

INCARCERATION AND IDENTITY:
AN EXPLORATION OF ART THERAPY WITH INMATES

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A Research Paper

in

The Department

of

Creative Arts Therapies

Presented in Partial Fulfillment of the Requirements

for the Degree of Master of Arts

Concordia University

Montreal, Quebec, Canada

JUNE 2017

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CONCORDIA UNIVERSITY

School of Graduate Studies

This research paper prepared

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Entitled: Incarceration and Identity: An Exploration of Art Therapy With Inmates

and submitted in partial fulfilment of the requirements for the degree of

Master of Arts (Creative Arts Therapies; Art Therapy Option)

Complies with the regulations of the University and meets the accepted standards with respect to originality and quality as approved by the research advisor.

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June, 2017



Figure 1. Untitled. Art made in the process of developing this paper's research topic.

By: Katelyn Brinkman

Media: Oil Pastel and Generic Oil

ABSTRACT

INCARCERATION AND IDENTITY:

AN EXPLORATION OF ART THERAPY WITH INMATES

KATELYN BRINKMAN

Using a theoretical, bibliographical methodology, this research paper explores the use of art therapy in addressing self-identity with a population of prison inmates. It examines how art therapy is a useful approach to working with inmates, and determines which art therapy interventions may be best suited to help them explore self-identity. This research paper is written for an audience of art therapists who work with inmate populations, in hopes that they can better utilize art therapy interventions for issues relating to identity. It specifically focuses on how inmates maintain their original self-identities while integrating their inmate experience and criminal identity into their overall identities. The research serves to fill an existing research gap between the fields of criminology and art therapy. In doing so, it is hoped that the field of art therapy may cultivate into a more highly sanctioned mental health profession.

Key Words: Art Therapy, Criminal, Identity, Self-Identity, Reflected Appraisals, Inmate

ACKNOWLEDGEMENTS & DEDICATIONS

To all of my clients this past year who were incarcerated, this paper is for you. Without your vulnerability and strength, the concept behind this research would never have been developed. You not only confirmed my belief that you are so much more than inmates, you made me feel like so much more than an art therapist intern.

To my supervisors, each of you have contributed to my professional art therapist identity. Heather- You have passed on wisdom and expertise to me not only through your roles as my practicum and research supervisor, but at times as an emotional supporter. Your ability to so gracefully and sincerely fulfill these roles has been vital in my journey to become an art therapist. Valerie- your countless hours of discussion regarding my work at Leclerc and your own expertise working with an inmate population have been invaluable. Much of your supervision translates into the existential realm of my own life. Kate- you have an unmatched kindness and a gentle approach, which has allowed me to develop confidence and individuality in my own art therapy practice.

To my paternal grandfather Jacob, I attribute my gravitation toward criminology and working with inmates to you. Thank you for setting an example of generosity to me. Your illness and loss of memory this past year has driven my efforts in this research.

To my creative therapies cohort- Matraça especially. Countless nights were spent sharing and developing research ideas with one another. Your beautiful cognitions are what led me to some of the insights provided within this paper. I could not have done it without you.

To my family, your emotional support is equal to and more than all of that regarding academics. Thank you for never ceasing to believe in me and my dreams. I love you.

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Chapter 1. Introduction

One of the most predominant aspirations of the human race is to answer the time propelling question “who am I?” Through deeper inquiry, this question relates directly to self-identity. During periods of significant changes in life, one’s self-identity may become compromised or challenged, and individuals may seek to integrate such changes into their overall self-identity and self-concept (Burke, 1991; Fadjukoff, Pulkkinen, & Kokko, 2016). A major example of this deeply-rooted bewilderment is within the criminal justice system, specifically as people are convicted of crimes and subsequently incarcerated. Within this paper I examine how art therapy, as an integrative mental health profession, may be used to address and work through identity challenges faced by inmates. More specifically, this research paper addresses the question: How can prison-based art therapy interventions help adult inmates explore self-identity?

Despite the number of studies which examine criminal identity, much exploration has yet to be done in regards to the application of art therapy in forensic settings, to foster identity exploration. This research paper utilizes a theoretical, bibliographical method of investigation, with the goal of assisting forensic-based art therapists in implementing distinct identity related interventions with inmate populations. More precisely, it examines the relationship between art therapy, identity, and an inmate population. The structure of this research is divided into three core components: art therapy programs in a prison context, identity related issues in a prison context, and art therapy interventions used to explore identity, all of which are assimilated in order to accumulate answers to the research question. A list of art therapy interventions specific for inmates working through identity is also provided in Appendix 1.

The aim of this research is to shed light upon the fact that once citizens who engage in unlawful behavior are given the label of criminal, this identity may overshadow all other roles that they may encompass, and can result in negative impacts, such as identity diffusion (Erikson, 1968). In other words, it acknowledges the struggles faced by inmates, in relation to their criminal label that has been imposed upon them, and which they may or may not identify with. Ultimately, the research considers two converse options that inmates possess in regards to their identity as it pertains to criminal behavior; they may choose to identify with their criminal label, and thus incorporate it into their overall identity, as found by Burke & Asenico, (2011), and Alarid and Vega (2010), or they may choose not to adhere to their criminal label, and thus strive for individuation and/or separation from it, as found by Corey (1996).

A strong social divide exists between those labeled as criminal and the rest of society, one that is arguably based in fear. As a result, there may likely be a lack of knowledge and compassion on the negative impacts the divide has upon the criminal population themselves. In his research on the American legal system, Kapitan (2012) posits that the popular public impression of those who break the law is that they “don’t belong.” In his work on punitiveness, Stenner (1998), postulates that fear in North America is mainly attributed to diversity. Carleton’s (2016) research supports this notion as he explains that the “fundamental fear” (p. 5) of the human race is that of the unknown. Through a critical transformative approach this paper aims to minimize such fear and instill empathy in its place. Additionally, the research is influenced by a critical theory perspective, which is “concerned with empowering human beings to transcend the constraints placed on them by race, class, and gender” (Fay, 1987, as cited in Creswell, 2014, p. 65).

Personal Influence

My bachelor's degree in criminology and my recent work as an art therapy intern at a women's detention center serve as the motivations behind this research. It is through working with a population of inmates where I first realized that for many of them the theme of self-identity is crucial to emotional survival and mental wellbeing. As well, inspiration stems from my paternal grandfather who, as a correctional officer, implemented an offender employment program, and allowed inmates to maintain an alternative identity role of "employee" in addition to their criminal label.

Accountability and Compassion

The majority of literature incorporated within this research tends to a Western and North American penal system of incarceration. As a result, the views and theories portrayed within this paper may not be transferable to other parts of the world. I am also fully aware that the basis of fear which often accompanies individuals who have broken the law does have a useful purpose when it comes to safety precautions concerning dangerous individuals, and this paper in no way aims to discount that.

Chapter 2. Methodology

This research has been conducted using a qualitative theoretical methodology, specifically bibliographical research. Qualitative research is a tool with which social scientists seek to objectively observe the world (Denzin, 2012). In a qualitative study, prior to deductive research, a researcher must first engage in an inductive process, which is to review data and organize it into categories and themes (Creswell, 2014, p. 186). Bibliographical research is "the collection, analysis, and synthesis of the significant empirical, qualitative, and/or other research done on a chosen subject. It anticipates strong allegiance to the social science research traditions

of oral history and narrative discourse and, specifically, great devotion to theoretical constructs from sociology and psychology... [and] address[es] issues of generalizability, social interaction-social structure, and reliability and validity” (American Educational Research Association, 2017). Moreover, this research methodology entails an extensive review of the literature available which pertains to the research question. A literature review is a “critical summary and assessment of the range of existing materials dealing with knowledge and understanding in a given field ... provid[ing] insights into previous work” (Blaxter, Hughes, & Tight, 1996, p. 110).

Why is this Method Appropriate to the Research Question/ How can it Help?

The history of art therapy in prison settings dates back to 1977, demonstrating the youth of the field (Brewster, 2014; Nostrant, 2016). In correlation, a relatively small amount of research can be found on art therapy in prison, yet despite the lack of prevalence of research done on this subject matter, the use of art therapy has been widely accredited with positive outcomes for inmates (Anderson, 2015; Breiner, Tuomisto, Bouyea, Gussak, & Aufderheide, 2012; Brewster, 2014; Gardner, Hager, & Hillman, 2014; Gussak, 2009; Levy, 1978). In addition, art therapy has also been deemed useful in working with identity (Beaumont, 2012; Crespo, 2003). However, in order to fully corroborate and support the profession of art therapy as a beneficial practice within the context of prison, additional research is necessary. To date there has been little to no research conducted on how art therapy can target specific identity issues faced by inmates. Theoretical inquiry is necessary in order to fill the existing gaps within the literature and to form connections between the three topics of art therapy, prison, and identity. This research paper will serve as a foundation to conduct art therapy with inmates, as it will contain the groundwork for what I hope to be the development of a specific art therapy intervention to target self-identity in prison. Ultimately this research acts as an invitation for the

development of a prison based art therapy intervention to address identity. This intention in and of itself lends the research topic to a theoretical methodology, specifically a literature review.

Types of Data Collection

Qualitative research, the type of research that has been collected and is provided within this paper, allows for a wide range of data collection. This type of research may include written documents such as journal articles and books, interviews, audio visual materials, newspapers, official reports, narratives, private documents, for example personal journals, emails, webpages, and photographs (Creswell, 2014, p. 190). Within bibliographical research, data refers to these literary sources. Such information is collected from fellow researchers in the field, and includes studies and case examples so that it is not based solely upon theory.

Types of Data

The data for this research consists of written material, specifically peer reviewed journal articles, books, online books, and graduate thesis/dissertations, including only literature that is peer reviewed. This type of data is qualitative in nature, but includes both qualitative and quantitative studies which relate to the research topic. Barron (2006) states that “the literature review is a selective process” (p. 2), which places a great deal of liberty upon the researcher. Articles selected for examination within this paper are based on three primary research topics at hand, art therapy, prison, and identity. More explicitly, articles are selected that discuss art therapy in prison, art therapy and identity, and identity in prison.

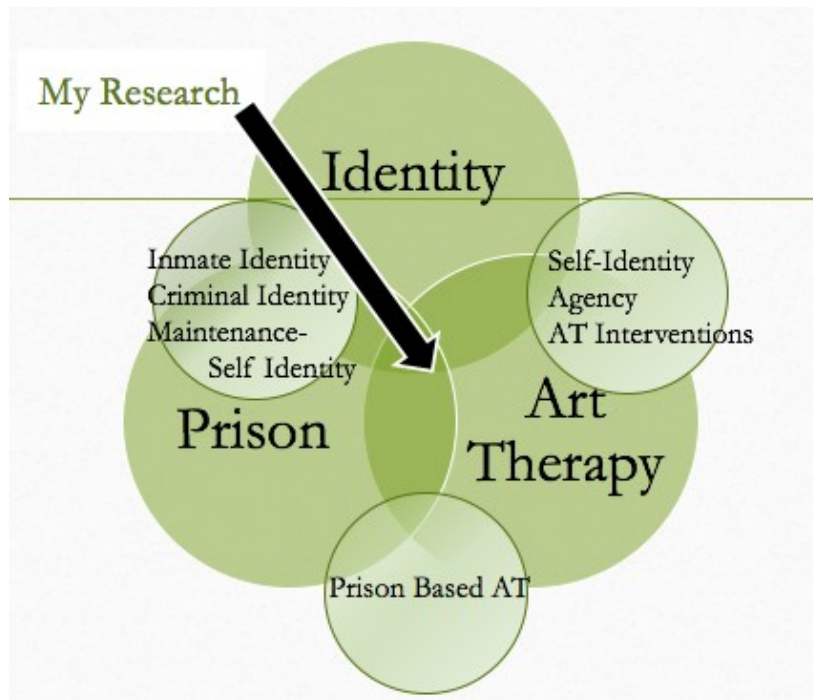


Figure 2. The position of this research.

I have included a diagram to visualize the three primary and three secondary topics within this research, as they relate to one another. The center of the diagram represents the placement of this research.

Excluded data includes research on art therapy with inmates who are transitioning into life after prison, art therapy with children who are incarcerated, or art therapy with those who have committed crimes but did not receive a conviction as they were determined not criminally responsible due to a mental disorder (NCRMD). To emphasize, the data collected focuses solely on adult inmates after they have been convicted and found guilty.

Research Method Steps

Creswell (2013) outlines specific steps for conducting a literature review within his book titled *Research Design*. Barron (2006) also discusses essential steps for formatting a literature review methodology within his article “Literature Review,” as do Van den Hoonard and Van den Hoonard (2012). It is from the compilation of these three lists that this research has been

conducted. The first step is to identify and define key research terms (Barron, 2006; Creswell, 2013). The primary and general search terms used were: art therapy, prison, prison inmates, identity, self-identity, and inmate identity. Secondary research terms include: labelling, labelling theory, social constructionism, identity theory, and reflected appraisals.

Operational Definitions

Identity. “An identity is a set of ‘meanings’ applied to the self in a social role or situation defining what it means to be who one is” (Burke et al., 2003, p. 43).

Self-identity. “Parts of the self, composed of the meanings that persons attach to the multiple roles they typically play in highly differentiated contemporary societies” (Stryker & Burke, 2000, p. 284).

Sense of Self. “How the individual judges and distinguishes herself or himself from others” (Glaister, 1996, p. 312).

True Self. The true self is the feeling of being alive. It is “a theoretical position from which come the spontaneous gesture and the personal idea. Only the true self can be creative and only the true self can feel real” (Winnicott, 1960, p. 148).

