



*Presents*

***BREAKTHROUGH- Harnessing Emotional Intelligence to  
Lead Change***



**Youth Outreach Program Report  
Jaipur Literature Festival**

**15<sup>th</sup> - 29<sup>th</sup> January 2018**

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## The Outreach: 11 years, many meanings, many outcomes

This is our eleventh year of facilitating the **Youth Outreach Program** at the Jaipur Literature Festival and it is a familiar drill. Phone calls to schools and NGOs inviting participants, sorting out logistics of travel and accommodation, all happen seamlessly. In our constant efforts to stay relevant and inspiring for the students, we chose the theme of **Emotional Intelligence** as a yardstick to measure self-awareness and leadership abilities. Little do we realize what an emotional roller coaster we are all embarking on, as our 55 participants bring their innately diverse stories and experiences to our workshop.

It's a rich tapestry of young adults from rural NGOs in Rajasthan and elite Schools in Jaipur that form the backdrop of the next two weeks to unfold.

**Papu, Rekha, Indira and Bhagyashree**, come from the **Bikaner district of Rajasthan**. A four hundred and fifty kilometres journey to Jaipur is normally completed in a twelve-hour train ride. In this case however, it has taken more than a month's effort for them to reach Jaipur! Members of the **Urmul Seemanth Samity** work tirelessly for weeks to get permissions from their families. There is an obvious fear. A girl living outside her home (let alone their village) for 15 straight days is daunting. Apart from the men in her family who travel to the city to find work, nobody else has dared to travel to nearby urban districts.

In what is a minor geographical contrast to Bikaner, **Leela, Choti and Suman travel from Bassi Village**, which shares nothing with Jaipur city apart from its vicinity. **Doosra Dashak** has been working with the youth in the village to reduce this disparity. While distance might not be a problem for members of Bassi village, the length of their daughter's stay in Jaipur is intimidating.

Doosra Dashak and Urmul Seemanth Samity have been sending their participants for the Jaipur Literature Festival's Youth Outreach program for the best part of this decade. In its 11<sup>th</sup> year, the Outreach has acquired a special meaning for every participating institution. Urmul and Doosra Dashak make sure to send **first generation women learners** for our workshops. At the Yuva Ekta Foundation, we harbor a vision of **Social Equity and Empowerment**, as we invite young participants from schools and NGOs across the country. Keeping aside divisions of caste and class and distances of the rural-urban divide, the aim is to create a novel inclusive experience for everyone involved.

Speaking of distances, **Anil, Dharmendra, Shivjit, Jayshree, Sapna and Karan** have crossed a state border to enter Rajasthan. For the second year running, participants from **The Rural Changemakers** and the **Kabir Foundation** bring the **joy of skateboarding** to our workshops. Skateboarding has transformed the lives of people in Janwaar village, in the Panna district of Madhya Pradesh. Helping break barriers of a traditional caste divide, it has managed to give their youth a chance to express themselves. But what happens when the Yadavs and the Adivasis of the village stay away from their parents' eyes? Would it also mean staying together in the same room and breaking centuries of conditioning that has kept them apart till now?

The **Banjara community from Udaipur** district wonder what the future holds for them. Even today, young boys betrothed in their childhood know that the time to start and support their own families is close. While their travel might not be restricted, their lives certainly

are. The **Olakhaan Trust** has been pushing for community members to break age-old customs like child marriage and open up to new horizons. **Shambhu Lal Banjara**, a participant in 2014, is back in 2018 as his contingent's coordinator - stronger, committed and opinionated.

Commitment is also reflected in **Varju's and Gudiya's** attitude. Coming to Jaipur for the second time as a part of **Jan Chenta Sansthan**, they are confident to interact with the group and share the changes they have been through. Their coordinator, **Ms. Navli Kumari** finds Jaipur an accommodating space where she can break out of the village confines and actively contribute to the workshops.

Living in Jaipur, one might expect **Nandini, Manisha, Sahil and Pooja** to get the same opportunities as their urban counterparts. However, studying in a Government School under the guidance of **Jagriti Foundation**, they tell us how nervous they are about joining our workshops. For Manisha, meeting a score of people in a strange environment is a fear she has to overcome. Today, she confidently greets you with a smile on her face and shares her joy of interacting with new people.

