselves and may not reflect the actual or true self.

This study adopts the theory of Hattie (2014) that self-concept aroused primarily feelings of self-satisfaction and self-dissatisfaction in offenders. The researcher's aim is to determine offenders' narrative of self-expression, self-esteem, self-worth and self-fulfilment.

b) Role of the learner's experience

Knowles' et al. (1980) stated that a person attaches more meaning to learning than from experience. Knowles et al. (2012) posited that adult learners' knowledge was from learning acquired informally and formally. Shutherland (2012:5) stated, "past-experience produces emotions. However, this study's purpose was/is to educate the offenders and correctional officials to reduce emotions and life experience through involvement in visual art education (painting and drawing). If the offender's visual art narrative is to be understood, they have to bring something out of their own experience, to interpret their works of art made on canvas (painted or drawing). Shutherland (2012) supported the view that the use of experience to form new constructions of life expressed through sensory emotions and feelings, as objects or painting or in words conveying situations or ideas.

c) Readiness to learn

People were ready to learn something when they experienced a need to learn to manage tasks and problems. Bastable (2017) defined readiness to learn as the time when the learner demonstrates an interest in learning information necessary to maintain health in a correctional facility and promoting good behaviour based on their perception of life and experience as different.

d) Motivation to learn

Characteristics of adult learners in this study were discussed to motivate offenders to voice their narratives in artwork. Middleton and Perk (2014:22) argued that “each person or individual portrays a different level of interest, confidence, value and connection to their practical work”. Wlodkowski and Ginsberg (2017) asserted that motivation theory and methods by Knowles et al. (2005) positively support people’s experience and motivation. Statistics developed by Wlodkowski and Ginsberg (2010) estimated that fifty percent of all adults between twenty-five and fifty-five years are involved in some form of adult education. These above applied the quantitative methods to determine levels of motivation to adult learning. Therefore, this study applied Wlodkowski and Ginsberg’s (2010) findings of motivation in offenders. Motivation was a strong tool that energises and directs the offenders’ positive behaviour towards their visual art education narrative into context.

e) Orientation to learning

Adult learners applied whatever creative knowledge and skills they gain in correctional facilities for living more effectively in future. Adult learners needed more time to learn new things; however, they control the pace of learning new things as they age (Knowles et al., 2005). Johnston (2014) stressed that adults seek contextual information and knowledge. Adult learners in this research were offenders expected to know how to express their voices or narratives in terms of what they will learn and why they should learn. Thus, personal questions asked in this study were to create reflection on offenders’ experience and support. In support, Johnston (2014:739) stated that “reflection helps individuals to transform their current way of observation towards other ways of changing past experiences”.

f) Self-direction

Knowles' et al. (2012) advocated that adult learners see self-direction as a natural progression from dependence of childhood to autonomy in adulthood. This study applied the six principles of andragogy on participation of offenders to increase understanding of their visual art education for self-direction, self-expression and self-worth narratives. In South African correctional facilities, there were art portfolios of offenders not taken into cognisance even though these could benefit authorities of Correctional Services. The majority of adult educators in correctional facility do not access their portfolio of artworks. The researcher, as an insider, was aware of lack of professional adult educators in visual art education in South African Correctional Services.

2.1.7 Legislative process and human rights of offenders

Offenders are protected by international laws such as the United Nations Standard Minimum Rules 78, (2016) for the Treatment of Offenders and not only by South African legislation. This study discusses the legislative prescriptions and human rights in the South African perspective below.

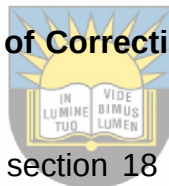
2.1.7.1 The contribution of the Republic of South Africa's Constitution (1996) in offenders' personal identity

The Republic of South Africa's Constitution (Act 108 of 1996), section 7(1) the Bill of Rights, advocated the rights of every person, including those of offenders. This supreme democratic constitution affirms human values and dignity for all human beings that should be protected and respected at all times. In addition, Kabeta (2017:33) specified, "education shall be provided for all". Similarly, article 26(1) of the declaration reads:

Everyone has a right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made general available and higher education shall be equally accessible to all on the basis of merit (UN, 1948:6).

Moreover, section 35(2),(e) of the Bill of Rights of South African supreme law (South Africa Constitution, 1996) declared that offenders had the right “to conditions of direction that were consistent with human dignity, including provision, at state expense, of adequate accommodation, nutrition, reading material and medical treatment” (Constitution of the Republic of South African, 1996). However, the argument of this study is that visual art education narratives are the right of the offender artwork (painting or drawing). Johnson (2015) and Kabeta (2017), citing Jovanic (2011:80), stated, “recent studies in the United State of America, Russia and Serbia revealed that education needs of prisoners are compounded by the absence of appropriately skilled and experienced teachers or educational professionals in prison settings”. Therefore, it was clear that in the entire continent, DCS had a challenge of lack of professional adult educators skilled to develop value, rights and dignity for offenders by providing them with development skills to use after incarceration by minimising overcrowding in correctional facilities and recidivism.

2.1.7.2 The role of Department of Correctional Service (DCS) for offender self-worth



The DCS (Act 111 of 1998:18), section 18 (1) advocated, “every inmate must be allowed access to reading material of his or her choice, unless such material constitutes a security risk or is not conducive to his or her rehabilitation. Furthermore, according to section 41 (4), the department must provide, as far as practicable, other development and support programmes that meet specific needs of sentenced offenders” (Correctional Service Act, 1998:32). Therefore, it appears from this act that offenders are protected and supported to practice and learn visual art, just like all other learning subjects. They should also have access to free education, free health care and freedom of expression.

2.1.7.3 Contribution of White Paper on DCS (2005) for offenders' transformation

The White Paper on the Department of Correctional Services (2005) was adopted in November 2005 by the Republic of South African Parliament. This White Paper was developed through the Constitution of Republic of South Africa of 1996, as amended and Department of Correctional Service Act 111 of 1998, as amended. Chapter one of DCS White Paper revealed that this paper replaced the White Paper of October

1994. The reasons for replacement were based on the democratisation of the Republic of South Africa, (White Paper DCS, 2005:19).

The White Paper DCS (2005:26) maintained, “The new legislation took cognisance of the United Nation’s Standard Minimum Rules for the Treatment of prisoners as far as the emphasis on rehabilitation was concerned. It ignored other crucial aspects such as the prohibition of corporal punishment for prison offences”. This background enlightened the methodological approach of this study in closing the gap on limited literature on visual art education narratives and its contribution to the offenders’ voices. According to Needs-Based Rehabilitation of the offenders’ programmes, the White Paper of DCS (2005:61) declared, “rehabilitation is a process that has to address the specific history of the individual concerned in order to be successful.

Moreover, correctional facilities required positive commitment and voluntary participation of the individual for a person to rehabilitate. The researcher in this study observed a high degree of legislative support; the offender’s narratives and ethical consideration of offender participation to should be observed all the time. Grouping and integration of government departments, according to the White Paper (DCS, 2005:5), was central to partnerships in the form of Integrated Justice Support System such as:

- South African Police Services;
- National Prosecuting Agency;
- Department of Justice;
- Department of education;
- Department of Sport, Recreation, Art and Culture;
- Department of Social Development, and
- Department of Correctional Services;

It was clear that the above cluster departments have common programmes of rehabilitating offenders in correctional facilities. In the Republic of South Africa and other African countries (Nigeria, Kenya, Namibia & Zimbabwe), legislation on the rehabilitation of offenders was a priority revealed by this study literature. Worldwide

viewpoint (Johnson, 2015) maintained that correctional facilities overcrowding rife that is seen as obstacles pertaining offender therapy and self-development.

2.1.8 South African Department of Correctional Service provinces' responsibilities for adult offender's education

In South Africa (SA), the Department of Correctional Service (SADCS) legislation and policy framework provided skills development programmes regarded as educational opportunities for offenders for them to be responsible (SADCS, 2005). South Africa's government was committed to sustained and developed offenders through technical skills, formal and informal education that enriches them to become providers for their families while incarcerated and out of incarceration through artwork. The focus period of the study was a sentence length five to fifteen years.

2.1.8.1 Curricular for adult learners

Teaching and learning programmes are highlighted by DCS in South Africa as promoting self-worth, self-esteem and self-development (DCS, 2014). Vocational educational skills programmes were aimed at prevention of crime, rehabilitation and reintegration of offenders in communities (DCS, 2014 & Johnson, 2015). Teachers needed to prepare and learn how to plan their work- schedule and lesson plans to ensure delivery that was suitable and structured in DCS (Scruton & Ferguson 2014:21). According to the Western Cape Department of Education Government (2018) curricular programme of visual art education was the need and aspiration that covered offender and by individual teacher. Moreover, the above department provided the direction that work-schedule comes into play when the teacher identifies a sequence in the teaching plan.

According to Cox (2018:1), a lesson plan was “a detailed step-by-step guide that outlines the teacher's objectives for what the students will accomplish during the course of the lesson and how they will learn it”. In addition, Cox (2018) argued that when the teacher creates a lesson plan, he or she needs to involve setting of goals, develop activities and determine materials that will be useful for the objectives of the lesson. Moreover, the influence of teachers on adult educators was to have teaching styles that supported a learning environment that enables the learners to take more responsibility for their learning (Scruton & Ferguson, 2014:21). As a result, Kabeta

(2017:46) affirmed that curriculum for teaching and learning had “significant contribution to the rehabilitation for offenders by improving their personal and social skills, developing offender self-esteem, self-confidence and motivating them to engage in other learning areas in future”.

Table 2.1: Teaching style for adult learners. Source: Rochester Institute Technology Online Learning (2018)

Teaching styles:

Instructor-centred	Learner- centred
The learning objective is usually the transfer of knowledge, information, or skills from the instructor to the students	The underlying philosophy is that students learn best not only by receiving knowledge but also by interpreting it, learning through discovery while also setting the pace of their own learning.
The instructor more or less controls the material to be learned and the pace of learning while presenting the course content to the students. The purpose of learning is to acquire and memorise new knowledge or learn new skills	Instruct, coach, and mentor students to facilitate their learning, designing experiences through which students acquire new knowledge and develop new skills

This study applied Tables 2.1 teaching style by Rochester Institute of Technology Online (2018) learning and the results of New England Law Review (2016) below, that guided teaching, teachers and administrators in correctional services to overcome specific challenges in correctional facilities for adult education. This research incorporated the following five guided principles by the New England Law Review (2016), which aimed to overcome curricular challenges for teaching and learning by educators:

- 1) A safe environment that encourages and prioritises education;
- 2) Appropriate funding to allow for adequate education and skills;
- 3) Employment and retention of quality, skilled educators;

- 4) A rigorous curriculum that meets each state of education standards and laws;
and
- 5) Formal legislation to ensure learners (offenders) received appropriate education to aid their eventual re-entry into society.

Scrutiny and Ferguson (2014:17) reported their finds that the environment of teaching and learning in correctional services is very different to that used outside correctional facilities or centres.

These authors (Scrutiny & Ferguson, 2014) claimed, “offender learning programmes aim to give offenders in correctional facility access to learning skills to enable them to gain qualifications and skills for employment and have positive role in society” (Scruton & Ferguson, 2014:17). New England Law Review (2016) reported that incarcerated adult learners receive good quality education in correctional centres of England. They add that it might be the first opportunity they have ever been given to explore their thoughts and feeling of them, tell their story and truly practice being self-aware and developed.



2.1.8.2 Formal education for offenders

According to the specific needs of Department of Correctional Services (DCS), formal education programmes are provided for adult offenders (Correctional Services Act, no.111 of 1998). The White Paper of DCS (2005) guided, informed and regulated formal education programmes for offenders. It also stipulated two bands of formal education that are accommodating the needs of offenders, discussed below:

- a) General education and training (GET) and Adult Basic Education and Training (ABET).

This band at DCS provides adult basic education and training (ABET) for the offenders. Adult learners are not forced towards education, so education in DCS was voluntary for individual. The levels of ABET offered by DCS are 1-4.

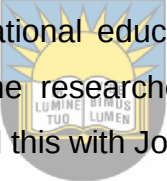
- b) Further education and training (FET)

According to DCS (2015:3-5), this band was “offered in co-operation with national and provincial departments of education and guidelines for Further Education and

Training. Further education for diplomas may be offered through distance learning and medium correspondences. DCS provides free education from Grade 10 to Grade 12, and includes N1 to N3 in administration and business studies for offenders.

2.1.8.3 Informal education for offenders

Ngozwana (2017:114) noted “non-formal education addresses immediate-to-long-term structural outcomes that entail different people’s dispositions”. Moreover, the author advocated that non-formal education developed the offenders by means of transformative learning initiatives (Ngozwana, 2017). However, UNESCO (2014:114) claimed that, “experimental and innovative non-formal education, some of which involves greater independence from governments, responds to emerging learning needs as societies evolve”. This claim of UNESCO (2014) means informal education was the most appropriate approach for improvement of offenders’ lives in correctional facilities. Johnson (2016) suggested some interventions by DCS should take into cognisance regarding some vocational educational skills training programmes. To organize this research better, the researcher employed the following discussion intervention list and supplemented this with Johnson’s (2015:50-51) four suggestions:

- 
- The logo of the University of Fort Hare is a circular emblem. It features a central sun with rays emanating from it. Below the sun, there is a banner with the Latin motto 'LUMINE BONDUS TUO LUMEN'. The entire emblem is set against a background of a shield-like shape.
- i) Building self-esteem, values, was processing emotions (anger and depression management assertiveness training for offenders): Many offenders suffer from depression and have anger issues. Others’ social problems contribute to their low self- esteem, thereby leading them to commit crime and drugs and sometimes end up back in the correctional centre (recidivism). Through learned life skills, offenders are able to communicate their challenges, and that makes them better humans;
 - ii) Criminal/antisocial self-destructive activities: This programme helps offenders to realise their mistakes and take responsibility for their actions without being destructive and forcefully punished. They are trained for self-worth and integration within society;
 - iii) Conflict resolution, democracy and civic training: Human rights make inmates to be responsible citizens. Offenders are taught about their human rights and to respect other people’s rights; and

- iv) Evaluation of progress, fostering of personal responsibility, active involvement in decision-making, taking responsibility for own progress, fostering of leadership and community involvement.

Johnson (2016) and Gardener (2014) encouraged adult offenders to practice visual art and use art education classes to enhance their self-esteem, personal identity, life experience and be taught to respect opinions of others. This study encouraged new learning skills for adult offenders to express their emotions through visual art education curriculum.

Furthermore, Gardener (2014) advocated that offender participation in formal and informal education enhances their thoughts and subsequently, encourages their creative art skills development in a correctional facility.

2.1.9 Benefits of visual art education for adult offenders and DCS officials

Visual art education had the potential to enhance problem-solving, rehabilitation, self-awareness and can assist in improving moods and focus control (Gussak, 2009). Furthermore, Hetland, Hetland, Winner, Veenema and Sheridan (2013) stressed that artwork can be metaphorically sad, loved or agitated just through its mystifying lines, shape, texture and composition. In addition, Brewster (2014:19) provided findings of visual art narratives in correctional facilities as a creative process that helps the offenders to develop the “right brain” and build self-esteem, self-expression and confidence.

Brewster (2014:17) stated, “Research shows that people of any age can feel a sense of emotional satisfaction when involved in a creative process. This satisfaction came from having control over art material”. This type of satisfaction provided a crucial role and benefits of visual art education in practice for offenders’ self-discipline and self-management or self-correction. However, in this study, adult offenders lacked motivation to learn and express themselves through their narrative artwork.

Hetland et al. (2013) suggested that exhibiting of offenders’ artworks improved their mood, socialization and problem-solving abilities. As a result, offenders felt that an exhibition was the delivery mechanism for communication and reintegration with civil society. In support of this researcher, Kabeta (2017:53) stressed that offenders

felt that exhibitions help them to revitalise their bond, “the bond they had with the community but broken” through critically reflecting on their actions. This provides offenders with transformation and helps them to learn from their mistakes and not to get involved in criminal activities again.

2.1.9.1 Change and transformation of the offender

According to Kabeta (2017:52), transformation of the offender was through “correctional education programmes and activities offered with the intent of assisting offenders with two aspects: to helped them better adjust to correctional life, enhance their knowledge”, improved their attitude and creative skills and contribute to the community after incarceration. To improve the negative attitude around visual art education programme in correctional centre the educator should understand the offender’s age they are teaching, Johnson (2016:24) reported, “in some societies or countries like United State, India, China and South Africa, legally, a person becomes an adult at the age of eighteen years. However, in Indonesia and Japan, an adult is twenty years”. In African context the concept of adulthood was defined according to Johnson (2016) as a person take responsibility, employed, a person responsibility, tradition and customs like circumcision and married.

According to Johnson (2016), personal identity and rights of adult learners were a way of telling or redressing messages to someone or society about one’s life change and transformation. Personal narratives in the study were a fundamental retrospective of change, transformation and rewriting life experiences of offenders through drawing and painting. The rationale for this study was based on visual art and its narrative/story through education of the offenders, as organisms of change and transformation for offenders, who socially and individually lead their personal narrative work to society.

This literature review drawn on understanding of offenders’ transformation of their lives experience through visual artwork context within correctional facility. Furthermore, this study focused on the correctional centres’ system from a global viewpoint, including nations and cities or provinces where visual art and its narrative work, through education, produces results of offenders’ rehabilitation and educational programmes. As a result, this study clarified the notion of personal identity and rights of an offender

as necessary for skills to rehabilitate offenders to live differently construct their goals, and use ideas to transform their behaviour.

2.1.9.2 Correctional benefits for offenders' personal identity

The theory of personal identity, according to Schultz and Schultz (2017:1), was “the state of being a person; it is everything about you that makes you what you are - a unique individual who is different in large and small ways from everybody else”. The above scholars stressed that personal identity is how you respond to the trials and tribulations of life, everyday aspects such as the ending of an important and non-important relationship. Moreover, personal identities, according to Idowu (2018:160), “entail people that are ready to learn something when it will help them in real-life tasks or problems”; in short, it was how a person related to how they regard themselves. The researcher observed that offenders developed their personality when they are allowed to explore their feelings and emotions through art programmes (Johnson, 2015). In addition, the author emphasized that adults had an ever-increasing learning reservoir of their experience. Furthermore, Idowu (2018) and Taylor (2014) claimed that most offenders are reluctant to talk about deep feelings and emotions; hence the researcher focuses on the contribution of visual art and its narratives to be considered for the offender's self-worth and self-fulfilment. Therefore, an adult learner, according to the above authors (Idowu, 2018 & Taylor, 2014), was an offender possessed richer experiences and needs have a reason to learn.

Adult learners have richer experiences in terms of playing a more influential role on “what they learn” and “how they learn it” (Idowu, 2018:160). Even the most sophisticated social theorists frequently deny the creative skills of offenders, according to Frey (2014) and Taylor (2014), as important, in the development of offenders. Idowu (2018), McAree (2011) and Layder (2004:29) pointed out that everyone has human rights, needs, dreams, wishes and desires tied up with feelings and emotions. The White Paper on Correctional Centres (2005) deemed rehabilitation as the offender's right in correctional facilities across South Africa. These correctional facilities uphold the law and human dignity, as held by the South African Constitution (1996), that all offenders be provided therapy or rehabilitation rather than feel confinement as punishment (McAree, 2011:8).

The White Paper on Corrections (2005) declared the idea of rehabilitation as “results of a process which combined the correction of offending behaviour, human development and the promotion of social responsibility and values of the offender” (McAree, 2011:9). The goal of the researcher was the utilisation of visual art education narrative for offenders’ therapy so that it can prevent offenders from recidivism and incorporate them back into society. McAree (2013:13) cited the White Paper on Corrections (2005) that each offender was/is entitled to certain inalienable rights, and Correctional Department can only guarantee those rights and democracy within its affordable resources. The following table by Rochester Institute of Technology Online Learning explains what is expected from adult learners:

Table 2.2: Teaching strategies for adult learners by Rochester Institute of Technology Online Learning (2018)

Adult Learner Characteristics	Teaching Strategies
Adults have years of experience and a wealth of knowledge	• Use open-ended questions to draw out their knowledge and experiences
Adults have established values, beliefs, and opinions	• Take time to clarify student expectations for the course • Permit debate and the challenge of ideas
Adults expect to be treated as adults	• Treat questions and comments with respect • Acknowledge the contributions that students make to the class
Adults need to feel self-directed	• Engage students in designing the learning process • Expect students to look for a variety of learning media and activities
Adults often have a problem-centred approach to learning	• Frame new knowledge or skills in terms of application to current problems or situations • Use participatory techniques, such as case studies and problem-solving groups

Table 2.2 discussed teaching strategies for adult learners (Rochester Institute of Technology Online Learning, 2018). Smith (2002:1) identified similar outcomes with Rochester Institute of Technology Online (2018) and stressed that:

- Adults acquired mature understanding of themselves. They should understand their needs, motivations, interests, capacities and goals and look at themselves objectively and maturely. They should accept themselves and respect themselves for what they were while striving earnestly to become better;
- Educational leaders were helped through mentorship programmes to understand themselves, their strengths and weakness. This was part of the self-reflection process that was important in knowing and understanding their own nature and accepting themselves;
- Adults should develop an attitude of acceptance, love and respect towards others. This was the attitude on which all human relations depend. Adults must learn to distinguish between people and ideas, and to challenge ideas without threatening people. Ideally, this attitude will go beyond acceptance, love and respect to empathy and the sincere desire to help others;
- Adults should learn to react to the causes, not the symptoms, of behaviour. Solutions to problems lie in their causes, not in their symptoms;
- Adults should develop a dynamic attitude toward life. They should accept change and think of themselves as always changing. They should acquire the habit of looking at every experience as an opportunity to learn and should become skilful in learning from such experience; and
- Adults should acquire skills necessary to achieve the potential of their personalities. Every person has a capacity to create and not fear wrong doing in visual art education programme.

2.1.9.3 Adult educators' contribution

Heltand et al. (2013) stated that if studies are well planned, scheduled and organised by using different variations on a few basic patterns of time, space and interactions, huge interventions for monitoring and evaluation the rehabilitation progress of offenders is possible. Organised adult educators (Hetland et al., 2013) further mentioned four focus patterns of learning instructions discussed below:

- a) Demonstration-lecture: educators deliver information about the processes and end products by applying visual examples;

- b) Learner-at-work: Learners create artwork based on information and visual examples;
- c) Critique: Visual artwork is work in progress, not ever completed; and
- d) Exhibition: Exhibitions should be planned, and learners have to be updated of list of selected artworks for exhibition planning.

In correctional facilities, Brewster (2014) and Hetland et al. (2013) found that visual art and the education system has strapped budget; visual art courses and workshops can be seen as unnecessary and are cut back across countries. This research challenges and reviews the possibility of the above authors' findings. It engages DCS over the value of visual art education narratives for offenders to learn how it contributes to the self-expression, development and self-fulfilment of the offenders. DCS' role, according to Nickeas (2013:1), was "in promoting an offender's self-esteem and equipping him with vocational skills".

Visual art in correctional facilities restored balance in an education curriculum towards skills, innovation, expression and information (National Art Education Association, 1999). The National Council of Teachers of English (2008) declared, "we need to take advantage of every learning opportunity to engage our students in a way that acknowledges the visual world in which they live". Therefore, this study offered insight on visual art education narratives for offenders in correctional facilities through its general questions and objectives.

2.1.10 The significance of visual art education narratives for adult offenders

Gussak (2014) and Poumis-Devick (2004) stressed that offenders can be made to feel valued and important through their participation in creative arts. There were symbolic and metaphoric stories or narratives received from learning, fellow contributions, as well as interest and respect they received for creating good artwork. Joseph and Crichlow (2015:3) stated "self-reflection and mindfulness of the offenders through creative skills of art are important means of transformation; positive social skills were necessary for adult offenders that engage with visual art education. For example, these authors claim, "the potential of African-Brazilian martial art is an alternative rehabilitation strategy". This example (martial art) is another form of art that was a contributing factor for offenders. The researcher believed that visual art education narratives' development level work as powerful art forms that embraced the

expression and provoked silence into picture. In addition, this study was advocating that creative art enable offenders to escape and express their feelings and moods in the incarceration environment through visual art. As a result, this study's rationale showed the value of visual art education narrative in context of silent voices and narratives of adult offenders as a tool of expression.

Moreover, Gussak (2007) and Joseph and Crichlow (2015) claimed that participation of offenders in arts developed their character positively and changed their thinking and lifestyle when considering other learning areas. Incarceration was a challenge that makes offenders to feel isolated; they also felt that their lives have been taken away or they are wasting time. Confinement and isolation made adult offenders to lose hope and feel negative towards education in incarceration (Gussak, 2007; Johnson, 2008; Malchiodi, 2003; Johnson, 2015). According to Johnson (2008:103), "the making of visual images generates self-insight, brings suppressed feelings to the surface and helps participants cope with stress of prison life". Edwards (2003) concurred with Johnson (2008) and stressed that offenders' artistic skills help them achieve self-confidence in other areas of their lives.

2.1.10.1 Conscious agency of adult offenders on visual art education

Mishra (2016) claimed that conscious agency was about feeling, actions and thoughts taken by people that express the individual art power of creativity. This study understood that this sociological claimed and definition has not been engaged in-depth by other studies on human agency. "Learning is life-long for each person" (Stephen, 2012:21). Bush, Harris and Parker (2016) proposed another concept of conscious agency but did not differ from Mishra (2017) when they explained conscious agency as a fundamental and essential aspect of human behaviour. Bush, Harris and Parker (2016) asserted that the following conscious agency is realised by intention that was an active informational structure in which offender seems to instantiate their goals such that:

- a) An action of self-experience is specified;
- b) A desired outcome is specified, and
- c) A means of achieving that outcome through a cognitive objective is taken into consideration.

Bush et al. (2016) presented a model that embraces this study by further interpreting offending behaviour within what we believe to be a universally human, cognitive, emotional and motivational structure of offenders' experience. Their model was presented in the diagram below:

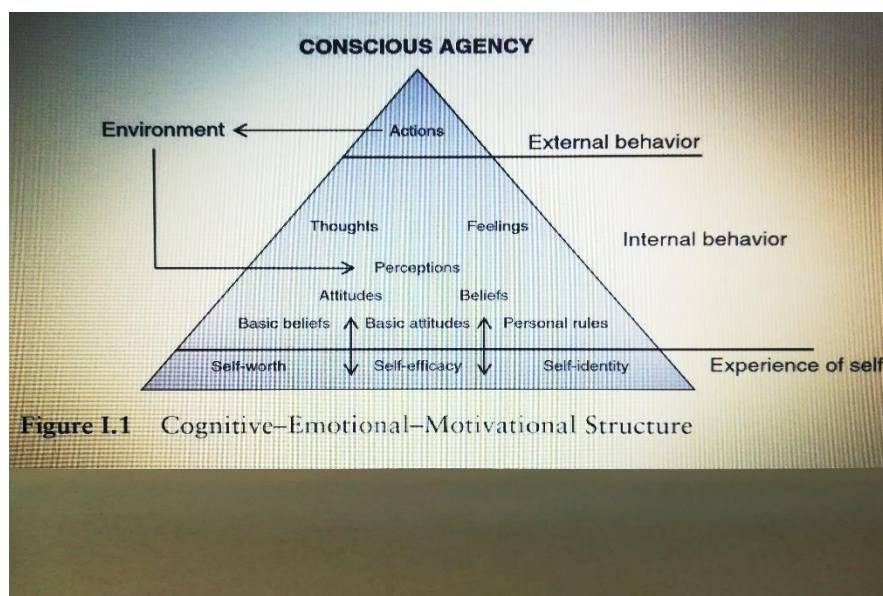


Figure 2.1: Cognitive-Emotional-Motivational Structure (Source: Bush et al., 2016:118) Conscious agency.

This study looked at this model theory of conscious agency to address layers and tiers that constitute the DCS environment. This research determined admits that DCS was dealing with challenges of adult offenders' complexity. The rationale of this study was to explore and address visual art education narratives to address challenges layered in Figure 2.1. Visual art education is instrumental in the behaviour of the offenders such as attitudes, beliefs and perceptions (Gussak, 2014; Malchiodi, 2003). DCS was fitted into social services that deal with human agency (Mishra, 2016). Bush et al. (2016) covered the purpose, statement of problem, general questions and objectives of this study. The importance of visual art education played a critical role in human agency in moulding offenders towards being "law-abiding citizen" (Johnson, 2015:18). This study determined that personal identity of offenders, as a human right, needs to be taken into cognisance to develop transformation through the consciousness of offenders. Little has been recognised about visual art education narratives into context. As a result, visual art education curriculum in correctional facilities does not

exist. Limited visual art education curriculum disadvantages those offenders who want to transform and voice their narratives, thoughts, feelings, perceptions and examine their self-directed expressive endeavours. Fleming (2013) supported the researcher by stressing that visual art is the most hidden potential natural gift humans are born with, but when a person grows up, fear of mistakes takes over (Anonymous, 2018).