False Self. “A defensive function, meant to hide the true self” (Winnicott, 1960, p. 142).

Role. “Discrete patterns of behavior that suggest a particular way of thinking, feeling or acting” (Landy, 2009, p. 67).

Labelling Theory. “Individuals will come to view the self in a way that reflects the views of others and thus come to act in a manner consistent with these views” (Burke & Asenico, 2011, p. 164).

Reflected Appraisals. How an individual believes others perceive them (Burke & Asencio, 2011, p. 164). In this context, “appraisal” is synonymous with “label.” For the purpose

of this study I will adopt the term “reflected appraisals” as used by Burke and Asencio (2011), to define how an individual believes others perceive them, using “appraisal” as synonymous with “label” (Burke and Asencio, 2011, p. 164).

Offender. The term “offender” is used to describe the research population, and “criminal” will be used to describe the population from a societal viewpoint.

Criminal. “A person who has committed a crime” (Oxford English Dictionary, 2016).

Crime. “An action or omission which constitutes an offence and is punishable by law” (Oxford English Dictionary, 2016, 2nd edition); “acts that break morale rules defined in law” (Hirtenlehner & Kunz, 2015, p. 395).

The identified research terms were searched for through various data bases available through the Concordia University library. Selected data bases included PsychINFO, Google Scholar, PsycArticles, SAGE, Academic Search Elite, EBSCOhost, and Spectrum.

Relevant research articles were inputted into the desktop computer program, Mendeley, and divided into the following categories: Art Therapy in Prison, Art Therapy and Identity, Identity in Prison, and Identity. Summaries were drafted of each article to identify key concepts and themes presented by the authors. Such themes were then compared and contrasted to one another in the discussion chapter of this paper.

In an attempt to create further perspective on the subject matter, and adhere to the various forms of learning, it was of personal importance to me, as a studying art therapist, to also organize the data through visual format. This was done through a literature map, as suggested by Creswell (2013). A literature map is a visual summary of previous research on related subject matter (Creswell, 2013). The online website, Coggle.it. was used to create this map. The three core research subjects, as previously explained, art therapy in prison, art therapy and identity,

and identity in prison inmates, serve as the three central categories of the literature map. The selected literary sources are displayed in chronological order within the literature map which serves to situate my own research study within the realm of previous research on the subject matters, and allows for a clearer understanding of the history of the research topics. The desired outcome of this literature map is to make visible the influence of previous authors works on each other. The articles and authors that have connections with one another, have been determined as the primary basis of this research.

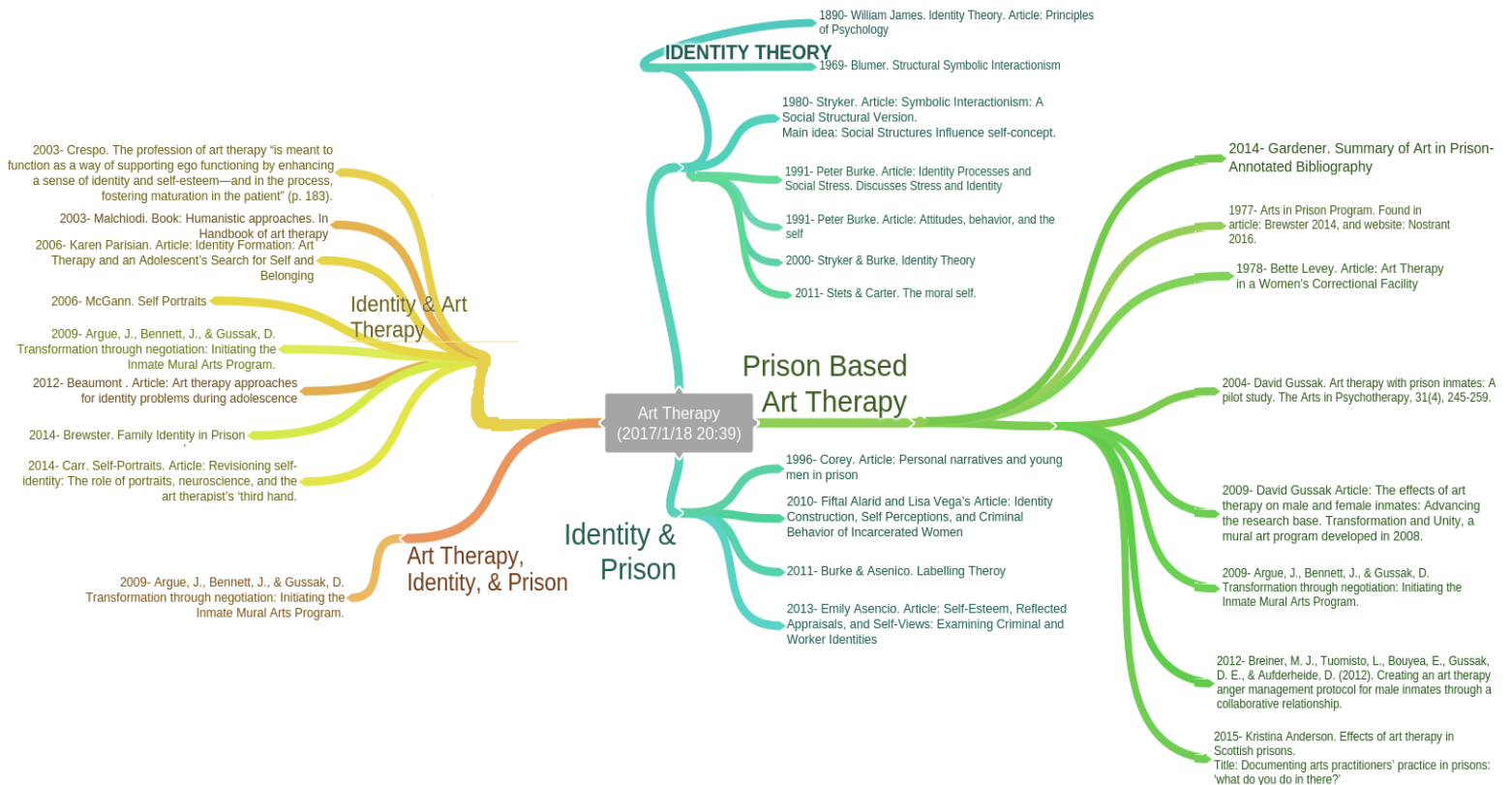


Figure #3. Literature Map.

The above image is an in progress literature map utilized to organize the articles referenced within this research and put into context the position of this research.

Data Analysis Approach

Van den Hoonaard and Van den Hoonaard (2012) discuss data collection and data analysis as a simultaneous process (p. 2). As an overview, the data collected for this research was approached deductively. Information was extracted, specifically art therapy interventions, from various literatures and the amount of interventions were reduced through a selective process. Furthermore, the research is an iterative process, as early data analysis informed further data collection (Van den Hoonaard & Van den Hoonaard, 2012, p. 2). For example, the discovery of portraiture as an intervention for identity generated that the word “portrait” be included in the list of tertiary search terms.

Van den Hoonaard and Van den Hoonaard (2012) also promote memoing as a data analysis technique, which is to “take note of personal, conceptual, or theoretical ideas or reflections that come to mind as [researchers] collect and analyze data” (p. 2). Memoing was also done through Mendeley. Memos are deemed useful as they create and inform questions within the researcher, build more links between the literature, and help to interpret data (Van den Hoonaard & Van den Hoonaard, 2012, pp. 2-3).

A final step outlined by Van den Hoonaard & Van den Hoonaard (2012) is to have a conversation with the literature. This has been done through a discussion section within the research paper, to further the understanding of my qualitative research.

Conclusions to be Drawn

A number of conclusions can be drawn from qualitative, bibliographical research. As previously mentioned, Creswell (2014) accredits qualitative research with the development of themes and theories within a specific population or subject matter. It is important to note that although the aim of this research has been to lay the ground work for the development of an art therapy intervention for prison inmates to explore identity, it is possible that the results do not

initiate such an intervention. Labelling theory and identity theory, as defined by Burke and Ascencio (2011), posit that those labeled as “criminal” experience difficulty in integrating their criminal identity into their self-identity. There are two possible variations of how inmates may seek to develop their self-identities. They may identify with their criminal status, and thus want it to be incorporated as a part of their self-identity, as found by Alarid and Vega (2010), or alternatively, they may not identify with their criminal status and thus seek to develop, or rather maintain, their self-identity without incorporating their criminal status (Corey, 1996).

Ethical Considerations

As the sole researcher there are a number of social identifiers which not only inform the lens through which I will retrieve and present my data, but that have strong implications to the core ethics of research, as they separate myself from the theoretical clientele under observation. One obvious identifier is privilege, and similarly, freedom. As someone who is not, nor has ever been, incarcerated, I embody privileges and rights that inmate populations do not have, thus presenting a power imbalance. Privileges such as race, social class, socio-economic status, gender, and education, may have also played part in informing my personal life trajectories. Most importantly, through this research I am responsible for helping give a voice to those who do not have a voice, namely inmates. As a result, it is possible for the interpretation of inmate challenges and art therapy needs to be falsely represented. It is thus important to acknowledge my subjectivity and therefore inability to truly convey the experiences of inmate clients. This directly relates to the AATA code 10.8 in which “art therapists take reasonable steps to prevent distortion, misuse, or suppression of art therapy findings,” emphasizing honesty as an ethical requirement.

Due to the lack of research on art therapy in prison related to identity, it is argued that to use human participants at this time would be unethical, as to partake in social research without a previously done literature review could lead to serious repercussions (Barron, 2006, p. 3).

Qualitative research requires a high level of experience and dedication from the researcher with a high level of consciousness dedicated to avoiding subjectivity in order to interpret data and generate concise conclusions (Hay, Gordon, & Shuk, 2015). Because it is not limited to examination of empirical results, qualitative data has numerous benefits; it often includes rich, detailed data, may allow for a more holistic overview of data, and can be used to conduct cross case comparisons.

One largely important consideration for this research is to note that jail and prison populations do not refer to any one specific type or class of people. To emphasize, the term “inmate” does not refer to a certain dynamic of people, as an inmate may be a person of any diverse cultural background, race, gender, age, religious and social or economic status. Due to this large variance there is risk of overgeneralization of the research and thus the researcher cautions that any conclusions drawn from this research are not one size fit all and must be adapted to fit the individual one is working with. To generalize this specific population would actually have negative effects within my research, as instead of dispelling labelling theory through education on inmate populations, it could in fact perpetuate the criminal label further. With that being said, inmates are a vulnerable population, often recipients of oppression, and thus confidentiality is even more important within this context. However, reality often contradicts the ideal that the law is just and equally applicable to all human beings, as a number of populations are overrepresented within incarcerated contexts (see Chapter 5 for detailed statistics).

Researcher Lens

Qualitative researchers use theoretical lenses or perspectives (Creswell, 2014, p. 64). Theoretical lenses indicate the research stance that is taken by a researcher, and by stating their theoretical lens, researchers engage in transparency. Transparency is necessary as it makes known any potential bias and informs the reader not only of the driving force behind the research, but supports the validity of it. Also important is reflexivity. According to Guba and Lincoln (2005), reflexivity refers to “the researcher [as] an instrument of knowledge creation within the research practice; [it is] the act of becoming aware of the self as researcher, within the process of knowledge generation” (as cited in Ferrari, 2010, p. 217). As previously mentioned, this research utilizes a critical theory perspective. A critical transformative approach examines reality as the outcome of inequality, power, and privilege, that exists in a hierarchical society, and aims to instill change and justice (Wood, 2016). For the context of this research paper, the heart of the theory which examines the “constraints placed upon individuals” will refer to the constraints of incarceration that are placed on inmates.

Validity and Reliability

Qualitative research has been widely criticized for both lack of validity and reliability, due to the opportunity for researcher’s interpretations and potential for bias in the data collection (Creswell, 2014). The theoretical lenses of this research fall under a philosophical paradigm of constructivism, specifically under social constructionism, which determines “knowledge [to be] constructed in social contexts” (Costantino, 2012, p. 120). Within social constructionism, reliability and validity are not pertinent aspects to the research; emphasis is instead placed upon credibility, through “consensus among informed and qualified persons” (Costantino, 2012, p. 121). Hosking and Morely (2004) define social constructionism as “a loose concentration of

theoretical frameworks that emphasize both the constructive powers of human minds and their origins in conversations, conventions, and cultural traditions” (p. 318). In other words, the daily tasks, traditions, and even conversations which are carried out by people, have all been previously deemed as acceptable and necessary routine, as they were developed by pre-existing people, and become a way of life. People who carry on and further the conversations, conventions, and cultural traditions from the past, are engaging in constructing the status quo. From this perspective, the criminalization of those who break the law, (laws of which may be pre-determined and historically outdated), may be interpreted as an unnecessary outcome of the upholding of past and continuous routines and traditions, without succinct, or known reason. A successful constructivist thought process leads to an increased understanding of a phenomenon (Constantino, 2012). This research paper is largely influenced by a social constructivist school of thought, and seeks to understand the phenomenon of labelling theory and how it relates to identity for inmates. Thus, this research can be viewed as credible as it serves to deepen the understanding of labelling theory. In this type of research, it is also important that “the researcher aims to understand a phenomenon from the perspective of those experiencing it” (Costantino, 2012, p. 123). In the context of this research, I will seek to understand the identity challenges that result from the labelling of prison inmates as criminal. Instead of reliability, constructivist inquiry investigates dependability and interpretations within the research are thought to be dependable but not reliable, as knowledge is viewed as non-objective (Costantino, 2012, p. 121).