Then there are **Kaushal, Sameer and Arjun** (names changed), energetic and vibrant, traveling to Jaipur for the first time. The children of sex workers in Delhi, they have come into the workshop through their parent **NGO Kat-Katha**, with whom we have partnered for the first time. Excited and nervous, they look forward to a week of intense self reflection with 55 young adolescents from within and outside Jaipur – embarking on an inner journey of Emotional Intelligence that can be traumatic as it is empowering!

In contrast to these participants, we have students from elite Jaipur schools. **Rahul** (name changed) from **Jayshree Periwal International School** is your regular city kid who loves to hang out with his friends, gets the best of education and has numerous opportunities and dreams for his future. On the first day our performance, he shares his experience- *“During the course of the workshops, one of the participants shared her experience of losing someone very close. The whole energy of the workshop space shifted and I could not deal with it, I had to move away. That was when I realized that I have built walls around me. Through these workshops I have started the process of breaking down those walls.”*

**Mahesh** (name changed) from **St. Xaviers Sr. Sec. School** is a quiet and sincere kid who is always on time. The conscientious Head Boy always impeccably dressed in his uniform, he is under a lot of pressure from his mother (who happens to be the HOD of the science department in his school) to miss 3 days of the workshop to organize a science quiz in his school. Sensing that he is under a lot of stress, we discuss possible alternatives with him. We do come up with a solution, but in the process he realizes that he tends to take on a lot of responsibilities and the pressure of meeting expectations of others, rather than choosing to do what he is really passionate about. The Mahesh we say goodbye to at the end of two weeks is more self aware and confident, able to negotiate through his choices with greater skill.

While we are working on the scenarios, **Archit** (name changed) from **Jayshree Periwal International School** comes up to us and mentions that he wants to play the role of a boy who is bullied by his peers because he stammers. We realize that this is important to him, and his experience develops into one of the most powerful scenes in the play. The day he

performs on his own school stage he admits that his character is inspired by his friend who stammers, and that he himself was one of the bullies in the real life situation.

It is the fifth day of the workshop when **Kaushal** (name changed) breaks down. He is watching a scene being performed of a woman trapped into a web of prostitution, after a middleman takes advantage of her poverty. This is his mother's story and the role play takes him back to painful memories. As Kaushal opens up gradually, we realize that he carries tremendous unresolved anger - at himself, his family and the world. Standing on the *Samvad* Stage at JLF, it is a moment of Truth as he steps forward to speak his monologue, releasing his aggression as he talks about his anger.

And so it is with almost every participant as the workshop brings them face to face with their **innermost fears** and provides them tools to **accept and release their anxieties**. At the end of the week, most have been stripped of their masks, their walls and their judgment of each other. A gentler, humbler, more humane group steps out to perform in 12 schools across the city, to share their 'Breakthrough' moments in the workshop.

### **Breakthrough: Harnessing Emotional Intelligence to Lead Change**

"I thought it was in good humor, but now I see that I have been a bully. I promise my peers and teachers that I will make better choices from now on."

"I have been slut-shamed by my classmates and teachers because I have male friends. I have a lot of anger and resentment towards them. I hope I can deal with my emotions better."

"All my life I have been made fun of because I stammer. It has taken me a lot of courage to come up on stage and speak in front of you all. I am literally shivering and have goose bumps."

"I used to be over-weight. Last year I lost a lot of weight and told you all that I was following a special diet. What I did not tell anyone was that I had stopped eating, because your jokes at my expense affected me so much."



**School Performance during JLF 2018**

These are some of the audience responses received during the School performances of the play '**Bhavnaon ki Nagri- The world of Emotions**'.

**55 participants from 13 institutions** across the country came together a week before the Jaipur Literature Festival for this program. Five Jaipur schools ie. Jayshree Periwal High School, Jayshree Periwal International School, Rukmani Birla Modern High School, Maharani Gayatri Devi Girls' School and St. Xavier's Sr. Sec. School partnered with eight NGOs namely Doosra Dashak (Bassi Village), Urmul (Bikaner), Jagriti (Sanganer), The Rural Change Makers (Janwaar, MP), Kat Katha (New Delhi), Kabir Foundation (Khajuraho, MP), Jan Chetna Sansthan (Abu Road), and Olakhaan Trust (Udaipur).