2.1.10.2 Visual art education programmes preventing recidivism and re-offending

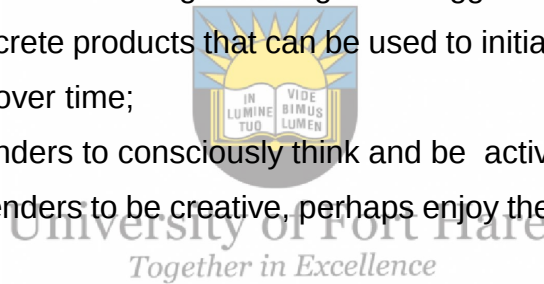
Hallet, Heys, Johnson, Jang and Duwe (2017:1) argued that in the context of national-level concerns about high cost of American, European and African correctional centres, recidivism rate are the norm for the released offenders. Corrections officials are struggling with rising populations and shrinking budgets. Other institutions support DCS voluntarily and develop creative skills out of non-existing visual art education narratives programme by providing their services free. Institutions such as non-governmental organisation and faith-based ones help offenders to meet the needs that the correctional facility cannot provide (Hallet et al., 2017).

In South Africa, it was proven that those offenders, who participated in creative arts changed by engaging with community programmes, provided awareness around the country and wrote books about their lives during incarceration. In support of the statement above, in South Africa, Knysna Correctional Services acknowledged voluntary support by ex-offenders and the generosity of community artists such as Pieter Kruger, according to the article by King (2017:3). King (2017) praised the voluntary contribution by the former DCS official, Kruger. Every Thursday since 2016, Kruger of Spark life takes drawing material and books on how to draw and spends two hours with prisoners teaching them the art of drawing.

Kruger, according to the article by King (2017:3), started his offering with eight offenders that are longer incarcerated; they joined him in art and cultural community centres. Knysna-Plett Herald (2017) stated that Kruger had five groups of offenders participating in drawing and painting classes and offenders cannot wait for their lessons each week by Kruger. In addition, to the above narrative of Kruger, one male offender made a confession, “learning to draw is escapism from the reality of prison, but also I never dreamt I could draw the way I do now” (King, 2017:3).

The narratives in words and drawing of incarcerated and formerly incarcerated men and women found their own voices through self-examination and the discipline through their artistic process (Brewster, 2015). Johnson (2008:102) stressed, “prison art programmes have received a great deal of validation from researchers, teachers, artistic therapists, counsellors, ex-offenders and administrators”. However, this study embraced the seven key benefits by Liebmann, as cited by Johnson (2008:102) that visual art:

- 1) Could be a form of communication for those who have problems with verbal communication;
- 2) Could act as a bridge between therapists and clients for dealing jointly with issues that make them (offenders) comfortable;
- 3) It was a means of self-expression and self-exploration;
- 4) It provided a safe and acceptable way to express, release and deal with potentially destructive feelings like anger and aggression;
- 5) It yielded concrete products that can be used to initiate discussion and note developments over time;
- 6) It got the offenders to consciously think and be actively involved, and
- 7) It allowed offenders to be creative, perhaps enjoy themselves and integrate with others.



Johnson (2008:106) supported the above key benefits and stressed “incarcerated artists make valuable aesthetic contributions to society”. For DCS and the society to accept the contribution of visual art education, it might take long. Efland (2017) advocated that the theory of aesthetic tends to be an attribute theory, unlike the cognitive theory. Efland (2017) supported the definition and argued for the relevance of a set of related traits for the appreciation of visual arts. However, the creativity and innovation of offenders in this study attributes to the society and artistic make of valuable aesthetic.

2.1.10.3 Visual artwork narratives in correctional facilities

In fact, it was clear that visual art was the creation form of symbolic motivation of nature for human beings. This means visual art was the hope that corrects negative perceptions of society for the offenders. To support the above, Fleming (2013)

advocated that “art takes up where language left off”. Khan (2016) and Efland (2017) agreed with the these claims of the above author by stating that ex-offenders make art out of incarceration for living, expression and that art, as declared by UNESCO:

...as a different major social factor such as population, technology development, or internal social diversity do not bear upon our appreciation of art; or even that the psychological motivations for making art are similar cross-culturally (UNESCO, 2009:95-123).

Schenwar (2014) opposed correctional facilities that lock down and lock out: why does a correctional facility not work toward developing space for visual art narrative practice? Furthermore, this author (Schenwar, 2014), stated that social problems facing society are extreme poverty, homelessness, hunger and unemployment that are become more ignored by government. As a result, Schenwar (2014:3) answered this research’s statement of problem, questions and objective by stressing that “prisons do not disappear a problem, they disappear human beings”.

This study agreed with the above authors but encourages offenders to talk about their feelings or self-experience as interventions in solving crime as study by Schenwar (2014) and helping the society (Gussak, 2013). Johnson (2008:107) argued that offenders taught “creative skills are not necessary desperate for employment”, they can be self-employed. Art projects provided “creative space” inside and outside incarceration by “showing reduced recidivism as well as favourable cognitive, emotional and behavioural outcome to extend into the community”.

This study does not deny the fact that little has been done by the government of South Africa to prioritise employment of offenders out of incarceration who do not have art material to continue with what they learned. Art material for the ex-offender with creative skills is a fundamental need for their creative art projects. Despite the fact that our society takes time to trust and support ex-offenders, their visual artwork speaks for itself and that encourages offenders to have a fundamental need to create. By doing so, they could be rehabilitated, develop self-worth and self-fulfilment by integrating with the community. Art programmes prepared offenders for aftercare and community reintegration with civil society (Johnson, 2008:7).

2.2 THEORETIC FRAMEWORK

According to Gabriel (2008), the theoretical framework was the structure and lens that can support a theory of a research study. Moreover, the theoretical framework introduces and describes the theory that explains why and how the research problem exists. Maxwell (2005:33) stated “the theoretical framework was a system of concepts, expectations, beliefs and theories that support and inform research”. Merriam (2009) claimed theoretical framework as an informative lens over which facts are viewed. This study applied the theory of Knowles’ (1984) based on the andragogy theory. With the Knowles’ (1984) theory perspective, the original concept is to encourage adult offenders’ artwork as their personal narratives of self-expression and confidence. The researcher’s original contribution to knowledge was underpinned by the lens of this study’s theoretical framework with three main scholars:

- The eco-system system by Bronfenbrenner (1977) and Dalton, Elias Wandersman (2001) were chosen as suitable scholars to address visual art education narratives’ contribution as tools for offenders’ rehabilitation, self-worth, self-expression, development and community reintegration. This is for understanding how visual art education narratives can be utilised for offenders’ transformation and contributing to their personal identity; and
- The theory of andragogy by Knowles (1984) was developed by Knowles, Swanson and Holton (1998). Knowles et al. (2005) defined andragogy as the “art and science of helping adult learn”. The above theories have provided theoretical pillars that are applicable to this study. The Andragogy theory was selected because the researcher argues that the contribution of visual art education through narratives of the offenders’ contexts and society leads to law-abiding citizens.

The eco-system theory, Johnson (2015:15), stressed refers to “culture, level of literacy, socialisation processes, attitudes, perceptions and new trends in the value system of the society”. Khanare (2008:22) stated that the eco-system perspective focus “is on the interdependence and relationships between people and their physical environment”. The Micro-system theory for adult education has been selected to anchor the researcher’s argument about visual art education narratives for offenders’ adult education that contribute to self-identity or uncover creativity and develop

chances for greater opportunities to find a way to enjoy new life experience as a potential venue of personal identity. Rogers (2005:236) claimed, “over time, formal and non-formal education often opposed rather complemented each other”.

The theory of Brown and Campbell (2010:18) defined change to address how offenders may be assisted to transform their offending through treatment and provisions of adult education programmes aimed to rehabilitate and help them to develop their self- esteem, self- fulfilment and motivate them fully. As a result, the researcher implied discovery of change as a shift from a feeling of confinement and punishment. However, to comprehend this theory better, Dalton et al. (2001:3) stressed the history of the eco-system that the:

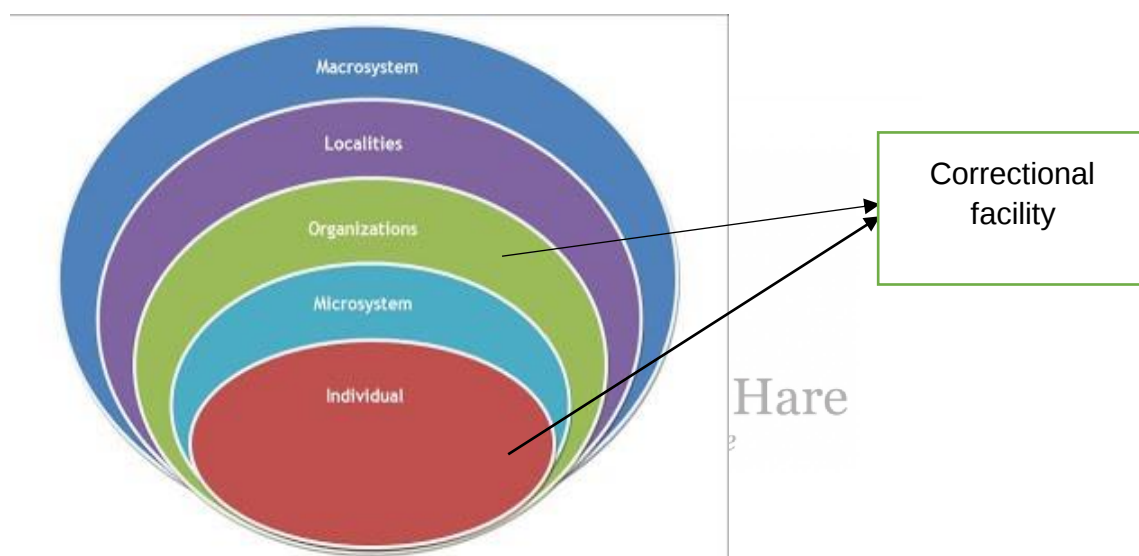


Figure 2.2: Five Levels of Analysis (Dalton et al., 2001:21)

CHRONOSYSTEM

Source: Dalton et al. (2001:21)

- **Individual:** has to do with offender factors leading to development, self-worth, rehabilitation and resolution of social re-integration. For example, extreme poverty may lead to an offender's development of depression and committing crime. An individual is thus considered a risk factor for negative outcomes;

- **Microsystem:** has to do with interpersonal relationships. For example, does everyone in your family get along? Do you have close friends? A romantic relationship? Social support like art and culture hub centres can rehabilitate people;
- **Organisations:** refer to sets of microsystems. A correctional facility is an example of an organization because it is made up of groups (microsystems) of friends, co-workers, and families; and
- **Localities:** often refers to geographic placement. For example, this level may include countries, cities within those countries, or neighbourhoods within those cities.

To unpack the above Figure 2.2, Bronfenbrenner (1977) stressed, “in order to understand human development, one must consider the entire ecological system that helps to develop, support and guide human growth”. In addition, Johnson (2015:16) supports the above scholar (Bronfenbrenner, 1977) by stating, “when society understands the dynamics of the ecosystem, it will be able to address correctional measures and other interventions rationally in addressing crime levels”. Moreover, Khanare (2008:22) stressed that it “is evident that individual growth and functioning does not simply occur in a vacuum but rather as a continuous interaction between individuals and various environmental considerations. As a result, this study employed the eco-systems theory for different purposes that contribute to DCS civil society and nations. In line with the eco-system theory, Johnson (2015:16) clearly said that the “layers of eco-system theory include defining and understanding culture, level of literacy, socialisation processes, attitudes, perceptions and new trends in value systems of the society”. This understanding showed how visual art education narratives fit into organisations and individual layers in Figure 4.

2.2.1 Micro-system of Adult Education

The micro-system, according to Johnson (2016:5), was the layer addressed by the eco-system theory. Micro-system for adult education has been selected to anchor the researcher’s argument about visual art education narrative for offenders’ adult education that improved or contribute to self-identity, discover or uncover the new creativity and develop chances for greater opportunities to enjoy new life experience

as a potential venue of personal identity. Rogers (2005:236) claimed, “over time, formal and non-formal education often opposed rather complemented each other”.

The researcher implied to this research that discovered of personal transformation by adult offenders as shift from a feeling of confinement and punishment. Brown and Campbell (2010) stated that offender’s contribution of visual art education narratives change the attitude of other offenders life experience before and after as individual. This study employed the four assumptions below for adult education by Brown and Campbell (2010), Merriam, Caffarella and Baumgartner (2007) that:

- An individual matures and his or her self-concept moves from that of dependent personality towards one of a self-directing human-being;
- An adult collects a growing reservoir of experience, which is an unlikely resource for learning;
- The readiness of an adult to learn is closely linked to the maturity tasks of his or her social role; and
- There is transformation in time perceptions as people mature – from future claims of knowledge to immediacy of application. Thus, an adult is more problem-centred than subject-centred in learning (Knowles, 1980:44-45).

Brown and Campbell (2010) argued that there was low literacy in adult education that limits their life chances to transform or change regardless of how it was defined or measured. Moreover, Knowles’ et al. (2005) supported the above argument; they found that millions of adults in America need stronger literacy skills to take advantage of adult education because of “lifelong learning opportunities” (Knowles et al., 2005:12). Moreover, Brewster (2012) stressed that content analysis is conducted for adult learning as a tool of improvement, self-expression and development. Therefore, this qualitative study was guided by the assumption and principles of Knowles et al. (2005) on adult education.

2.2.2 Vocational Education (VE)

According to the history of journals, the first article of vocational education was published in 1969 to provide offenders with skills to use after they are released from correction; VE has been a staple of correctional education (Frey, 2014:192). Several articles also provided grounds for a number of qualitative studies of adult education

on incarceration as necessary to fulfil the demands of the field. This was because correctional institutions increasingly turn to education to reform their inmates (Frey, 2014). Prison Vocational Educational Programmes (PVEP) were designed primarily to help offenders to reach minimal state and federal education standards as offenders are among the least educated members of society by nature (Gideon & Sung, 2010:193). Furthermore, Gideon and Sung (2010) advocated that once the offenders gained vocational skills, they uncover their opportunity to compete for new positions in the community.

In addition, these authors claimed that vocational education programmes in correctional centres allow offenders to learn creative skills under correctional officials' supervision. As result, Frey (2014) pointed out that some correctional facilities' vocational education has failed primarily because of lot of challenges that are political and economics. Other causes were inadequate vision and no strategies, followed by rigid legislation methods and shortage of professional officials for adult learners. Moreover, this study aimed to create opportunities for offenders to voice their expression and develop a sense of pride, personal identity, self-esteem and self-worth through vocational education skills such as their paintings, sculptures and drawings.

Gideon and Sung (2010:209) argued that "many of the creative skills offenders learn are not directly transferable to jobs but were useful visual tools for civil society to understand positive transformation or change of offenders". According to some authors, there were arguments against correctional service vocational education. It was believed that offenders should be punished and were not eager to learn, change and should not be offered education when convicted. Dick, Rich and Waters (2016) and Kabeta (2017) argued that vocational education programmes and goals of legislative bodies offer opportunities for offenders for lowering recidivism. Generally, these authors found that in California and Ethiopia, correctional facilities' vocational education develop offenders' creative skills or visual arts narrative programmes.

Moreover, Dick et al. (2016:14) found that "in 1980 and 1990, rehabilitation programmes in California for adults were cut back because of the system of that time". Dick et al. (2016) agreed with Collie, Bockos, Malchiodi and Spiegel's (2006) seven categories that support vocational education for offenders that primary art therapeutic tool for offenders through visual art education are: (a) Reconsolidation of memories

(b) Externalisation (c) Progressive exposure (d) Reduction of arousal (e) Reactivation of positive emotion (f) Enhancement of emotional self-efficacy and (g) Improved self-esteem. These seven categories are discussed below with regards to offenders' self-worth:

- (a) *Reconsolidation of memories*: was described as a means of reconnecting implied and declarative memories and resolving the challenges of post-experience of the offenders' memories;
- (b) *Externalisation* - was a method of narrative therapy that separates problems from the person but make it easier to address the problem;
- (c) *Progressive exposure* - was way to address the avoidance symptom through progressive exposure to creative skills and avoiding emotions;
- (d) *Reduction of arousal* - the process of creating visual art, whether it directly relates to traumatic experiences or not, provides opportunity to change;
- (e) *Reactivation of positive emotion* - it directly addressed emotional shock. Creative skills of art making awakens emotions and reward-driven motivation;
- (f) *Enhancement of emotional self-efficacy* - referred to one's confidence in the ability to express emotions, feelings and moods effectively and appropriately. Visual art narratives give a sense of control; and
- (g) *Improved self-esteem* - Growing as a group supportive to each other's struggles and growth.

Looking at the these categories, as supplemented by these authors, focuses this research's rationale for the challenges and implementation of vocational skill of visual art education narratives as a contributing factor for offenders' transformation towards self-esteem, self-worth, self-fulfilments and development. Therefore, United Nations Education Scientific Cultural Organisation (2014) submitted that in designing training programmes in correctional facilities, a balance should be kept between real demand and the offender's participation within the most effective programmes for their integration into the society. Research from a global viewpoint, such as the United State of America (USA) and United Kingdom (UK), found that many offenders and adults who have similar unhappy experiences of compulsory education tend to have negative attitudes to learning and can be very resistant to education (Barton, 2008).

Brewster (2014) argued that learning art education involves multi skills and nurtures ability to develop cognitive, personal and social competencies. However, this argument implied in this study that visual art education narratives are an act of healing, discovering, uncovering offenders' self-esteem, self-worth and developing them to work as group or team. Art provoked silence (Malchiodi, 2003). Scott (2015:91) found that those who participated in the "long-running arts-in-correction programmes" compared with those did not participate in practical learning visual art showed significant development in behaviour and had better time management, self-confidence, greater intellectual flexibility, motivation and emotional control.

The researcher supported this study through the theory of andragogy (Knowles, 1984) that was supplemented by Knowles' et al. (2005). Knowles' et al. (2005:12) defined andragogy as the "art and science of helping adults to learn". In addition, visual art education narratives were a theoretical role of self-expression (Aarker, 1999). The above theories had provided theoretical pillars employed for the study's purpose, questions and objectives. Therefore, andragogy theories were selected in this study because the researcher argues that visual art education, through narratives of offenders, can develop law-abiding citizens, can be a rehabilitation tool and develops self-worth and self-expression for offenders. The researcher adopted Figure 7's application of andragogy aligned with the role of self-expression (Aarker, 1999).

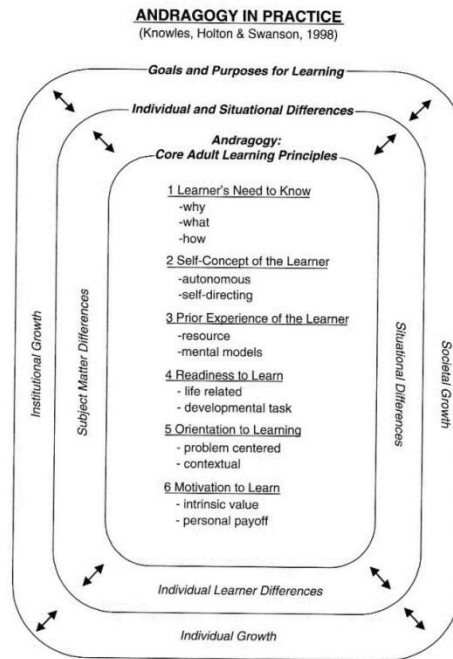


Figure 1-1. *Andragogy in practice* (Knowles, Holton, and Swanson, 1998).

Figure 2.3: Andragogy in practice; Source: (Knowles, Holton and Swanson, 1998:4).

The Knowles' andragogy theory in this qualitative research study was organised to unpack, analyse and understand how, why and what personal narratives of the offenders through visual art education are not taken into consideration? The theory forms a meaningful theoretical framework for analysing how correctional centres and policy-makers supported art education as therapy for adult offender's environment. Unpacking Figure 2.3 by Knowles' et al. (1998), the importance of the diagram contributes to personal narratives of offenders. This was what captured the researcher's attention to understand adult learners' needs and behaviour. However, artwork narratives of the offenders, as "andragogy in practice", build on the self-expression, self-worth, confidence and development of the offender's personal and social identity. In addition, Knowles (1984:4) offered a paradigm and six assumptions for teaching adults that:

- As a person matures, his or her self-concept moves from that of dependent personality toward one of a self-directing human being;
- An adult accumulates a growing reservoir of experience that is a rich resource for learning;

- The readiness of an adult to learn is closely related to the development tasks of his or her social role;
- Change in time perspective as people mature- from application of knowledge to immediacy of application;
- Most potent motivations are internal rather than external;
- Adults need to know why they need to learn something at their age.

Based on this study, the above six principles explanations as supplemented by Finn (2011:36-37) from the principles of (Brown and Campbell 2010 & Merriam, Caffarella and Baumgartner, 2007) influenced this study's purpose of teaching adult offenders about their personal growth, creative skills and development through visual art education narratives. Merriam and Brockett (2007:150) concurred with Knowles that successful adult learning results are connected to the environment in which the learning takes place. The limited number of studies in this field made Knowles' work to be critiqued by Grace (1996) and Pratt (1993).

The American Association for Adult Education (1926) found some substantial funding for research and publications of studies of adult education.

Two streams of inquiry were visible. One stream was classified as scientific while the other was artistic. The current study posits that narratives of offenders, through visual art education and artwork, have potential betterment for offenders', development and personal identity. In addition, visual art education narratives, in the context of offenders, provide knowledge intuition, learning experience and analysis of their experience, based on how adults taught (Knowles & Holton, 2005:39). Grace (1993:21) and Pratt (1996) criticised Knowles' andragogy theory for solely focusing on the individual and not operating from a critical social view of adult education and society. Furthermore, critics of andragogy state that it does not adopt a critical paradigm of adult learning. Pratt (1993: 21-22) concluded, "Clearly, andragogy was saturated with change and may be a by-product of individual change, but not the primary goal of andragogy". By andragogy saturated with change, Knowles' (1990) clearly identifies andragogy as rooted in humanistic and pragmatic philosophy.

The current study unpacked the transformative power of self-expression through visual art education narratives/stories to address the gap of research (literature) in South

Africa about personal narratives of offenders through visual art such as painting and drawing. The theory of self-expression, according to Aaker (1999:45), “examined the self-expressive of the personal traits associated with an individual’s self-concept influence attitude”. The justification for this theory is applicable within offenders’ attitudes and how they (offenders) can use their narratives purposefully. People maintain positivity and consistency in self-art, not by denying feedback that challenges self- art, but rather by selecting, interpreting and recalling self-confirming (Aaker, 1999:46).

The narrative/story of offenders was told and understood through canvas (drawings, painting, and sculpture), speeches, reports and movement or performing art and non-performing arts. Polletta (1998:419) agreed with the researcher’s view by stated that “drawing narratives can help us (society) to understand” the change and transformation of individuals (offenders) through their creative art skills. A narrative is the reflective source human and society. Carter (1993:5) stressed that creative art narratives are objects and methods of enquiring. Galloway (2012:12) found that literature defined both story and narrative as rhetoric devices and modes of communication for expressing views, feelings and moods.

Martin (1989:7), critiquing Carter (1993), stated that we need not go to school to get knowledge on significant narratives in our lives. Therefore, Martin (1989) believed that if we were to study narrative by interpreting its proceedings from different points of view, a lot might result in transformation. This study emphasized, revealed and sought answers from questions also raised by Carter (1993:5) aligned with this qualitative study’s questions and objective “what does a narrative capture and what does it leave out”.

2.3 Conclusion

This chapter stressed the need for original contribution to knowledge, which was to provide visual art education narratives as a voice for adult learners in correctional facilities. The researcher believed that there was a need for more research from scholars on the contribution of visual art education for offenders to be taken into cognisance by the relevant professionals or adult educators inside and outside the criminal justice system. This study influenced the lessening of the recidivism rate by dispelling negative attitudes of offenders in art education and education in general.

Government, non-government organisations, Correctional Services and the Department of Education needed to recognise the dignity of offenders as human beings with rights by seeking and providing more funding for visual art education to motivate offenders.

The theoretical framework in this study explored significant original contribution to knowledge of visual art education narratives/ stories that support personal development, knowledge of learning and development of conceptual thinking and feeling. Nevanen et al. (2014:75) supported this claim by stressing that visual art education combines “natural expression and interaction”. This study was discussed through the lens of andragogy by Knowles (1984). This theory guided the visual art educational programmes in correctional for adult learners’ (offenders). The next chapter presents the research methodology.



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CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses descriptions of the research methodology adopted in the study. The aim was to explore the research paradigm that informs the direction, focus, perceptions and contribution of offenders' rehabilitation around adult education programmes by employing the six principles of andragogy by Malcolm Knowles' (1984) offered at East London Correctional Facility in Eastern Cape Province. The objective of this chapter is to present methodology adopted on visual art education narratives in context: contribution of offenders in one correctional facility in the Eastern Cape. The researcher's original contribution to knowledge was to reveal offenders life experiences through research questions and discusses the following design of the study: research questions, research design; the research background, belief and biases; the research population, respondent sampling techniques; data collection; data analysis; quality assurance and ethical consideration. This study employed Chilisa and Kawulich's (2015:3) factors influencing the choice of a paradigm:

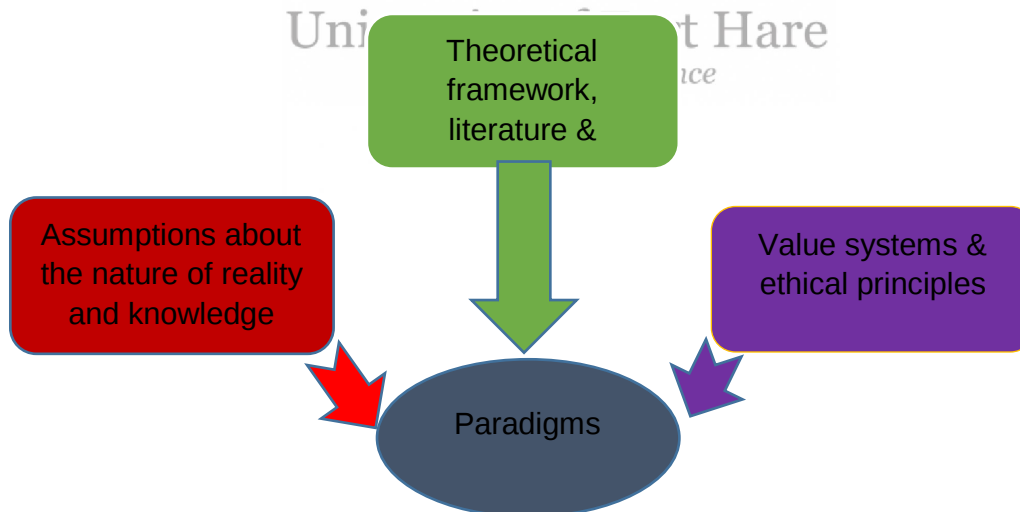


Figure 3.1: Factors influencing the choice of a paradigm. Source: Chilisa and Kawulich's (2015:3).

Walliman (2011:22) advocated that research methodology “are techniques used to do research. They represent the tools of the trade and provide the ways to collect, sort and analyse information so that the researcher comes to some conclusions”. This

study employed specific techniques for collecting and analysing data to make recommendations and conclusions. Gelo, Braakman and Benetka (2008:272) noted that research methods are a plan of action that links the philosophical foundations and the methodology assumptions of research approach and research methods to provide credible, valuable, accountable and legitimate answers for research questions. Furthermore, Walliman (2011:22) suggested use of correct methods for considering particular types of research to convince other people recommendations and conclusions have some validity.

According to Vosa and Mafoto (2000) cited in Pius (2005:27) research methods are a blue print plan of how the qualitative research study is to be conducted, interviews to be used as basis of testing the research problem and objectives results. This research employed qualitative approach to gain in-depth insight and new concepts about the significance of visual art education narratives in the context of offenders. Cohen et al. (2011:537) provided these examples of data collection tools: interviews (transcribed or not transcribed), observation (participant to non-participant), website data, audio recording, documents and reports that qualitative data derive from. This study considers these qualitative data examples by authors (Cohen et al., 2011) as drivers of this study research method. The following section provided rationale for methodological factors used to collect data for this research.