Chapter 3. Art Therapy & Art Therapy in a Prison Context

Defining Art Therapy

In brief, art therapy is a hybrid between the fields of art and psychotherapy (Vick, 2012, p. 5). Although a relatively post-modern term, first adapted in the mid 20th century, the

utilization of art as a means to enhance mental health and personal growth appears as old as time (Vick, 2012, p. 6).¹ The Canadian Art Therapy Association's current definition of art therapy states that it "combines the creative process and psychotherapy, facilitating self-exploration and understanding. Using, imagery, color, and shape as part of this creative therapeutic process, thoughts and feelings can be expressed that would otherwise be difficult to articulate" (Canadian Art Therapy Association, 2017). This research adheres to the belief that art therapists invite art into the therapeutic frame as a tangible third party, thus allowing for client transference (Allen, 1988), and the promotion of individual identity (Crespo, 2003). Furthermore, art therapy has many benefits, "to improve and enhance the physical, mental, and emotional well-being of individuals of all ages... [it] helps people to resolve conflicts and problems, develop interpersonal skills, manage behavior, reduce stress, increase self-esteem and self-awareness, and achieve insight" (American Art Therapy Association, 2013). According to Kramer "art therapy is conceived of primarily as a means of supporting the ego, [and] fostering the development of a sense of identity" (Kramer, 1971, p. xiii). Crespo (2013) deems art therapy a useful method of approaching identity concerns as he states that it "is meant to function as a way of supporting ego functioning by enhancing a sense of identity and self-esteem" (p. 183).

Art Therapy in Prison

To provide a historical framework for this research and to ascertain existing gaps in the applicable literature, it is both beneficial and necessary to have an overarching understanding of past research related to the primary research question. Because art therapy is a relatively young discipline, its history in prison has been found to be neither exhaustive nor extensive. Yet in spite

¹ A detailed history of art therapy can be found by Vick (2012) within Cathy Malchiodi's *Handbook of art therapy*, 2nd ed.

of its youth, a number of researchers and art therapists support the use of art therapy in prison (Anderson, 2015; Beaumont, 2012; Breiner et al., 2012; Brewster, 2014; Gardner et al., 2014; Gussak, 2009; Levy, 1978). The first known arts based program in prison, titled Arts in Prison, based in California, allowed professional artists to guide inmates in art workshops (Brewster, 2014; Nostrant, 2016). Although not formally titled as “art therapy,” this project was significant as it is credited for reducing tension and violence within the prison, while improving time management, motivation, and self-confidence among its participants (Brewster, 2014; Nostrant, 2016). Through art activities such as painting, drawing, clay sculpting, and poetry writing, the mandate of the program was to provide a “model of creative self-discipline and show the making of art work that demands quality, commitment, and patience” (Arts in Prison, 1977, as cited in Nostrant, 2016). Kapitan (2012) speaks of the ability of art therapy to reduce violence, and suggests attempting through art making “to experience our own sense of otherness by observing and reflecting on our reactions to the new or unknown. Art therapy can be deployed to disrupt taken for granted assumptions, to question old narratives, to correct distorted images, and to confront polarization and denial” (p. 103); Kapitan believes these are the roots of violence. In one notable study from England, a 30-year art in prison program was evaluated through a twelve-week study which included participation in theater, visual arts, writing and poetry (Brewster, 2014). Through unspecified painting and drawing interventions, followed by participant response questionnaires, art therapy was found to have a substantial impact on inmate behavior, and was attributed to reducing discipline reports within the prison by a large 29% (Brewster, 2014). In addition, inmates reported being better able to express themselves, stress relief, increase in happiness, a stronger connection with family, a better understanding of self, and the ability to make better choices (Brewster, 2014).

Levy (1978), authors one of the earliest known articles on the benefits of art therapy in prison. In her work with female inmates who displayed aggressive behavior, Levy found non-verbal techniques to be successful in reaching “untapped material” (p. 157) that may have been cause for the inmate’s aggression. The benefits of art therapy in prison continue to be voiced, as in David Gussak’s (2009) study which involved the participation of male and female inmates in group art therapy once a week for fifteen weeks, measured against a control group who did not receive art therapy. The beginning art therapy sessions focused on presenting oneself to others through individual interventions such as a name embellishment and self-symbol activity. As sessions progressed, group art interventions were utilized, such as teaming together to build a bridge out of paper or creating a group mandala. The final project took multiple weeks of planning and execution, a three dimensional model of the group’s dream environment. Using the Beck Depression Inventory to measure the intensity of depression, and the Adult Nowicki-Strickland Locus of Control Scale to measure locus of control after the fifteen-week group, art therapy was revealed to be effective in reducing depression and increasing internal locus of control in inmates (Gussak, 2009). Gussak’s work is vital to this research paper as it is one of only two literatures found which combine the three areas of this research (art therapy, prison, and identity), that also converge in this research. Also highly significant is Gussak’s (2004) pilot study in which art therapy in prison actuated for inmates a decrease in depression, improvements in mood and socialization, and compliance with staff. The effects of art therapy in prison continue to be exemplified in the work of Breiner et al. (2012), who developed an art therapy anger management program for inmates.²

² For further info on art programs in prisons, Amanda Gardner, Lori Hager, and Grady Hillman (2014) provide an annotated bibliography outlining the numerous art programs in U.S.

Much like the art in prison program, a large scale study in Scotland, done on art in prisons focuses on a theme of recidivism and aims to lower the rates of reoffending after inmates are released (Anderson, 2015). Anderson (2015) writes of this predetermined agenda and through a qualitative study examined the effects of art therapy in five Scottish prisons, but from the practitioners (therapists) point of view. Three themes were extracted: “response to planned activity,” “response to working in a prison environment,” and “development of skills for participants” (Anderson, 2015). The themes extracted by Anderson are more relevant to art therapists than inmates, but his assertion that “prison is always challenging... and we have to be flexible, informal and react to opportunities presented as they appear” (Anderson, 2015, p. 377) is essential in the analysis of which art therapy interventions will be most beneficial for a population of inmates exploring identity. Ultimately, the therapist must maintain that interventions will differ for each individual inmate. In keeping with this approach, the art therapist is refraining from perpetuating identity issues even further, as it will be discussed later that to treat all inmates the same rids them of individual identity and centralizes one general, and potentially small, part of themselves.

Transformation and Unity, a mural art program developed in 2008 by art therapy students Julie Argue, Jacquelyn Bennett, and art therapist David Gussak, with 14 inmates, is an optimal example of an art therapy related program in prison (Argue, Bennett & Gussak, 2009, p. 313). The corresponding article “Transformation through negotiation: Initiating the Inmate Mural Arts Program” (2009), which outlines this mural project, combines the three research topics, prison inmates, and identity. However, rather than being art therapy specific, it is addressed as an arts

prisons.

program. Each inmate was asked to consider “who you are and what you have to say.” Interestingly, religion, freedom, unity, and transformation were the themes selected to form the basis of the mural. The authors describe the process of mural making as a “humanizing process” (p. 317) and refer to the inmates as “inmate artists,” which provides them with an alternative and non-criminal role to identify with. In summary, the artist inmates discussed the “need to examine their lives, and why they are in prison. Once examined, they need to change in order to become “free”—from the prison and from their past mistakes” (Argue et al., 2009, p. 317). This mural arts program is among others of its kind, and will be considered as an art therapy intervention within my own research.

Overall, art therapy has numerous benefits. In addition to facilitating self-expression and understanding, art therapy has been found to enhance the physical, emotional, and mental aspects of life. The thesis within this research aims to promote the use of art therapy for enhancing self-identity. Although evidence indicates that art has been used in prisons since the dawn of time, it was not until the 20th century that the field of art therapy emerged. Given the examples of art in prison listed, such as Gussak’s work in North America, and Anderson’s work in Scotland, along with the identity needs of inmates, the capability of art therapy to enhance self-identity among inmates is highly acknowledged. Gussak’s (2009) mural making project is only one example, and many others are examined in later sections of this research.

Chapter 4. Identity

The core component of the primary research question under examination is identity. William James, one of the founders of the field of psychology, asserts that “persons have as many identities as distinct networks of relationships in which they occupy positions and play

roles” (as cited in Stryker & Burke, 2000, p. 286). In drama therapy, identity is explained through role theory, a concept developed by Moreno in 1940. It is also closely linked to James’ assertion, as they both support the notion that individuals occupy numerous roles (Landy, 2009). In role theory Landy (2009) suggests that human behavior is motivated by the need to live with contradictions and paradoxes within life. Landy’s theory supports the belief that individuals have multiple roles, and that those roles may contradict one another, yet still co-exist (Landy, 2009). In the context of this research, the role of criminal might be contradictory to other roles a person inhabits. In addition to the concept of role, Landy (2009) introduces the idea of “counterrole,” which he defines as a “role that may be denied or avoided or ignored in the ongoing attempt to discover effective ways to play a single role” (p. 68). He utilizes the example of mother as a counterrole to daughter, although counterroles need not be antagonistic (Landy, 2009, p. 68). When applied to this research, a counterrole to that of “criminal” or “inmate” might be mother, sister, or friend.

Although Landy’s model is developed for drama therapy, it has useful conceptual applications in art therapy, the term “guide” developed by Landy (2009), which replaces “self,” provides suggestion for how to address identity issues. A “guide” balances “role” and “counterrole” (Landy, 2009). Landy (2009) argues against the concept of self as a reality and chooses to replace “self” with the term “guide.” The guide is an important role as it bridges the gap between role and counterrole (p. 68), and as such, it is essential to working with inmates on identity. According to Landy (2009) individuals seek therapy when they have an absence of a guide in their life, and that within therapy the therapist may become a conceptual guide for which the client will later internalize. In relation to the role of criminal, the use of “guide” may

elicit one to effectively assimilate an identity of “criminal” into overall self-identity, as “one primary function of the guide is integration” (Landy, 2009, p. 68).

The role method in drama therapy is founded on the belief that “at least one role the client needs to play in life is either unavailable, poorly developed or inappropriately aligned with other roles or other people in their roles” (Landy, 2009, p. 68). Unavailable roles, in prison might refer to familial role, friend, or employee, as such roles are unable to be fully maintained while inside prison.

According to James Marcia (1966), in his seminal research on psychological identity, identity is primarily formed in adolescence. Marcia (1966) attributes the development of identity, which he calls identity formation, as occurring in four stages: diffusion, foreclosure, moratorium, and achievement. Diffusion refers to a lack of commitment; it means that an individual may be merely experimenting with a specific subset of identity, a proposal that was mimicked by Burke (1991) (Marcia, 1966). In foreclosure an adolescent commits to a subset of identity without prior experimentation, whereas moratorium refers to an ongoing experimentation with identity (Marcia, 1966). The final stage, achievement, occurs after experimentation, when an individual chooses to fully commit to a subset of identity and it becomes their own (Marcia, 1966). Subset of identity refers to the specific roles an individual may play in their life. This is not to be confused with Dissociative Identity Disorder (DID), previously known as Multiple Personality Disorder, which is “the existence of two or more distinct identities (or “personality states”).

Carr (2001), an art therapist whose main research focuses upon identity and the therapeutic use of portraiture, defines identity as “the real me.” Within “The Past, Present, and Future of Identity Theory,” Stryker and Burke (2000) articulate that identity theory has two components. The first, identified by Stryker, focuses on identity in relationship to social

structures and is referred to as “structural symbolic interactionism” (Blumer 1969; Stryker, 1980). A social structure is a sociological term used to refer to “social institutions and patterns of institutionalized relationships,” and may refer to “family, religion, education, media, law, politics, and economy” (Crossman, 2017, para. 3). Building upon the work of renowned philosopher and sociologist George Mead, Stryker (1980) theorizes and explains that social structures may largely influence one’s concept of self, as they occupy most every aspect of daily life and as such have power to influence our thoughts and beliefs. When this occurs, this aspect of an individual’s identity is known as a “self-structure” (Stryker, 1980). Self-structure is another word that is used to define self-identity. To link Stryker’s ideas with the intention and purpose of this research paper, we may consider the social structure of a prison. A prison or jail fits the concept of social structure to which Stryker refers, which means that inmates may in fact internalize the outer structure by which they are influenced, as a part of their overall identity concept. From this perspective, it is likely that an inmate would identify with the label of criminal thrust upon them. Such influence may increase or strengthen over time, which raises the question if those who are incarcerated for a longer duration (typically due to more severe crimes), may suffer from more changes in identity. In addition, self-structure has been known to influence social behavior (Stryker, 1980). This may result in a need to fit in in prison, or changes in who one associates with.

Subsequently, Burke contributes to identity theory with his concept of identity as an “internal process of self-verification” (Stryker & Burke, 2000, p. 284). Burke emphasizes the effect of internal self-processes on behavior. The definitions provided by Stryker, Burke, and James’ are chosen as ideals for this research paper. Burke’s (1991) article, “Identity Processes and Social Stress” provides further detail on the concept of identity, through the belief that stress

has an intricate relationship with identity. Burke identifies four factors which influence identity: broken identity loops, interference between identity systems, over controlled identity systems, and the invocation of episodic identities. An identity loop breaks when an individual's behavior does not have any effect on their environment, a notion which results in alienation (Burke, 1991). Interference between identity systems refers to the possibility for one person to inhibit two congruent identities (Burke, 1991). This conversely relates to Landy's (2009) idea of role theory. While Landy (2009) emphasizes the ability to inhabit contradictory identities at once, Burke (1991) asserts that humans must strive to develop an equilibrium. With Burke's (1991) mindset it is assumed that identities must be complimentary. In a context of incarceration, the role of criminal is likely to be incongruent with other roles served by an inmate, for example the role of mother, as there may be a tendency to believe that the implication of a criminal role makes invalid the possibility for a converse role to exist within the same person (Celinska & Siegel, 2010). In reality, this is not the case, and as such it is arguable that of all Burke's (1991) four concepts, inmates may face interference between identity systems the most. Over controlled identity systems refer to identities that attempt to match reflected appraisals (Burke, 1991, p. 843). In other words, those labeled as criminal may attempt to view themselves in the way that others see them, and as a result may begin to adapt the label of criminal into their self-identity.