Through the course of the 7 days, different facets of Emotional Intelligence were explored, and each participant was encouraged to ideate and express.

Tushar talked about the conflict with his sibling and how despite constant quarrels, his sister was always there for him when he needed support. Shivjit narrated the struggle he went through when his parents made him change schools and he lost all his friends. Karan shared how he feels when his friends are always cracking jokes at his expense. Anjali shared her struggle of dealing with body image issues when her classmates made fun of her complexion. Poorvi expressed how fights between her parents affected her, and how she later discovered that they were going through a crisis of their own.

Staged at 12 schools in Jaipur, the fact that this interactive performance is inspired by real life experiences of our participants makes the play an instant hit, connecting with teachers and students alike. After the presentation of the play, the floor is opened for discussion with the audience members.



Sapna Khushwaha from Janwaar has been withholding a flood of pent up emotions. Generally quiet, shying away even from eye contact, she finally musters the courage to hold a microphone on the fourth day of our Outreach Performance to share the guilt her brother's untimely demise, for which she feels partly responsible. Her sharing unites the participants and the audience as they empathize. Sapna finally begins the process of forgiving herself and she also encourages students in the audience to speak up.



On 26<sup>th</sup> January, the performance is taken to the Government Sr. Sec. School, Devgaon, Bassi Village. It is an enriching experience for the school participants to perform in this environment as it gives them a sense of grounding and makes them grateful for the privileges they usually take for granted.

After performing in 12 schools and one village in Jaipur, our performance finally finds its way to the Jaipur Literature Festival Grounds. This year's performance is even more special, as for the first time the performance is part of



the Festival's programming. The performance is staged at *Samvad*, one of the venues at the Festival. The standing ovation at *Samvad* is testimony to the deep connect that our young performers have made with the audience.

Workshops, performances and warm abiding friendships – in an effort to give back to the city of Jaipur, JLF has been hosting the Youth Outreach program for over a decade, a program which has been growing bigger each passing year.

Over the past 10 years the Outreach has explored diverse themes like 'Gender Justice', 'Human Rights', 'Environment Sustainability', 'Freedom of Expression' and 'Finding Me' using **Theatre** and **Expressive Arts**. Each year the theme gets more intense, the stories become more personal.

**The Jaipur Literature Festival's Youth Outreach program 2018 reached out to 4500 students, teachers, community members and JLF visitors.**

*The Yuva Ekta Foundation is a not-for-profit trust working at the intersection of **Youth and Governance**, spanning a canvas that integrates young people from different socio-economic and geographic backgrounds. Using the **Social Arts** we create platforms and opportunities that enable our youth to become sensitized, pro-active and empowered citizens.*

*Our Vision is of **Social Equity**. With the core intent as Empowerment and Advocacy, the projects impart a sense of Dignity and Self Respect to each participant, be they children in conflict with law, runaway street children or jaded, well-heeled youth. Each is seen as an equal partner with the potential to become an **agent of positive social change**.*

## ***Quantitative Report***

### **Introduction and Literature Review**

For the third year in succession, The Yuva Ekta Foundation conducted a corroborative research survey that helps us gather quantitative and qualitative data on the issues discussed during the workshop. Our theme this year has scientific moorings particularly in the field of Psychology. 'Emotional Intelligence' has been defined as the capacity to manage emotions, perceive them and regulate them to promote personal growth (Mayer and Salovey, 1997). Daniel Goleman's pioneering texts on the concept titled 'Emotional Intelligence' (1996) and 'Working with Emotional Intelligence' (1996) lay out the need for enhancing and 'prioritising' emotional health, especially amongst the ones attaining the age of maturity. Goleman (1996) mentions 'Self-Awareness', 'Self-Regulation', 'Motivation', 'Empathy' and 'Social Skills' as competencies that need to be developed as a part of Emotional Intelligence. In practical terms, it means the awareness that emotions can drive our behaviour and impact other people, positively or negatively.

There has been a growing trend in the West of using techniques of Expressive Arts to harness capabilities under emotional intelligence. Expressive Arts Therapies focus on subjective experiences, feelings and expression so that emotional disturbances can be brought into active awareness and addressed (Carr et al., 2012) (Keulen-de Vos, van den Broek, Bernstein, Vallentin, & Arntz, 2017) (see also Leahy, 2007; Mennin & Farch, 2007; Warwar, Links, Greenberg, & Bergmans, 2008).