3.2 Research paradigm

Coe (2012:6) asserted that different scholars understand the term *paradigm* as “a particular way of seeing the world”. Lorraine and Peter (2017:2) defined the term *paradigm* as referring to a worldview or to a high-order way of thinking about or categorising the approach or logic that underpins all aspects of a research undertaking from the intent or motivation for the research trail design, conduct and outcomes of the research. Lorraine and Peter (2017) stressed that *paradigm* provides a firm and consistent basis for the research design and implementation of the research. As a result, a research paradigm was categorised into four paradigms, namely: positivist/ post-positivist paradigm, interpretative/ constructivist paradigm, transformative/ emancipatory paradigm and postcolonial indigenous research paradigm by Chilisa (2011:6) and Creswell (2014):

- Positivist/ post-positivist paradigm - to discovered laws that are generalisable and govern the universe;
- Interpretative/ constructivist paradigm - to understand and described human nature;
- Transformative/ emancipatory paradigm - to destroy myths and empowered people to change society radically; and
- Postcolonial indigenous research paradigm - to challenge deficit thinking and pathological description of the formerly colonised and reconstruct a body of knowledge that carries hope and promotes transformation and social change among the historically oppressed.

Therefore, this study blended the two: interpretative/constructivist paradigms and postcolonial indigenous research paradigm. Killam (2013:6) stressed that a “paradigm was a set of beliefs or worldview”. Furthermore, Killam (2013:6) stated, “research was guided by a set of beliefs”. However, Johnson (2015:71) cited Bryman and Bell (2011) and described a paradigm as entire values, techniques and collections of beliefs shared in a given background or a society. The Merriam-Webster Dictionary (2013) defined paradigm as a “theory or group of ideas about how something should be done, made or thought about”. Therefore, this study viewed a paradigm as belief and frameworks that researchers employ as a foundation for everything. In this study, a paradigm embraces a framework of the researcher’s rules, methods and procedure guiding the study.

This study emphasised the importance of epistemology and ontology pursued by the researcher as alternative forms of how they influence the methodology of this investigation under interpretative enquiry. To validate the point of Nieuwenhuis (2013:80) and Creswell (2012), ontological expectations gave increase to epistemological expectations. In turn, they gave rise to methodological considerations leading to instrumentation and data collection. Moreover, these authors recognise that research is concerned with understanding the world and this informs how we viewed our world(s), what we took understanding to be and what we seen as the purpose of understanding (Cohen et al., 2017).

Nieuwenhuis (2013) concurred with the above scholars that the interpretative research gives thicker and more meaningful descriptions of the world than positivism,

but cannot evaluate these descriptions. Such views of interpretative research give this research richer methodology (Thambekwayo, 2016:111). Moreover, Creswell (2014:7) cited Crotty's (1998) assumptions of interpretative research that:

- Human beings construct meanings as they engage with the world. Qualitative researchers tend to use open-ended questions so that participants can share their views;
- Humans engage with their world and make sense of it based on their historical and social perspectives. The qualitative researcher seeks to understand the context of the participants through gathering information personally, and interpreting what they find shaped by the researcher's own experience and background; and
- The basic generation of meaning is always social, arising in and out of interaction with a community. Qualitative research is largely inductive, and the inquirer generates meaning from data collected in the field.

Therefore, to support these views as evidence of employing an interpretative phenomenological approach and critical theory for this research, this was carried out in a correctional facility. Creswell, Hanson, Plano and Morale's (2007:238) as supported by Thambekwayo (2016:111), "researchers should begin their enquiry with philosophical assumptions and the nature of reality (ontology) and how they know what is known (epistemology), the inclusion of their values (axiology), the nature in which their research emerges (methodology), and their writing structure". Flick (2014:56) stated the following key points that embrace this study's methodology:

- Qualitative research covers a number of research programmes with different objectives and procedures;
- This approach consists of a variety of methods that have been developed over the course of qualitative history;
- Methods of data collection can be summarised in larger groups and sub-groups that are mainly according to the data they produce;
- Methods for analysing data follow two basic principles: coding categorising and text in context; and
- A number of general rules in applying qualitative research apply for all alternatives key points.

3.3 Research approach

Creswell (2014) noted that the qualitative approach welcomed multiple realities and was conducted in the natural habitat where a respondent's predominant activity lies. Hence, this study followed a qualitative approach. Qualitative approach played a significant role by providing massive amounts of data managed by two research paradigms, namely, interpretative and critical theory. Creswell (2014:239) claimed "qualitative research deals with subject data collection created by the mind of the participants".

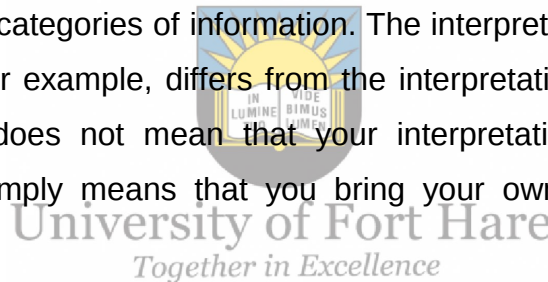
Johnson (2015:74) emphasized that qualitative paradigm has a unique characteristic that makes the study appropriate. Robinson (2011:1) claimed, "a creative mind is the process of developing original ideas that have value and innovation which put ideas into practice". In other words, Robinson's (2011) claimed may be understood in the context of this study to comprehend the respondent's views about visual art education narratives in a correctional facility.

Accordingly, this study's strategy required knowledge on visual art education narratives of offenders as relevant to current research intentions to attract educational research for offenders' self-directed and self-worth in a correctional facility. Therefore, this research sought to liberate the disempowered, to restore inequality and to promote individual freedom within a democratic society (Cohen et al., 2017). In addition, Creswell (2012:238) suggested the following six steps commonly used in qualitative data:

- It was inductive in form, going from particular data (e.g. transcriptions or typed notes from interviews) to general codes and themes. Keeping this in mind helps one understand how qualitative researchers produce broad themes or categories from diverse detailed databases. Although the initial analysis consists of subdividing data, the final goal is to generate a larger, consolidated picture;
- It involved a simultaneous process of analysing while also collecting data. In qualitative research, data collection and analysis (and perhaps the report writing) are simultaneous activities. When collecting data, one may also be analysing other information previously collected and looking for major ideas.

This procedure differs from traditional approaches in *quantitative* research, in which data collection occurs first, followed by data analysis;

- The phases were also iterative, meaning you cycle back and forth between data collection and analysis. In qualitative research, you might collect stories from individuals and return for more information to fill in gaps in their stories as your analysis of their stories proceeds;
- Qualitative researchers analyse their data by reading it several times and conducting analysis each time. Each time you read your database, you develop a deeper understanding about the information supplied by your participants;
- There was no single, accepted approach to analysing qualitative data, although several guidelines exist for this process; and
- Qualitative research was “interpretive” research, in which you make a personal assessment as to a description that fits the situation or themes that capture major categories of information. The interpretation that you make of a transcript, for example, differs from the interpretation that someone else makes. This does not mean that your interpretation is better or more accurate; it simply means that you bring your own perspective to your interpretation.



This qualitative research was embraced by a qualitative data model by Williman (2011:74) used to describe visual art materials through personal narratives of offenders. Creswell (2013) defines qualitative research as collecting, analysing and interpreting a study. However, Creswell (2012:17) says a researcher uses a qualitative approach to collect data from participants for recording data as the study proceeds. As a result, Tracy (2013:3) stressed that qualitative research is “about immersing oneself in a scene and trying to make sense of it”. In simple terms, the research tried to understand the respondents’ views on visual art education. Lincoln, Lynham and Guba (2011:4) advocated, “qualitative research as an approach for exploring and understanding the individual and groups ascribed to a social or human problem”. The following table unpacks the qualitative model:

Table 3.1: Set of qualitative data

Reaction					
Role	Ease of work	Speed of work	Duration of work sessions	Level of efficiency	Remuneration
Unskilled offenders	More complicated work sequence	Takes less time of complete each task	Prefers more tea breaks	Mistakes made because it is difficult to concentrate for long periods	More difficult to achieve
Skilled educator	More logical production stages	Overall reduction in time taken to produce each component	Longer sessions lead to tiredness	Too much time needed preparing	Less overtime payments
Supervisor	Easier to control quality	Less time needed in supervision	Less downtime	More productive working	No extra pay for time needed in making changes
Middle management	Less consultation required	Greater output per month	More difficult to plan staffing due to long shifts	Less wasted resources	Less complicated pay structure
Managing director	Easier to achieve consistent output	Improved overall productivity	Better utilisation of staff and resources	Shorter resources	Greater margins

Source: Williman (2011:74) Set of qualitative data

The concept behind employing this set of qualitative research was to purposefully selected respondents through their visual art material or portfolios, interviews and observations to understand narratives of self-expression and self-fulfilment. Moreover, Creswell (2007:206) stated, “in purposeful sampling, researchers intentionally select individuals and sites to learn or understand the central phenomenon”. Therefore, in this qualitative study, the purposeful sampling technique helped the researcher to understand the respondents on site in the Department of Correctional Services. In addition, the choice one maximum correctional facility was for learning the phenomenon of visual art narratives’ contribution for adult males and adult females, aged eighteen years and above through the qualitative design.

3.3.1 Use of field work assistant during data collection

According to Johnson (2015:81), used of fieldwork assistant in a research site has advantages. Official languages of South Africa that the field workers used to yield data were Xhosa and English. However, Johnson (2015) advocated that the researcher should make note of some *verbatim* (unedited) recordings that can be distorted during translation. During data collection, the role of the fieldworker was to assist the research with security observation of the focus group and record notes. The researcher took note of distortions experienced because of translation by validating the translations.

Postcolonial indigenous theorists determined which knowledge claimed were needed, methods of enquiry as well as learning goals, learning needs and models of education intervention (Mezirow, 2017). This study discovered adult learning and exposes the hidden opportunities that visual art education narrative programmes provide for transformation, self-expression, development, self-worth for the offenders. The rationale for this study to embrace critical theory is to reinforce the human right of offenders, as stipulated in the South African Constitution (1996). Therefore, this study supported research methods within a qualitative research interpretative paradigm and postcolonial theory. Moreover, the Figure 3.2 below by Scott and Morrison (2017:86) claimed that there were four methodological levels summarised as:



Figure 3.2: Methodological levels (Scott and Morrison, 2017:86)

- *Ontology* - they believed that social reality consist of the constant conjunction of atomistic events or state of affairs;
- *Epistemology* - observation made by researchers, who have behave in an objective fashion and not bringing their own conceptions and preconceptions to the act of observation;
- *Strategy* - an argument was made to the effect that constant conjunctions of events or object are similar enough to allow precise quantification; and
- *Method* – an instrument was chosen to conform to the researcher’s ontology, epistemology and strategic beliefs to allow data to be collected and analysed.

Qualitative research was thus employed based on the above levels to give direction for this study (Scott & Morrison, 2017:86). As a result, this study flagged the appropriate ontology, epistemology and axiology for collecting and analysing the data.

3.3.2 Ontology

Creswell (2013) stressed that ontology in an interpretative/ constructivist paradigm questions what is reality; this paradigm is socially constructed with many intangible realities. Although, the postcolonial paradigm stresses that ontology, “is the body of knowledge that deals with essential characteristics of what it means to exist and can be understood in relation to the connections that human beings have with the living and the non-living (Chilisa & Kawulich, 2012:13). Merriam-Webster’s Dictionary (2013) defined ontology as a particular theory about the nature of being or the kinds of things that have existence. Creswell, Hanson, Clark, and Morales (2007) claimed that ontology embodies understanding what is, while epistemology embodies the understanding of what is means to be known (Creswell et al., 2007). However, the current study of Daniel and Harland (2018) supported the above definitions by defining ontology as “belief and interpretation of what constitutes knowledge or reality” (Denial

& Harland, 2018). In addition, Daniel and Harland (2018) argued, “conceptions of what constitutes knowledge with corresponding ways of knowing are called ontology and epistemology. Ontology referred to the nature of beliefs, views and values that one holds about a specific body of knowledge and particular ways of knowing, while epistemology referred to scientific procedures used to investigate a problem, whether through empirical meaning grounded in data or logical and philosophical (conceptual) research” (Daniel & Harland, 2018).

This study enveloped these aspects of ontology and epistemology in the rationale based on the nature of offenders engaged in the reality of their experience in visual art education through narratives. Their experience reflected better through self-expression in canvas or artwork (drawing and painting). The research observed the participants as reflected their stories through visual art education.

The rationale for this study was to discover the learning contribution of visual art education for offenders’ rehabilitation and determine if transformation was/is evidenced through visual art education. Ontology proved that it was important to motivate, encourage and value offenders as “beings” that can use their natural creative skills for self-esteem, self-development and self-worth. Aileen (2009:37) claimed that ontology’s concern is about the being. However, this study’s rationale was the creativity adult learners never thought or believed in; that their lives can change through participating in visual art education learning or classes that make them “to understand reality. Individuals needed to interpret artworks as either something “cognitive in their minds or an external physical object” (Aileen, 2009:37). Furthermore, Aileen (2009:37) argued, “if the reality is internal, individuals ought to have awareness of the reality”.

To achieve this understanding of offender narratives, this study advocated for understanding that offenders are beings in socio-historical circumstances. To unpack this better, Hammersley (2013:27) claimed, “people interpret and make sense of their world and act on their interpretations without understating the distinctive cultural character of their beliefs, attitudes and practice, how these have developed over time, and how they generate this into the social world”. Thus, this study expected the offenders to be given a chance to interpret their learning experiences and share their

narratives from what they acquire from their visual art education without interference of the correctional officials, siblings, family or educators.

3.3.3 Epistemology

Chilisa and Kawulich (2012) advocated that interpretative/constructivist research is within context of stories, beliefs and that knowledge was subjective because of human experience. Wilson (2008) and Chilisa and Kawulich (2012) stressed that epistemology was based on a language framework, talk circles, talk stories and builds on the fundamental belief that information is something that was gained and knowledge may be owned by an individual. Epistemology was defined as a process of knowledge (Aileen, 2009:38). Epistemology, according to Aileen (2009), was from Greek *episteme* (knowledge) and *logos* (argumentation or reason). D'Cruz and Jones (2004:50) and Creswell (2014) defined the root of epistemology as the theory or grounds of information.

In addition, epistemology referred to claims or assumptions made about ways in which it is possible to gain knowledge of the reality, whatever it is understood to be, claims about how what exists may be known (D'Cruz, & Jones, 2004:50). By knowledge, these authors mean to gather data through use of educational research for offenders' rehabilitation through participating in visual art education classes. It was helpful and ethical for this study to found and explained methods of enquiry within methodology. Cohen et al. (2017) argued that the general technique the researcher uses may also be taken to include methods and specific features of the scientific enterprise as forming models and theories for sampling procedures. The process of data collection refers to the techniques and procedures; according to Kaplan (1973) as cited by Cohen et al. (2017:45):

....to describe and analyse these methods, throwing light on their limitations and resources, clarifying their presuppositions and consequences, relating their potentialities to the twilight zone at the frontiers of knowledge. It is to venture generalisations from the success of particular technique, suggesting new applications, and to unfold the specific bearing of logical and metaphysical principles on concrete problems, suggesting new formulations.

To recap what the scholar stressed, as cited by Cohen et al. (2017:45), the products of scientific inquiry aimed to help the offenders to understand, the broadest possible creative skills possible for them through visual art education curriculum. Moreover, given this claim, the original contribution to knowledge of this study is relevance for the adult learning process in terms of therapy and developing artistic skills. Hofer and Pintrich (2002:390-391) outlined the current status of knowledge from their own research programmes on epistemological beliefs and thinking that:

- Personal epistemology concerns an individual's cognition about nature of knowledge and nature of knowing; and
- It includes an individual's cognitions and beliefs about the nature of learning, intelligence, instruction, classrooms, domain-specific beliefs and disciplines and beliefs about the self.

To comprehend this aspect, Chilisa and Kawulich (2012:10) stressed that epistemological interpretative or constructivist research believes that information is subjective, "because it is socially constructed and mind-dependent. Truth lies within the human experience". The choice of the above scholars influenced comprehension, study strategies and academic performance in terms of their intentions and expectations from the programme". Hofer and Pintrich (2002:391) asserted that individuals think about how adult inmates learn and think about "the best way for teaching people ideas or their own personal preferences for different types of classroom context" (Hofer & Pintrich, 2002:391). Moreover, these authors suggested "potentially related are beliefs about intelligence or inmate ability and the self". Then, the individual or offender participant in visual art education learns to fix their differences and beliefs about their experience and perceive these as being responsible for learning the knowledge.

3.3.4 Axiology

Chilisa and Kawulich (2012:14) stated that axiology "has much in common with the values of critical theory" which focus on the social forces and organisational restrictions. In addition, Chilisa and Kawulich (2012:10) stressed that constructivists/interpretivists "assert that since reality is mind-constructed and mind-dependent and knowledge subjective, social inquiry is value-bound and value-laden". Furthermore, they stressed the postcolonial cultural ways of understanding the world and healing

methods. Thus, this study's used of interpretative and critical research was too understood how visual art education narratives in context: contribute to offenders' experiences.

a) Advantages of the qualitative approach

According to Tourangeau, Edwards, Johnson, Wolter and Bates (2014:97), "qualitative research assumed the aspects of reality that cannot be quantified. More particularly, it is both possible and important to discover and understand how people make sense of what happens in their lives. That included asked research questions about meaning people assign to particular experiences". However, this study explored possible insights in the quality of information gathered. In addition, the researcher observed that it was important for this research to understand the challenges and barriers faced and identified by respondents or target population for this study. Moreover, Tourangeau et al. (2014:96) stressed that qualitative research served when the investigator posed fundamental questions about the study in understanding the world. As a result, qualitative approach in this study was the umbrella role player that unearthed results for intervention driven by challenges faced by offenders in a correctional facility. Qualitative encouraged respondents to express themselves and embraced the offenders' creativity.

b) Disadvantages of qualitative approach

The researcher was aware of qualitative approach as limited in size if it introduces the complex study such as this study and sometimes facing controversial and difficult decisions (Tourangeau et al., 2014). The researcher's original contribution to knowledge, to the disadvantages of qualitative research, is lack of statistics because. Statistical representation is required for quantitative data (Creswell, 2013).

3.4 RESEARCH DESIGN

Creswell (2014:13) noted that research design was a "type of enquiry within qualitative, quantitative and mixed methods approaches that provides specific direction and procedures". Hence, the researcher in this study followed a qualitative approach to analyse enquiry that invoked interpretative/constructivism and critical word view. Tracy (2013:30) subdivided qualitative research into six, namely: ethnography, naturalistic, inquiry, narrative approaches, auto ethnography, messy text

and grounded theory. Creswell (2014:13) progressed to categorise qualitative research into five, namely: narratives research, phenomenological research, grounded theory, ethnography and case studies. Phenomenological research in this study was selected to fill the gap existing in correctional facilities where the study was conducted.

Creswell (2014:13) defined phenomenological research as “a design of enquiry from philosophy and psychology in which the research describes the lived experiences of individuals about a phenomenon as described by participants. The intentions of the researcher was to show the offenders, officials and policy makers of Department of Correctional Services the role played by visual art education narratives to change attitude, behaviour, discipline, self-expression, self-worth, self-esteem, self-development and rehabilitation of offenders.

This study employed the interpretative paradigm. This was an “opposite of a positivist paradigm and deals mostly with the differences between people and objects within the natural sciences setting (Chilisa, 2011, Creswell, 2014). Furthermore, Creswell (2014) asserted the more a researcher listens to what people say or do in their life setting, the more the open-ended questioning and the better it makes sense for the respondents. Neuman (2006:94) supported the above authors (Willis, 2007:4; Creswell, 2012) that the interpretative paradigm survives as an opponent of positivism. Walsham and Rossman (2011) defined interpretative research as ontological and epistemological tools used in research concerned with understanding how individuals and groups create meaning in their everyday practices, communication and lived experience. Kabeta (2015:77) comprehended the definition of the above scholars indicated, that “the interpretive paradigm is appropriate for this research ontologically, epistemologically and methodological”.

As a result, this study was supported by Creswell (2014), Walsham and Rossman’s (2011) definition as guided by Knowles’ (1980) theory of andragogy, on the two research objectives:

- To determine if change or transformation is evident through visual art education; and
- To ascertain the personal identity as a human right and self-worth for an offender.

Walsham and Rossman's (2011) stated that a study came from six sources, namely: interviews, records archival, documents, participation, observation and physical artefacts. However, Creswell (2014) supported Walsham and Rossman's (2011) arguments that the interpretative paradigm is primarily directed towards understanding individuals in terms of their own interpretations. This interpretative paradigm was described in this study as a lens through which the researcher defines his or her worldview within education. In this study, the researcher adopted the approach of Johnson (2015:71) and Knowles, Holton and Swanson (2005), that learning of offenders in the correctional environment is through the lens of an adult learner and adult educator, where six principles of andragogy applied (Johnson, 2015:71 & Knowles et al., 2005). These six principles by Knowles et al. (2005:4) state that adult learners:

- Are learners that need to know;
- Have a drive to learn;
- Bridge prior life experience;
- Are ready to learn;
- Are orientated to learn; and
- Are intrinsically motivated to learn.



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Through the lens of interpretative and postcolonial study, the researcher examined perceptions of offenders, self-expression, self-fulfilment, moods, feelings and thoughts as “documents or their visual material” (Creswell, 2014:239). “The Interpretative paradigm can use both qualitative and quantitative designs” (Johnson, 2015:72). This study was a qualitative in nature. According to Creswell (2014) and Welman, Kruger and Mitschel (2005), qualitative research was the subjected matter produced by the contributions of the participants. The rationale for the researcher employed or adopted qualitative research was informed by strengths and limitations highlighted by Creswell (2014:239):

- Qualitative occurs when the researcher takes field notes on the behaviour and activities of individuals at the research site. The field notes of this study are the researcher's records. This particular study focused on visual art education narratives, in context, where voices and artwork of the offenders

had been neglected and not taken into consideration. This study discovered learning, because it exposes hidden opportunities of self-expression, self-worth and self-fulfilment that can rehabilitate offenders in a correctional facility or centre; and

- The qualitative researcher conducts face-to-face interviews with participants, tape records interviews, or engage in focus group interviews with six to eight interviewees in each group. These interviews involve unstructured and open-ended questions that are few in number and intended to elicit opinions from the participants.

Moreover, the researcher sought to embrace Creswell (2013:235), Hatch (2002), and Marshall and Rossman's (2011) characteristics of qualitative research:

- *Natural setting:* Qualitative researchers tend to collect data in the field at the site where participants experience the issue or problem under study. They do not bring individuals into a lab (a contrived situation), nor do they typically send out instruments for individuals to complete. This up-close information gathered by talking directly to people and seeing them behave and act within their context is a major characteristic of qualitative research. In the natural setting, researchers have face-to-face interaction, often over time.
- *Researcher as a key instrument:* Qualitative researchers collect data through examining documents, observing behaviour or interviewing participants. They may use a protocol—an instrument for collecting data—but they are the ones who actually gather the information. They do not rely on questionnaires or instruments developed by other researchers;
- *Multiple sources of data:* Qualitative researchers typically gather multiple forms of data such as interviews, observations, documents and audio-visual information rather than relying on a single data source. Then the researchers review all data, make sense of it and organize it into categories or themes that cut across all of the data sources;
- *Inductive and deductive data analysis:* Qualitative researchers build their patterns, categories and themes from the bottom up by organizing the data into increasingly more abstract units of information. This inductive process illustrates working back and forth between the themes and the database until

the researchers have established a comprehensive set of themes. Then deductively, the researchers look back at their data from the themes to determine if more evidence can support each theme or whether they need to gather additional information. Thus, while the process begins inductively, deductive thinking also plays an important role as the analysis moves forward.

- *Participants' meanings:* In the entire qualitative research process, the researcher keeps focus on learning the meaning that the participants hold on the problem or issue, not the meaning that the researchers bring to the research or what writers express in the literature;
- *Emergent design:* The research process for qualitative researchers is emergent. This means that the initial plan for research cannot be tightly prescribed, and some or all phases of the process may change or shift after the researcher enters the field and begins to collect data. For example, the questions may change, the forms of data collection may shift, and the individuals studied and the sites visited may be modified. The key idea behind qualitative research is to learn about the problem or issue from participants and to address the research to obtain that information;
- *Reflexivity:* In qualitative research, the inquirer reflects on how their role in the study and their personal background, culture, and experiences hold potential for shaping their interpretations, such as the themes they advance and the meaning they ascribe to the data. This aspect of the methods is more than merely advancing biases and values in the study, but how the background of the researchers actually shape the direction of the study; and
- *Holistic account:* Qualitative researchers try to develop a complex picture of the problem or issue under study. This involves reporting multiple perspectives, identifying many factors involved in a situation, and generally sketching the larger picture that emerges. A visual model of many facets of a process or a central phenomenon aids in establishing this holistic picture.

Offenders experienced different issues in their lives that sometimes trigger either good or bad experiences through visual art narratives that develop their creative skills, self-worth and rehabilitation. Johnson (2015:72) cited Knowles' (1980) that the andragogy

theory supports the transformative paradigm where adult learners are anchored in their will to be empowered and become self-directed. Cranton (2012:66) revised the original work on transformative learning by Jack Mezirows (1978:38) who listed phases as follows:

- Experiencing an event in society that disorients one's sense of self within a familiar role;
- Engaging in reflection and self-reflection;
- Critically assessing the personal assumptions and feelings that have alienated self from traditional role expectations;
- Relating discontent to similar experiences of others; recognizing shared problems;
- Identifying new ways of acting within the role; recognising the shared problems;
- Building personal confidence and competence;
- Planning a new course of action;
- Acquiring the knowledge and skills necessary to implement this new course of action;
- Trying out planned action and assessing the results; and
- Reintegrating into society with the new behaviour, assumptions and perspectives.

The above revised list (Cranton, 2012), emphasized the first objective of this study: to determine if change or transformation is evidenced through visual art education narratives of the offenders. However, Taylor and Cranton (2012:349) believed that learners (offenders) can stop an experience of confinement in a correctional facility that might lead to transformative learning by:

- (a) remaining unaware of or ignoring the disconfirming experience;
- (b) Not reflecting on such experiences, even denying that they have occurred;
- (c) Not consciously making sense of the change or force-fitting the change into an old perspective; and

(d) Not completing the transformation by engaging in actions based on new premises (Taylor & Cranton, 2012:349).

Crossman (2017) stated that postcolonial indigenous theorists provide societal orientation towards critiquing and challenging society as a whole. However, critical theory in this research aimed to uncover assumptions and go in-depth into experience that surfaces because of social lives that keep us understanding how the world works. Creswell (2014) and Cohen et al. (2017) found that several postcolonial indigenous theorists examined education from a transformative paradigm and life-changing perspective for a minority group such as offenders in this study.

3.5 PARTICIPANTS OF THE STUDY

Respondents/ participants in this study were employed interchangeably. Creswell (2014) pointed out that respondents are described as participants directly involved in research.

3.5.1 Target of respondents

This study's participants were used to represent offenders and official for purposes of study. Purposeful sampling narrowed sampling into focus groups to narrow the study. This means that by narrowing the population into small group, the researcher allowed more time to understand in-depth narratives and the contribution of visual art education in context. Wallace and Van Fleet (2012:146) suggested, "when the population was small, census was easier to conduct in a logical choice for gathering data". The above authors (Wallace & Van Fleet, 2012:146) advocated that many participants tend to be costly, time consuming and complex. Thus, selected a small group in this qualitative research resulted in adult offenders sentenced ten to fifteen year's incarceration, departmental adult educator officials and senior departmental officials in the positions of Heads of Department in the region of East London (EL).

The research ensured that those who were recruited and served with consent forms assisted the research by ensuring a match in the study purposes for accurate data collection. Wallace and Van Fleet (2012:147) supported the choice of sampling by claiming that "purposive sampling is convenience that does not in any way differentiate from that which is right and proper or that which is desirable" (Wallace & Van Fleet, 2012:147). However, this qualitative research was based in one correctional facility

named West Bank, and only offenders incarcerated at West Bank and departmental officials permanently employed by DCS were selected for the study. Consequently, in this study, purposive sampling was used to ensure contribution and representation of offenders and departmental officials.

The purpose of phenomenological lines of this study was to uncover the meaning of offenders' experience (DePoy & Gitlin, 2011:78). Creswell (2012) and Neelankavil (2015) influenced the objectives of this research study. Therefore, the target participants in this present study comprised of adult males and females eighteen years and above incarcerated and correctional officials in East London, West Bank correctional facility in Eastern Cape.

a. Offenders

In this study, participants consisted of offenders and correctional officials such as who were male and females. Cohen et al. (2017) claimed that a sample needs purposeful sampling to assist with data collection and analysis to answer the research questions. Furthermore, Merriam-Webster Dictionary (1994:116) defined a sample as “a representative part of a population for the purpose of determining parameters or characteristics of the whole population”. The target sample of this study was offenders found guilty of fraud, murder and sexual abuse against women and children and are involved in visual art education programmes.