Episodic identities refer to roles that individuals attempt to practice, or experiment with, before integrating them into their real self (Burke, 1991). In reality most roles are episodic, as humans are ever changing, but as a result, feedback concerning such roles is not continuous. Essentially, Burke suggests that stress leads to changes in identity. It has been well researched that the process of incarceration is a stressful one (Pankey & Ramaswamy, 2016; McClure,

Shortt, Eddy, Holmes, Uum, Russell, E., & ... Martinez, 2015), and with this in mind, it is again inferred that as a stressor, incarceration may lead to changes in identity.

Notably, Burke (1991) defines “identity as a continuous process rather than as a state or trait of an individual” (p. 836) and argues that “perceptions of self and identity may involve extensive negotiations and symbolic interaction with others” (p. 839). In this regard group therapy would be most beneficial in fostering individual identity, as it insinuates that the self exists only in relation to others. A direct correlation exists between Burke’s (1991) argument and the art therapy profession as they both utilize symbolism. A criticism of Burke’s (1991) work is that he does not provide concrete examples of the symbolic interactions which he believes influence perceptions of the self. This research ascertains that art therapy interventions could be used to provide the symbolic interaction requested by Burke, to allocate perceptions of self and identity.

Moral Identity. According to Carr (2001), when identity is broken down to its utmost core components, the result is morality. Morality refers to “internalized rules of conduct that materialize as beliefs, values and emotions” (Hirtenlehner & Kunz, 2015, p. 395). In other words, morality begins as the way in which a person polices themselves, through rules and limits, but these rules and limits later become a real part of who the individual is. Relatedly, Stets and Carter (2011) apply identity theory to the moral self. Examination of the moral self brings us one step closer to the research population of this paper, as low moral behavior is often found to link with criminal behavior (Hirtenlehner & Kunz, 2015). Lapsley (2015) believes that “morality is essential, important, and central to self-understanding... it is also a dimension of individual differences” (p. 165). Morality is the means by which individuals exercise self-control, and crimes are committed at times when an individual’s morality is considered low (Hirtenlehner &

Kunz, 2015). Through a survey methodology Stets and Carter (2016) asked 545 participants to evaluate their own degrees of care and justice, to determine their moral identity. The results of Stets and Carter's (2016) research demonstrate that high moral identity is associated with less immoral behavior and that it is positively linked to negative emotions. It is from the understanding of research on identity that we can now move from an exploration of identity to a more relevant exploration of identity in a prison context.

Chapter 5. Identity in a Prison Context

Us Versus Them

A major part of the human condition is the “me versus you” or the “us versus them” mindset (Mead & Maner, 2012). Such social categorization usually occurs at a subconscious level. As a survival mechanism, “humans show a rare tendency to punish norm-violators who have not harmed them directly...[and] people punish members of the outgroup more severely than the in-group” (Yudkin, Rothmund, Twardwski, Thalla, & Van Bavel, 2016, p. 1448), the in-group being that which they themselves belong to, and the outgroup referring to the group or groups they do not belong to. Further perceived as a dichotomy, this divide serves multiple benefits and problems for society, and arguably plagues humankind's expedition to equality. Used as a defense mechanism at the individual level, the “me versus you” mindset can serve to protect one's own identity. Similarly, on a global scale, the “us versus them” mindset maintains a hierarchical class structure, seemingly containing chaos and preventing world destruction. It further implies that a “me” or “us” is superior to other, and the opposing “them” or “you” is inferior.³ Such reference of thought may be explained through the psychological concept of “splitting,” which in brief is the innate human tendency toward extreme categorizations of either

³ Further info on the term “other” can be found in Rolling's (2005) research on African Americans titled *Methodology of Image and Identity*

“good” or “bad,” without considering the possibility of a middle ground, or combination of good and bad (Simon, 2008). As a defense mechanism splitting can serve a valuable purpose, particularly in childhood as we learn right from wrong (Gould, Prentice, & Ainslie, 1996). However, if not adapted and integrated through normative cognitive maturation, “splitting becomes entrenched... in an effort to maintain intrapsychic stability and cohesion” (Gould, Prentice, & Ainslie, 1996, p. 415). I propose that when we view those who commit a criminal offense as solely “bad,” we are engaging in child-like perspective of “good” and “bad,” to serve our own protection and stability, rather than reacting objectively. This brings us to our next point.

What about those on the other side of our splitting, the “them” and the “you’s” that we speak of? One of the major areas in which this social divide is evident, is within the criminal justice system. Fadjukoff, Pulkkinen and Kokko (2016) affirm this belief as they state that “changing life circumstances, together with changing biological and psychological needs [as previously proven to occur in prison], trigger further identity development during the decades of adult life” (p. 8). In addition, “achieving a sense of identity is important for psychological functioning because it provides a coherency to one’s personality that is necessary” (Beaumont, 2012, p. 7). In contrast, David Gussak, a leading prison based art therapist, emphasizes the “importance of maintaining individual identity within the larger group” (Gussak, 2009, p. 10), providing relevance to this research.

It is my belief that thrusting the label of “criminal” upon those who have broken the law and received a conviction, serves to challenge an individual’s identity. Additionally, placing these so labelled “criminals” together in a correctional facility (be it a jail, detention center, or prison), may exacerbate the one thing they all have in common- their criminal label. The label of

“criminal” fulfills the “us versus them” experience, unconsciously perpetuated in the human race, and ignores the potential for an offender to be relevant to society. Furthermore, the mere act of labelling, in general, removes personal autonomy and self-identification. In addition to an absence of relevance to society, being labelled as a criminal is associated with numerous identifiers. Those who become incarcerated as a result of their criminal status face “familial discord, public safety, and economic and emotional strains” (Huynh, Hall, Hurst, & Bikos, 2015). In other words, it is not the label of criminal itself which is most harmful, but the negative connotations, perceptions, and outcomes associated with it. Kapitan (2012) believes that “art can push beyond binary conceptions of “me” [us] and “not me” [them] to hold multiple, complex, and layered realities” (p. 103). Through art therapy, this paper aims to target such stigma and minimize the gap between incarcerated individuals and the larger public.

Statistics

The aim of the criminal justice system of Canada is to offer “a variety of programs for offenders within the institution and those on parole in the community to assist them to successfully reintegrate into society as law-abiding citizens” (Correctional Service Canada, 2008). Although this mission has been implemented with the intention for the betterment of those who are criminalized, it is my inclination that it contains a fundamental error, which is that the system treats each individual as the same, stripping inmates of individuality, in the pursuit of molding them into acceptable citizens. In Canada, an average of 39 623 adults were incarcerated, either provincially or federally, at any given time in 2015 (Stats Canada, 2016). In reality, those who become offenders are more likely to have suffered trauma earlier in life (Gussak, 2009; Sindicich, Mills, Barrett, India, Sunils, Sannibale, & ... Naiavits, 2014), meaning that they are also familiar with the role of victim. In theory, an incarcerated population does not refer to any

one type of person. However, it is hard to ignore the statistics which blatantly show an overrepresentation of minorities being incarcerated in Canada. The two most notable discrepancies include African Canadians who represent 6% of those federally incarcerated (Stats Canada, 2015), while they are only 1% of the Canadian population in total (Stats Canada, 2001), and Indigenous Canadians who represent 18% of the federally incarcerated population (Stats Canada, 2015), while they only represent 0.2% of the Canadian population in total (Stats Canada, 2016). In addition, men account for 85% of those incarcerated (Stats Canada, 2013/2014). Given these statistics, gender and race appear to be the most crucial determinants for those incarcerated.

Labeling Theory & Identity Theory

Through the examination of both labeling theory and identity theory, Burke and Asencio (2011) ask “does incarceration change the criminal identity?” (p. 163). Converse to labelling theory, identity theory argues that people behave in certain ways for the purpose of controlling what perceptions of themselves are received by others (Burke & Asenico, 2011). In order for these labels to become internalized as a part of a person’s identity, they must not behave in a way that elicits disapproval of the appraisal, nor are they able to engage in behavior which maintains their core identity (Buke & Asenico, 2011). Thus, over time, if there are no resources available to allow the person to discredit their label that has been assigned to them by others as a result of their own behaviors, they will change their internal identity to match that of their labels and appraisals (Burke & Asenico, 2011). This confirms Burke and Asenico’s (2011) first hypothesis that reflected appraisals influence an individuals’ view of themselves.

Burke and Asencio (2011) refer to the aforementioned phenomenon as labeling theory and through definition explain that “individuals will come to view the self in a way that reflects the views of others and thus come to act in a manner consistent with these views” (Burke &

Asencio, 2011, p. 164). Furthermore, “the context of incarceration presents a unique power differential in which inmates may be more subject to change the identity standard in accordance with the views of others due to institutional norms and restrictions on interactions” (Burke & Asenico, 2011, p. 164). In other words, people adapt to fit the labels which are placed upon them, which further strengthens their appraisals (Burke & Asenico, 2011).

Burke and Asenico’s (2011) second hypothesis states that reflected appraisals and individuals’ view of themselves equally influence each other. In an eight-week study the researchers attempted to help offenders identify less with the label of criminal. The offenders were incarcerated together, given daily counseling, life skills training, cognitive-behavioral techniques to help with drug addiction, and were encouraged to morally support one another. The offenders rated their own identities and reflective appraisals on a Likert scale of characteristics which revealed that reflected appraisals did in fact effect the offender’s identities. The longer that participants were in Burke and Asencio’s (2011) program, the less they identified with their label of criminal. The interventions used by Burke and Asencio (2011) including daily counseling, cognitive-behavioral techniques, and moral support, are taken into consideration when identifying art therapy interventions that are useful for issues related to identity, as they can be well integrated into art therapy. Arguably, counseling could be easily substituted for art therapy if this study were to be replicated.

This paper adheres to the belief that identity may be defined as both constructive and deconstructive, and that it is constantly changing. To deconstruct, one must examine identity as a whole, seeking to find the core components, whereas in the construction of identity, one seeks to create a larger concept of self through the compilation and integration of multiple, individual identifiers. To explain, the theory of deconstruction, known as “deconstructivism,” as developed

in the 1960's by Derrida, criticizes traditional knowledge about "certainty, identity, and truth," stating that truth only refers to a compilation of words, and promotes skepticism (Mastin, 2008, para. 1). To put Derrida's philosophy into context by defining identity, this means that the concept of identity may be merely just a compilation of words, rather than a real abstraction. To interpret Derrida's philosophy, it may be that identity is a belief that people have about themselves, rather than a true interpretation of who they are. Identity construction is a bit more complex. Bamberg, De Fina, and Schiffrin (2011) affirm that construction of identity is based upon numerous discourses, and that identity may be formed from the directions of person-to-world, or world-to-person. This means that a person may either adapt themselves to fit the world, or attempt to change aspects of the world to allow themselves to fit (Schiffrin et al., 2011, p. 187).

"Criminal" versus "Criminalized"

An important argument can be made to distinguish between the term criminal and the term "criminalized." Comack and Brikley (2007) use the term criminalized to refer to women in prison, as a way to soften the discussion surrounding inmates. Through the use of the term criminalized, the emphasis is placed upon the system rather than the individual. In addition, criminalization refers to who and how one gets punished (Suddler, 2016). From this viewpoint, it is the changing rules of society that cause one to be labelled as criminal, and not the individual breaking the law who imposes the label of criminal upon themselves.

Dorpat (2007) utilizes a relational perspective to explain how an incarcerated lifestyle is promoted by guards and the hierarchical levels above them, to increase rather than decrease criminal behavior, with the conclusion that this results in dehumanization of individual inmates. Essentially "prison strips a person of a sense of self and conditions one to act like a criminal in

order to fit into the group” (Dorpat, 2007, p. 92). An example of the dehumanizing and humiliating process in which inmates are all treated the same is during the initial strip-search. One can only imagine how this process serves to separate the inmates from the guards and reinforce power differentials. Another example, which includes shaming, described by Chan (2003) is the punishment of forcing offenders to collect litter from the sides of roads. Such punishment serves to expose the offenders to the public, and essentially shame them. Dorpat (2007) believes that such processes increase negative identity in inmates, which is “an identity previously based on all those identifications and roles which, at critical stages of development, had been presented to the individual as most undesirable or dangerous, and yet also as most real” (p. 131). In other words, the criminal justice system exacerbates any negative connotations that an individual may have previously had, either as their own beliefs of themselves, or as their reflected appraisals.