The importance of focussing on Emotional Intelligence among young adults can't be stressed enough (Goleman, 1996). The Foundation's efforts at the 11<sup>th</sup> edition of the Jaipur Literature Festival Youth Outreach Workshops were useful in finding a positive link between Expressive Arts practices and developing emotional capabilities.

### **Research Design and Methodology**

The survey questionnaire has been designed after carefully looking at tests on Emotional Intelligence and scales which quantitatively judge parameters like empathy, forgiveness and self esteem. This is a survey design, not aimed at scoring any capability but gauging emotional self-awareness among participants.

The questionnaire was divided into three parts due to the intensity of the questions asked. We wanted to reduce the risk of participant exhaustion while administering the survey. The first part was distributed on the second half of the first day of the workshop. Participants were asked to form pairs and chose Hindi or English Questionnaires based on their convenience. They were expected to fill-in their demographic profile and answer seventeen questions. The second part of the questionnaire was distributed on the second day of the



workshops. Participants were expected to answer twenty-four questions. In total, forty-one questions made up a profile of all those who were present at the workshop.

The third and final set of questions was distributed to the participants on the second last day of the workshop. They could take it home and take their time to answer. Unlike previous years, this part was not designed in relation to the initially distributed questionnaire only. It was moulded on issues that became relevant during the intensive workshop schedule.

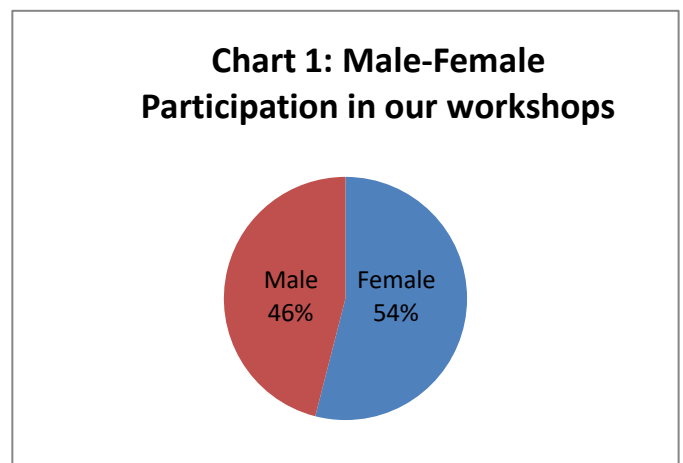
**Research Question:** Do Expressive Arts Therapy programs help develop Emotional Self Awareness among participants?

### Observations and Results

We start our analysis by decoding key terminologies.

#### a) Socio Demographic Profile

Our participants come from a variety of socio-economic backgrounds, from both rural and urban areas. In this year's edition, 54% of participants were girls (Chart 1). Over the years, we've seen a steady increase in women's participation in our workshops. Organisations working in rural areas are sending more first generation women learners to get an exposure to workshop experiences. From the feedback we get, the process has helped many women express themselves confidently when they return home.



Data collected also reveals that 42.31% of the participants come from families where either one or both parents have failed to complete schooling; or haven't gone to school at all. Most of them belong to rural areas. Significant differences have also been found in other socio-economic indicators including access to employment, health and sanitation services, alongside a disparity in household earnings.

43% of our participants come from families where the combined monthly family income is less than Rs. 25000. Out of those, 32% of the participants belong to families where the monthly family income is below Rs. 10000/month.

**Table 1: Location \* Monthly Family Income [count, row %]**

Location	Monthly Family Income				Total
	Below Rs. 10000	Rs. 10000 to Rs. 25000	Rs. 25000 to Rs. 50000	More than Rs. 50000	
<b>Urban</b>	3	3	3	23	32
	9.38%	9.38%	9.38%	71.88%	100.00%
<b>Rural</b>	14	3	3	1	21
	66.67%	14.29%	14.29%	4.76%	100.00%
<b>Total</b>	17	6	6	24	53
	32.08%	11.32%	11.32%	45.28%	100.00%

Data from Table 1 suggests that the differences in income are based on geographical dispositions. If you live in an urban area, chances are that you're at the top of the economic hierarchy. Most of our participants from Jaipur (71.88%) come from families where the monthly family income is more than Rs. 50,000. Almost all 32% of the participants whose monthly family income is below Rs. 10000, come from rural areas. We have also accounted for disparities in income distribution in urban areas. Participants coming from the industrial district of Sanganer (in Jaipur) display a low disposable family income.