Therefore, there were two male adult offenders, three adult female offenders, one adult educator and two senior management officials. This study employed purposeful sampling to address specific interest with visual art education material or art portfolios of offenders, visual art education work schedule and curriculum from the officials.

b. DCS officials

DCS officials participated in this study consists of senior officials, and permanent adult educators. In this research, purposive sampling was employed to bringing together people of similar experience and backgrounds to share what affects them (Nieuwenhuis (2013:79; Patton, 1990:173). The Department of Correctional Services Annual Report (2016/2017:35) provided statistics of “a total of 28 210 officials trained in line with the Workplace Skills Plan (WSP)”, with a resultant sample of one official, as stated in the previous section.

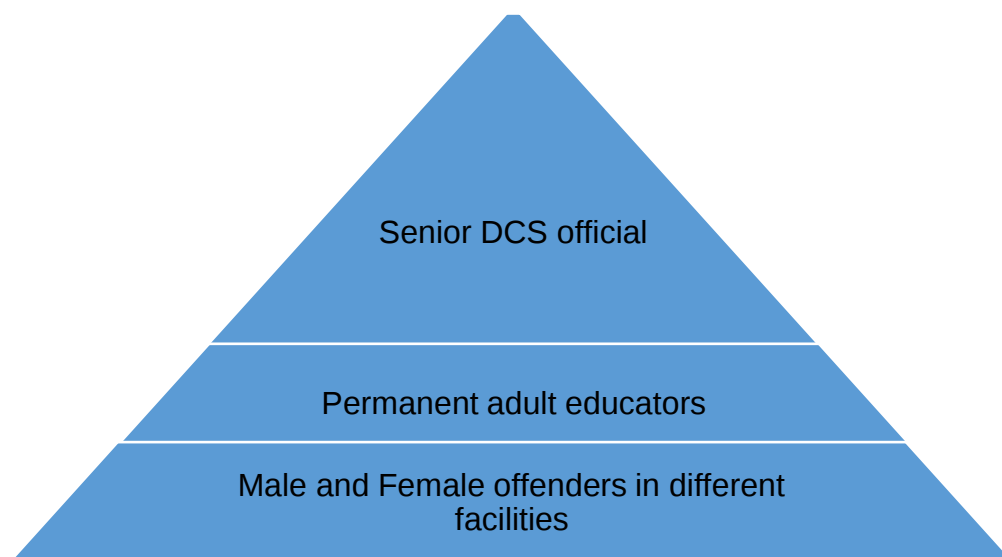


Figure 3.3: Sample pyramid

To unpack Figure 3.3, Creswell (2014) asserted that purposefully selecting information rich sample require focus group or population based on the problem and research questions. The common purpose for the researcher to employ this pyramid was to constitute convenience sampling used by the Criminal Justice and Psychology to determine the narratives of offenders. The target sample of officials was selected as evidence to their experience at the correctional facility or centre and involvement in the educational programmes of adult offenders. Both genders of officials qualified for this study. Jolly (2016) explained that there were no rehabilitation programmes for offenders in some South African Correctional Facilities (SACF).

Department of Correctional Services (DCS) Annual Report (2016-2017:33) disagreed with the author (Joli, 2016) by stating that “in total, 10 741 offenders participated in Adult Education and Training (AET) and Further Education and Training (FET) education. To add, in March 2017, 77% of offenders completed correctional education programmes and skilled technical training”. Furthermore, DCS (2016-2017) reported that “the number of offenders in SACF participation in skills training improved from 4225 in 2005/2006 to 10 099 in 2016/2017 because offenders had access to and are exposed to skills training Technical and Vocational Education and Training (TVET) College programmes from 3 182 in 2005/2006 to 3 331 in 2016/2017”. The site of this study considered visual art education programme as one of the contributing creative skills of rehabilitation programmes in a correctional facility at East London in Eastern

Cape Province. This study was determined to understand offenders' creative skills of visual art narrative work as self-fulfilment therapy that allows them to develop fully.

3.6 Sample and sampling techniques

a) Sample

According to Wallace and Van Fleet (2012:146), a "sample is a tool for understanding the population" (Wallace & Van Fleet, 2012:146). However, Houser (2015:178) defined a sample as "a subset of individuals who are of interest to the researcher and who represent identified characteristics of the target population". Breckwoldt et al. (2018:151) advocated for purposive sampling which covered a broad range of potentially relevant respondent characteristics and individual perceptions. Therefore, this qualitative research was purposive based on to discover the depth of the problems and research questions of offenders participating in the visual art education programme. This study safeguarded the confidentiality and anonymity of participants.

b) Sampling techniques

For the purpose of this study, purposeful sampling was employed. Creswell (2014:294) defined this as "selecting individuals who will best help to understand the research problem and the research questions". Yin (2011:11) defined purposeful sampling as, "selection of participants or sources of data to be used in a study, based on their anticipated richness and relevance of information in relation to the study problem and research questions". In this study, offenders and correctional officials were selected to represent the identified characteristics that make them holders of data needed for the study (Manganye, 2016; Houser, 2015). Moreover, purposeful sampling differs from other kinds of sampling such as random and snowball sampling, but these kinds of sampling are prominent forms of purposeful sampling; the researcher deliberately selected individuals with visual art material on site to understand the central phenomenon (Yin, 2011:311; Creswell, 2012:206 & McLeod, 2014).

According to Garfied (2012), purposeful sampling was a sample of participants that are purposeful recruited to fully answer the research questions.

Therefore, the aims of this study for selecting purposeful sampling are that, "it is important to interview offenders and correctional officials on first-hand experience towards the rehabilitation of offenders, either as participants or providers of those

services in maximum security, than a sample of all offenders and correctional officials in a correctional centre or facility”. This study safeguarded all ethical consideration that might rise during the process of research in correctional facility site.

3.7 Instruments for data collection

According to Creswell (2014), instruments for data collection could be the tool gathers a number of sources, which includes interviews, observation, focus groups, and document analysis. Hence, the researcher added ANNEXURE 4, ANNEXURE 5, ANNEXURE 6 and ANNEXURE 7, noted the importance of reducing measurement errors of data quality to yield accurate knowledge for constructed data. The instruments for data collection in this study were semi-structured or unstructured interviews of participants and observations undertaken to yield data. The research used field-workers assistants during data collection, interviews through offenders’ narratives, focus groups interviews, observations and visual art materials.

3.7.1 Interviews (semi-structured and un-structured)

Mann (2016:2) argued that interviews were the most frequently used method in qualitative research. In addition, Mann (2016:2) further cited Turner (2010:754) that the common use of qualitative interviews was “undoubtedly due to their in-depth information related to participant experiences and viewpoints of a particular topic” (Mann, 2016:2). Therefore, interviews for this research were on participants’ art portfolios and bibliographical data. This study employed semi-structured and unstructured interviews with guided open-ended questions focusing on one-on one interviews through the narrative visual art portfolio profile. Nieuwenhuis (2013:87) cited the following benefits of employing semi-structured interviews in a study:

- Semi-structured interviews call the participants to answer a set of sampled questions; and
- Semi-structured interview schedules define the line of inquiry.

For data collection, time allocated was observed because of the officials’ working hours; the researcher also used following factors:

- Interviews through offenders;
- Focus group interviews;
- Observations; and
- Website data.

A digital recorder was used to record interviews. Thereafter, the recorded voices were transcribed into written notes. Moreover, after one-on one interviews, the researcher grouped respondents into focus groups of two male offenders, three female offenders, two adult educators and three senior management officials. The researcher did not use field-notes because of prohibition and only made notes on observation from the memory. Creswell (2013) and Walshan and Rossman (2011) stressed that field- notes are critical in retelling narrative experiences, emotions and how they were interpreted. According to Brewster (2012), interviews were the most commonly recognised forms of qualitative research methods. Moreover, Hetland et al. (2013) supported the above author that interviews which were a key tools in gathering data.

Interviews were deep in creating meanings between respondents and the interviewer (Greef, 2011:342). Interviews, according to Cohen et al. (2017), were not just concerned with data collection on life experience, it was part of life itself, it was human-embedded. However, these directed definitions and arguments of interviews result from human interaction. Mason (2002:267) and Creswell (2014) stated that the term *qualitative interviewing* was usually intended to refer to in-depth, semi-structured or loosely unstructured forms of interviewing. In addition, Cohen et al. (2007) claimed that interviews were the best tool to understand a theory of motivation which recognises a range of non-rational factors governing human behaviour, like emotions, unconscious needs and interpersonal influence (Cohen et al., 2007:266-267). To comprehend this aspect of the above authors better, this study sought to discover and understand the offenders', adult educators' and senior management's beliefs and knowledge about the contribution of visual art education narratives inside DCS environment. Thus, this study employed the phenomenological approach to understand the nature of reality of the respondents' beliefs and enthusiasm about visual art education narratives in context to their self-esteem, self-fulfilment and self-expression. Mason (2002:63) stressed that logic, rationale and circumstance of qualitative interviewing take place under the following general questions:

- Why a study might want to use and focuses on interviews.
- Why individual narratives perceptions are to be researched.
- Why individual historical experience might require a particular phenomenon developed.
- Why this phenomenological approach is more structured of interviewing.

The above questions challenged the researcher on why he or she might wish to employ this method. Greef (2011:152) suggested that interviews could be conducted according to a semi-structure. Thus, this study collected data through semi-structured interviews question as suggested by Greef (2011).

3.7.2 Semi- structured interviews

Galleta (2013:94) stated, “Semi-structured interviews allow space for the researcher to pursue questions that critically engage the researcher and participants in exploring participant experience through another vision, informed by theory”. Semi-structured interviews, in this study, showed greater meaning in creating more opportunities and space for critical reflection and provide good understanding in exploring the respondents’ experience. Thambekwayo (2016:124) referred to semi-structured interviews, “as the general interview guide or semi-structured interview approach and adds that, it is more structured in nature than the informal conversational interview and involves outlining a set of issues explored before interviewing begins. In addition, Thambekwayo (2016:124) embraced this study by claiming that it does not necessarily have to be a set order to the questions, and the specific wording used to varies from respondent to respondent. The interviewing method in this study was used to:

- Explore in-depth the way respondents made use of visual art education narratives and their voices for self-worth, self-fulfilment and self-motivation; and
- Manage and support their voices and stories through creative art skills;

As a result, this study outlined opportunities to obtain perceptions of role players that understood and observed the reality of visual art education narrative in context of their life change.

3.7.3 Interviews through creative artwork stories

In this study, the researcher used open-ended interviews, which most of interviews were motivational interviews narrated through artwork form. Stinson and Clark (2017:48) defined motivational interviews, firstly, “as the way to help people to find their own reason for change”, and secondly “is a way to strategically use questions and statements to help people think and talk in a positive direction” (Stinson & Clark, 2017:48). Although, Walliman (2011:142) claimed “all this is done in order to reveal the undercurrents that may lie under the simple narrative of the story”. As a result, this study used motivational interviews to strengthens the offenders own stories through visual art for change, gain self-esteem, self-development, and self-fulfilment.

According to Stinson and Clark (2017:48), motivational, “is a straightforward enough word, but this word interview is different from words like therapy or counselling an interview suggests fairness-an opportunity to be heard”. Interviews through visual art narratives played as reciprocal exchange of experience between researcher and respondents expressions that leads to rehabilitation of site of researcher frustration, unmotivated and disengagements. Listing attentively from the offenders was the basic foundation to understand their visual art narratives and collect data. Moreover, Stinson and Clark (2017:31) argued that describe and demonstrate the skill of listing deep, reflective listing through their necessary creative skills guide and influence the respondents long term behaviour and attitude to change (Stinson & Clark, 2017:31). Although, Copes (2012:58) critic, “no matter the orientation narratives, the analyst used narrative data revealed as much as possible about the stories and the circumstances of their telling”.

3.7.4 Focus Group Interviews

In this study ANNEXURE 8, focus group interviews consisted of males and females at the one correctional facility as mentioned in the demarcation of the study. Purposefully a group of two male, three female offenders, one wardens or adult educators, and two senior management officials who are permanently employed by DCS.

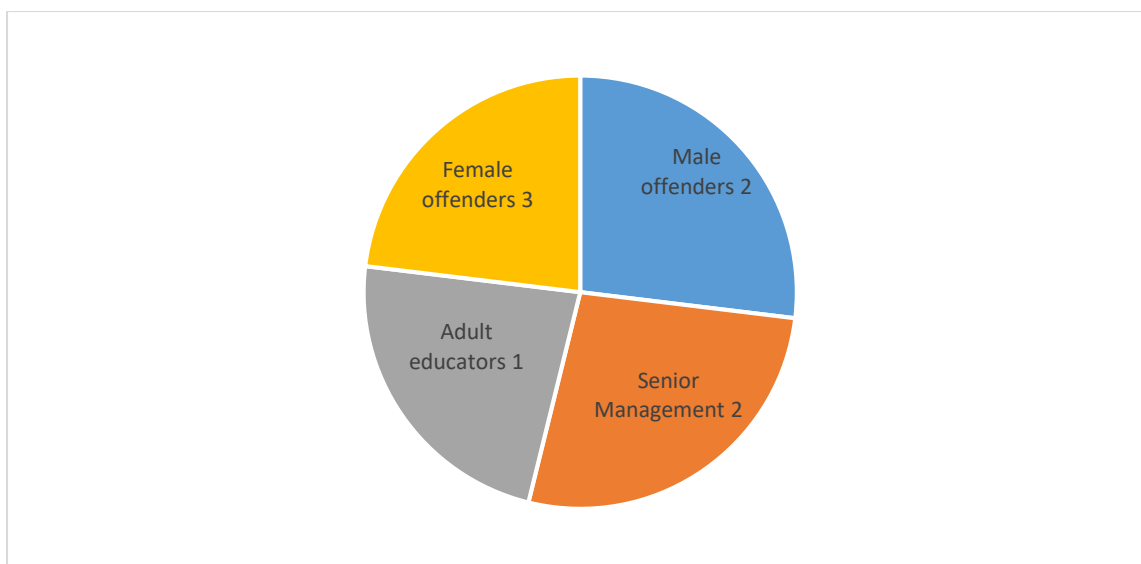
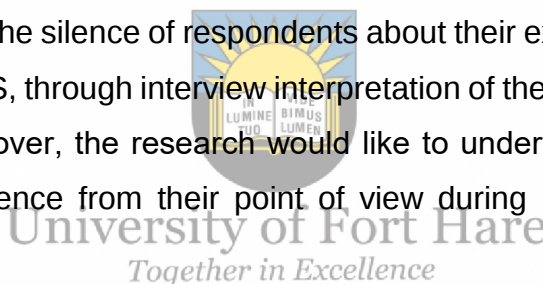


Figure 3.4: Gender of respondents

This study conceded and observed the gender balance of the respondent as revealed in the above figure 3.4 that made contributions and be consulted for their consent form be interviewed about the contribution of visual art education in DCS, and importance of art portfolios for the offenders. These group interviews were selected purposeful for the study convenience and relevance to visual art education curriculum. However, Maree (2007) elucidated that focus group interviews in qualitative research was a directly discussion between a group of people that are less than twelve (12), with the objective and purpose of collecting data in-depth and a group perception, attitudes, and experiences. Moreover, Maree (2007) defined the focus group as an approach that encourage and motivate debate, and even disagreements or differences of the group dynamics that assist in data collection. Therefore, the researcher implies and embraced this study by the definition of Maree (2007), which the respondents of this study need to be encouraged to debate without fear or favour and prejudice, and agreed to disagree; withdraw anytime they want from the research. By doing, respondents build and gain confidence and build trust amongst each other and researcher, which lead the researcher to benefit in-depth the information from the group not individual one on one interviews.

3.7.5 Purpose of interviews

The purpose of interviews, according to Edwards and Holland (2013) was the “interplay between ontology, epistemology or philosophical ideas and nature of reality social life and our ability to know about it and how interviews were thought about and practised” (Edwards & Holland, 2013). However, McLeod (2014) advocated purposeful sampling in research as something researcher’s found interested in learning about number of people with common ideas. Thus, this study used of interviews which was focused in-depth covering almost any important information involving the experience and expressions of the respondents in this contemporary visual art education programmes inside DCS. Seidman (2013) stated that purpose of interviews was a phenomenological approach to interviewing focus on the experience of participants and the meaning they make of that experience. Furthermore the author claimed that, while focusing on human experience and its meaning, phenomenology stresses the transitory nature of human. Thus, this qualitative research study wanted to gain and root out the silence of respondents about their experiences of the past and presence inside DCS, through interview interpretation of their visual artwork (paintings and drawing). Moreover, the research would like to understand respondent’s belief, attitude, and experience from their point of view during interviews and guided by phenomenology.



3.7.6 Observations

ANNEXURE 9, showed how the researcher conducted observation before and during data collection. Creswell (2013), Walshman and Rossman (2011) and Mason (2002:84) advocated that the term, observation refers “to methods of generating data which entail the researcher immersing herself or himself in a research setting so that they can experience and observe at first hand range of dimensions in and of that setting”. Creswell (2013:8) furthermore stressed that the purpose of the observation was to explore and to provide an overview of the context of data, in order to understand the setting facilitating and provide study interviews in a suitable environment.

Moreover, Walshman and Rossman (2011) recommended and propose a brief unannounced visits of classrooms as a path that lead the researcher enable to enter and understand observational data as instrumental practice and curriculum. Although, Cohen et al. (2007) emphasised that observation data are attractive as they afford the

researcher the opportunity to gather live data from live situations of the offenders in correctional facility or centre. As a result, this study was embraced by the following seven possible reasons as explained by Chilisa and Kawulich (2012:10-13) and Mason (2002:85) why researchers might use observations as a method of data generation that:

- You have an *ontological perspective* which seen interactions, actions and behaviours and the way people interpret these, act on them. People will probably be interested in different ways in which these social phenomena occur or are performed in the context of a setting, and may wish to associate themselves with the tradition which conceptualises the naturally phenomena;
- If one decide to used observational methods he or she will have an *epistemological position* which suggests that knowledge or evidence of the social world can be generated by observing, or participating in, or experiencing “natural” or “real life” settings, interactive situations and so on. Humans must, nevertheless, take on board criticisms of the simplistic standpoint position- that is, you are a knower because you share relevant experiences;
- Choosing to used observational methods usually coincides with the view that social *explanations and arguments* require depth, complexity, roundedness and multidimensionality in data, rather than surface analysis of broad patterns;
- If a one had chosen observational methods, are highly likely to conceptualise *yourself as active and reflexive* in the research process, not least because of the premium placed on the experiential nature of this form of data generation;
- In a more pragmatic sense, a researcher may decide to observe and participate because the *kinds of data you require are not available in other forms* or ways. For instant, this may be for reason of views that retrospective accounts of interactions are inadequate or impossible to achieve;
- Researcher considered observation to be a useful technique to answer or respond to some of the research questions, or to approach the study from a particular direction, as part of *multi-method strategy*; and
- The researcher felt it was more ethical to enter into social world of those they research, than attempt to stand outside by using other methods. “Observation

was rarely viewed or experienced by researchers as an ethically straightforward or easy method.

The recent study by Patton (2015:331) stated, “comparing untrained observers with researchers is like comparing what, an amateur community talent showed that it could do better compared with professional performers”. Merriam and Tisdell (2013:139) stated “observation was the best technique to use when an activity, event, or situation could be observed as first hand, when a fresh perspective is desired, or when participants are not able or willing to discuss the topic under study”. Cohen et al. (2017) to the following Table 3.2, as cited Hamilton and Corbett- Whitter (2013:99) when they suggests that observers needed to take observation into consideration:

Table 3.2: Kinds of observation. Source: Creswell (2013)

Kinds of observation		
Pre ordinate	-----	Responsive
Quantitative	-----	Qualitative
Time bound	-----	Open-ended
Short- term	-----	Long- term
Structured/ Systematic	-----	Unstructured
Participant observation	-----	Non-participation
Highly focused/ clear focused	-----	Unfocused/ late focused
Descriptive	-----	Exploration
Overt	-----	Covert
Laboratory/ Contrived settings	-----	Natural settings
Direct observation	-----	Indirect observation
Observing others	-----	Observing self and other

The process of this study observation and interviewing respondents may not free to talk about their secret of their narratives or may not be interested to discuss or answer all research questions. Narratives, according to Ilechukwu and Ugwuozor (2017:6) referred “to the process of allowing the inmates or offenders to rewrite and retell their stories” through visual art education programmes (Ilechukwu & Ugwuozor, 2017:6). Furthermore, Merriam and Tisdell (2013) concurred to the above authors that embraced the objective of this study about offenders to rewrite and retell their stories through visual art education that “observation was a research tool when it was systematic, when it address a specific research question, and when it subject to the checks and balances in producing trustworthy results” (Merriam & Tisdell, 2013:138).

3.7.7 Maintaining confidentiality during observation in correctional facility

British Education Research Association (2011:4) advocated and outlined in their published *Ethical Guideline for Education Research* (2011) that maintaining confidentiality and ethics means ensuring that particular individuals were respected for: the person, knowledge, democratic values, the quality of education research and academic self-determination. In addition, these authors comprehended this better that this means you must meet with participants in the classroom during observation. However, this qualitative study examined the involvement and contributing of respondent’s observation, the researcher commitment to protect the identities of the consent of respondents. Although, Gray, Grove, and Burns (2013:172) claimed “the researcher have a responsibility to protect anonymity of subjects and to maintain the confidentiality of data collected during a study”. Furthermore, Curtis, Murphy and Shields (2014) supported the above authors, maintaining confidentiality of respondents the researcher implies that not to disclose information given during the collection of data (Curtis et al., 2014).

Therefore, the researcher in this qualitative research made a personal commitment and careful take the roles of Ethical Committee into cognisance about what the researcher observed and recording the data collection in the field. Respondent observation, according to BERA (2011) stressed that qualitative method with roots in traditional ethnographic research, whose objective was to help researchers learnt the perspective held by ethical issues and study population. However, the researcher in this qualitative study had opportunity to accomplish data collection through

respondent's and observation. Moreover, Nieuwenhuis (2013) claimed that this method observation was distinctive that approaches respondents in their own environment rather than having them come to the researcher. Thus, in general speaking, this current study was only demarcated in one correctional facility, the environment that does not allow the respondent's to come to the researcher. The researcher engaged with respondent's during observation in research site to observe non-verbal offenders who tried to learn, how can visual art education narratives could change and developed their self-esteem, self-worth, self-fulfilment and encourage them to interact with civil society after incarceration.

3.7.8 Document analysis

According to Sofroniou (2012:53), stated documents analysis "as documents to produced, the controls to be applied and the tasks to be performed. The research asked for documents that guide visual art education in Correctional Facilities (CF) for reviewing process that could answer the study research question and objectives. There was no curriculum guide, work-schedule and lesson plans from both male and female CF, the researcher collected the ABET Act of 1996, Art and Culture Policy of 2005, and DCS Act 111 of 2005. The documents in qualitative research analysed and triangulated with observations and interviews (Stephen, 2012). The researcher, in this current study examined adult male and female offenders, and adult educators documents such as learners attendance registers, offenders art-portfolios, educators work-schedule, lesson plans , and DCS year plan strategies. Monette, Sullivan, and De Jong (2011) revealed to their study that the advantage of document analysis "is one of the least costly forms of research and using available statistical data that can help reduce the costs of a research project" (Monette et al., 2011:215):

- Art portfolio- Is the folder where a respondent keep his or her aesthetic artworks together for safety storage;
- Educators work-schedule;

In addition, these authors revealed the disadvantage of document analysis that "documents are produced for purposes other than research, their quality for research purposes was quite variable, unless researchers know the limitations of the documents, as with crime statistics, they may have little idea of the conditions under which the data were collected or the attention to quality that went into them" (Monette

et al., 2011:217). However, this study, examined the offenders creative art narrative documents that were impossible to understand the characteristics of offenders. According to Creswell (2008:230), “documents consist of public and private records that qualitative researchers obtain about a site or participants in a study, and those include newspaper, minutes of meetings, personal journals and letters. These documents were valuable sources of information in helping researchers understand central phenomena in qualitative studies”. The researcher, rationale therefore observed the confidentiality of documents as source of information within DCS and benefit to collect the information from the site of research for the aims of examining the contribution of visual art education narratives in context of DCS.

3.8 Data Trustworthiness/ reliability and validity

Marshall and Rossman (2016) cited the historical concerned with the trustworthiness or goodness of qualitative research drew from the natural and experimental sciences for direction (Marshall & Rossman, 2016). The rationale of this qualitative research was to gather grounded data from other studies. However, Marshall and Rossman (2016) stressed that trustworthiness addressed several forms of data: interviews, data collection and classroom observations. Although, Hieuwenhuis (2013) pointedly noted that it was accepted using multiple methods of data collection contributed to trustworthiness. Thus, this study it was important to employed trustworthiness and display that gathering of data in qualitative research: reliability, validity and objectivity that generalisation borrowed from more quantitative approaches (Marshall & Rossman, 2016). Thambekwayo (2016:129) stressed “the researcher first ensured the representativeness of the sample and despite the use of purposive sampling a better representation of the targeted population was formed”. In addition, the researcher in this study first obtains views consent and beliefs to get to understand the concerns raised by offenders, and educators during interaction questions. However, the research used several forms of trustworthiness such as interviews, data collection, classroom observation and workshops. Data trustworthiness defined by these techniques namely; member checks, triangulation, peer debriefing and researcher’s reflexivity.

This qualitative research concerned with the validity of data collection when counter the feedback challenges from the respondent's. However, this current study may well be able to understand the opportunity and the contribution of the three following areas that are likely to contribute to this research objectives (1) credibility or reliability and (2) Transferability, and (3) validity or confirmability. Although some scholars, according to Tappen (2011:153) applied the terms "reliability and validity to define qualitative research, but other scholars does not support the underlying philosophy is different and the criteria are different terms should be used". Thambekwayo (2016:129-130) affirmed "many investigators have performed to use different terminologies to distance themselves from the positivist paradigm" and as a results Lincoln and Guba (1985:300) proposed the four criteria that this study blended three out of four which are credibility and confirmability. Four criteria were:

- Credibility (in preference to internal validity);
- Transferability (in preference to external validity/ generalisability);
- Dependability (in preference to reliability), and
- Confirmability (in preference to objectivity);

Yin (2016:86) stressed "trustworthiness mainly results from infusing an attitude throughout the research and during the design study work and not necessary by employing and specific procedures". Therefore, in this current research the researcher employs triangulation method by verifying the gathering of data through one on one interviews, semi-structured interviews and document analysis. The researcher in the subsection employed and explained Creswell (2014) strategies that ensuring trustworthiness of data collected:

- Triangulation of data- checked the process of data collection through multiple sources to include observations, interviews and document analysis;
- Member checking- a process of that allows key informant/ respondents to validate the transcribed data interpretation;
- Long terms and repeated observations- a observation of similar phenomena and setting that occurred on site over the period of time the data was collected;

- Peer examination- a consultation with doctorate graduates and doctoral student in the Department of Education at University of Fort Hare, served in this study as peer debriefing; and
- Researcher's clarification of bias- means the researchers role of being cognisance of bias, value, and experiences.

As a result the researcher in this study, used experience as a former educator and currently a forensic artist. However, the researcher believed that all adult offenders in CF should be got a good educational programme that help them to rehabilitate, develop confidence, and get motivated. In addition the researcher believed that visual art education narratives was a strong tool that can takes adult offender's to learn, to improve their life experience and provide self-directed academically. In support of researcher experience that Marshall and Rossman (2011) stressed that researcher use his experience and insight to enrich the study topic. The below was the summary of Table 3.3, how trustworthiness key criteria's are briefly explained by Manganye (2016:68) and Roller and Lavrakas (2015:23).

Table 3.3: Trustworthiness key criteria (source: Roller & Lavrakas, 2015:23).

	Credibility	Transferability	Conformability
Researcher	Completeness and accuracy of the data. Clear selection criteria of respondents which adhered to.	Descriptive data is provided and corroborated through the use of different data collection methods.	Completeness and disclosure in the final document. Probing done without being too personal.
Respondents	Only those eligible for selection of study finally included in the investigation.	Respondents were diverse- they were comprised of in-depth interviewees, focus group and fey formats.	Adherence and strict to ethical requirements.