Studies on Identity in Prison

Comack and Brickley (2007) conducted interviews with 18 criminalized women, with the aim to understand how women who become criminalized constitute themselves in lieu of their violent histories which lead them to be categorized into three popular discourses, “mad,” “bad,” and “victim.” They sought to capture meaning behind the women’s accounts of violence, which included both violence committed by the women, and violence enforced upon the women. The results of the interviews revealed that the women, 72% of whom were Aboriginal or Métis, with an average age of 31, and an average education level of grade 11, resisted the aforementioned discourses placed upon them, namely that of “victimized woman.” The authors link this popular discourse with the tendency for criminalized women to be diagnosed with a psychological illness. Interestingly, such action further invites labelling. Comack and Brickley’s (2007) study

suggests that the women began to address themselves based upon the discourses being used in the incarcerated context, which indicates a strong relationship between one's view of self, and how others may view that person, thus supporting labelling theory. From their study, Comack and Brickley (2007) concluded that "identity is not static or singular, but changing, multiple, and fractured," (p. 26) as the roles of victim and perpetrator of violence were evidenced to co-exist, and were malleable. The most relevant theme derived from Comack and Brickley's (2007) study is that all of the women interviewed who were incarcerated for accounts of violence were also familiar with the role of victim, through either physical or sexual abuse, or both. Furthermore, the women approached their role of victim more readily than their role as perpetrator. From the study I would like to emphasize the possibility of the women, and offenders in general, to define themselves, rather than to be defined.

Asencio's (2013) later research also addresses the concept of reflected appraisals among an incarcerated population. Asencio (2013) writes of the incarcerated experience as unique to identity because it limits the number of roles which can be played out by the individual (p. 296). Through a survey method, Asencio (2013) asked 150 incarcerated individuals to rate "how you view yourself right now" (p. 298) using a Likert scale, 1 being law abiding, and 5 being unlawful (Asencio, 2013). Interestingly, this study revealed reflected appraisals of family members and significant others to play a large role in offenders' self-esteem, even when contact with these individuals is minimized through short phone calls and infrequent visitation. Fellow inmates and guards represented a "highly relevant source of reflected appraisals" (Asencio, 2013, p. 297). Asencio and Burke's earlier articles inform us that others views of oneself can effect one's own view of their self, namely, their identity (Burke & Asenico 2011; Asenico, 2013).

Symbolic interactionism, as previously defined, is used in conjunction with Burke and Asenico's "labelling theory" as a theoretical concept in Fiftal Alarid and Lisa Vega's (2010) "Identity Construction, Self Perceptions, and Criminal Behavior of Incarcerated Women." Fiftal Alarid and Lisa Vega (2013) used a mixed methods approach to conduct in depth interviews of 104 women convicted of felony offences, with aim to understand how the incarcerated women viewed their personal and social identities, and if these identities were influenced by the offences they had committed. The authors place more emphasis on personal identity and less on social identity in their results summary, which revealed that 58% of the women had positive personal identities, 27% mixed, and 14% negative. Interestingly, 65% of the women identified their primary role as a familial one, whereas only 25% identified their primary role to be related to their criminal identity. A link is drawn to Asencio's (2013) later findings which support those of Fiftal Alarid and Lisa Vega's (2013), in that they both revealed familial roles to have greater importance on self-identity than roles related to inmates' criminal status. This information is crucial when addressing how prison based art therapy interventions can help inmates explore self-identity, because it reveals which aspects of identity may be most important to this population.

Similarly, Corey (1996) writes of the labels that are placed upon men while inside prison, addressing how such labels impact an individual's identity. Converse to Asenico's (2013) finding, Corey's (1996) research does not consider reflexive appraisals to be a factor in determining an offender's identity. Corey (1996) believes that these labels differ from those which are placed upon men in their home communities; he asserts a dichotomous identity that is placed upon prisoners, for example one can be considered as "criminal" while in prison, or "homeboy" while in their communities. Corey (1996) focuses upon personal narratives that

prisoners identify with in relation to self and others. In summary, “when people tell their stories, they articulate their life experiences foregrounding self-definition, and backgrounding the world in which they live... [which demonstrates]... the classic struggle of the individual against society” (pp. 57). This research suggests that prisoners can deem their own personal identities as separate from how others perceive them, and as such, probably as more important.

Media Influence

It is important to consider the pervasive influence of modern media on the general conception of “criminal” and its associated characteristics, particularly the influence of news stories, social media, and television, namely crime shows. In brief, the large presence of criminals within both fictional and non-fictional media is a large factor in what has triggered an American fear based society, as competition for the most entertaining news stories, and viewer ratings determine what is presented by both written and televised news companies (Chadee & Chadee, 2016). It is often the most intense and violent stories which make headlines, creating the impression that violent crime is on the rise. In fact, both violent and non-violent crime rates have been continuously dropping in Canada since the 1990’s (Stats Canada, 2017). A large factor left unaddressed by this influence is how criminalized individuals themselves are effected.

Labelling theory, which suggests we view ourselves in response to how others view us, and identity theory, which suggests we behave in ways to influence favorable views of ourselves upon others, form the main building blocks of this paper (Burke & Asenico, 2011). Statistics regarding the identities of those incarcerated demonstrate that marginalized and underprivileged individuals are most likely to be incarcerated, and as a result, are most likely to fall victim to the label of criminal, and the negative associations which accompany it. These statistics, in addition to the significant role that crime has come to play in both fictional and non-fictional media

accounts, have a large contribution to the fear of the label “criminal.” Examination of women in prison revealed their identity of victim to be more deeply rooted with their personal identity than their roles as offenders or inmates. Interestingly, similar results were yielded in Corey’s (1996) research on male inmates, as they too were able to mentally separate from their criminal label. Such findings however do not indicate that criminal labels do not effect self-identity. With an understanding of the perspectives on identity and the implications of identity in a prison context, as explored within this chapter, I will now begin to implement art therapy into the discussion.

Chapter 6. Art Therapy and Identity

With the foundations of research on identity and identity in a prison context established, we will now integrate the topic of identity with art therapy. Numerous art therapists affirm the use of art therapy as an optimal mode of working with concepts of identity. According to Moon (1998), “making art is first and foremost a natural way to experience self-exploration, self-expression, and self-revelation” (p. 14). Rubin (2010) states that it is also “a fine avenue for the developmental task of identity formation” (p. 175). Articles which use art therapy as a modality for the exploration of identity issues have been collected and are analyzed in the following paragraphs. The two most common aspects of identity found to be important within art therapy were familial and ethnic identities.

Art Therapy and Familial Identity

Based upon the findings of Fiftal Alarid and Lisa Vega (2013) which state that 65% of inmates determine their primary role as familial, family identity has been given its own section within this research. As a cardinal example, the work of Parisian (2015) titled “Identity Formation: Art Therapy and an Adolescent’s Search for Self and Belonging,” outlines the use of art therapy interventions in a case study where familial identity issues are a primary concern.

Parisian (2015) utilized interventions such as joint art making between client and art therapist, as well as large gestural movement using dominant and non-dominant hands, “aimed at stimulating his authentic process and helping him to develop a sense of healthy emotional control” (p. 131). This intervention allowed for reciprocity and connection, and over time resulted in the client’s ability to make independent choices in his art making. Parisian (2015) also engaged in the therapeutic techniques of non-judgmental and open ended questioning, which proved to be effective as it increased her clients understanding of his artwork, and was a non-threatening manner which invited discussion surrounding his bicultural identity. In a family session with one client, Parisian (2015) directed the family to create a family tree, to explore both connection and familial identity. In terminating sessions with the family members individually, one family member created six self-portraits which “marked a reflective and insightful view of his identity struggles” (Parisian, 2015, p. 135). Ultimately by uncovering and learning about his familial history, “exploration through the art therapy process allowed [the client] to... begin to integrate the diverse aspects of his identity” (Parisian, 2015, p. 135), which is what I hope can be done through art therapy with an inmate population. In summary, the interventions extracted from Parisian’s work pertinent to identity include joint art making, the use of non-dominant hands, and the creation of a family tree. Although Parisian’s (2015) case study is of an adolescent, which contrasts the adult population of this research paper, limited literature on art therapy as a means to consider identity issues, and the positive outcomes of this case study, deem it relevant to the primary research question of this paper. Furthermore, I propose that the use of the aforementioned interventions for an adult population may elicit similar outcomes and would be worth exploring in further research.

Brewster (2014) also studies art programs in prisons, and through a quantitative survey evaluation, discusses the impact that incarceration can have upon the families of inmates. The study provided an overview four programs in four different prisons, including visual arts, poetry, writing, and theatre, visual art referring specifically to painting and drawing (interventions not otherwise specified). This study established a belief in visual arts to induce a closer relationship with inmates and their family, as art projects served as a tool of personal communication and fostered understanding of family members. Most substantial to the research of this paper is the fact that “most also reported that art help[ed] them to better understand themselves” (Brewster, 2014, p.7), as those who participated in the arts program also had a correlation with higher self-confidence and achievement motivation. The survey also demonstrated that inmates believed the process of creation acted as a motivator for them to change unfavorable behavior. Additionally, the art produced by inmates was able to be shared with the inmate’s families. In this sense the art acted as a transitional object, allowing inmates to connect tangibly with family members outside of prison, through mailing their art to relatives. In addition, the study was successful in “nurture[ing] a new identity as an artist rather than a convict” within inmates (Gardner et al., 2014, p. 13).

Art Therapy & Ethnic Identity

McGann’s (2006) research titled “Color Me Beautiful” examines art therapy as a means to explore ethnic identity. Ethnic identity refers to “self-identification as a group member; attitudes and evaluations relative to one’s group; attitudes about oneself as a group member; extent of ethnic knowledge and commitment; and ethnic behaviors and practices” (Phinney, 1991, p. 194). McGann (2006) discusses racism and exclusion as factors contributing to ethnic identity with specific case examples. Considering the statistics of visible minorities within

Canadian prison systems listed earlier, McGann's (2006) research on the relationship between identity and racism is relative to a population of inmates. In two cases McGann (2006) reports that self-portraits, or rather self-sculptures, through the medium of clay, allowed adolescent clients to "begin to work through negative identifications... and move toward accepting and embracing their ethnic identity" (p. 214). These clients were able to embrace the portraiture intervention, develop competency with the media, and felt empowered, as clay is a forgiving medium "that can withstand tremendous shifts, changes, cuts, and aggressive energy. It has the potential for integration, sustained energy, and construction" (McGann, 2006, p. 212). Likewise, and as previously mentioned, a criminal identity is often considered a negative one. As so labeled criminals are incarcerated, they are placed within a group, and as a result, ethnic identity can be magnified. Considerably, McGann's (2006) self-portrait intervention could be used to help inmates with the same issues of ethnic identity as it allows one to "externaliz[e] emotions, and experiences in the art allows [clients] to place their feelings and life events at a distance to be examined. It is possible, then, for them to consider alternate possibilities and develop alternate perceptions" (McGann, 2006, p. 204). It is worth exploring whether McGann's (2006) portraiture interventions with adolescents, could prove similarly therapeutic for inmates addressing identity.

Much like the work of Parisian (2015), and McGann (2006), who identified important subsets of identity, Argue et al. (2009) acknowledges subsets of identity, but specifies those relevant for an adult inmate population. Through a mural arts program located inside a prison, Argue et al. (2009) promoted team work between inmates to develop themes most pertinent to their life. The themes chosen by inmates included religion, unity, freedom, and transformation. Such themes depict the most important subsets of identity to the select inmates. Notably, because these themes were directly chosen by the inmates and not the researchers, more value is placed

upon them. After selecting themes pertinent to identity, the inmates in Argue et al.'s (2009) project then worked together to create a mural inside their prison, representing their chosen themes. Interestingly, neither of the subsets of identity deemed important by inmates in the project of Argue et al., (2009) or Parisian (2006), and McGann's (2006) overlapped one another. This disparity serves to substantiate the aforementioned assertion of James' (1890) which states that people have numerous identities.

Specific Art Therapy Interventions for Identity

Self-portraits. The use of self-portraits is again emphasized by Carr (2014) in his research titled "Revisioning self-identity: The role of portraits, neuroscience, and the art therapist's "third hand." Carr (2014), an art therapist herself, hypothesizes that "portraits are powerful communicators with qualities that activate specific processes within the body and the brain, enabling change from a chaotic, disrupted sense of self-identity towards a stronger more coherent one" (p. 54). "Third hand" is the process of art making which takes place when the client themselves is not able to engage in the physical aspect of art making. Instead, the art therapist participates in the physical artistic creation for the client. Very importantly, the third hand is "a hand that helps the creative process along without being intrusive, without distorting meaning or imposing pictorial ideas or preferences alien to the client" (Kramer, 1986, p. 71). In her PhD work, through the use of third hand, Carr (2014) painted portraits of and for her ill patients who were unable to do so themselves. Carr's (2014) work "encourage[d] patients to talk about their self-identity" (p. 66) and she suggests that "portraits act as 'bridges' between the body and the brain, imagination and reality, emotion and memory, integrating lost aspects of the self into images that powerfully communicate self-identity" (p. 66). For example, an inmate who is unable to carry out roles such as mother, may be experiencing a lost aspect of their self. Given

this case scenario, it is plausible that a portraiture intervention may allow for exploration of self and acceptance of incongruent identities.

Glastier (1996) strongly recommends portrait drawings as an art therapy intervention for issues pertaining to identity. She states that “they can be used to help recognize different boundaries and different parts of the self, identity changes in self-concept over time, and provide a visual record of progress” (p. 311). Review of the artwork is an essential component to portrait drawing, according to Glasier (1996), as it promotes self-discovery and understanding. The findings from research on art therapy and identity have provided support to the use of self-portraits as intervention in art therapy as a means for providing the client with the tools needed for identity exploration (Carr, 2014; Glaister, 1996; McGann, 2006; Parisian, 2006).