As far as access to services like electricity, water supply and medical facilities go, the tendencies remain similar to disposable income.

**Table 2: Location \* Actual Development Index [count, row %]**

Location	Highly Developed Area	Developed Area with Minor Difficulties	Irregular Access to Services	Alarming Inefficient Access to Services	Total
<b>Urban</b>	15	16	0	0	31
	48.39%	51.61%	00%	00%	100.00%
<b>Rural</b>	2	0	12	7	21
	9.52%	00%	57.14%	33.33%	100.00%
<b>Total</b>	17	16	12	7	52
	32.69%	30.77%	23.08%	13.46%	100.00%

Table 2 calculates an area's Development Index based on the services mentioned above. It shows an alarming disparity in living conditions. Most or all participants who come from

urban areas have no problem accessing electricity, water and medical facilities; while only 2% from the rural areas can make such a claim. The rest either fall short of both or all the necessary municipal services.

b) Cultural Panorama

It would be safe to assume that a diversity of backgrounds also translates into a diversity of experiences. How we respond to situations also depends on the stimuli around us. Participant responses have duly indicated that difference.

The most notable difference is seen in relationship with neighbours and community members. The numbers for both rural and urban participants are high in the categories 'extremely warm' and 'cordial enough' relationship with neighbours. While no rural participant has deviated from these two categories, we see 10% of our participants from urban areas fall below the mediocrity levels of neighbourly relationships.

Yet another dissociative factor between responses from participants is the source of their frustration.