Research Technique	Non probability sampling was used to select respondents purposefully.	Three data collection methods used consistently.	Sampled questions were semi-structured for all selected respondents.
Data Analysis	Content analysis was used.	Researcher followed the described method of data analysis.	Audit carried out through member checking.
USEFULNESS Ability to do something of value with the outcomes (Advancing the state of knowledge via new insight, actionable next steps, and or applicability to other context)			
• Validity of the interpretations and recommendations, to the extent they are supported by the methodology. • Transferability of the research, to the extent that the documentation discloses its strengths and limitations.			

- **Reliability/ Credibility**

Yin (2016:85) advocated “a credibility study is one that provides assurance that you have properly collected and interpreted the data, so that the findings and conclusions accurately reflect and represent the world that was studied”. Moreover, Maxwell (2013:122) claimed that credibility was a “credibility of a description, conclusion, explanation, interpretation or other sort of account”. In addition, correctness of this study convinced that the reader or respondents generated valid and actionable solution or suggestion for the research (Maxwell, 2013). According to Roller and Lavrakas (2015:22) credibility “focus on the data collection stage of a qualitative research study, addressing where there are complete and accurate data about the constructs the researcher purports to be investigating in the study”. Credibility “refers to their freedom error or bias. Many documents are written in order to put across a particular message and can be selective of the truth” (Walliman, 2011:85).

Trustworthiness was addressed by using the triangulation, member checking, long terms and repeated observations at the research site, peer examination and researcher's clarification of bias. However, credibility in this qualitative research study was about honesty and openness of offenders to the visual artworks to trustworthiness information narrated, and gathered from the respondents. Thus, credibility improved the respondent's validation of self-expression through their creative skills of art.

Yin (2016) concurred with Roller and Lavrakas (2015:22) that credibility in qualitative research improved when pattern match. Meaning when the researcher supported by the respondents in site of research. However, confirmability and credibility supported this study used methodological triangulation and member checking. A study needed to applied member checking to verify the meanings of findings and improve trustworthiness or credibility (Manganye, 2016). This qualitative research study was part of confirmability.

- **Transferability**

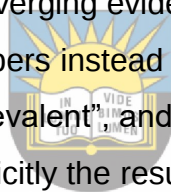
According to Gay (2014) and Creswell (2007), transferability means the degree to which the results of qualitative research can be generated to other contexts or settings. Furthermore, it was/is primarily the responsibility of the one doing the generalising (Gay, 2014 & Creswell, 2007). In addition, Gay (2014) claimed that transferability can be enhancing by doing a job describing the research assumptions and context that were central to the research investigated. Although, Guba and Lincoln (2005) stressed that many naturalist, believes that transferability in qualitative study is very different from the other concepts of external validity or generalizability. Thus, this qualitative research study provided, encouraged, investigated, and observed many avenues in broader perspective as possible to close the gap of transfer and sharing of visual art skill to adult offender, adult educators and senior management of DCS as possible, and in their interpretations of data and findings of the study.

- **Validity**

Validity, according to Yin (2016:88), "is one that has properly interpreted data that the conclusions accurately reflect and represent the real world that was studied". Moreover, Maxwell (2013:126-129) offered and explained eight strategies that

embraced this study for combating threats to validity in this qualitative research. These eight strategies are:

- *Intensive long-term involvement*- produced a completed and in-depth understanding of field situations, including the opportunity to make repeated observations and interviews;
- *Rich data*- recovered fully the field of observation and interviews with detailed and varied data;
- *Respondent validation*- obtained feedback from the people studied in order to lessen the misinterpretation of their self-reported behaviours and views;
- *Intervention*- used the presence of the researcher and observe how respondents react as a further way to corroborating field patterns;
- *Search for discrepant evidence and negative cases*- Tested rival or competing explanations;
- *Triangulation*- collected converging evidence from different sources.
- *Numbers*- used actual numbers instead of adjective, such as when claiming something is “typical” or “prevalent”, and
- *Comparison*-compared explicitly the results across different settings, groups or events.



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Bryman and Emma (2014:38) claimed “validity has to do with whether or not a measure of a concept really measures the concept it was intended to measure”. According to Bryman and Emma (2014) there were two types of validity namely; Internal validity and external validity. The authors further explained the above types as follows:

- Internal validity-referred to the validity of the measurement and test itself;
- External validity- referred to the ability to generalise the findings to the target population.

Both the above types Bryman and Emma (2014) were recommended as very important in analysing usefulness data and meaningfulness of the study. However, this qualitative research recognised validity of target population as focus method.

Williams (2018) stated that there were three types of external validity or target population namely and questioned by Williams (2018) as:

- *Population*- Can your results apply to other people in the general population beyond those that you have tested?
- *Environmental*- Can your results apply to other situations or environments beyond those that you have tested?
- *Temporal*- Can your research finding apply at any time and, just during the specific time or season that your experiment was conducted?

Therefore, this research study ensured that reliability and validity was in aligned with other qualitative studies and key issue of data trustworthiness was to collect data of this qualitative data collection as no visual recording is allowed by Department of Correctional Service (2005) and White paper on corrections in South Africa.

3.9 Data analysis

According to Johnson (2015:93), defined that data analysis as “a systematic process of organising and interrogating, data in ways that allow researchers to identify patterns, codes and themes, discover relationships, develop explanations, make interpretations, mount critiques, and / or generate theories”. Although Creswell (2014:222) stressed “data analysis in qualitative research well processed manual or hand in hand with other parts of developing a qualitative study, namely, the data collection and the write-up of findings”. Moreover, Creswell (2014:220) claimed “data analysis in qualitative research proceeds hand-in-hand with other parts of developing the qualitative research study, namely: data collection and the write-up of findings”. Creswell (2014) categorised data analysis into two different codes, namely: hand coding and computer coding. Hence, this study followed the quality time consuming hand coding.

The researcher original contribution to knowledge was to provide quality credible and valuable data. The purpose of this analysis was to get the narratives/ stories, opinion and thoughts of the offenders through their artworks. The existing studies focused with the therapy and rehabilitation progression that following offender's contribution with their experience of correctional visual art education. This study used art portfolios of the offenders, narrative transcriptions and educator's curriculum portfolios to analyse

data. Krippendorp, Hseih and Shannon (2004) stressed “content analysis is a widely used qualitative research technique” (Krippendorp et al., 2004:18). Qualitative research in this study completed the data integrity and accurate analysis of the research findings. However, Krippendorp et al. (2004) further made addition that conventional content analyse start with a theory or relevant research finding as guidance for initial summative content analysis counted, usually of content keywords, followed by interpretation of underlines context (Krippendorp et al., 2004:18). This research developed the below Figure 3.5 cross theory of visual art education.

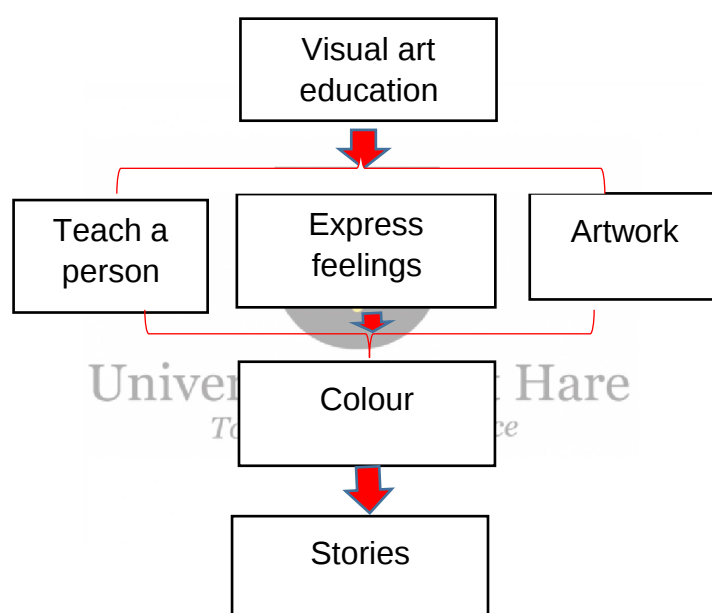


Figure 3.5: Contribution of Visual art education

The above Figure 3.5 indicated analysis of data from a qualitative approach. Unpacking the above Figure 3.5 the researcher emphasizes the role of visual art education narratives contributing in thoughts or concepts of the offenders, expression of the offenders, application of colour in the artwork as symbol of expression and the story or narrative the picture or artwork of their life experience. For the purpose of this study offenders narratives used to convey their self-expression, self-fulfilment findings of analysis. Creswell (2014:245) stated that findings of the study confirmed from the assumptions to conduct the qualitative research. In addition, Creswell (2014: 245) advocated that “data analysis in qualitative research will precede hand in hand with

other parts of developing the qualitative study, namely, the data collection and write-up findings". However, the researcher analysed the interviews collected as a narratives reflection of the findings in the final report.

The researcher used a qualitative hand coding data analysis programme to analyse the data. According to Creswell (2014:222) manual coding defined as "a laborious and time-consuming, even for data from a few individual". As much as the qualitative computer data analysis become quite popular and use by majority of researchers believed that computer programme was not time-consuming (Creswell, 2014). However, in this study the research employed manual coding with confidence, observed the credibility and trustworthiness of data collected by making sure that there was no mistake made during transcription. The researcher used Creswell (2014) strategies to maximise the credibility and build validity of categorised or themes through data collection.

3.9.1 Coding the data process

Charmaz (2014:114) claimed "coding should inspire to examine and explore hidden assumptions in our use of language as well as that of our participants". In addition, Creswell (2014) stated that coding was the method of organising data by image or visual art pieces or text. Coding of data involve the gathering of pictures, taking field-notes or interview transcripts during collection of data. The researcher in this study employed what Knowles (1984) stressed that adults want to understand and know why they must learn a new concept at their age before they begin to learn it. This study conveyed the descriptive information about visual art education narratives to each participant. Categories or theme are the ones that this qualitative study appears as major findings often used as headings. The themes were presented in the following words that were coded: researcher motive and offender's motive as supported by the principles of andragogy by Knowles' (1984). Therefore, the researcher interconnected themes or categories into narratives and develop them into a theoretical model (Creswell, 2014).

3.10 Ethical consideration

LeComptes and Schensul (2015:3) pointed out "ethics had to do with whether or not the research conducted was done competently, according to disciplinary tenets, and by qualified investigator". Thus, ethical consideration followed and considered as

primary guide the Research Ethics Policy (2015) of University of Fort Hare, without ignoring other guiding documents in the study. The purpose of ethical consideration in this study was considered on “lives of human beings” that the information of individual would not be disclosed (LeCompte & Schensul, 2015:4). The researcher was granted with Ethical Clearance from the Ethics Committee of the University of Fort Hare, and obtained Ethical approval from the Department of Correctional Services, Head Office the institution the researcher conducted the study. Schnell and Heinutz (2006:17) asserted ethics as:

To address the question, which ethically relevant influences the researcher's interventions could bear on the people with or about whom the researchers do their research. In addition, it was concerned with the procedures that ethical consideration should be applied for protecting those who participate in the research, it is necessary.

An offender's incarcerations are human being with rights like any South African citizen. The offender has a right to privacy and to decide whether to participate or not to participate in the study. Also, has the right to withdraw from the study and not reveal or give reason to withdraw (White Paper of DCS, 2005).

Informal consent and voluntary participation and confidentiality/Privacy and anonymity observed all the time the researcher conducted the study in DCS and observed all the legal laws of DCS. Furthermore, the identity and anonymity of the participants observed and remain confidential throughout the research. The researcher considered an insider outsider researcher employed by the South African Police Service under the Division of Forensic Services as Forensic Analysis specialist in Forensic Art (Facial Identification). The researcher who was an insider researcher because of having access to correctional services through the Criminal Justice System and therefore ethically obliged to observe all the laws and protocol at all times while conducting the study. In addition, as an insider –outsider researcher full adherence to correctional protocol when researching within a correctional service as offenders are categorised under highly confidential citizens of a country. Oliver (2010:12) stated that outsider research difficulties was that they are not generally aware and full adherence to correctional protocol and sensitivity of the research environment which they are interested to investigate. However the insider tended to understand and be familiar

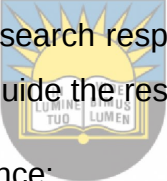
with the environment field of research already. Furthermore Oliver (2010) stated that insider will normally appreciate and can often collect richer data and general aware of sensitivities than the external researcher. It was important to highlight ethical consideration by the researcher. The researcher was considered an insider outsider researcher as employed by the South African Police Service under the Division of Forensic Services as Forensic Analysis specialist in Forensic Art (Facial Identification). The researcher who was an insider researcher because of having access to correctional services through the Criminal Justice System and therefore is ethically obliged to observe all the laws and protocol at all times while conducting the study.

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The researcher applied for Ethical Clearance from the University Research Ethics Committee of the University of Fort Hare. After obtained Ethical approval from the institution the researcher applied for Ethical Clearance to obtain the study from the Department of Correctional Services, Head Office. Informal consent and voluntary participation and confidentiality/Privacy and anonymity observed and respected by the researcher. Furthermore, the identity and anonymity of the participants observed and remain confidential throughout the research, with the right to participate and withdraw from the study with giving any reason or explanation. However, the offenders and official have rights to privacy and to decide whether to participate or not to participate in the study. Sheldon, Davies, and Howells (2011:25) pointed out that offenders are a vulnerable population because of the fact that their freedom and core well-being interests are often neglected and not taking into cognisance when living within correctional facility (Sheldon et al., 2011:25). However, this qualitative research study outlined the specific ethical considerations of protocol; sensitivity and general needs

will be taken into consideration when it comes to offender's education programmes. Although correctional official are not vulnerable but mandated to secure educational programmes for offenders all the time, carefully consider the pros and cons of any research involve offenders. Offender's privacy into this research always remained and considered confidential. This study sought but not pressure or undermines form of consent of the offenders and official dropped to participate in this research.

Furthermore Sheldon et al. (2011:29) found that the researcher had obligation to keep in mind that offenders had values like or of all human-beings. Moreover, Scott and Morrison (2006:87) stated, "ethical approaches to education research take into three forms, namely; covert, open-autocratic, and open- democracy" (Scott & Morrison, 2006:87). However, in this study, the researcher operated covertly and with open-democracy to concealing information from respondent's nature and purpose of their creative skills of art and narratives. This approach allowed the researcher having gained permission from the University of Fort Hare, Policy of Ethics that make distinctions on the rights of the research respondents and researchers responsibility based on the four principles that guide the research ethics.

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- Application for ethical clearance;
 - Supervisors declaration;
 - Researchers declaration;
 - Ethic research confidentiality, anonymity and Informed Consent Form;
 - The right to voluntary participation, and
 - The right to withdraw.

Department of Correctional Services was the institution with highly controlled measures in their facilities for safety and security reasons. Therefore, to conduct this study at DCS the above principle the researcher needs to follow the above principles, then took the role as researcher to understand fully and in-depth what is or was to be inducted into visual art education programme. In addition, the reason for this study to involve permanent officials as adult educators and senior managers was to protect the rights of offender as enshrined by Bills of Human Rights in South African Constitutions (1996) as amended, also protect the interest of respondents in the research, as the researcher collecting data which might be sensitive or has the potential to do harm to

the respondents or group of respondents (Johnson, 2015). Anonymity was a requirement to be met in writing of reports and results of this research.

3.11 Conclusion

This chapter illustrated the methodological tools that are qualitative research design applied in this study. As demonstrated to this study, purposive sampling technique was employed to select the respondents. However, the researcher's original contribution to knowledge was monitored by two blended paradigm interpretative/constructivist and critical/ postcolonial paradigm. This chapter was guide and answer question by using: research question; research design; researcher's background, beliefs and bias; participants/ respondents, and sampling techniques; data collection procedure; data analysis; and quality assurance of the study. Operational definitions in this chapter discussed checked date trustworthiness and ethical consideration. As a results this study, took care to choose the method and designs to respond to the questions and objectives. In the next chapter, were data analysis, interpretation and presentation of results?



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CHAPTER FOUR

ANALYSIS OF DATA AND INTERPRETATIONS OF RESULTS

4.1 Introduction

The purpose of this study was to examine how visual art education narratives contribute to adult offenders and adult educators apply the principle by Malcolm Knowles (1984), the data collected and provide findings. Data collection was obtained from eight key informants from Male Correction Facility (MCF) in Mdantsane Centre under East London and Female Correctional Facility (FCF) in West-bank Medium Centre under East London. This study was conducted through open-ended questions, one-on-one in-depth interviews and with four participants that made up a focus group. The research questions that guided the researcher on visual art education narratives' contribution to offenders are:

- What change or transformation does visual art education, as narratives, make to self-worth of the offenders?
- How does visual art contribute to the personal identity and rights of an offender's self-worth, self-expression and self-confidence?

4.2 Data collection procedure

The concept behind this qualitative research "was to purposefully selected participants" (Creswell, 2014:221) that helped the researcher understand the problem, the research questions and objectives of the study. Data collection was conducted throughout November 2018. Interviews were held with two males in MCF, three females in FCF, one Adult Educator (AE/1) in MCF, one Manager (M/1) in FCF and one Senior Manager (SM/1) in the Eastern Cape Department of Correctional Service Regional Office (ECDCSRO). Complete observations were conducted before interviews to identify the environment the study. Creswell (2013) stressed that observation data collection examined people in a natural environment and illustrates systematic data collection methods. As a result, it was useful to start with observations so the researchers approach participants for ethical reasons.

This researcher named the participants by gender and facility (example MCF/1, FCF/1, AEMCF/1, MFCF/1, & SM/1) to protect their identity. This section of the study is divided into: biography of the respondents, in-depth interviewees and focus group

discussion on “aspects of gender, age, education, and number of year’s incarceration or sentenced. This chapter shows triangular collection of data and analysis on the above research questions. Employing literature and researcher’s experience as a Forensic Artist guided the study on how andragogy was used in the study.

4.2.1 Observation before and during data collection

- Male Correctional Facility (MCF)

The researcher observed the environment of DCS before conducting the study to determine answers for research questions through meeting with officials, offenders, and documents (Creswell, 2013). The study was conducted in a clear and secured environment that was arranged by senior officials of DCS in Eastern Cape, Department of Correctional Services tasked to assist the researcher during the period of collecting data. The researcher was introduced to the centre manager and reminded of the regulations of DCS. Adult educators organised the interviewees of the study so that the researcher could meet with them and provide them with consent forms to participate in the study. Interviewees were tense, but after the researcher was introduced, they were calm.

All interviewees signed the consent forms without writing their personal details so that during interviews, they can be reminded of their rights to participate in study. The observation of how the adult educator taught offenders was clear, but the place they were taught in was inadequate to accommodate the rest of the offenders doing visual art. Art material offered by the facility was limited stationery. The space was a challenge identified; for example, painting stands and drawing desks were not available. The library only had two visual art educational books on the shelves. From what was observed offenders were clean, disciplined and prepared to learn. The researcher did not notice any sign of misbehaving and was impressed with the dedication and cooperation or connection between educator and offenders.

Knowles’ et al. (2012) stated that relationships between adult educators and adult learners are important. During the interviews with the participants, interest was very high (offender) in terms of talking about their creative skills. The interviews were cordial with mutual respect. They acknowledged the support they received from the officials, not excluding their educator as their strength. Observing and interviewing

adult offenders with such positive responses and attitude was amazing. Their motivation and commitment cannot be emphasised enough through the six principles of Knowles' (1984).

- Female Correctional Facility (FCF)

Observation made at the female FCF revealed positive attitude from one of the centre managers who revealed high interest to assist us (researcher and the task official). Authority for observation was granted, and an official accompanied us during participative observations. What was viewed by the researcher was that the environment was different from the MCF as officials were not showing much curiosity about our visits to the facility. The researcher was introduced to the school manager and adult educator for centre school. The manager in-charge welcomed the researcher.

Arrangements with the offenders were made, and the researcher met with them inside staff room for general educators. The official that was tasked to introduce the researcher to them, and consent forms were read for them to understand the purpose of the study. Consent forms were signed by adult offenders willing to participate. In the library shelves, there were five books for different elements of art but for visual art education, only two were displayed.

Treatment of offenders doing visual art was different from the FCF where offenders were discouraged to do their artwork by the officials. They are not provided with anything on arts ... no pencil, no rubber, no sketch book pad, no paints, no class and no teacher. The interviews were so tense because they were answering in the presence of officials. Overall, the contribution of visual art education narratives for the offenders was not recognised as their artwork was taken away from them. One offender said (verbatim):

During the cell searching they destroyed and took away our artworks because they said it makes cell dirty and brought cockroaches. Our art material that we received they took it away but they told us we are allowed us to ask our families to bring for us and them would check and received on our behalf. Now we are doing nothing, fights in the cells but before we used to teach each other how to draw and express ourselves through drawing (Anonymous).

The sentiments expressed by the respondents during interviews and their suggestions were emotional, despite the fact that other centres experience different treatment for their rehabilitation. They spoke highly of the bad support and lack of contribution, recognition and respect for their creative artworks and art material. Therefore, the researcher saw major challenges faced by female offenders than male offenders, particularly in developing visual art education narratives for offender rehabilitation and therapy. The relationship during the interviews between the offenders and officials was apathetic, but promising because the offenders responded very enthusiastically. At the end of the interviews, it was revealed by an official in female correctional facility verbatim:

Honestly, I did not know and understand that artworks of the offenders are about their expression. I did not know that behind artwork there is a story. I learned a lot for today and I like the fact that they spoke out not fearing us. It is true, that officials punished them because they did not know, I am not excluding me. As a manager, I failed to organise and support them from their expectations. Now that one of them is interested to tutor other offender visual art, it will help us to know more about visual art. Therefore, I will ask her to give me a list of art material she needs (anonymous).

The overall support and contribution by the facility led to low morale, discouragement and demotivation. The main issue was to collect data on the research questions about the study and not observe low morale and bad relationships between offenders and officials.

4.3 Biographical data of participants

The participants were introduced below with a brief biography:

Respondent 1 (MCF/1): He was an adult male with grade 11. He was sentenced to 11 years and has been incarceration for six years and two months.

Respondent 2 (MCF/2): He was an adult male with a standard 9 (grade 11). He was sentenced to 18 years and has spent 10 years and 8 months incarcerated.

Respondent 3 (AE/1): He was an adult permanent Sport, Recreation, Art and Culture educator at Mdantsane centre under East London Correctional Facility. He has a B-Tech degree in Applied Fine Art with three years in DCS.

Respondent 4 (FCF/1): She was an adult female with a National Diploma in Financial Planning. She was sentenced to five years and served her sentence but waiting for address confirmation for her to be released.

Respondent 5 (FCF/2): She was an adult female with a Diploma in Interior Decorating. She is sentenced to five years.

Respondent 6 (FCF/3): She was an adult female who passed standard seven (grade 9) and did a National Vocational Certificate (NCV) level 2 and 3 and not completed 4. The reason for level 4 not being completed was that NCV was stopped by DCS. She has been sentenced to ten years and has already spent seven years.

Respondent 7 (MFCF/1): He was an adult male manager of Medium C school at West-Bank for Female Correctional Facility (FCF). He has a Bachelor of Arts in Education and currently doing Honours in Education. He has been in DCS for nineteen years, with eight years as manager of the school.

Respondent 8 (FSM/1): She was an adult female manager, representing senior management in the East London Department of Correctional Service Regional Office. She obtained National Diploma Ceramic Design in Visual Art. She has been in the service for fourteen years in DCS for 10 years in correctional facility programme in centres.

4.3.1 In-depth interviews and gender of the participants

Offenders in correctional facilities were separated based on gender and age (see ANNEXURE 5). In addition, a study by Manganye (2016:74) found “both genders tend to respond the same way towards rehabilitation” depending on how warders monitored them during rehabilitation programmes”. The Figure 4.1 below showed the sample size of offenders, adult educators, management and senior management who signed consent forms to participate in this study.

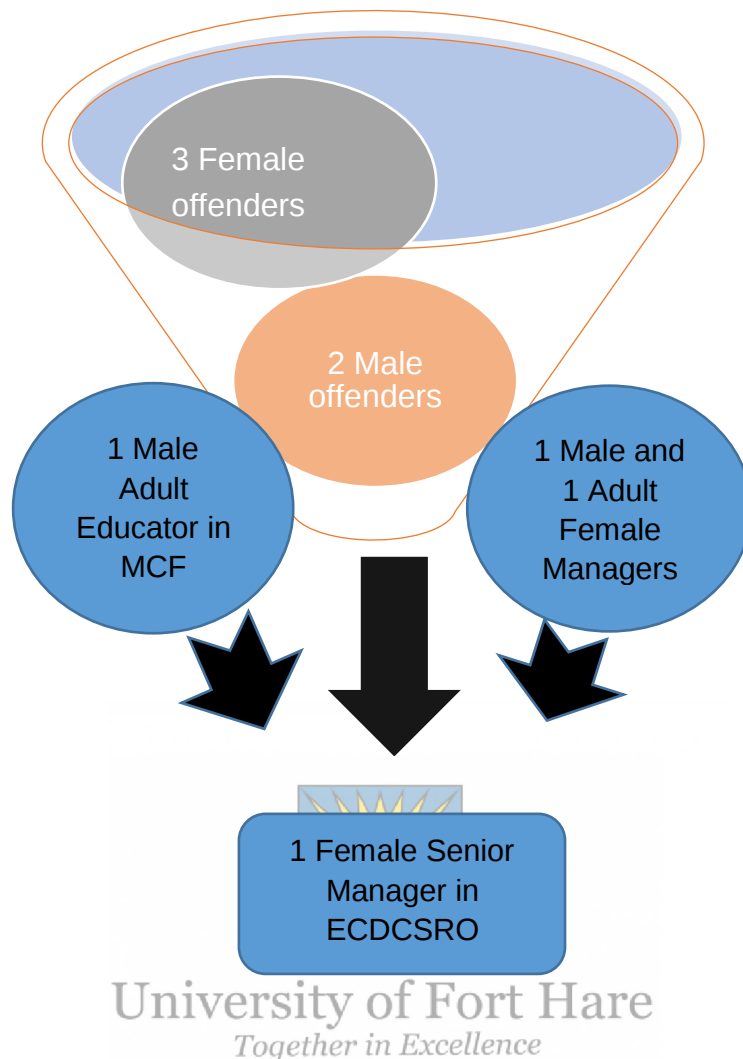


Figure 4.1: Sample size of participants/ respondents

4.3.2 Age of key participants/ respondents

The researcher in this study sought respondents as guided by theory of andragogy by Knowles (1984); this observed the adult learner and linked this to the DCS White Paper of 2005 that differentiates youth from adults in correctional centres or facility. Adult offenders are people who are self-directed (Knowles, 1984). Participants for this study were those offenders that committed serious crime and sentenced to five to fifteen years.

The following table showed the ages of the participants:

Table 4.1: Age of the participants

Age category	Number	Gender	Race
19-37	2	Male offenders	Africans
30-55	3	Female offenders	Whites
30-40	1	Male Educator	African
30-50	1	Male Manager	African
30-40	1	Female Senior Manager	African

4.3.3 Educational level of respondents

Figure 4.2 below showed the educational level of the participants from primary phase up to those with higher education. Interviewees revealed that the some of them have no adult education. Literature further revealed that DCS, as mandated by the South African Constitution of 1996 and by DCS Act of 2005, gives the rights and provision for offenders to learn.

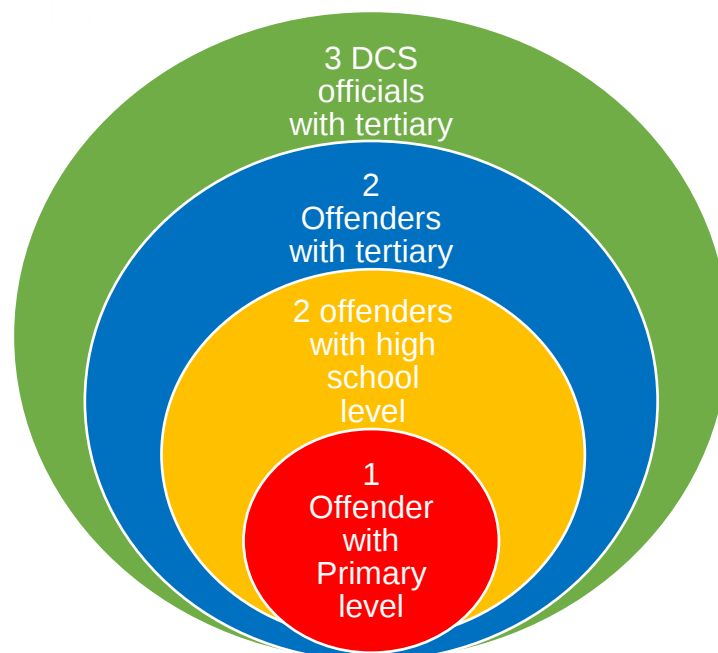


Figure 4.2: Educational levels of participants

4.3.4 Data obtained from in-depth interviews

Interviews were conducted during November to mid-December 2018. In this study, observations were done before interviews in the data collection procedure. This section of the study provides findings from the observations and interviews held in both male and female correctional facilities and at the end of individual interviews, focus groups discussions. Data collection dates and times were presented by the researcher to the participants and centre management. This qualitative study was guided by interview questions that clarified sub-questions of the study. In-depth interviews, in this study were presented in beforehand, with unstructured questions as mentioned above, with open-ended questions for offenders and officials (Johnson, 2015).