Art journaling. Much like Parisian’s (2006) work, Beaumont (2012) examines various art therapy interventions applicable to identity exploration and concludes that art therapy is a useful modality in working with identity; however, her research only studies adolescents. The abundance of interventions and references provided by Beaumont (2012) make her research a primary source within this research paper, and because it has been proven earlier in this paper that identity exploration is an infinite endeavor, often prolonging into adulthood, it is believed that the interventions iterated by Beaumont can also be easily translated into adulthood, though minor contextual changes may be necessary. Some of Beaumont’s (2012) preferred interventions applicable to identity are as simple as art journaling. Similarly to written journaling, art journaling involves “a mixed-media method that combines free or guided artistic expression along with reflective writing produced in a bound-journal format or on loose pages” (Beaumont, 2012, p. 8). This intervention is beneficial for learning about oneself as it stimulates self-reflection and increases self-acceptance and flexibility, concepts which directly relate to self-

identity(Beaumont, 2012). Journaling via written format may also accompany artistic journaling as a way to deepen the meaning and understanding of one's artwork (Beaumont, 2012).

Ramsay and Sweet program. Beaumont (2012) also highlights Ramsay and Sweet's (2009) self-reflection program which promotes participants to examine self-meaning and alternative views of the self. Their self-reflection program utilizes photography in combination with psychoeducation and group discussion to "help [clients] become more in touch with [their] identity based on a variety of influences such as family history and traditions, race, ethnicity, and gender" (Ramsay & Sweet, 2009, p. 15-16). Ramsay and Sweet (2009) believe that objective self-exploration is directly related to leading a fulfilling life. One specific exercise they implement is titled "Who Am I Today?," in which the client is directed to describe themselves in written form, then to summarize themselves in one word, and subsequently to draw a picture which represents their chosen word. Other thought provoking questions within Ramsey and Sweet's (2009) program include "Have there been any specific events in your life that have changed the way you view things?" and, "Did you view these events as negative or positive at the time that they happened? Do you now view these events as negative or positive?" (p. 41). Originally designed for first and second year post-secondary students, Ramsay and Sweet's (2009) program could prove highly relevant to an inmate population. The results of the verbal interventions used by Ramsey and Sweet (2009) reveal that how a person feels about major events in their life also changes over time. In a prison context, this could be referred to as adaptation, a term used by Burke (1991). Based upon Ramsey and Sweet's (2009) research, it is reaffirmed that identity is an ever changing concept, further validating a need for identity specific interventions.

Inside-outside box. In order to compare one's true identity, and the identity that they present to the world, Carpendale (2009), suggest using the intervention of creating an inside-outside box (Beaumont, 2012). Through artistic decoration, the inside of the box is meant to reflect inner aspects of the self, mimicking the notion of the real or true self, whereas the outside is meant to reflect "how [an individual] presents themselves to the world" (Beaumont, 2012), also known as false self. This intervention allows the therapist to gain knowledge of the client's inner feelings, rather than just that which is merely presented by the client through external or verbal means. It is also likely that such an intervention will stimulate comparisons between true self and false self, as it demands attention upon presented and hidden identities. According to Michikan, Dennis, and Subrahmanyam (2015), those who present their true self to the world around them are more likely to have a coherent sense of self. Given this finding, it is likely that individuals who are most active with their false selves, or within the inside outside box intervention, those who have a richer inside component, are most in need of therapeutic intervention regarding self-identity. As such, the inside-outside box may also be an appropriate assessment tool. Ideally, after this intervention, an art therapist may be better able to select subsequent art therapy interventions for the client, as they should have a clearer view of how the client perceives themselves.

Essence of self-intervention. When the goal of art therapy is to assist a client in gaining a positive sense of self, Beaumont (2012) suggests using Darley and Heath's (2008) "Essence of Self Intervention." Within this intervention the client is directed to use their choice of art materials, in any way they desire, to illustrate themselves (Beaumont, 2012). They are asked: "what is the irreducible element without which you would cease to be the person you take yourself to be?" (Darley & Heath, 2008, p. 135). The directive is meant to assist a client in

revealing their true self (Beaumont, 2012). Caution must be taken as this intervention may be both highly emotional and anxiety provoking; it is best utilized with clients who are deep into the process of self-exploration (Beaumont, 2012). The intervention differs from a simple self-portrait exercise due to the second part of the directive, which elicits the exploration of more conceptual and less physical characteristics. It may therefore be productive in assisting a client to transition from the physical to metaphysical aspects of the self.

According to Kornfeld (1997), creating “good” art can enhance one’s status in prison, and earns respect and friendship from others. In this respect, it is suggested that art therapy for inmates should provide them with an opportunity for success. Interestingly, success is highly related to self-esteem (Hartz & Thick, 2005), and therefore identity. In order for art to be judged as “good,” it needs to be viewed by others. In the context of incarceration this would mean that the inmate would have to share their artwork with fellow inmates. In order to accomplish the means referred to by Kornfeld’s (1997) research, group art therapy may be most relevant. Hartz and Thick (2005) compare group art therapy to regular art making (art as therapy) in a group for female juvenile offenders. In brief, the term “art as therapy” differs from the term “art therapy” as it signifies that the “primary contribution [is] in the healing power of the creative process,” whereas in “art therapy” the emphasis tends to be on the therapeutic component (Rubin, 1998, p. 61). Hartz and Thick’s (2005) study is important as it serves to emphasize how art therapy is a useful approach for inmates in comparison to regular art making, or art as therapy. Their findings report that art therapy and art as therapy both increased offender’s self-esteem, but that art therapy was significantly more beneficial in the fostering of close relationships and appropriate behavioral conduct (Hartz & Thick, 2005, p. 70). Given Kornfeld’s (1997) findings, group art therapy may be best suited for inmates needing to build confidence or improve social conduct.

Argue et al.'s (2009) mural arts program met the goal of "good" art described by Kornfeld (1997), as self-esteem was one of the calculated results of their art project. A therapeutic goal of success means that art projects must not be too challenging so as to be difficult to complete, but rather that the art therapist scaffolds the client's innate artistic ability to reach its fullest potential. Because Kornfeld's theory applies to relationships between inmates, it is perhaps most relevant to group art therapy and the identity of "friend." Art therapy that has success and status as its main goal attends to an inmate need to belong, or fit in among fellow inmates while incarcerated, thus providing empowerment of the inmate, and perhaps even an inmate identity. Conversely, it is important to note that professional art therapists often do not work towards helping clients create "good" art, as this is not the goal of therapy (Rubin, 2010). However, given the aforementioned research, and when self-confidence is a goal of therapy, it may be necessary for an art therapist to adapt this traditional way of working to include or emphasize the role of skill and artistic aesthetics within art therapy. Given Hartz and Thick's (2005) research on group therapy, successful art making may be most pertinent to group therapy, as it is in these settings that artworks and clients have witnesses.

Approaches to Art Therapy

Narrative approach. When exploring art therapy interventions for identity, it is also relevant to consider specific art therapy approaches. White and Epston (1990) view narrative therapy as a way to externalize, de-construct, and revision a client's problem, including considering the roles of power and oppression. The externalizing intervention used in this model is beneficial as it allows one to separate themselves from their presenting issue, and thus not

identify with it; it is best suited for relationship related problems (White & Epston, 1990). In other words, the process of externalizing iterates that an individual is not defined as their problem, but rather that the problem is outside of the individual, thus making it specifically relevant to the concept of identity. For example, when considering an inmate population, externalization may allow one to metaphorically separate themselves from the setting in which they are in, or the crime they have allegedly committed. Most importantly, it can allow inmates to externalize parts of their behavior and roles that are viewed by others as problematic. Through externalizing, they can also see themselves from different perspectives, including their own development, what activates and perpetuates them, which may give them a choice as to what roles and behaviors they continue to carry out. To engage in the narrative model of therapy, White and Epston (1990) enforce that a client must first describe and understand their problem. A therapist may help a client clarify their problem, but is important for the therapist to remember that “details of the effects of these problems or the persons’ experience of them are always unique” (p. 49), and thus generalization is highly cautioned (White & Epston, 1990). Once the individual’s problem is defined, externalization takes place through “the mapping of its effects in persons’ lives and in their relationships” (p. 49), a task which involves closely examining who the problem is effecting within their life and how (White & Epston, 1990). The next step in the narrative model, is defined as “unique outcomes.” Unique outcomes refer to exceptions, or rather instances, in which the problem has had, or does not have, its usual problematic effect. Essentially, such contradictions are meant to elicit within the client “new meanings in the present...[and] it becomes easier for [them] to specify their own influence in relation to the[ir] problem” (White and Epston, 1990, p. 56). It may be used to help clients identify the possibility that they may play a contribution in their own perceived problem. Given the aforementioned

negative associations to the label of criminal and incarceration, the narrative model of therapy may promote alternative self-definitions which can foster a more positive view of self.

Deeply influenced by the previously defined theory of social constructionism, White and Epston (1990) debate the concept of power as a mere construction of language which aims to oppress. Narrative therapists believe strongly in social constructionism and adhere to the conclusion that there is no truth, just opinion (Doan, 1998). Instead, the focus of narrative therapy is on deconstruction. It also emphasizes the voice of individuals, rather than the more widely accepted voice of academia, or other experts and power holders (Doan, 1998). Thus, given the oppression which surrounds inmates and incarceration, narrative therapy is particularly pertinent.

Corey (1996) also supports the approach of narrative therapy in his work with young men in prison. In fact, Corey's (1996) work reinforces the thesis of this research paper as he argues that narratives should be elicited through personal voice and identity rather than through the label or identity of criminal. Essentially, he encourages individuals to "construct texts from within their own bodies and participate in the diverse relations of their own identities" (Corey, 1996, p. 59). From his work a link can be made to the previous theories of "true self" and "identity construction," as Corey (1996) essentially promotes that self-identity should stem from the true self, and be implemented from a self to world perspective. Corey (1996) developed a narrative therapy performance program for inmates to "understand issues of privacy between the private and public self, [to] discover creative ways of communicating their lived experiences while simultaneously offering a critique of the cultural and social contexts in which the narratives occurred... [and to] articulate their life experiences to audiences in a persuasive manner which would help others understand the lived experiences of young men in prison" (Corey, 1996, p.

59). It is notable that the reflected appraisals of some of the participants in Corey's program included the term "criminal," even though they stated that they did not view themselves as criminal, which again enforces the impact that labelling has upon one's identity concept. Ultimately, Corey's program concluded that "personal narrative allows the story teller the opportunity to construct identity... and those who are 'outsiders' [to] participate fully in the narrative by learning the language of social text" (Corey, 1996, p. 74). White and Epston's (1990) development of narrative therapy along with Corey's (1996) input will be regarded as the main model within this research.

Narrative approaches to therapy were also used in Comack and Brickley's (2007) study regarding violence towards criminalized women. Through utilizing narrative means of expression, Comack and Brickley (2007) found that women were easily able to discuss roles of victimization, but hesitant to explore roles in which they were the perpetrator. The researchers believe that this leaning is due to popular discourse regarding victimization and feminism, and a lack of discourse surrounding "violent behavior," or rather the story leading to the inmate's criminal label (Comack & Brickley, 2007). From these findings, reason is given as to why the role of criminal remains undiscussed, namely, stigma against female's as "criminal" and fear of victimization. This may also explain why the criminal label has yet to be rid of its negative implications and associations. After examining narrative therapy, I believe it to be a beneficial approach in working with inmates regarding identity due to the fact that it allows creative discussion surrounding the personal experience of inmates. Most importantly, narrative therapy supports the intention of this paper, which is to create opportunity for inmates' voices to be shared.

Existential approach. Beaumont (2012) recommends both experiential and existential approaches to art therapy for combatting issues of identity, with the main objective to stimulate self-exploration and meaning. The definition of existential approach is closely linked to Marcia's (1966) experimental stage of identity development, which suggests it may be a particularly applicable approach for those who fall within the stage of experimentation. Irving Yalom, a leading psychotherapist, and pioneer of the approach, defines existential therapy as "a dynamic approach to therapy which focuses on concerns that are rooted in the individual's existence" (Yalom, 1980, p. 5). An existential approach to art therapy focuses on experiential learning, and universal experiences, such as the search for a meaningful life (Beaumont, 2012). The universal human experiences described by Yalom (1980) are death, freedom, existential isolation, and meaninglessness, each of which may be traced to identity. Yalom (1980) describes death as the ceasing of existence and freedom as the ultimate human quest, something that is taken from those who become incarcerated. Freedom is not always positive; it implies that onus is on the individual to control the entirety of their life, and is often linked to a lack of grounding (Yalom, 1980). Existential isolation refers to the innate wish for protection and a desire to be a part of a larger whole (Yalom, 1980), an aspect which may be linked to inmate populations as it describes their separation from society. Art Therapist Cathy Malchiodi (2003) supports an existential approach to art therapy for working with identity. In an existential approach the role of the therapist is to create a space that "allows for full expression of the client by providing the materials and activities that will promote free artistic expression" (Beaumont, 2012, p. 8). Although applicable to addressing identity, a con of this approach may be its vagueness and lack of specificity (Yalom, 1980). As a benefit however, an existential approach holds much faith in the therapist's intuition, thus providing lots of flexibility in how one may conduct art therapy.