4.3.5 Data management strategies and disposal

According to Guest, Namey and Mitchel (2013), data management is a planned structure for categorising, systematising and filing materials to make them efficiently retrievable and duplicable. In addition, Creswell (2013) stressed that data management is developing a method to store data. In this study, all key informants were informed about their confidentiality and anonymity in this research. During observation and interviews, the researcher ensured confidentiality for the CF managers and adult educators. Data was collected and saved in a Universal Serial Bus (USB) and in a laptop stored in a safe. Field notes during observation, audio recordings, interview questions, signed consent forms and audio record transcripts were kept in the safe. As a result, all documents collected and information received during interviews was disposed of by deleting the information saved in a USB, because all the information and documents were confidential.

4.3.6 Findings report

The study revealed that offenders experience challenges in that provided a lens and gap for the study (Creswell, 2014). Below was a discussion of the findings related to observations, interview analysis and document review.

4.4 Participants' contribution to study

4.4.1 Motive of the study

This study named the participants by gender and facility (example: MCF/1, FCF/1, AEMCF/1, MFCF/1, & SM/1) for protecting of their identity. The researcher employed Mason's (2011) method of interpretive and reflexive indexing categories derived from interview transcripts. According to Mason (2011:158), the transcript is a verbatim (unedited) record of interaction and does not include references to non-verbal behaviour". The research indicated short pauses in speech as (.....), and interruptions are indicated as //. Phrases and words emphasised by the respondent are underlined.

The offenders were determined to explore their feelings and thoughts through artwork on canvas and drawings. They managed to express their pain and boredom by sharing their past-experience. Efland (2017) stressed that offenders feel better if they are productive and occupied, for example, telling their stories through artwork.

4.4.2 Offenders' motive

Through observations, offenders were made clear about the study topic. They were surprised and excited to be part of the investigation of the researcher that takes visual art education into cognisance as a rehabilitation programme and a tool that can contribute to offenders' expression, development, personal gain self-esteem, self-worth and self-fulfilment. One offender stressed:

It is my first time to learn visual art in correctional facility. I never studied or thought I can know how to draw. I started it here, through self-direct, boredom and got motivation by other offenders, who were doing visual art example MCF/2 (offender) (Respondent 1.)

A similar view was stressed by MCF/2 who inspired the above offender (MCF/1) when he was arrested:

I got to used visual art programme inside and learn about art techniques, to me visual art programme was the only programme that I thought I can express myself freely instant of putting more frustration to me with other subjects that are provided by correctional centre. When I started visual art inside, I remember the lady who was a visual artist in my village. I was very close to her and used

to watch her painting and reading art books. Sometimes she will tell the stories about her artwork to her visitors. I used to browse her art books just looking at the pictures. But immediately, I was arrested, all those times or memories came back, and I thought it is my time to paint and draw. Yes, I used to draw at an early age like any other children at primary school (Respondent 2).

The researcher found that offenders have reasons for their creative skills. They got inspired by small things. Respondent 2 MCF/2 pointed out that visual art education “made him rehabilitated because visual art change and transformed his attitude, mood and self-esteem”. Participants mentioned that when they are in visual art classes, they feel confident in their work of art. Through their stories/narratives of their artworks, they feel free and forget about their current situation on incarceration. The following six principles on self-concept about visual art, use of past experience into canvas, readiness to learn visual art history, motivation to learn new techniques, orientation to learning visual art education, and self-direction by Knowles (1984) are discussed as guiding principles for research questions during collection of data:

i. Self-concept and motive

Offenders, under this theme, are those with an autonomous personality who want to develop their skills and knowledge. They are self-directing learners who do not need to be controlled. Their motive of self-concept is to develop their life narratives/stories through visual art education and not necessarily be told by the educator. Kabeta (2015:99) stressed that motives behind offenders’ desired to learn are:

- To acquire skills;
- To use skills for their live hood;
- To be able to support their homes and children;
- To catch up with the education opportunity they missed in childhood;
- To know how to express themselves through visual art education;
- To know ones surround or work as group;
- To identify what is good or bad; and
- To gain self-confidence, self-esteem, self-worth and self-fulfilment.

A person grows his or her self-concept and motives moves toward one of self-directing, guidance and support (Knowles et al., 2012). One offender MCF/2 mentioned:

Ever since we joined this visual art education narrative programme we developed a good behaviour, we do not give our officials too much troubles, we are respecting them as they respect us as adults, that give us as artist independent time work alone. But other offender motive is to be creative for their gangster interest's example creating cartoons and paint money or coin in the cells symbolising gang 26/28. When I started this visual art here, it was not my ideas to see promotion and educating gang interest but to change the way we fill confinement, to develop our creative skills for betterment after incarceration (Respondent 2).

Another offender from the Female Correctional Facility (FCF/2) echoed similar sentiments from an offender based in the Male Correctional Facility:

I think that offenders have inner concepts about their life experience they want to share or express, because of anger, and boredom. We are bottled up with ideas that before, we could not take them out. I see other offenders covered with blankets, and I can see their frustration. Today, I can tell you, ever since I start to put my concepts into paper, I received a full support and encouragement from other offender and officials, who are interested that I can teach them how to draw and paint (Respondent 5).

Offenders may have a number of reasons to improve their lives. They want people to understand their personal identity, inner thinking and dreams or vision about their transformation. Understanding the self-concept principle of andragogy by Knowles' (1984) was the cornerstone in fostering content for adult learners (Stephen, 2012). Similarly, from FCF/2 and MCF/2, another offender (FCF/3) stressed that her self-concept was to saw as the majority of offenders participate in visual art. She lamented:

I wish I can do this visual art every day. I have expressed my ideas to the school official to be a tutor of visual art since our CF does not have provision for one. I want to see the offenders in cells busy doing something with joy of teaching one another (Respondent 6).

Another key informant, a Female Senior Manager (SM/1), said:

I have 14 years in Department of Correctional Service as an educator specializing in visual art, but unfortunately I am only used for certain interests. I want to see visual art education programme as a formal education because now it is an informal career of self-interest and is not taken seriously, not even by educators. If they can take visual art seriously, it will improve their monthly return not to submit zero as if we are not there to improve their underperforming programme (Respondent 7).

The following theme is the analysis and interpretation of data held with offenders who share past experience, through visual art education narratives, through canvas.

ii. Use of past experience and motive

Adult offenders who are learners of visual art education come into learning with knowledge they have acquired informally and formally (Knowles et al., 2012). Some bring their experience into visual art narratives, sharing their past experience through creative artwork by painting and drawing. The motive for the offenders to share their past experience is:

- 
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- creating awareness;
 - to be a role models;
 - to educate young people of pain of committing crime;
 - to learn from their mistakes; and
 - to live a peaceful life in society and with families;

Adult offender MCF/1 from the MCF had this to say about his use of past experiences:

Today chief, I am able to use the knowledge of past experience to express my feeling through my drawings I used to draw for no reasons but now through visual art I know my reason for learning more about visual art to share about my past experience, seek support and opportunity to share my past experience with another offender and society through my painting at the walls and displays (Respondent 1).

During the interview with another offender (MCF/2) at the male centre, he/she shared the motive of using his past experience through visual art:

When I am inside, I saw this artwork fruit basket as a reminder of my past experience. Outside there are things I could not have that I wished to have because of my background or situation at home. Now this fruit basket with peach, grapes, apples and banana remind me that inside we are not offered or given peach and grapes. By looking at this artwork it gives me hope that one day things will change. I will reach the fruit that was not offered. I receive hope about this artwork every day that even this experience it will pass. I believe that this visual art will change my past experience, because I have idea to do solo exhibition base of my visual artworks (Respondent 2).

Another participant awaiting release from incarceration had this to say:

I was not always in the public but I want to change my past experience by displaying my artwork in the markets, so that I can interact with the public and open an art shop so that I can develop other people's skills (Respondent 4).

The researcher believed that even though visual art education was treated as informal education, it has proven to be beneficiary to offenders that want to change their past experiences and integrate back to society, not as criminals but as role models.

iii. Readiness to learn

Johnson (2015:26) stressed, "adult learners join in learning activities when they aspire to learn, not because Correctional Services is offering them such opportunity". The researcher, during observation, noticed that offenders voluntarily learnt visual art because they wanted to get rid of the confinement feeling. During interviews, this was shown by different participants. **FCF/3** stated:

Visual art developed from me experience as I never studied it before. I am a person who loves creativity and fear mistake and judgement. I was afraid to do art, but one day I started to drawing cartoons, baby room and crafting. What I learnt through my art experience is that I can do something if I am ready to do, now I can imagine something and create it without fear. Even for my crafting I designed drawing before crafting or mosaic (Respondent 5).

Respondent 2: FCF/2, explained how she was introduced to learn how to express herself through visual art that benefited her from psychiatrist programmes. The offender, who is an Interior Designer by profession stated:

I used to be a patient of depression with a lot of anger against my husband. One psychologist asked about my profession and gave me a sketch book pad and told me to go under a tree and draw whatever. I was not ready to do that and resisted but she persuaded me. I went under the tree and drew and kept drawing. During next consultation because I was admitted at a psychiatrist hospital, she asked about my drawing. I showed her, and she told me that I can draw and other people can change their situation through applied art (Respondent 6).

The researcher found that adult learners fear making mistakes. However, the researcher, during observation, noticed that in correctional facility, offenders are not forced to learn nor punished for not striving to get an education. Respondent 2: MCF/2 mentioned, “we received a lot of support from the officials; they even look after us while in class and out of class with encouragement to do more. Some of us are in visual art, others in drama, dance and support”.

iv. Motivation to learn new techniques

Johnson (2015) and the White Paper on DCS (2005) stressed that the motivation for the offenders and public in general may be the acquisition of free education and accessibility in Correctional Facilities, Further Education and Training institutions and Higher Institution of Higher Learning. Offenders motivate themselves by:

- Grouping discussion;
- Positive outcomes;
- Material of learning presented to them; and
- Changing life experience;

An adult educator (AE/1) in a Male Correctional Facility motivates offenders by playing a pivotal role and helping them in instant sport, recreation, art and culture. He supports them not to be bored and discouraged with their artwork and feeling confined in the cells. The educator was worried about limited resources, space and curriculum guiding

documents (work-schedules and lesson plans) that can guide him in class. In his words:

Firstly, offenders when I spoke about visual art they were not interested and they underestimated my capability and visual art skills. So, I realised that now I am with adult learners. I have to learn to respect them as my brothers and earn my respect as educator who motivate, encourage them every day by showing them my quality of artworks, style or medium of visual art and demonstrate to them. After that they got motivated and respected me than all official. As results they will come to me with their challenges (Respondent 3).

Another educator who was not a visual art educator from the Female Correctional Facility has different ideas from the educator from male centre. She stressed that “this visual art cause a conflict amongst offenders because other offenders doing this art think they are special or better than the others”. Although AE/1 further stated:

When the offender first comes, they do not talk to each other. When I introduced visual art in this correctional facility of males at Mdantsane, I started to use offenders to motivate, encourage one another and accommodate the new comers to talk about their life experience. After art interaction, I cannot say in class because we do not have space or studio; I took their artworks and created an art portfolio for each offender. The reason for me to create these art portfolios is to motivate them during our critiques to see progress (Respondent 3).

During observation and interviews, only one adult educator who was not in visual art understood the terminology. The rest of the participants, from the offenders to Senior Management, saw an opportunity for self-expression, self-worth, development, motivation, rehabilitation and were pleased with the research purpose and questions.

v. Orientation to learning

Adult learning for offenders delivers precise understanding about their creative skills for them to solve their past experience and develop their self-concept to be better people for the future. Johnson (2015:27) supported this claim and remarked, “andragogy in adult learning provides for immediately application of specific knowledge and skills to solve problems”. One of the offenders during the focus group

interviews blamed DCS for not orientation them on skills offered inside when they arrived in DCS to serve their sentences. He said:

Correctional facility is a rehabilitation centre where we are kept for our mistakes. But on our arrival here, we were introduced to other programmes that we know, for example, Human Immunodeficiency Virus (HIV) and Acquired Immune Deficiency Syndrome (AIDS), Tuberculosis (TB), Anger Management (AM), and Sexual Transmitted Disease (STD). I can say there is a lot of things we should learn inside if we were orientated. But there are things we learn inside like sport and dance. We are monitored in a human way. When the offender is advised, they will realise that when they are go back to the society they will make difference (Respondent 2).

Offenders under this category realised the benefits of learning that can improve their knowledge, discipline and ease for them to make decisions about their career choice. As a result, respondent 7 stressed “offenders that were introduced to visual art education today are bread winners for their families through visual art. They have their own art studios and exhibit their artwork in the National Art Festival at Makanda that used to be called Grahamstown in the Eastern Cape. I disagree with people who are saying learning of the offender in incarceration is a waste of time and money. Not all offenders are coming back to correctional services” (Respondent 8).

vi. Self- direction

Self-direction is a natural progression from the dependence to adulthood (Knowles et al., 2012). An adult learner is able to use his or her knowledge and challenges in dealing with different situations. Offenders believe that visual art education narrative is an enlightening programme that helps them to overcome fear and boredom pressures in a correctional facility. On self-direction, one male adult educator (AE/1) stated:

Visual art in correctional facility enlighten offenders by healing and rehabilitation. Offenders before were unable to express the feelings, moods and experience verbal but I had to understand them because they were not clear of what they were doing. I always encourage them to bring a title of the artworks, so that I can understand what they are directing their message. Today, I am consulted

by the psychologist to present some of the artworks of the offenders; in situation the offender refuses to talk to the psychologist (Respondent 3).

According to AE/1 from male correctional centre, visual art education narratives are a programme that makes offenders to think out-of-the-box. Inadequate resources in correctional centres do not make offenders demotivated, but they remain focused in sharing their stories of the past through creative art narratives. Orientation of creative skills, education and training for offenders help them to develop self-worth, self-esteem and to be independent.

Therefore, in this study, andragogy principles were useful in enlightening offenders as they showed interest to change past-experiences for the future. However, the researcher was aware of lack of visual art education resources that can help the offenders to express themselves fully. This motivated the researcher to do this study. Literature confirms the availability of free education (formal and informal programmes) for offenders sentenced and in trial, further advocated by Correctional Service Act 111 of 1998, White Paper of DCS (2005), Adult Education and Training of 1996, and the supreme law of Republic of South Africa Constitution (Act 108 of 1996). The following section discusses direct visual art education narrative questions, analysis of data, interpretation and results of in-depth interviews with the key informants and focus groups.

4.5 Visual art education narrative questions

4.5.1 Is visual art education programme being offered by the correctional facility?

All the participants said visual art education narratives are not supported. One respondent 2: (MCF/2) from male correctional facility indicated that DCS offers other services that include “anger management, HIV and AIDS, TB, STD, sport, dance and music”. The head of school in the female correctional facility echoed the words of respondent 2: (MCF/2), “we only provide other academic subjects believed to be important for rehabilitation for offenders” (Respondent 2). Educationists believe, “a visual art education narrative was a gift of nature only for individuals capable of drawing and painting. Participants from management side indicated that they did not think of visual art education as an educational programme for moral regeneration, therapy, and self-image for the offenders until they participated in this study

investigation. African literature confirms that visual art education was not taken into consideration as a programme for offender rehabilitation. Self-images (fine art, draining and painting) were only used by psychologists to interpret emotions and behaviour of offenders (Manganye, 2016).

All participants pointed out, “we were not knowledgeable about visual art benefits that can help our correctional facilities, but now we know”. Offenders believed that dance, music and drama was the only art legislated for their boredom. Answering the narrative question above in-depth, the following participants said:

Yes, visual art education is offered in our centre” Respondent 1 (MCF/1). The second Respondent 2 (MCF/2) from same male facility support (MCF/1) and alluded by saying “yes, it is offered although is not treated like other subject. To explain, we only attend visual art once in two weeks, and it depends on the availability of chief.

Chief was explained by participants from the male correctional facility as a way of addressing male officials. A participant from the female correctional facility said:

Not at all, officials took our artworks and art material that we are using in cell for no reason, why?” (Respondent 5: FCF/2). Another Respondent 4 (FCF/1) from same facility said “No, it is difficult here, I love drawing but we are not offered even pencil and paper. We have to seek from our families”. Respondent 6 (FCF/3) answer the question by saying, “no, I stopped doing my creative works because we do not have support, encouragement, a teacher and resources.

An adult educator (Respondent 3, ED/1), who was also a visual artist by profession believes in visual art and stressed, “I am not uncomfortable to teach it because it is a programme not encouraged under curriculum subjects and not recognised in DCS. Most of the time, I am used for security in escorting offenders from the correctional facility to court and back”. The senior manager (Respondent 8, SM/1) from the regional office reported that the content of art policies in general at DCS was not relevant to the offender’s creative skills. To elaborate, the adult educator and senior manager stated:

Visual art was not offered here before until I was employed for internship. Fortunately, I was employed under the section of security but I never stopped

using my tea and lunch time with the offenders under me during my internship. After a year, I was appointed to be in charge or co-ordinate the programme of sport, recreation, arts and culture and library. I am not a permanent teacher under the schools programme. I do not have any policies that guide me to my tasks. I just used my previous experience from around Mdantsane area and also my work of employment before to create my own work-schedule and lesson plans (Respondent 3, AE/1).

In addition to the above participant, respondent 8 claimed:

Yes visual art education is provided in correctional centres, but not as formal education. It is a programme that in female correctional facility was conducted by offender in past three years unlike male correctional facility that has a person responsible for sport, recreation, arts and culture, and library. Female centre has nothing even few stationery such as pencils and sketch book pads. I was very disturbed and hurt to observe that progress of visual art in male centre was extremely taken care of unlike in female centre (Respondent 8, SM/1).

While all respondents confirmed that visual art education narratives in their correctional facility are an informal education programme, it is beneficial for offenders' communication, self-worth, self-esteem, self-fulfilment, positive behaviour or discipline, attitude and self-employment. A manager of female correctional centre stated:

Department of correctional service needs to take visual art education very seriously. Personnel for this programme need to be employed and collaborate with our stakeholders like sport, recreation, art and culture and Department of Education that is providing us extra educators and allocate visual art education teacher as well for our facilities, more especially one to manage the female correctional facility; there is nothing ever since we lost an intern in the past three years (Respondent 7, MFCF/1).

The contribution of visual art education narratives in context for the offenders cannot be expressed enough in this question.

4.5.2 How does visual art contribute to the personal identity and rights of an offender's self- worth, self-expression and self-confidence?

From the interviews conducted with respondents, the strength and weaknesses were coded into the following themes: discipline, rehabilitation, self-worth, visual art education curriculum, lack of resources. The strengths and weaknesses investigated were:

- What is the strength related to the discipline for offender?
- What is the strength related to the offender's rehabilitation?
- How do visual art education narratives contribute to the strength related to self-worth, self-esteem and self- fulfilment?
- What are the weaknesses related to lack of resources and personal growth; and
- What is the weakness related to visual art education curriculum?

The entire above are discussed according to the responses of participants. Creswell (2013) stated that it would be essential for interviews to be developed based on the research questions and interviewing protocol of trust with respondents asked open-ended questions. As a result, this qualitative study looked at triangulation of the data to identify how DCS officials used andragogy theory in their communication with adult learners' visual art education.

i. What is the strength related to discipline of offenders?

During observation, the researcher observed high discipline and positive interest from offenders. They were motivated that people outside incarceration are concerned about them. According to the manager in the female correctional facility:

Since we do not have a person in charge of sport, recreation, art and culture in our school we lack understanding of those offenders who are drawing, crafting and painting. This visual art education, to me, will bring about discipline. I have notice to the offenders practising art that visual art has that discipline of rehabilitating them. It can help us to maintain discipline for other offender. I have notice that those are passionate about their visual art are so discipline no educator complain about them. To me art programmes is a good contribution

that need to be noticed and formalised in education and be exposed in form of exhibition and awareness (Respondent 7, MFCE/1).

Respondent (MCF/1) stated:

I found this visual art as expression, a tool for me to pass message.

Respondent 2 (MCF/2) stated:

Art changed me a lot. I had attitude when I arrived here, now I changed and transformed my mood. I draw something if I am in a bad mood and other offenders ask me about my drawing. After that, I feel better and confident.

An adult educator from the male correctional facility stated:

First time I organised offenders into visual art, they were not listening, chaotic with noise all over the place. Just after two days, I saw a huge change from them, as if someone talked to them. Now they are behaving with high respect (Respondent 3, AE/1).



A female offender from stressed:

This strength of art, to me is; if you can do any form of art there is no need for a person to misbehave or to steal. Someone can draw a portrait of an official or can craft something to get money. Any form of art can change a person (Respondent 6 FCF/3).

Respondent 5 (FCF/2) stated:

I think that offenders share and express their inner thinking that was boredom to them because of anger; others bottle up and cover themselves with blankets. Now that they are busy with drawing and painting that I provide to them, I see a change to them.

Respondent 8 (FSM/1) pointed out:

Visual art in correctional facility reduces offenders stress, gangsters, recidivism and overcrowding. If offender is kept busy with creative skills, he or she does not have time for gangs. If released from a correctional facility, they open their art studios, displaying and selling their artworks. Today, no offenders whom I

shared visual art with when I was still in centre are back to correctional facility. Offenders that express themselves through visual art forget that they are incarcerated.

ii. What is the strength related to the offender's rehabilitation?

All programmes rendered by DCS are for offender rehabilitation. DCS offers formal education, formal and informal education, according to the DCS Act 111 of 1996 and White Paper of DCS (2005). In male and female correctional facilities where the study is based, visual art education is offered as an informal programme that plays a positive role in their life experience. All the participants agreed that visual art education has, "value that I never received before from other NCV programmes I was enrolled in" Respondent 5 (FCF/2).

Respondent 1 (MCF/1) answered the above question:

For now, visual art is the only programme that I can say it makes me feel a better person. I am not a person who talks but now I feel relieved and rehabilitated with my artwork because I can tell you a story that can makes you shocked with drawings. Here we are no longer offered other subjects because National Vocational Certificate (NCV) School for other technical skills are closed.

Another participant answered the same question:

When I do artwork, I feel rehabilitated and have peace within myself. The way I feel about my drawing and paintings can touch and change another person as they change me (Respondent 2: MCF/2).

Manganye (2016:88) confirmed that rehabilitation was, "a process that improves personal responsibility for criminal behaviour and its results". In addition, Kabeta (2017) stressed that rehabilitation is a focus of many correctional facilities in the democratic state for correcting offenders from their past experience but not forcing them into any programme. DCS are providing different skills that can rehabilitate them. This scholar (Kabeta, 2017:124) further stated that rehabilitation for offenders "makes them ready to reintegrate with the community they belong to". The teacher, respondent 3 (AE/2), echoed the above sentiments by Kabeta (2017):

I always encourage them to think-out-of-the-box because tomorrow they will be out of incarceration, so they must change their behaviour, styles of doing things so that the civil society can welcome them. I think visual art is so beneficial for their rehabilitation because today offenders like respondent 1 (MCF/1) can talk and express themselves openly and freely to other offenders not to me only. This man (Respondent 1, MCF/1) was very quiet but today, he gave us a name 'chief' when he called us or respond. Visual art is the key to all art forms for rehabilitation of offenders.

Respondent 4 (FCF/1) stated:

There are a lot of offenders rehabilitated by use of visual arts because visual art to me and other is expression, inside before we had a lot of offenders with anger but through creative skills of arts helped them and me. Offenders have nothing to express themselves with, inside here there is a lot of infighting and morale is low. Without this visual art, there is no rehabilitation anymore.

Respondent 5 (FCF/2) stressed:

I am a former patient from a psychiatrist hospital, and I was helped myself through painting and drawing to heal my depression. Even today, my mother asked me when last I took my medication; she told me to take my medication as prescribed by psychologist and psychiatrist for me to keep painting and drawing for healing.

Respondent 6 (FCF/3) stated:

Inside cells, there are so many misunderstandings. Many offenders fight everybody because they do nothing, with no art material provided to the offenders to keep them busy. I feel art is taken away from us. Those who were transforming or changing their behaviour have conflict and anger.

Respondent 7 (MFCF/1) pointed out:

Offenders in this correctional service are bottled up with boredom because we do not have any creative skills that we can offer to them. Those who are doing visual art as their therapy programme asked their families to provide them with art material to get rid of boredom.

Respondent 8 (FSM/1) stressed:

Visual art assists offenders in rehabilitation and as therapy towards creative skill that can prevent them from coming back to the correctional facility time and again.

iii. How does visual art education narrative contribute to the strength related to self-worth, self-esteem and self- fulfilment?

During the interviews with adult male and female offenders, adult educator, and adult managers, they voiced their feelings about visual art education. Data collected was conducted around answering the research questions and explored results by looking at data to identify how visual art education narratives contribute to the strength related to self-worth of adult offenders.

Respondent 1(MCF/1) claimed:

I do artworks for living a better life in correctional facility because sometimes we are asked by official to draw them and draw for their children. By doing that, I get something in return and I wish they can sell or market my artworks outside correctional facility.



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Respondent 2 (MCF/2) stated:

As we grow, we do not know what we are capable off. The artwork I am having made me confident but not yet shown the public that I wish one day I can share with them.

The adult educator stated:

Visual art education encourages offenders to develop their self-esteem, get motivated, and develop pride in the artworks (Respondent 3: AE/1).

Respondent 4 (FCF/1) stated:

Creating something is to get rid of frustrations, to keep ourselves in good morale and busy, stay out of troubles and conflicts.

Respondent 5 (FCF/2) stated:

I was diagnosed with depression with a lot of anger about my husband abuse but through my paintings and drawings it changed myself... no grudges, actual it make me a happy person. Visual art makes me feel good, special and warm.

Respondent 6 (FCF/3) stated:

Visual art keeps me busy, motivated to be a better person, develop self-worth and self-esteem.

Responses of the offender who is a visual art tutor, Respondent 6 (FCF/3) are:

We have no teacher here, but at least if we can have teacher our interest will improve our creative skills.

As the reflected by the respondents, visual art is a rehabilitation programme confirmed as providing self-fulfilment, guidance and counselling the offenders. They plead with the DCS to support them because it helps them with stress and boredom in cells.

iv. **What are the weaknesses related to visual art education narratives?**

The weakness category was not answered by all respondents during interviews as visual art education has weaknesses like other services. The researcher in this study prevented bias on collecting data positive responses and answers for the research question.

Respondent 1 (MCF/1): Insufficient support from other officials chief// mmm, we only have chief (adult educator) who brought his own material to teach us without getting support. This is my weakness and problem that I can say. Chief_we will use then what.....suffering.

Respondent 2 (MCF/2), mmmm..... I should think weakness is not having dreams for what were are doing. I get discouraged easy if I am not practising what I love like painting and drawing.

Adult educators in the male correctional facility, respondent 3 (AE/1), stated that “offenders used this visual art educational narrative skills for their gangster interest, by getting hired for creating tattoos in the bodies of other offenders”. In the female correctional facility, respondent 4 (FCF/1) believed otherwise. In her words:

For me there is no weakness of visual art because the artworks help me in my previous subjects in high school example in mathematics section of geometry and in biology. Visual art makes it easy to remember the lessons I learn because I visualise picture or easy to discuss diagrams. I can say today I am having this National Diploma in Financial Planning because of drawings (Respondent 4).

Respondent 5 (FCF/2) stated similar beliefs with respondent 4 (FCF/1):

It is more weakness if for someone disturbs me from my work of art. I do not see or received any negative remarks or attitude from other offenders for my artwork. No weakness... I identified only positive interests not negatives.

Respondent 6 (FCF/3) stated:

The only weakness I experience is the jealousy from other offenders. They would say "you think you are good" these remarks brought me down in morale. In addition, the manager in female correctional facility school stated: I will talk about all educators; our weakness is lack of knowledge about visual art. Some of us just see it as dirty work in the cell that brings cockroaches (Respondent 7, MFCF/1).

v. **What are weaknesses related to lack of resource and personnel**

Shortage of resources in the Department of Correctional Service in South Africa and Africa Correctional Facilities remains a serious weakness and challenge in combating overcrowding, recidivism and creative skills for offenders (Johnson, 2015, Manganye, 2016 & Stephen, 2012). During this study, the researcher was concerned about the lack of consideration and knowledge on visual art education narratives, art material shortage and shortage of adult educators.

The importance of visual art education narratives was found as a contributing factor towards the rehabilitation of offenders. When asked, the Key informant from the male and female facilities had different responses on lack of resource and personnel:

Respondent 1 (MCF/1): In our centre, we are offered art material such as pencils, sketch book pads, razors, but not yet given acrylic paints to learn how to apply and used it.

Respondent 2 (MCF/2): To be honest, we are supported with pencils, razor, brushes, pastels, acrylic paints and drawing pads. The contribution and support of other officials is very good; they even brought other art material they found not provided by facility.

Respondent 3 (AE/1): On my arrival here, there was nothing on visual art education programmes. I have to improvise to get art material but eventually I was assisted with art stationery by Mdantsane Male centre. Something lacking or challenge is personnel. If I can get another staff that would be better because when I am on leave, no one takes care for sport, recreation, arts and culture, and library that are also under me. We have a challenge of space for visual art classes. The space we previously utilised is occupied by laundry material, so I have to find another place. We have two books currently but still a short of all art forms books in our library.

Respondent 4 (FCF/1): from the female correctional facility stressed, first, we do not anything here about art material and a teacher. In the library, I think we have very few books (three or four) on arts but not much.

Respondent 5 (FCF/2): stated, we have nothing, no pencils, no razors, sketch space or class for arts. I organised my art material from my family. Because we also not have a teacher, I voluntarily asked the official to tutor other offenders on drawing and painting. I can tutor these art elements because of my National Diploma in Interior Design.

Respondent 6 (FCF/3): stated, we do not have a professional teacher for visual art education here; we had one person that the official said he was on internship in 2015. Since, 2015 we never had any other teacher. I just draw because I do not just to sit and do nothing. I am not supported on art material by the centre; I asked my family for that. We do not even have a place to do this art except in the cells. In our library, there were a couple of books donated for offenders.

Respondent 7 (MFCF/1): a manager of the school for female correctional facilities stated, honest, I do not know if we have books for visual art education in our library. We have challenge of personnel for this creative skill in our school. DCS have higher shortage of personnel. To them, the primary focus is security,

other programmes are secondary. Now that we see a massive number of offenders, I asked the offender who is a tutor for visual art to make specification of art material procurement because at the present moment, we do not have educators for visual art education.

Respondent 8 (FSM/1): is a task official by Eastern Cape, Department of Correctional Service, Regional Office (ECDCSRO) to assist the research during the collection. She stated, firstly, employment of people like us in some sectors does not check skills they can provide to offenders. Most officials are placed in irrelevant offices, like me. Secondly, centres have huge challenges of art material or equipment and space or art studios. Thirdly, there are no programmes structured for visual art education curriculum. Fourthly, no personnel for visual art education but they have skilled professional artist like me in irrelevant sections. They do not make any provision to rectify their zero monthly return for arts, more especially for the female correctional facility; the male facility has better support than female one.

vi. **What are the weakness related to visual art education curriculum and policies?**

All respondents in this study indicated that visual art education in their respective centre was an informal educational programme. One adult educator (Respondent 3, ED/1) stated, if visual art can be made into a curriculum, it can change a lot of offenders and they can be released with certificates that will make them employable.

Respondent 8 (FSM/1): echoed the same sentiments with key informant 3 (ED/1) that “there are no structured programmes and curriculum for visual art education in both male and female centres.

Respondent 7 (MFCF/1): said, we do not have a curriculum for visual art education. We have only for academic subjects because we do not have a subject called visual art education. It is the programme done by offenders informally. We do have Adult Basic Education and Training Act 52 (2000) that is replaced by Adult Education and Training. We also have a policy for Art and Culture (1996), and White Paper for DCS (2005). Above everything is the Constitution of South Africa (1996) that supersedes everything in DCS.

Respondent 8 (FSM/1): stated, yes we do have policies like Standard Minimum Rules for the Treatment of Prisoners (1977), Art and Culture (2002); that is old document that does not speak visual art. We do not have curriculum for visual art education.

Through this section, the research revealed that visual art education narratives in context: contribution for the offenders in male and female correctional facilities is not taken into cognisance, narratives through their artworks are not considered as rehabilitation. Despite the interest of the offenders in visual art, challenges of resources and personnel are demotivating to offenders trying their best to ensure they change their past experience so that when they can leave with creative skills for re-integration with the civil society. The problem is worse for the female correctional facility; they do not receive anything and are not even enlightened on their rights. The following section is a reflection of visual art through offenders' artwork narratives into paper or canvas.

4.6 In-depth interviews with offenders on artwork narratives

In this section, offenders expressed narratives artwork of drawings and paintings in-depth verbatim (unedited). There are no images because of regulations of DCS.

4.6.1 In-depth interviews with male offenders at a Male Correctional Facility

As reflected in their artwork narratives in in-depth unstructured interviews, the following key informants responded:

Researcher: What is the drawing or painting that mostly touches you?

Respondent 1(MCF/1): Ok...this portrait chief.

Researcher: Can you tell me about it?

Respondent 1 (MCF/1): Ok. Chief, I can tell you. You see chief, this is a person who made wrong things over and over again until he got arrested. Get into correctional facility because of wrong doings. Can I tell details?

Researcher: Yes, please.

Respondent 1 (MCF/1): Ok... he was arrested for murder and robbery, staying in correctional facility for 20 years, learned different skills and released after

learned the skill of brick layer. In community, he asked for forgiveness for his past experience time of growth. He always has earphones in his ears listen to music because people do not accept him.

Researcher: Did you observe this portrait?

Respondent 1 (MCF/1): Yes, chief. But not earphones and cups only details of face.

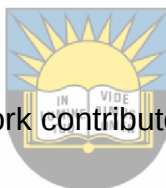
In-depth interview with respondent 2, (MCF/2) from male correctional facility.

Researcher: What is the most drawing or painting that tells or touches you?

Respondent 2 (MCF/2): You see this one, I have story to tell.

Researcher: I am listening sir.

Respondent 2 (MCF/2): In our days we do not find baskets made of *imizi* (grass) that carry fruits.



Researcher: How does this artwork contribute and reflect to you?

Respondent 2 (MCF/2): When I am inside, I saw this artwork as reminder of other fruits that we are not offered inside. You see this peach and grapes, we do not eat inside, by looking at this artwork it gives me hope that one day I will reach and eat this fruit. Every time I am looking to this artwork I got peace and hope for my release.

Researcher: Did you observe or imagination to this painting?

Respondent 2 (MCF/2): This painting is from my inner thinking, but few drawings and this portrait I observe.

The male adult educator from the male correctional facility was asked about artwork narratives of offenders and said:

I displayed objects for them to draw, for details and I asked them to give a still-life a topic or theme. They name the drawing based on their interest. Sometime I pause for them to draw me naked while I am in uniform, by doing that I teach them to imagine or visuals something that is not visible (Respondent 3, AE/1).

4.6.2 In-depth interviews with female offenders at female Correctional Facility

Researcher: What is the drawing or painting that most touches you?

Respondent 4 (FCF/1): Actually it is very hard; all are close to me because all of them symbolise special occasions with a relationship with my boyfriend.

Researcher: What is the meaning of these bright colours?

Respondent (FCF/1): This one is a special wishing card I created for valentine. You remember, during this day, it all about red roses that why I painted red roses for our love. Other female offenders from the female facility were willing to learn how to design and create these cards.

Researcher: What is the drawing or painting that mostly touches you?

Respondent 5 (FCF/2): unfortunate I apologise, I did not carry my art portfolio bags today. But what I can tell you is that I paint with my finger. I do not use brushes because I can feel connection between me and canvas.

Researcher: What is your intention of using this finger technique?

Respondent 5 (FCF/2): It's just an expression // I just visualise things and paint. Sometime I observe things like landscape for perspective.

The last female offender from the female facility responded about her artwork narratives.

Researcher: What is the drawing or painting that most touches you?

Respondent 6 (FCF/3): I would love to share one that I did for my sister because my sister was my victim. I started sketching this drawing for crafting something special that she can see how apologetic I am for my wrong doing.

Researcher: Is there anything you want to share about colours?

Respondent 6 (FCF/3): // cried...no that is all.

Researcher: Thank you, I should apologise to you for provoking your feelings. I hope you forgive me.

Respondent 6 (FCF/3): I thank you for asking because I never cry about anything inside even if I am hurt or angry. I am relieved that I shared with someone about this artwork story.

4.6.3 In-depth interviewees with male focus group discussions

All the respondents had different recommendations from their respective correctional facilities. Males at the male correctional facility suggested:

Respondent 1 (MCF/1): Ok...chief it is for them to allow us to paint the outside wall to show our skills and be allowed to interact with other outside visual artists. I would love for us to get art studio.

Respondent 2 (MCF/2): As we grow as offenders interested in visual art education, I would like DCS to employ more teachers, allow us to exhibit our artwork to the public and provide a space for us to work and produce more artworks. We take our frustration into artwork, I so wish the correctional facility can issue us drawing pads to those offenders that arrived and joined us now, that can help them for their expression. Visual art education programme is needed because there are many things we missed to see outside that we are imagining to see but through arts, I can draw and paint those thoughts. Art is broad, visual art is the most needed to be taken serious by DCS.

Respondent 3 (AE/1): I would like our department to give other people outside a chance to come and share their creative skills with the offenders. I also would like service providers to sponsor visual art material. Visual art is huge; alone I cannot make it work. I need assistance, and we need a provision of space.

4.6.4 In-depth interviews with female focus group discussions

Respondent 4 (FCF/1): Is for our facility to implement visual art education class and provide us with art material.

Respondent 5 (FCF/2): If we can be provided with a space or be in correct position to practice art.

Respondent 6 (FCF/3): Offenders here need programme like this for self-expression and motivation. We are asking for a space, pencils, sketch books and paints. Inside I display artworks for encouraging other offenders. They need to

employ a professional visual art teacher for our lessons. We need someone that would work with us every day. I so wish this programme can be treated like other subjects.

Respondent 7 (MFCF/1): I would like to see more research like yours to influence our policies about the contribution of visual art education. What I see is that visual art has that discipline for offender rehabilitation. I so wish other offenders can consider using it for their expression and self-worth. The ball is on my hand to influence other schools to make this a curriculum and formal education so that all offenders can draw and paint for their living.

Respondent 8 (FSM/1): If we cannot look up for visual art, many offenders can change the anger and behaviour. It needs our support, so we are using their creative skills for our benefits or personal gains. Visual art needs to be formalised and current policies need to be amended. Correctional facilities in our province need to be treated the same.



4.7 Discussion of findings and results regarding visual art education narrative in context

4.7.1 Correctional education objectives

Kabeta (2017:165) stressed that, “institutions which used to be known for punishing inmates are these days geared towards correcting and rehabilitating inmates by providing education and training”. Correctional facilities where the study was conducted, revealed that visual art education narratives aligned with their objectives namely: human development, promoting social responsibility and positive social values and the correction of offenders’ behaviour (DCS, 2005). This shows that education programmes help adult learners to express their frustrations and past-experience through visual art education narratives with limited resources and personal.

All these educational programmes are offered for rehabilitating, empowering them for employment, personal development, self-worth and re-integrating them to civil society (DCS, 2005). DCS is an important component of rehabilitation and restoring justice as indicated in the South African Context Year Book (2013/2014). Moreover, the White Paper on Corrections (2005) provided the objectives, strength and information in line

with the key informants. From the findings, it was revealed that the contribution of visual art education narrative was to avoid: boredom, anger management, conflict, and personal identity. The findings from the adult educator at MCF, manager at FCF, and senior manager from ECDCSRO showed lack of knowledge on the contribution of visual art education narrative in context. Offenders reflected knowledge about what are they doing, using visual art as key programme for their self-worth, self-expression and self-fulfilment. Visual art education was regarded as informal education programme different from other academic programmes. It was identified by Respondent 7 from FCF thus, “visual art modifies the behaviour of the offenders; this is showed by high discipline by offenders using creative arts”. As a result, the treatment of visual art education narrative in MCF and FCF quality was different due to challenges by MCF and huge problems faced by FCF.

4.7.2 Motivation by Correctional facility officials

Adult educators have to motivate adult learners on the importance of visual art education programmes that help them to transform their personal advancement, keep them active and develop their self-esteem. According to Johnson (2015:27), motivation “may be the quest for more knowledge, boredom in prison, or being pushed and forced by authorities in anticipation of future employment prospects envisaged after incarceration”. However, from findings, many reasons were cited by the key informants. With regards to the benefits of motivating adult to learners, it was revealed in this study that through visual art education narratives, offenders come to realise their potential to change their past experience, inborn strength and human development. Offenders confirmed that visual art motivated them as therapy. Literature shows that offenders receive motivation to become role models for the communities.

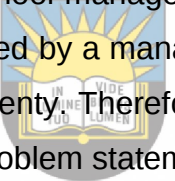
Kabeta (2017:167) supported the work done by adult educators (Respondent 3) for motivating male offenders, “facilitators who joined the institutions are positive towards their work and try their best to get used to the settings even if the setting is not to the extent they expected”. In this point, the adult educator from MCF went an extra mile in organising art material to motivate offenders to develop creative skills. The motivation prevented constant monitoring of offenders during and after incarceration (Manganye, 2015). Johnson (2015:26) stated that motivation in “correctional

education is the teaching and learning process for adult offenders in their own setting". Motivation by correctional officials shows the *Ubuntu* spirit to the offender's values as a human being. As a result, findings show that educational programmes provided in both male and female facilities are limited to addressing the diverse needs for adult educators.

4.8 Intervention of study: Respondent reflection in the study

The research unpacked ANNEXURE 243 to 244 received from Eastern Cape, Regional office of DCS. This was a result of this study's intervention recognising the importance of visual art education narratives for offender's boredom and self-worth. The offender was one of the respondents in this study. The offender's revealed how other offenders benefited in her participation and commitment to tutor them in visual art education. During focus group interviews, offenders asked the school manager of the female correctional facility if she can tutor other offenders. This revealed the approval of the request by the school manager. As a result, the offender started her class with five offenders as directed by a manager. Within two weeks, the number of offenders in class increased to twenty. Therefore, these reflections clearly answered the research questions and the problem statement of the study.

4.9 Conclusion


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In this chapter, the researcher's original contribution to knowledge is analysis of data and interpretation of results of the study. These were used to answer the two research questions and objectives. Information was collected and organised around the research questions and objectives. The data included the transcripts from the FCF developed from the interviews with adult offenders. Although visual art education narratives are provided as informal education programmes in correctional facilities of Eastern Cape, interventions are needed for the imbalance in the male and female facilities. The next chapter provides the summary, recommendations and conclusion of the study.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The researcher's original contribution to knowledge in this study was driven by gaps identified in the existing literature which this study addressed, intervened in and developed the theory as guided by lens of this study's theoretic framework. In addition, the researcher developed the theory of visual art education narratives as unpacked in Figure 3.3. The purpose of this study was to investigate how visual art education narratives in context contribute to the offenders in one correctional facility in the Eastern Cape. The researcher used both practical and theoretical approaches that contribute to the study. The researcher explored how the theory of andragogy was practiced by adult educators in a correctional facility and whether adult learners develop success in their visual art education if influence by andragogy. This study used the six principle of andragogy by Knowles (1984). These six principles play a significant role in the learning process of visual art education of adult offenders. The motivation for the researcher to conduct this study in the area of correctional facility was concern. This study was guided by the research questions that sought to answer the following questions:

- I. What change or transformation does visual art education as a narrative contribute to the self-worth of the offenders?
- II. How does visual art contribute to the personal identity and rights of an offender's self-worth, self-expression and self-confidence?

Literature review (chapter two) and research methodology was used answer above researcher questions. In the light of this study, the researcher was guided by an interpretive/constructive paradigm phenomenology theory. This study employed purposeful sampling techniques and selected eight respondents from one correctional facility. This chapter establishes whether the aim of data collected through observation, interview one-to-one and focus group discussions has been achieved. Findings and discussion are presented in the previous chapter. Recommendations to improve gaps based on findings are thus discussed in this chapter.

5.2 Summary of the research process

This study successfully managed to obtain relevant perspectives from the literature review that yielded positive results on the research questions. The findings that the researcher considered were: development of positive attitudes of offenders towards transformation, improvement of their creative abilities for their self-worth and self-expression and contribution of visual art education for offenders' rehabilitation. These outcomes were supported by other studies and selected literature for this study. In comparison to themes that were coded in this study, curriculum did not yield good result regarding research questions. The study found that visual art education narrative curriculum does not lie under the education system of correctional facility. Data suggested that curriculum of visual art education in correctional facilities needs urgent attention.

The literature review regarded personal identity as a human right and self-worth for an offender, shown in the range of legislations, nationally and globally. In contrast, the rights of offenders in South Africa's Department of Correctional Facilities and superseded the South African Constitution (1996) and by First United Nations Congress, Standard Minimum Rules (77) for the Prisoners (1977). These essential rights help the offenders to develop their creative skills, provide self-confidence as human beings and revealed other opportunities for their rehabilitation. These creative skills help them to re-integrate with civil society and prevent them from committing crime again and decrease recidivism.

Regarding change or transformation of the offenders, literature review revealed that visual art education programmes help offenders avoid boredom, past-experience and stress of confinement. In addition, it was found that adult offenders who participate in visual art education programmes develop confidence, self-worth and become disciplined. Some of the adult offenders stated that they help tutor other offenders to learn more about visual art education for self-expression. Since this study employed adult education principles by Knowles' (1984) theory of andragogy, teaching and learning of offenders improved attitude and behaviour of adult learners.

This study revealed how adult learners know why they need to learn visual art education narrative, are inspired, encouraged and motivated to do their best in their creative artwork. Knowles' (1984) stressed that adult learner, before undertaking to learn, need to know why they need to learn it. As a result, sentiments from adult learners proved that the study was relevant for the offenders to learn visual art education, but it had to be practical. In addition, this study confirmed that adult educators from male and female correctional facilities respect other offenders and treat them as human beings. As a result, this study used selected approaches, methods and techniques in collecting data. Analysis of data and interpretation of results was mainly from adult offenders, adult educators, management and senior management, different responses and views from different participants.

Contradiction from respondents was revealed where females were found not happy about the officials that are seizing their visual artworks and the challenges they faced. As a result, the researcher sought suggestions from key informants during the observation, interviews and focus group discussions.

In the following section, research conclusions are drawn from the findings presented in previous chapter.

5.3 Conclusion and recommendations

The study established that visual art education assisted in rehabilitation of offenders in the study area. It study brought to the forefront that literature review showed support and favours use of visual art education programmes in DCS. This study was further supported by theoretical arguments from artistic and educational points of view. The theory of andragogy by Knowles' (1984) was the ideal method to help the researcher, adult educators and adult learners who may not have confidence to learn visual art education. In addition, other adult officials from female correctional facilities may or may not have an interest to learn about the art programme. In contrast, it was established that creative skills of arts are providing self-worth, self-esteem, personal development and self-fulfilment and rehabilitation for offenders. This study revealed that through visual art education, offenders that were afraid to express themselves verbally put their feelings and thoughts into drawings and painting and learnt to tell the story of their artwork.

Correctional facilities revealed that it was a programme that was not taken into consideration until such time Britain, during 1823 parliament for government aid, saw it necessity for national art education to be established in correctional facilities. It was revealed that in the area of this study in the Eastern Cape, offenders actively involved in visual art education programme showed discipline. Although various challenges and problems were revealed by the respondents during analysis of data, these concerns could be avoided to accommodate needs of the offenders. An analysis of data and interpretation showed that other correctional programmes have failed to explore in-depth stories and life experience of offenders. In addition, it was revealed that technical skills and other social skills programmes under National Vocational Certificate (NCV) were suspended or no longer implemented and/or offered for offenders. Frey (2014) stressed that other programmes in correctional facilities are cancelled because of a lot of political and economic challenges.

In relation to the treatment and provision in terms of visual art education, it was revealed as successful therapy enjoyed by the offenders (Johnson, 2015; Efland, 2017; Matthew, 2010). Based on the discussion in the interviews, respondents revealed that their opportunities to explore more technical skills are limited because creative skills support is no longer provided. The researcher pleads with DCS to support visual art education narratives for self-exploration and potential benefits towards offenders' rehabilitation. It was revealed that visual art education provides self-control, makes offenders to be productive, disciplined and confident. From this finding, it is possible to create happiness to offenders if they are provided with resources such as pencils, sketch books, painting, brushes and other art materials with qualified visual art education adult educators. Providing creative expression opportunities for incarcerated offenders contributes to their personal identity, self-worth and they become motivated.

Recommendations

As a rehabilitation strategy for adult learning, visual art education narrative is recommended to be compulsory formal education or informal education programme for all South African Correctional Facilities. Visual art education was revealed as a subject that can attract them to other academic learning fields. Awareness is recommended for correctional officials, from senior management to lower level

manager, to gain knowledge and understanding on the contribution of visual art education narratives in context. It is recommended for support and motivation of self-creative skills, especially for those who are negative and not confident of their natural potential. It is recommended that creative skills should not be suppressed as existing programmes and orientation of learning need to be introduced on the first day an offender incarcerated. It was revealed that if art material can be provided, the facility would restore discipline, rights and self-worth for adult learners.

This following section is made of themes discussed pertaining to answers of the researcher questions.

5.3.1 Offenders' age and period of incarceration

The researcher revealed that adult offenders of both genders are within the age of twenty to fifty years and incarcerated in one correctional facility of the area of the study. In addition, this facility was advocated for organising adult learning programmes for adult offenders. However, adult learning is in response to the six principles of Knowles (1984) with the concept of andragogy defined as the art and science of helping adults learn. Each of the principles below was considered as a learning base:

The self-concept of an adult learner: This study revealed that offenders must be responsible for their past experience through self-expression by means of visual art programmes. Moreover, they need to inspire other offenders by being disciplined and capable of self-direction. As adults, they need to make changes in their life experience by being role models when they re-integrate with civil society. They should be seen as consistent with rehabilitation through their artwork narratives.

Use of past experience: this study revealed that past experience can educate other offenders and young people about the pain of committing crime. In addition, it helps them to live a peaceful life when they re-integrate with society and family. During their incarceration, they should accumulate different types of creative skills for survival and avoid being re-incarcerated. Visual art education narrative was revealed as a tool to be considered for adult offenders' rehabilitation to explore suppressed past experience and feelings associated to the present. It was revealed that correctional facility is a pain that strips power but through visual art learning programmes, happiness is delivered.

Readiness to learn: Knowles et al. (2012) stressed that adults need to know why they need to learn before undertaking to learn it. It was revealed by adult educators in the male correctional facility that offenders need visual art for healing, developing self-confidence and preventing boredom. However, in the female correctional facility, visual art was revealed by adult offenders as something that develops from them but without getting any support because they do not have educators.

Motivation to learn: This study revealed that some officials and educators are responsive to motivating adults to learn other programmes that can boost their self-esteem and contribute to their personal identity. In addition, visual art narratives increase discipline and need to be considered as formal education programmes that can help in job opportunities and improving their quality of life in a correctional facility.

Orientation to learning: It was revealed that adult learn something that will help them to deal with challenges or problems in their life situations. Furthermore, this study revealed that adult learners want something that can benefit and improve their knowledge, skills, rights, values and behaviour so that they could make decision about their future. Visual art education narrative contribution for offenders was revealed as not a waste of time but as therapeutic gain.

Self-direction: This study revealed that most adult offenders desired to be productive and progress from the dependence to autonomy of adulthood. Adults that decide to learn are not afraid to explore, express their feeling, thoughts, and moods and expose these to others (Johnson, 2015). As a result, this principle is useful for adult learners' enlightening to change their life experience.

Recommendations

Based on this study, it is recommended that adult educators understand why adult learners need to learn visual art education programme in a correctional facility. It is recommended that adult educators and tutors be patient when they teach visual art education to adult learners because they learn differently; some have no confidence in what they are doing.

The help of the visual art programme, the findings suggest that policy-makers and authorities have to reconsider visual art education for adults. This study recommends adult educator to provide visual images to enhance the observation of reality of visual

art practice for offenders. Thereafter, they can visualise their artwork without observation so that they express their feelings through drawing and paintings.

5.3.2 The strength related to offenders' discipline

This study revealed in both male and female correctional facilities, visual art education narrative is needed for rehabilitation and developing discipline for offenders. The manager at the female correctional facility reported high discipline of offenders in the art programme compared to other academic subjects. Visual art education programme develops expression within rethinking committing crime after incarceration. This study further revealed that offenders are not using their art materials as fighting weapons but use pencils for drawing and brushes for painting only. Offenders in both correctional facilities confirmed that the visual art programme reduces anger, conflict and boredom. Correctional officials from DCS in Eastern Cape reported that visual art education reduces overcrowding and influences the parole board because of the level of change and commitment of offenders. This is where she recommended that the programme needs to be promoted as a formal education programme. Offenders confirmed that this programme gave them happiness; they felt better and changed as people.

Recommendations



In light of visual art education narratives as an exploration of offenders' expression and discipline, it is recommended that officials actively display support and acknowledgement for change. The data revealed that visual art education is not a formal education programme and not support equally in both correctional facilities under one correctional facility; they differ because of gender. Given that, it is recommended that the distribution of art material be observed for both correctional facilities. It is recommended that offenders' artworks narrating their change be exhibited for them to get confidence in sharing their stories.

5.3.3 The strength related to offender rehabilitation

This study revealed that the adult offender explores feelings through visual artwork and has a strong desire to be productive and rehabilitated. In addition, this also established that offenders who underwent visual art training are misbehaving less and portray self-discipline. It was confirmed by the offenders that since the end of National

Vocational Certificate (NCV) programmes, visual art became popular for rehabilitation. These findings by Johnson (2015) validated the responses from the respondents that visual art programmes relieve pain, boredom and deliver happiness. The study established that most key informants revealed that their lives have changed due to participation in the visual art programme. Furthermore, they established that acquired skills in creative arts programmes played a major role towards anger management, chances of being productive and easy reintegration within civil society. This study established that the majority of male offenders are participating in visual art education programmes and their state of boredom was observed as less and are more rehabilitated compared to female offenders.

Recommendations

Given that visual art education has changed offenders through counselling and rehabilitation them, it is recommended that Criminal Justice Institutions, meaning Department of Correctional Service and South African Police Service, administer that visual art awareness from the trial stage to sentencing of offenders. In addition, it is recommended that DCS integrate the visual art education programme with social worker programmes and psychology programmes that seek a common solution for offenders' self-expression, rehabilitation, developing self-esteem, self-worth and self-fulfilment. As a result, that could influence and help them to be autonomous and trusted. Furthermore, it is viewed that a programme of this magnitude has potential to prevent re-offending be taken into consideration when DCS allocates the budget for school programmes.

5.3.4 The strength related to self-worth, self-esteem and self-fulfilment

This study revealed that since visual art education was introduced to both correctional facilities, offenders coped with boredom, past experience and anger by voicing their feelings through their drawings and painting narratives. As a result, all the respondents viewed visual art education programmes as therapy to get rid of their frustrations, encouraging them to develop, enlightening them and strengthening their self-worth, self-esteem and self-fulfilment. Given the credit of visual art education by offenders, it keeps them busy in cells and prevents unnecessary conflict. Insufficient art material and support discourages practical use of visual art that contributes to offenders' desire to be productive.

According to this study, correctional officials contribute towards better life experience of offenders and expose their personal identity through gaining confidence. It was revealed during in-depth interviews that visual art makes offenders better persons. The data in this study shows that offenders seek support of correctional officials to produce artworks to gain confidence. Visual art education programmes help them in personal development and healing from depression and gaining self-worth and self-esteem.

Recommendations

This study is recommending correctional officials to help offenders to express themselves with any form of creativity. It is further recommended that their artwork be taken into consideration and not suppress their feelings to the public. In light of their self-esteem, it is recommended that offenders get exposed to other techniques of visual art from other stakeholders that can share their skills development programmes with them. Furthermore, the researcher recommends that those offenders who voluntary tutor others be taken and given an opportunity to interact with professional visual art educators.



5.3.5 Weaknesses related to visual art education narratives of offenders

During the process of data collection in this study, there were some weaknesses identified as barriers towards the positive power of visual art for rehabilitation and personal development. There were contradictions from all key informants about the weaknesses related to visual art education narrative. Other respondents viewed the programme as a creative skill to be recognised and used for their gangster interest. However, others revealed that other offenders do not identify weaknesses in visual art education due to it being a programme that helps them to explore their feelings and moods into artwork. The researcher found that officials lack knowledge about this programme and tend to be negative about it.

Recommendations

In this study, it is recommended that offenders should not be distracted in their artwork. Due to lack of knowledge by both officials and offenders, awareness programmes should be implemented to remove negative attitudes against this programme.