Solution focused brief therapy. Deeply rooted in communication and social interactional theories, solution focused brief therapy (SFBT) is also a constructivist approach, and as such, may be appropriate for an inmate population (Franklin, Zhang, Froerer, & Johnson, 2017). The SFBT model, developed by de Shazer and Berg in 1980, comes not from theory but years of studying real life therapy sessions, and follows the aphorism “if it isn’t broken, don’t fix it” (de Shazer & Dolan, 2007). SFBT includes four key therapeutic tactics, which must take place within the initial therapy session or interview (de Shazer & Berg, 1997). The first tactic is the “miracle question.” Secondly, the therapist uses a 1-10 scale measurement with which the client rates certain aspects of their life. After these interventions are carried out, the therapist takes a short break to deliberate on the client’s situation, after which he or she compliments the client, focusing on positive aspects of their character and/or situation, and provides them with a homework task. Ultimately, in SFBT the therapeutic goal is to solve a clearly defined problem; the therapist does not judge the method of solution, as long as it works. Aspects of SFBT which may be relevant in regards to the population and setting of this research include the outcomes of positive emotion, specifically hope and optimism (Franklin, Zhang, Froerer, & Johnson, 2017), emotions which may be specifically challenging and rare when one is incarcerated. Furthermore, emphasis is strictly placed upon absence of judgement from the therapist, and thus permits the client with the ability to self-direct and gives them more freedom. SFBT also follows a future oriented school of thought that of which may be particularly beneficial for inmates, when considering that the situations and circumstances which lead them to incarceration are arguably unchangeable after the fact.

The benefits of SFBT in prison have already been researched in a Swedish prison (Lindforss & Magnusson, 1997). In order to increase instances of successful release and limit re-

offending, one prison implemented SFBT over a course of two years (Lindforss & Magnusson, 1997). One of the first science based SFBT studies of its kind, results indicated a statistically significant correlation between those who participated in SFBT and rates of recidivism, as well as severity of recidivism, both of which dropped 26% as compared to the control group (Lindforss & Magnusson, 1997). This study outlines the details of one inmate participant, pseudonym Peter, indicating that the therapeutic benefit came from allowing him to depict his own goal in therapy, even though it would not have been the therapist's choice of goal. The intervention of script writing, allowed Peter to take control of his future, by authoring his own life story, or rather being the narrator, similarly to narrative approach. This approach of SFBT, through script writing, and other written interventions, could easily be adapted and implemented through art therapy, for example through a visual depiction of future rather than written.

Positive psychology. Similarly, to SFBT, positive psychology, first used by Abraham Maslow, and later developed by Martin Seligman, aims to improve individual well-being through the creation of “positive emotions, attributions, character strengths, human protection institutions, and positive psychology exercises” (Goodmon, Middleditch, Childs, & Pietrasiuk, 2016, p. 232). The model of positive psychology follows the themes of happiness, hope, creativity and wisdom (Carr, 2004). It focuses upon “understanding and explaining happiness and subjective well-being and accurately predicting factors that influence such states” (Carr, 2004, p. 1). It “emphasizes the importance of individuals becoming valuable members of society and their local communities” (Huynh et al., 2015, p. 1008). Huynh et al. (2015) implemented a positive psychology program within one prison, incorporating weekly lectures, discussions, and homework to educate inmates on elements of positive psychology, for two hours per week. The two-hour time span included a lecture and demonstration of a specific positive psychology skill,

followed by small group discussions, and then a whole group discussion. Facilitators utilized positive feedback and reinforcement during interactions with the inmates, and at the end of the program inmates reported higher indices of hope, gratitude, and life satisfaction, as their outlooks on life had been shifted. In one example an inmate realized “I have so much in life to be thankful for” (Huynh et al. 2015, p. 1012). Although the specific positive psychology interventions used in this study are not specified in the article, the positive outcomes it elicited makes positive psychology an approach to consider within the goals of this research and offender populations.

Chapter 7. Discussion

In order to elicit meaning and value from the theories, interventions, and approaches discovered and explored within this research paper, we must first return to the original research question- How can prison-based art therapy interventions help adult inmates explore self-identity? This research has focused upon multiple subsets of identity and considered which art therapy interventions and approaches are best suited to explore identity pertinent to the context of incarceration. Ultimately, it has been found that the artistic process, as well as the image and the meaning making that ensues, central to art therapy, may allow one to discover or form their identity in relation to their criminal label. When this is the primary goal of therapy, the focus is upon structuring identity and self-discovery, or more specifically, to answer the question “who am I.”

As explained by the work of numerous theorists, identity is a complex concept which is subject to social influence; it involves intricate and continuous reconstruction. Through analysis of criminal identity, the aim of this research was to explore how art therapy can assist inmates in their decision to either integrate or separate from their label of criminal. Upon reflection of the literature review, there appears to be two plausible outcomes of how an inmate population might

approach identity challenges. They may seek to integrate their label of “criminal” into their overall self-concept and sense of self (Alarid & Vega, 2010; Burke & Asenico, 2011). On the contrary, they may refrain from identification with the label and thus seek to separate from it (Corey, 1996). An important discovery made within this research is that amongst these two options, it is also possible to have a combination of the two, as identity formation may be dependent on the time, context, and surrounding people of the individual. In other words, identification with such a life-altering label is not always black or white. Glastier (1996), has illuminated that there are substantial grey areas which can exist as he states that a criminal identity is not always separate from all other identities. From one perspective, this confirms the theory that a spectrum exists regarding criminal identity and exemplifies the absence of a dichotomy between “criminal” or “not criminal,” as is often implied by the law. Relatedly, individuals may feel ambivalent about identifying with the label of criminal, a perspective which prefers that individuals ascertain their own labels.

Prior research has proven that art therapy does in fact have a place in prison settings with inmates pertaining to identity (Hartz & Thick, 2005, Beaumont, 2012). Erikson (1968) believed that it is important for individuals to explore personal identity so as to avoid what he described as “identity diffusion.” According to Schwartz (2001), identity diffusion consists of low self-esteem, high neuroticism, and low self-reflection. Identity diffusion is common in adolescence, when exploration of identity is seen as a routine part of life, but when carried into adulthood, identity diffusion can result in depression, anxiety, and even substance abuse (Schwartz, 2001). The art interventions explored within this paper provide art therapists with specific means of working with identity and the literature pertaining to inmate identity demonstrate how such art therapy interventions can be useful for an inmate population. The following section of this paper

provides a more concrete explanation as to how art therapists may approach identity work with inmates.

How to Approach Art Therapy with Inmates

To provide a more precise structure of how to perform art therapy with inmates working on identity, I have compiled the following recommendations based upon the literature review and theories explored in this research. Prior to any type of therapeutic intervention, the most important consideration within any type of therapy is the therapeutic alliance (Auchincloss, 2016). More specifically, before addressing identity, the art therapist must first establish positive rapport with a client. As identity is a delicate and fragile concept, one way to develop positive rapport is to address an inmate's plausible role of "victim" as based on the findings by Comack and Brickley (2007), which indicate that "victim" is an easier role for inmates (especially females) to discuss.

In addition to having a wealth of knowledge on the subject matter of identity, it is essential that an art therapist become aware of how the inmate, with whom they are working with, identifies with the label of criminal. Narrative model could be useful for this, as it encourages us as therapists to work closely with our clients' language and metaphors. Because identity is malleable and under constant adaptation (Burke, 1991), understanding how a client identifies with the label of criminal is not a simple task; it is important to remember that more likely than not, the inmate falls within a spectrum of the label and not on a dichotomy, as how one identifies themselves may change over time and context, and is not generalizable to people who fall under the same label, for example all those labeled as "criminal." One challenge a therapist may face is distinguishing if a client's view of themselves is really their own, a reflected appraisal, or an over controlled identity system. It is not until an art therapist has an

overall understanding of how their client relates to their criminal identity that they are able to choose the most beneficial interventions for obtaining “achievement” (what this research has found to be a valuable outcome of art therapy with inmates).

In order to begin to assess the core of an individual’s beliefs, Hill (2009) suggests therapists engage in the verbal intervention of “challenging” a client. This therapeutic intervention is most useful for working with inmates who are unsure of how they identify with their criminal labels. It can also be used to help strengthen an inmates already existing beliefs, if the therapist deems necessary. Challenges serve numerous purposes and may be used in a variety of ways; in definition a challenge “point[s] out maladaptive beliefs and thoughts, discrepancies, or contradictions of which the client is unaware or unwilling to change” (Hill, 2009, p. 205). Hill (2009) explains three types of “challenging,” which are especially relevant to an inmate population, all of which need to be appropriately timed and implemented from the base of a strong alliance. They are as follows: a challenge between values and behaviors, between one’s perception of self and experience, and between one’s ideal and real self (Hill, 2009). In addition to providing opportunity to learn about oneself, helping one become aware of defenses and to enable deeper and ambivalent feelings, the act of “challenging” may “encourage clients to accept themselves and become fully functioning” (Hill, 2009, p. 209). Hill’s (2009) writing offers therapeutic means that relate to optimal functioning, as well as to the theories behind this research, and which aim to assist inmates in integrating their inmate experience into their overall identity; it is also directly linked to self-acceptance. From Hill’s perspective it is probable that the therapeutic technique of “challenging” would be of benefit to those who choose to identify with their criminal label.

Carpendale (2009) suggests that therapists ask their clients to select and appoint specific symbols to themselves and their family members as a way for both the client and the therapist to obtain knowledge on how the client perceives themselves (as cited in Beaumont, 2012). Following this, a comparison of the symbols that an inmate client has chosen for themselves to the symbols that they have chosen for others in their life, can allow a therapist to assess the ways in which their client relates to others (Beaumont, 2012). Such an intervention provides an entry point for the therapist to gather information regarding an inmates reflected appraisals and as a result the therapeutic process is likely to be more complaisant.

If a person is new to and unacquainted with the lifestyle of incarceration, it is hypothesized that their role of “inmate” would be poorly developed. Arguably, this role may become more defined over time, as an inmate learns to adapt to the lifestyle of incarceration. Because, in this case, identity is formed in response to one’s surrounding environment, it may be categorized as what Burke (1991) defines an “over controlled identity system” when it is influenced mostly by individuals, or as a “structural symbolic interaction” when it is influenced mostly by the social structure (Bulmer 1969; Stryker, 1980). Prominently, Landy (2009) affirms the use of creative arts therapies (though not art therapy specific) in working with identity and states that “the initial task of therapy... is to help the client access that [unavailable or poorly developed] role and identify with it” (p. 68). I argue that when it comes to criminal identity an important factor needs be added to Landy’s use of role, which is that the therapist may also assist a client who wishes to unburden themselves from the criminal role. If a client wants to identify less with the label of criminal, a therapist should consider the work of Burke and Asenico (2011), mentioned previously in this research.

Implementing a Model

Narrative Therapy. Once positive rapport and the roles of victim and criminal have been briefly explored, White and Epston's (1990) narrative model can then be implemented to further therapeutic work on identity. The previous examination of narrative therapy within this paper suggests that the narrative model may be best used to help inmate clients, who wish to explore alternative roles to their criminal and victim status or labels, to work on their identity. This method is deemed especially important as it can provide the inmate with autonomy and agency over their own labels, or more specifically their own identity, as it helps to establish a more comfortable and likely healthier perception of self. It is for these reasons that I recommend narrative therapy as a main model for art therapists working with inmates on issues pertaining to self-identity.

Although I believe the narrative model to be the best foundation for working with an inmate population in regards to their criminal labels and identities, there have been a number of models introduced which may also be useful (SFBT, existential approach, or positive psychology), all of which provide respectable means of conducting art therapy. Ultimately, it is the art therapist who must decide which approach is the best fit for their client, and in this manner, adapting the art therapy to fit the needs of the individual client is encouraged.

Identifying Stages of Identity Development

Further, it is beneficial for the art therapist to assess within which of Marcia's (1966) stages of identity development the client is currently situated and in which category the client considers themselves to be, as the two may differ (recall reflected appraisals, as discussed earlier in this paper). In this regard, a possible therapeutic challenge may be if a client and therapist disagree within which category of Marcia's identities the client resides. To reiterate, if a client appears unsure of their identity position or if they appear to be experimenting with a new

identity, they fall within “diffusion” (Marcia, 1966). If the client has committed to an identity outright, (perhaps they have made a decision about how they identify or not identify with the criminal label), without experimentation of that particular subset of identity, they are within the “foreclosure” stage (Marcia, 1966). Based upon the theories explored within this research, it is likely that a majority of inmate clients would fall within the last category of Marcia’s (1966) stages of identity, “moratorium,” as it encompasses the ongoing experimentation with identity. I caution that classifying an inmate’s stage of identity development does not serve to assume that someone who has participated in criminal behavior is still at an adolescent stage of identity development, but rather, that identity may be undergoing alteration as a result of incarceration, keeping in mind that identity is under constant construction and deconstruction throughout the lifespan, and specifically during periods of significant life change. Lastly, if an inmate client appears to be denying one of their many roles, be it their inmate role, or an outside role, such as mother or father, they are experiencing “counterrole” (Landy, 2009). It is likely that the aforementioned challenge of discrepancy will appear when an inmate is situated within a counterrole. I posit that such discrepancy may occur when a client either consciously or unconsciously places higher value upon one of their roles. With Landy’s (2009) theory in mind, it is important to remember that people can also have multiple co-existing roles that are congruent.

Art Therapy Goals for Working with Identity

Achievement. An art therapist may work closely with an inmate client to decide, in collaboration with them, which aspect of identity is most relevant to address, process, and work on, given their current situation. Once this has been established, the therapist may invite the

inmate to utilize specific and relevant art therapy interventions to strengthen the concept of identity. It is my belief that the primary goal when working with inmates on identity issues should be “achievement,” which refers to security with one’s role (Marcia, 1966). Achievement occurs when a client has fully committed to one role (Marcia, 1966). This is important and beneficial to the client, as it means that they have a strong self-concept and sense of self. One essential job of the therapist may be to help the client distinguish if the different roles they are processing are a part of who they currently believe themselves to be, a part of who they want to become, or a part of who they would like to disengage from. However, even though achievement may be the main goal when addressing identity of incarcerated individuals, the concept of achievement may only be temporary given the context of incarceration. In other words, it is likely that the identity of the inmate formed while incarcerated will change once they are discharged and no longer incarcerated, a theory which is based on research which states identity is situational, contextual, and “not necessarily a fixed entity, but one that is capable of change according to the changing life circumstances of the individual role player” (Landy, 2009, p. 67).