5.3.6 Weaknesses related to lack of resource and personnel

This study identified lack of visual art education books in the library. However, different views on support were expressed by offenders regarding art material challenges in their different correctional facilities. It was revealed that the female correctional facility does not provide art resources such as pencils, paints, charcoal, rubber, sharpeners, and sketch book pads for offenders. In the male correctional facility, offenders are provided with all art resources, and they have an adult educator who is always supportive and providing lessons for them. DCS has been advised in previous studies on the issue of inequality; as a result, this study makes a similar appeal that female correctional facilities should not discriminate and should provide resources to females. A major weakness is on enhancing the capacity of adult educators in facilities. However, it was revealed that in female facilities, offenders' artwork was misunderstood by officials as a programme that fuelled conflict and made cells untidy. Lack of art material was also revealed as a challenge that made offenders bored, lose concentration and have no self-control over their thoughts and feelings.

Recommendations

In this regard, it is recommended that DCS should pay serious attention to female needs, such as art material because the Justice Bureau stressed those facilities should work hand in hand to handle lack of resources and personnel in schools and correctional facilities. It is recommended that these programmes be provided with adult educators specialising in visual art education in both correctional facilities. It was recommended in this study that females be given support similar to their male counterparts. In addition, this study recommends the Commission of Gender Equality (CGE) to take note of the female correctional facility status.

5.4 Discussions of findings pertaining to in-depth interviews with respondents

The objective for this study to discuss in-depth offenders' narratives was to explore the meaning of visual art education programmes to their thoughts and feelings. This section particularly voices their expectations of rehabilitation. Data suggests that in their artwork, they also explore and release suppressed feelings about past experiences and future endeavours. Similarly, Johnson (2015) stressed that offenders seek creativity as a degree of licence for communication to create awareness and reduce reoffending. It is revealed that offenders could be better if they are given time

to tell their stories using artwork. Data suggests that offenders feel better and relieved if they share their life experience.

The Minister of DCS in South Africa stressed that in order to curb boredom, conflict, re-offending and recidivism, offenders need to be equipped with knowledge and skills for their expression, rehabilitation and livelihoods. From this section, offenders learn to talk about their inner thoughts, pass messages and expose their narratives. Through this section, it was revealed that some offender stories were metaphoric but expressed the mistake they committed for them to be incarcerated. They further expose how these pictures touch their feelings when they look at them time and again. Moreover, they confirmed that they never thought they could share their life experience the way they are encouraged to do in visual art education.

In this section, some key respondents, when they narrate their artworks, cried and confessed that they have never felt the way they do when exposing their stories into art because even during consultation with the social worker, they did not feel as free as they did in artwork narrative sessions. They stressed that visual art education narratives effective change and make create self-worth and self-esteem. Applying principles of andragogy helped the researcher to motivate the offenders. In the the focus group, offenders responded that artwork narrative was not easy because they did not believe what they observe in their artworks tells what are they feeling and what people to want to know about their daily thoughts in a correctional facility.

They confirmed that they enjoyed learning artwork narrative and believed that this session can be integrated with other sections such as social workers' programmes. They were able to exchange, critique and motivate each other on drawing and painting techniques. In addition, they shared techniques of hiding their stories in the artwork by use of symbolism, metaphors and mystification. During the process their moods change and they are interested to present more of their artwork in their art portfolio.

Recommendations

It is recommended that offenders be encouraged to share information of their artwork. In addition, offenders should be allowed to express themselves freely in their artwork without judgement of their violent crimes. Due to the seriousness of offenders involved in visual art education narratives, it is recommended that the atmosphere and/ or

environment should be made conducive for them to present their voices through artwork. As a result, it is recommended to DCS support offender narrative artworks by organising open exhibitions and design catalogues that can market the stories behind offenders' artwork for the public to understand. It is evident that art programme skills are limited in DCS, and is recommended that visual art education be seen as gateway for therapy of offenders. To make this programme more interesting, it is recommended for adult educators and correctional schools to apply principles of andragogy by Knowles (1984) for their adult education based learning to be self-directed.

5.5 Limitations of the study

This study was guided by international instructions and legislations and national legislation and policies of Department of Correctional Services in South Africa and Internationally. However, the focus was on visual art education narrative in context: contribution by offenders in one correctional facility in the Eastern Cape. The researcher conducted this study to give a comprehensive idea of visual art education that empowers and delivers happiness and rehabilitation for offenders in a correctional facility. As a result, conducting this study was a process that required clearance certificate to conduct the study and approval of consent forms signed by participants. In addition, there were limitations from the security protocols of DCS legislation and policies that prevented the researcher from getting in-depth the information. This study is qualitative in nature and guided by interpretative and/or constructivist, critical and/or post-colonial theory. The concept behind this qualitative research was purposeful in selecting participants, and the sample size of this study was only eight participants.

As a result, this study's limitation emanated from the methodology. The researcher checked the process of data collection through multiple sources such as observation, interviews and document review as triangulation. Given the authority to conduct the study, the researcher did not fear misbehaviour of offenders that people talk about in public. The process of data collection was smooth, with high levels of discipline and respect from sides, researcher and offenders. Clearly, more issues need to be raised to address the limitations raised regarding visual art education contribution in this study.

5.5.1 Problems encountered during the research

The researcher encountered challenges outside his control that include the following:

- Financial support for this study was a huge problem that the researcher squeezed what he earned to make sure that the investigation of this study does not fail. The researcher's family (wife) contribution helped towards this study's tools, and/or instruments for collection of data, for example, laptops, printer, video recorders and travelling;
- The vastness of the area of the study was a delaying factor for the time scheduled for collection of data because of travelling from town to town. Due to vastness of the area, the correctional facility understood the challenge faced by the researcher;
- Gaps of archival material of DCS, for example reports, policies, memoranda of agreement or understanding and other legislation of DCS were a problem. Correctional facility managers refused to provide current documentation but only assisted with very old documents;
- A gap in sources or literature was a struggle, especially the South African perspective;
- Problems were encountered during the collection of data. However, due to assistance from the field work official from DCS regional office, problems were limited and managed without compromising data. Without the assistance of the field work official, collection of data for this study would not be easy or possible.

5.6 Suggestions for further studies

The researcher makes the following recommendations for future studies:

- This study was conducted in one correctional facility with females and males located in different facilities. Further studies could be conducted on female offenders that explore their feelings, thoughts and stories through visual art education.

Other studies may be:

- The exploration of visual art education narrative as a tool for offenders' rehabilitation and self-worth;

- Conditions, problems and challenges of female offenders, lack of visual art education teachers and lack of resources such as art material (pencils, sketch book pads or drawing papers, paints and canvas);
- The study specifically aimed at the offenders and as a result, it would be important to reproduce the study with comprehensive ideas of female offenders' expression and potentially explore their feelings and boredom in correctional facility.

5.7 Conclusion

The researcher's significant original contribution to knowledge as a result of this study was accomplished (see annexure 13 and 14). It answers identified gaps in many ways, for example, epistemology environment of DCS' creative skills and beliefs in visual art visual art education programme. This study brought to the fore the need to educate correctional officials and adult offenders using visual art education programmes that help them to understand why adult offenders need to practice creative arts and why adult educators need to be motivate in this learning process. This study has contributed to showing what visual art education contributions are and how it contributes to their personal development, self-worth and rehabilitation.

The andragogy theory was a method used to showcase artwork stories of adult learners. Results of visual art education narratives were revealed as a positive contribution to discipline, creating independence and therapy for offenders. However, correctional officials should be agents of transformation for offenders who want to change, thus enlightening them with creative skills programmes that improve their daily thinking. In addition, this study established that the support for visual art education tools and art equipment has an influence on life experience, and visual art to be a "silence provoker" (Respondent 6, FCF/2).

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University of Fort Hare
Together in Excellence

ANNEXURE 1

Ethical Clearance Certificate from University of Fort Hare



University of Fort Hare
Together in Excellence

ETHICAL CLEARANCE CERTIFICATE REC-270710-028-RA Level 01

Certificate Reference Number: GAL081SPOT01

Project title: **Visual art education narratives in context: contribution by offenders in one correctional facility in the Eastern Cape.**

Nature of Project PhD in Education

Principal Researcher: Siphe Potelwa

Supervisor: Prof G Galloway

Co-supervisor: N/A

On behalf of the University of Fort Hare's Research Ethics Committee (UREC) I hereby give ethical approval in respect of the undertakings contained in the above-mentioned project and research instrument(s). Should any other instruments be used, these require separate authorization. The Researcher may therefore commence with the research as from the date of this certificate, using the reference number indicated above.

Please note that the UREC must be informed immediately of

- Any material change in the conditions or undertakings mentioned in the document;
- Any material breaches of ethical undertakings or events that impact upon the ethical conduct of the research.

The Principal Researcher must report to the UREC in the prescribed format, where applicable, annually, and at the end of the project, in respect of ethical compliance.

Special conditions: *Research that includes children as per the official regulations of the act must take the following into account:*

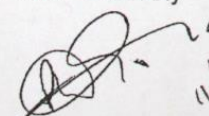
Note: The UREC is aware of the provisions of s71 of the National Health Act 61 of 2003 and that matters pertaining to obtaining the Minister's consent are under discussion and remain unresolved. Nonetheless, as was decided at a meeting between the National Health Research Ethics Committee and stakeholders on 6 June 2013, university ethics committees may continue to grant ethical clearance for research involving children without the Minister's consent, provided that the prescripts of the previous rules have been met. This certificate is granted in terms of this agreement.

The UREC retains the right to

- Withdraw or amend this Ethical Clearance Certificate if
 - Any unethical principal or practices are revealed or suspected;
 - Relevant information has been withheld or misrepresented;
 - Regulatory changes of whatsoever nature so require;
 - The conditions contained in the Certificate have not been adhered to.
- Request access to any information or data at any time during the course or after completion of the project.
- In addition to the need to comply with the highest level of ethical conduct principle investigators must report back annually as an evaluation and monitoring mechanism on the progress being made by the research. Such a report must be sent to the Dean of Research's office.

The Ethics Committee wished you well in your research.

Yours sincerely



11/07/2018

Professor Pumla Dineo Gqola
Dean of Research

05 July 2018

ANNEXURE 2

Department of Correctional Service Approval of Research



correctional services

Department:
Correctional Services
REPUBLIC OF SOUTH AFRICA

Private Bag X136, PRETORIA, 0001 Poyntons Building, C/O WF Nkomo and Sophie De Bruyn Street, PRETORIA
Tel (012) 307 2770

Mr S Potelwa
119 Mxenge, Single Barracks
SAPS Provincial
King Williams Town
5601

Dear Mr Potelwa

RE: APPLICATION TO CONDUCT RESEARCH IN THE DEPARTMENT OF CORRECTIONAL SERVICES ON: "VISUAL ART EDUCATION NARRATIVES IN CONTEXT: CONTRIBUTION BY OFFENDERS IN ONE CORRECTIONAL FACILITY IN THE EASTERN CAPE"

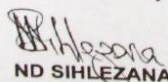
It is with pleasure to inform you that your request to conduct research in the Department of Correctional Services on the above topic has been approved.

Your attention is drawn to the following:

- The relevant Regional and Area Commissioners where the research will be conducted will be informed of your proposed research project.
- Your internal guide will be **Mr ME Dvashe: Acting Regional Head Development and Care, Eastern Cape.**
- You are requested to contact her at telephone number (043) 706 7801 before the commencement of your research.
- It is your responsibility to make arrangements for your interviewing times.
- Your identity document/passport and this approval letter should be in your possession when visiting the Community Corrections Office.
- You are required to use the terminology used in the White Paper on Corrections in South Africa (February 2005) e.g. "Offenders" not "Prisoners" and "Correctional Centres" not "Prisons".
- You are not allowed to use photographic or video equipment during your visits, however the audio recorder is allowed.
- You are required to submit your final report to the Department for approval by the Commissioner of Correctional Services before publication (including presentation at workshops, conferences, seminars, etc) of the report.
- Should you have any enquiries regarding this process, please contact the REC Administration for assistance at telephone number (012) 307 2770.

Thank you for your application and interest to conduct research in the Department of Correctional Services.

Yours faithfully


ND SIHLEZANA

DC: POLICY COORDINATION & RESEARCH

DATE: 31/10/2018

ANNEXURE 3

AGREEMENT REGARDING CONDITIONS APPLICABLE TO RESEARCH DONE IN INSTITUTIONS WHICH ARE UNDER THE AUTHORITY OF THE COMMISSIONER OF CORRECTIONAL SERVICE

1. Mr Siphe Potelwa wish to conduct research titled: **VISUAL ART EDUCATION NARRATIVES IN CONTEXT: CONTRIBUTION BY OFFENDERS IN ONE CORRECTIONAL FACILITY IN THE EASTERN CAPE** in/at institutions which falls under the authority of the SA Commissioner of Correctional Services. I undertake to use the information that I acquire in a balanced and responsible manner, taking in account the perspectives and practical realities of the Department of Correctional Services (hereafter referred to as “the Department”) in my report/treatise. I furthermore take note of and agree to adhere to the following conditions:

1.1 INTERNAL GUIDE

The researcher accepts that an Internal Guide, appointed by the Department of Correctional Services will provide guidance on a continual basis, during the research. His/her duties will be:

- 1.1.1 To help with the interpretation of policy guidelines. He/she will therefore have to ensure that the researcher is conversant with the policy regarding functional areas of the research.
- 1.1.2 To help with the interpreting of information/statistics and terminology of the Department which the researcher is unfamiliar with.
- 1.1.3 To identify issues which could cause embarrassment to the Department, and to make recommendations regarding the utilization and treatment of such information.
- 1.1.4 To advise Correctional Management regarding the possible implementation of the recommendations made by the researcher.

With regard to the abovementioned, the research remains the researcher’s own work and the internal guide may, therefore, not be prescriptive. His/her task is assistance and not to dictate a specific train of thought to the researcher.

1.2 GENERAL CONDITIONS WHEN DOING RESEARCH IN PRISONS

- 1.2.1 All external researchers, before conducting research, must familiarize themselves with guidelines for the practical execution of research in prisons as contained in the handbook (see par.11 of Policy).
- 1.2.2 Participation in the research by members/prisoners must be voluntary, and such willingness must be indicated in writing.
- 1.2.3 Prisoners may not be identified, or be able to be identified in any way.
- 1.2.4 Research Instrument such as questionnaires/schedules for interviews must be submitted to the Department (Internal Guide) for consideration before they may be used.
- 1.2.5 The Department (Internal Guide) must be kept informed of progress and the expected completion dates of the various phases of the research and progress reports/copies of completed chapters furnished for consideration to the Department should this be requested by the Department. The Research Ethics Committee must be provided with an unbound copy of the researcher's report at least two months prior to presentation and publication for evaluation (see par.9 of Policy).
- 1.2.6 Research findings or any other information gained during the research may not be published or made known in any other manner without the written permission of the Commissioner of Correctional Services.
- 1.2.7 A copy of the final report/essay/treatise/thesis must be submitted to the Department for further use.
- 1.2.8 Research will have to be done in the researchers own time and at his own cost unless explicitly stated otherwise at the initial approval of the research.

1.3 CONDUCT IN PRISON

- 1.3.1 Arrangements to visit a prison (s) for research purposes must be made with the Area Manager of that particular prison. Care should be taken that the research be done with the least possible disruption of prison routine.
- 1.3.2 Office space for the conducting of tests and interviews must be determined in consultation with the Area Manager of that particular Prison.
- 1.3.3 Research instruments/interviews must be used/done within view and hearing distance of a member (s) of the South African Correctional Services, otherwise only within view of a member (s) of the Department.
- 1.3.4 Documentation may not be removed from files or reproduced without the prior approval of the Commissioner of Correctional Services.
- 1.3.5 Any problem experienced during the research must be discussed with the relevant Head of the Prison without delay.
- 1.3.6 Identification documents must be produced at the prison upon request and must be worn on the person during the visit.
- 1.3.7 Weapons or other unauthorized articles may not be taken into the prison.
- 1.3.8 Money and other necessary articles that are worn on the researcher's person are taken into the prison at his own risk. Nothing may be handed over to the prisoners except that which is required for the process of research; e.g. manuals, questionnaires, stationery, etc.
- 1.3.9 The research must be done in such a manner that prisoners/members cannot subsequently use it to embarrass the Department of Correctional Services.
- 1.3.10 Researchers must be circumspect when approaching prisoners with regard to their appearance and behavior, and researchers must be careful of manipulation by prisoners. The decision of the Head of Prison in this regard is final.
- 1.3.11 No prisoner may be given the impression that his/her co-operation could be advantageous to him/her personality.

2. INDEMNITY

The researcher waives any claim which he may have against the Department of Correctional Services and indemnifies the Department against any claims, including legal fees at an attorney and client scale which may be initiated against the latter by any other person, including a prisoner.

3. CANCELLATION

The Commissioner of Correctional Services retains the right to withdraw and cancel authorization or research at any time, should the above conditions not be adhered to or the researchers not keep to stated objectives. In such an event or in event of the researcher deciding to discontinue the research, all information and data from the liaison with the Department must be returned to the Department and such information and data may in no way be published in any other publication without the permission of the Commissioner of Correctional Services. The Commissioner of Correctional Services also retains the right to allocate the research to another researcher.

4. SUGGESTIONS

The researcher acknowledges that no other suggestions except those contained in this agreement were made which had led him/her to entering into this agreement.

Signed at _____ on the _____ day of _____
_____ month _____ year.

RESEARCHER: _____

WITNESSES

Abovementioned researcher signed this Agreement in my presents.

Name & Surname: _____ Date: _____

ENDORSEMENT BY PROMOTER OR EMPLOYER OF THE RESEARCHER
WHERE APPLICABLE

I have taken cognizance of the contents of this agreement and do not have any problem with the conditions/have the following reservations about the conditions of this agreement.

Signature: _____



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ANNEXURE 4

INFORMED CONSENT

I hereby voluntarily agree to participate in research regarding **VISUAL ART EDUCATION NARRATIVES IN CONTEXT: CONTRIBUTION BY OFFENDERS IN ONE CORRECTIONAL FACILITY IN THE EASTERN CAPE**. This research study is conducted by **Mr Siphe Potelwa**.

I understand that this is a research project whose purpose is not to benefit me personally.

I understand that I can stop this interview at any point should I not want to continue and that this decision will not, in any way, affect me negatively.

I have received the telephone number of a person to contact should I need to speak about any issues which may arise in this interview.

Confidentiality:

I understand that this consent form will not be linked to the question, and that any answers will remain confidential. I understand that my privacy is protected and confidential. Anonymity and confidentiality are guaranteed.

Time required:

I understand that the interview will last about sixty minutes (1 hour) for each individual interview. If I do not want to be tape recorded, I will not be allowed or able to participate in this study.

I understand that, I have the right to decline the question and withdraw my participation to this study without giving reasons.

Risks:

There are no potential risks to harm the participant psychological and physical.

Benefits:

I understand that if at all possible, feedback will be given to the Department of Correctional Services and my community on the results of the completed research.

Agreement:

I hereby agree to the tape recording of my participation in the study

.....

Thumbprint/Signature of participant

Date:

.....

Signature of the researcher

Date:.....

I understand that after having been asked to give the researcher the permission to use audiotape, I have right to ask for playback or to hear the audiotape and that there will be no release of information.

I agreed to audio at _____ on _____ month _____ year.

For any questions about the study



Supervisor:

Prof Emmanuel O Adu

Telephone: +27 (0)43 704 7176

Email: eadu@ufh.ac.za

Researcher:

Mr Siphe Potelwa

Signature:

Date:.....

ANNEXURE 5

In-depth Interview questions with the Adult Learner (Offender)



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INTERVIEW QUESTION:

Tell me about yourself in terms of:

- Gender:
- Age:
- Education grade/standard:
- Years sentenced:



Guide questions

1. Tell me about your experience or background of education.
2. Tell me about your experience of visual art and its role to your life experience.
3. Are you practising and studying visual art education full-time?
4. Who influenced your decision to practice and study visual art education? Was it your choice or were you forced to study?
5. Do you get support and encouragement from Correctional Officials and from other learners?
6. What kind of support and encouragement do you receive and share with one another?
7. Do you get support to exhibit and sell your artwork?
8. Do you see visual art education as your benefit? If yes, what kind of benefit? If no, why are you studying visual art education?
9. Are there resources offered by the facility?
10. How can you describe the environment of the Correctional Centre?
11. What are you intending to do after your term, with such scarce skills acquired in the facility?

Narrative Questions

1. What is the most drawing or painting that tell and/or touch you?
2. Did you visualise or observe your artwork?
3. How does this artwork story contribute and reflect to you?
4. What is the meaning of the colours you applied?
5. What are the barriers to visual art education narratives inside the Correctional facility?
6. Recommend how visual art education contribution can be enhanced.



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ANNEXURE 6

In-depth interview questions with the Adult Educator



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INTERVIEW QUESTIONS:

Tell me about yourself in terms of:

- Gender:
- Age:
- Education grade/standard:
- Years in service:



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Guide questions

1. What is your personal understanding of visual art education?
2. Can you tell me about background of education.
3. Do you have your own curriculum for Correctional art education or do you follow the national curriculum?
4. Do you think it is benefiting to teach adults visual art?
5. Describe the strategies you have to successfully engage adult learners.
6. How do you engage adult learners who are not interested to engage with other learners?
7. What kind of support do you give to adult learners except teaching?
8. Do you engage with adult learners in one-on-one sessions?
9. What kind of resources does the facility provide?
10. Do you believe that visual art education makes a positive changes or transformation in adult learners?
11. Do you receive a support and encouragement from the management?

12. What are the barriers to visual art education narratives inside the Correctional facility?
13. How implementable are the rights of the offenders to learn visual art education?
14. How the offenders are monitored during visual art education narratives practicals?
15. Recommend how visual art education contribution can be enhanced.



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ANNEXURE 7

In-depth interview questions with the senior officials



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INTERVIEW QUESTIONS:

Tell me about yourself in terms of:

- Gender:
- Age:
- Education grade/standard:
- Years in service:



Guide questions

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1. What professional qualification is required by Correctional Services to employ adult educators?
2. Please describe the therapy and rehabilitation programme that your correctional facility provides for adult learners.
3. Do you know about visual art education programme?
4. Do you know the kind of resources needed to support the programme?
5. What are the strengths and weakness of the visual art education programme in the correctional facility?
6. What type of policy framework guides adult learners and adult educators?
7. What are barriers to visual art education narratives inside the correctional facility?
8. How can offenders be monitored during visual art education narratives practically?
9. How can visual art education contribution be enhanced?

ANNEXURE 8

Focus group interview questions



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IN-DEPTH INTERVIEW QUESTION:

Tell me about Department of Correctional Services in terms of:

Guide questions

1. What would you suggest or recommend as the solution to enhance the recognition or establishment of visual art education in the Department of Correctional Services?
2. From your opinion or perception, are the environmental factors conducive to ascertain visual art education narrative of offenders and educators at your correctional centre?
3. What are the main barriers to visual art education to rehabilitate inmates at your institution?
4. What is the goal of the correctional facility in promoting visual art education?

ANNEXURE 9

Observation Guide of study

Learning activity (visual art education):

Date:

Time:

Venue:

Duration of lesson observation: (1 hour)

1. How is the environment created for visual art education lessons?
2. How adult learners are behaving during lessons.
3. How is the relationship between Correctional officials, adult educator and adult learners? Are they participating positively and understand why they should learn?
4. How is the offender's practical understanding of visual art education?
5. What is the set-up of the class or art-studio?
6. Are consent forms given and read for them to understand before participating in study?



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ANNEXURE 10
Data Collection Plan

AREA OF STUDY	DEPARTMENT OF CORRECTIONAL SERVICES, EAST LONDON MAXIMUM AND MINIMUM FACILITIES/CENTRE				
Date	Time	Activities	Maximum facility / centre	Responses: Positive or Negative	Signature of researcher
2018-11-26	09:30	Observation	Yes		
2018-11-27	09:30	Observation	Yes		
WRITING					
2018-11-29	09:30	Observation	Yes		
2018-11-30	09:30	Observation	Yes		
END OF OBSERVATION					
2018-12-03	09:30 10:00 10:10 10:40	Interview with female manager and male manager at Provincial Regional Head Office, Quigney	Yes		
2018-12-03	11:00 11:30	Interview with male manager and female manager at Correctional	Yes		

	11:40 12:10	Centre, West Bank			
2018-12-04	10:30 11:30	Interview with female art educator	Yes		
2018-12-04	11:50 12:50	Interview with male art educator	Yes		
WRITING					
2018-12-05	09:30 10:30	Interview with female offender	Yes		
2018-12-05	10:50 11:50	Interview with another female offender	Yes		
2018-12-06	09:30 10:30	Interview with male offender	Yes		
2018-12-06	10:50	Interview with another male offender	Yes		
WRITING					
2018-12-09	09:30 10:00	Focus group interview with Provincial Officials	Yes		
2018-12-09	10:20	Focus group with	Yes		

	11:00	Correctional Centre officials			
2018-12-11	09:30 10:00	Focus group interview with art educators	Yes		
2018-12-11	10:20 11:00	Focus group interview with female offenders	Yes		
2018-12-11	11:20 12:00	Focus group interview with male offenders	Yes		
 END OF DATA COLLECTION					

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ANNEXURE 11

Offender reflection to study one

Thanks you for taking the time to read my letter. I sincerely hope that it will help you with your thesis and your goal. Thanks you for the opportunity to assist you with your research. As you know I started tutoring art last week. Originally I started with 5 students and I am blessed to say that there is about 19 students now. The eagerness of the students to learn is... I am still lost for words to describe it! They can't wait for class and for "home work" to keep themselves busy at night. They feel deep disappointment on a day when we do not have class. I could have never expected such a positive response for art class. Firstly because they get to learn something new, something they always wanted to learn, but never had the opportunity to learn. Secondly because it is a creative outlet, something that is "restricted" in other forms and lastly because it gives them a chance to express themselves, their feelings and emotions. My first class consisted of pre-instructional drawings including a childhood landscape to establish their symbol system. As you are well aware of, that my art teaching method is therapy based. Because I use art to keep my Depression and PTSD in control, I asked them to write any emotions felt before drawing and after every drawing at the back. The emotions felt ranged from fear, sadness, happiness to frustration and feeling calm. During the landscape a student started crying because of a suppressed childhood emotion. Her reaction was that she has been seeing the psychologist since she came here and she never cried during their sessions. A few students noted that they feel ugly. But after drawing themselves, really spending time looking at their features they realized

Offender reflection to study two

that they are not ugly or bad looking at all. Drawings of people from memory in most cases resulted in sadness either because they miss them or they have passed away, but in most cases they felt better after drawing them and acknowledging their feelings. I gave them an image of Picasso's Portrait of Igor Stravinsky, expecting them to draw the image in a more childlike manner and out of proportion. To my amazement they all drew it nearly perfect without any instructions prior. They mostly had trouble with the foregrounding of the heads. I believe the reason for this "sudden" ability to draw without instructions purely comes from the fact that they were told that any one can draw and that they must draw what they see. A kind word of encouragement can make all the difference here. Even if we had a ready start I believe that the art classes will make a big difference in every student's life. Not only does it teach them a new skill but it gives them a chance to express their built up or suppressed emotions. Although it has only been 2 classes I am so excited for the future of art here and the changes it can bring to the lives of my fellow inmates. I can surely say that it has changed my outlook on life and my future as well. I draw that note I wrote to you about art as a method of therapy that I was speaking about my own experience with art but now I am very optimistic about art being a form of therapy for all of the students in prison. I just wanted to share my experience so far with you, and I hope that this inspires you good, as I truly believe that art in prison will change lives for the better. Take care and may God bless you on this road you are travelling. P.S. I finally got some photos of some of my art.

Kind Regards E. Nando

ANNEXURE 12
Certificate of editor

23 Elfin Glen Road, Nahoon Valley Heights, East London, 5200



To whom it may concern:

This document certifies that the Phd thesis whose title appears below has been partially edited for proper English language, grammar, punctuation, spelling and overall style. The editor, Rose Masha, is a member of the Professional Editors' Group whose qualifications are listed in the footer of this certificate.

Title:

VISUAL ART EDUCATION NARRATIVES IN CONTEXT: CONTRIBUTION
BY OFFENDERS IN ONE CORRECTIONAL FACILITY IN THE EASTERN
CAPE

Author:

Siphe Potelwa

Date Edited:

16 May 2019

Signed

A handwritten signature in dark ink, appearing to be "R. Masha", written over a light blue horizontal line.

Dr. Rose Masha

B. Library & Inf. Sc.; HDE; Hons. ELT; M. Phil. Hyll.; PhD Ed.