Congruency. Landy (2009) argues that the main identity struggle individuals face is that they possess incongruent identities. Such incongruence refers to roles, or subsets of identity, that contrast one another. It is probable that inmates also withhold incongruent identities. As suggested by Comack and Brickely (2007) an example of what popular human assumption considers to be two incongruent identities may be mother and criminal. Thus, a secondary goal of therapy with inmates regarding identity may be to help them accept in-congruency among roles, a factor which may be aided through exploration of a client’s possible cognitive dissonance. Interestingly, the acceptance of in-congruent roles relies upon an individual’s perception. This is something that may be shifted within therapy. Burke (1991) believes that in

order to truly perceive identity, one must engage in symbolism. Based upon Burke's (1991) work, it is logical to assimilate his belief with the belief with that proposed in role theory (Landy, 2009). The results of such, suggest that engaging in symbolism, which is easily done through art therapy, may aid in the acceptance of incongruent identities, through its ability to stimulate change in one's self-perception (Carpendale, 2009). This is where the art therapy, specifically art therapy interventions, may enter the therapy frame of identity work with inmates, as art therapy interventions, and art therapy in general, allow one to work symbolically and metaphorically (Wilson, 2001; Gil, 2014), in addition to processing and learning about themselves (Isis, 2016).

Limitations

The most substantial limitation to research pertaining to an inmate or criminal population is over-generalization. It must be restated that the label of criminal, as utilized within this research, does not deem to categorize all offenders as the same, or even similar to one another. There are numerous identifiers which impact identity, from gender, sexual orientation, cultural background, language, religion, age, and socioeconomic background. When working with identity one must also consider an individual's life story, the context of the criminal offense, the offense itself, and the history of the incarceration process. As a result of these various and important identifiers, it is impossible to articulate one perfect art therapy intervention for working with identity issues in an incarcerated context.

This paper presents merely one angle from which the issue of labelling theory and the label of criminal may be approached. Aside from classic cinematic entertainment, common interest in crime tends to focus upon helping victims. In my personal experience and research there tends to be a lack of interest concerning the wellbeing of inmates by the larger public, and to support this notion, there is a lack of data to be found in accordance to inmate lifestyle,

making it especially difficult to decipher what the needs of this population are, a factor made even more challenging when the aim is to narrow in on identity specific needs. However, there is a wealth of research on identity and identity in a prison context. After reading this paper it may be natural to believe that all inmates question their identity, but although its influence may be large, identity certainly is not an issue of importance to all inmates. In response, art therapists must be attuned to the needs of their specific client, which requires developing a strong therapeutic alliance, and getting to know an individual prior to approaching identity concerns. Given the research which states identity is not a fixed entity, goals pertaining to identity with a specific client may also change overtime. As a result, art therapists must be prepared to adapt their treatment plan accordingly.

Only two articles were retrieved that pertained to art therapy and identity for inmates, David Gussak (2009) and Brewster (2014). As such, it is evident that in order to further substantiate the theories developed in this research, more studies and research must be conducted. In addition, while researching the topic of identity, the majority of articles that were found focused on adolescent development, an essential stage in life where identity concerns are exemplified (Beaumont, 2012; Marcia, 1966; McGann, 2006). Thus, there remains a gap in the literature regarding identity development for adult populations. The theories within this research have aimed to highlight how such issues may also be carried into adulthood given specific contexts, namely incarceration. Although the argument has been made that identity forms in adolescence (Marcia, 1966), this research promotes identity as a continuously forming concept. More importantly, because such similarities exist given the context of incarceration and an adolescent search for identity, it is concluded that interventions directed toward adolescent

identity issues, are also applicable to adults, and that such interventions are preceded with caution and an openness to adapt them.

Recommendations for Future Research

Although this paper provides a small base of art therapy interventions pertinent to identity, a specific art therapy intervention pertaining directly to identity in inmates has yet to be developed. It would be impossible to address the complexities of identity within one art therapy session, and thus a multiple session program is hypothesized to be most ideal for addressing the numerous subsets of identity. As previously emphasized, there are more than just two possible outcomes in therapy when it comes to addressing criminal identity; the two most diverse options are integration (otherwise known as achievement) with, or separation from the criminal label. Integration or separation from the label may serve as the initial goals of art therapy for incarcerated populations. Interventions specific to an individual's desired goal would contain even more accuracy and attunement to their needs, eliciting more desirable outcomes. The research conducted through this paper invites the creation of such interventions, as well as a pilot study using narrative model to work with the research concepts.

In regards to diversity of inmate populations, I suggest that culturally sensitive research is needed in order for therapists to more appropriately concern specific interventions with identity needs. In this realm, cultural competency is a must, as this research has strongly iterated that it is counter-therapeutic to categorize an individual based solely upon one identifier.

While on quest to answer the primary research question, additional queries emerged, which provide suggestions for future areas of research. For instance: Does a longer period of incarceration determine a higher identification with the label "criminal?" Secondary to this question, it is pondered if a longer period of incarceration elicits a stronger need for art therapy

services. Furthermore, if morale identity is low in incarcerated populations, as postulated by the findings of Hirtenlehner & Kunz (2015), then what types of identity might be higher? What does this mean when conducting art therapy with them? Fiftal Alarid and Lisa Vega (2013) found familial identity to be higher in inmates; why might familial identity be exacerbated during periods of incarceration?

No art therapy assessment was found that helps to determine which stage of identity development a person may fall within. Such an intervention could be of great benefit for those who work with inmate populations, or a population in which identity is a primary concern, such as in adolescence. I invite the development of an art based assessment that allows an art therapist to assess in which of Marcia's (1966) stages of identity development a client falls. Even better however, would be the development of a new system of identifying developmental stages of identity, taking into account current research and the ongoing complexities of identity development throughout the lifespan. Such interventions would provide clarity and standardization, for issues pertaining to identity, which would allow therapists to utilize more appropriate art therapy interventions with their clients, and ultimately better assist clients in achieving a stronger sense of self.

Chapter 8. Conclusion

Identity is a concept encompassed by all human beings. The problematic component of identity is that it is not always clear at an individual level. This research articulates the innate drive of human beings to define their personal and unique identities, while seeking and struggling to transcend aspects of identity, such as labels, which are placed upon them by others. This theoretical bibliographical literature review has provided in-depth summary as to how the quest for defining "who am I?" is endured by an inmate population, those otherwise labeled as

“criminal.” Through critical analysis, this research explored numerous ways in which inmates may process their criminal label. Inmates may choose to integrate their label of “criminal” into their overall identity, they may choose to separate from and not identify with it, or they may encompass a unique combination of the two. This paper not only accepts these variety of approaches, but recognizes that identity is not a fixed entity, that it is instead flexible, and in constant flux.

The term “criminal” is a legal term with many negative connotations. Although this research cannot eliminate the term, I anticipate that it may be utilized as even a small piece of the larger puzzle in which the goal of art therapy in prison is restructure the relationship that inmates have with their criminal label. It is not enough to articulate compassion and empathy toward “others;” in order to truly rid the term criminal from its blanketed and negative associations, it is necessary that inmates be given opportunity to express their own voice, and that they be allowed to process their own identity and meaning to the term “criminal,” with specific application to their personal selves.

The mental health profession of art therapy provides a creative frame for which identity can be safely explored, formulated, and sought to be understood. Narrative based therapy, existential therapy, and solution focused therapy were found to be the compatible approaches addressing inmate and criminal identity through art therapy, with narrative therapy being deemed the most optimal approach congruent with this research paper. The most important aspects of identity for inmates were found to be morale, familial, ethnic, cultural, religious, and criminal. Markedly, to generalize one specific art therapy intervention as applicable to all inmates exploring concepts of self-identity would go against the basis of this research paper, which, from a macrocosmic view, is to celebrate human differences and individuality. However, specific art

therapy interventions deemed useful in identity work with inmates include self-portraits, the inside outside box, the essence of self-intervention, group murals, just to name a few. Emphasis is placed upon the portraiture intervention as it appropriately addresses identity through the deepening of one's view of self.

Upon overview of the minimal available art therapy literature which discusses identity, it is evident that further research is necessary in this area. Moreover, only two articles were found within the compilation of this paper which combine all three of the research topics, art therapy, identity, and prison inmates. However, with knowledge of the existing literature in these three areas, it is apparent that the three topics are not only relevant in conjunction with one other, but that a combination thereof is needed, as the possible benefits of art therapy in prison and the realm of identity issues faced by those in prison are both immense. A predominant research gap is the lack of literature and studies on identity issues for adult populations. As Burke (1991) said, identity is a continuous process, thus demonstrating a need for both research and interventions on adults and identity, which further justifies the aim of this research. I propose that research is also a continuous process. Art therapy specific interventions provide a unique outlet for addressing the concept of identity and achieving integration or separation from the label of criminal. Because the law is meant to apply to all individuals, the population of "inmates" as used within this research does not seek to categorize or further label such individuals, and as a result, overgeneralization of the results of the research as applied to art therapy practice is cautioned. It is hoped that this research has not only accomplished an increase in awareness of the needs of an inmate population, but that it has served to humanize inmates and eliminate the "me versus you" or the "us versus them" mindset, instead replacing fear with empathy, and that it has cultivated a natural inclination towards understanding in place of unwarranted labelling. In addition, I invite

fellow researchers and art therapists to utilize this research to stimulate the development and sharing of their own intervention ideas to address identity in incarcerated populations. To conclude I will offer a foresighted excerpt from Isis (2016): “art therapy has the potential of motivating clients to reveal more of who they are to themselves” (p. 90).

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Appendix A

Summary of Found Art Therapy Interventions for Addressing Identity⁴

Art Journaling (Ganim & Fox, 1999, as cited in Beaumont, 2012)

"Art or visual journaling is a mixed-media method that combines free or guided artistic expression along with reflective writing produced in a bound-journal format or on loose pages"

⁴ Most interventions retrieved pertaining to identity do not require specific medium, and as a result, this may be left up to the art therapist, or the client may be given free range of materials, if therapist deems appropriate.

(Beaumont, 2012, p. 8). Ganim and Fox (1999) outline specific steps for journaling, within Beaumont (2012). They are as follows:

1. Set clear intentions for what you want to explore.
2. Bring awareness to your physical sensations.
3. Optional: Utilize guided visualization to further access emotions. Guided visualization is “a cognitive-behavioral technique in which a client is guided in imagining a relaxing scene or series of experiences” (Guided Imagery Therapy, 2007).
4. Begin to draw or artistically represent your inner images.

Self-Reflection Program (Ramsay and Sweet, 2009).

This program utilizes photography in combination with psychoeducation and group discussion. It includes the “Who Am I Today” exercise in which the client is directed to describe themselves in written form, and then to sum up what they have written into one word and then to draw a picture to represent that word. Other thought provoking questions within Ramsey and Sweet’s (2009) program include “Have there been any specific events in your life that have changed the way you view things?” and, “Did you view these events as negative or positive at the time that they happened? Do you now view these events as negative or positive?” (p. 41).

Joint Art Making (Parisian, 2006)

Client and therapist work together to create an art piece. This requires the therapist’s hands on participation (Parisian, 2006).

Large Gestural Movements (Parisian, 2006)

Using dominant and non-dominant hands the client uses their full arm range to produce free form lines on a large piece of paper (Parisian, 2006).

Family Tree (Parisian, 2006; Thomas, 2011).

A family tree is a genealogical diagram that visually depicts family members through generations past.

Thomas (2011) suggests a metaphorical family tree (Beaumont, 2012). The therapist asks the client to artistically create a tree to represent their family. Each branch of the tree must represent a member of the client’s family.

Self-Portraits (Glastier, 1966; McGann, 2006; Parisian, 2006)

Numerous authors suggest the creation of a self-portrait as a way to address or develop self-identity, or as a way to learn about oneself.

As an addition to the McGann’s (2006) use of self-portraits as a way to develop alternative perspectives of the self, I suggest comparative self-portraits, similar to the use of portraits by Parisian (2006). Such an intervention involves the creation of more than one self-portrait, for example a portrait of oneself before incarceration and one of themselves during incarceration, to compare similarities and differences. Any artistic medium may be used.

Collective Mural (Argue et al., 2009)

Argue et al.’s (2009) mural program utilizes the theme of “who you are and what you have to say” (p. 78). as the basis of a group mural. The long process of developing a mural must first include vigorous planning and discussion regarding a theme. Once a theme is chosen, each

inmate can be assigned to a specific task or section of the mural. The mural may be painted inside the prison, and as a result, it may have a second purpose, which could be to create a more warm, positive, creative, or stimulating environment.

Essence of Self Intervention (Darley & Heath, 2008, as cited in Beaumont, 2012)

Similar to creating a self-portrait, the essence of self intervention follows the directive: “using any art materials in any way you wish, illustrate yourself. What is the irreducible element without which you would cease to be the person you take yourself to be?” (p. 135).

Inside Outside Box (Carpendale, 2009, as cited in Beaumont, 2012)

Beaumont (2012) suggests Carpendale’s (2009) inside-outside box. Using a container or box a client may artistically represent themselves. The inside of the container or box is meant to represent who the creator is on the inside and often includes aspects of themselves that are more personal or private. The outside of the box represents the parts of the self that the creator presents to the world around them.