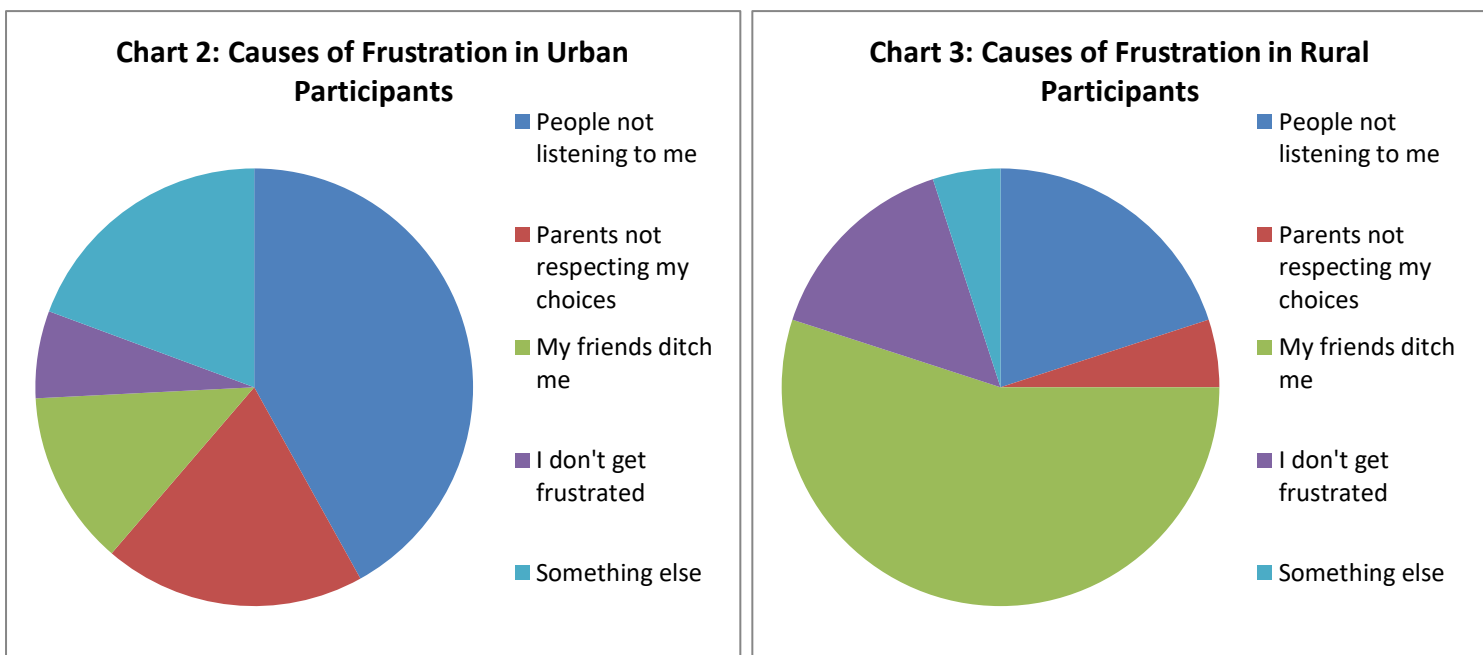


Chart 2 and Chart 3 display the variation of responses when participants are asked to identify causes of frustration. Focussing on Chart 2, we find a heavy bend towards the first option i.e. 'People not listening to me'. Proportionately, most participants from rural areas get frustrated when their friends ditch them. Moreover, Chart 2 also reflects a possible generation gap between parents and their children as a lot of participants get frustrated when their parents don't respect their choices.

While our data and research doesn't identify the scope of frustration being a result of living in a particular area, we can identify some unique cultural differences. Reading into Chart 3, do our rural participants even have choice of making their decisions or do they simply follow their parents' wishes? Does that possibly translate into friends being the only outlet of their expression? One could argue that parents are the normalised decision makers in rural setups, so the question of being frustrated at their choices doesn't even arise.

Such questions point towards differences found in community and family relationships in urban and rural setups. Yet another factor in this regard is the stress management techniques applied by our participants. Since it was a qualitative question, we have identified several keywords that stand out. Most participants from urban areas, listen to music, meditate or talk with people close to them to release stress. While being alone is not an option for urban participants, we notice that many participants in rural areas prefer to 'walk alone in the fields' to release stress causing stimuli. Additionally, for most participants in rural areas, talking to friends about their life takes precedence over talking to parents.

It is important here to stress again that our data doesn't allow us to traverse beyond a surface level analysis. It only leads us to examine significant cultural differences that exist in our society. However, it does lead us to ask a pertinent question: can Expressive Arts workshops bring a change in participant's levels of Emotional Self-Awareness?

### **Emotional Self Awareness: More questions than answers**

Methodologically, our questions laid emphasis on varying facets of Emotional Intelligence mentioned by Goleman (1996) and Mayer and Salovey (1997). Researcher limitations have not allowed us to build a comprehensive scoring test that can be validated. Instead, we rely on a survey to indicate general trends and inclinations on a range of emotional issues, felt by our young participants.

For the purpose of understanding Emotional Self Awareness, we have recomputed several variables in our study. Since our follow-up questionnaire was borne out of workshop experiences, we were in a position to look for relevant variables for this analysis.

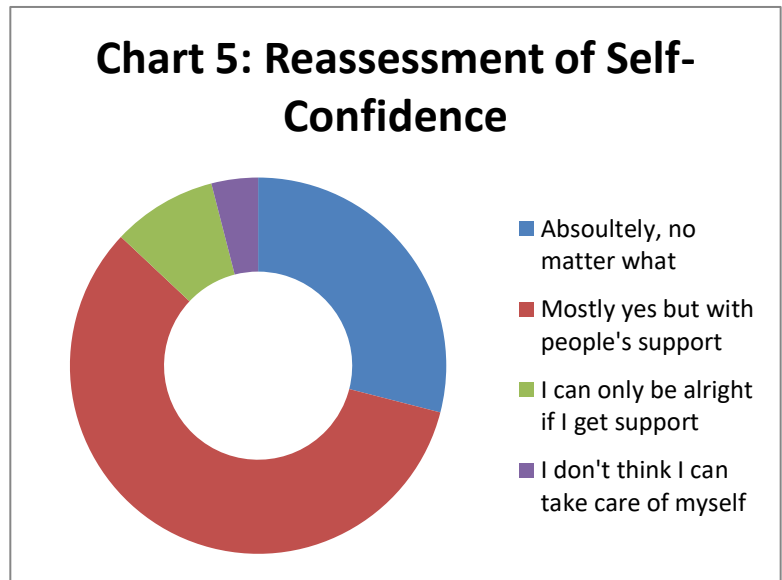
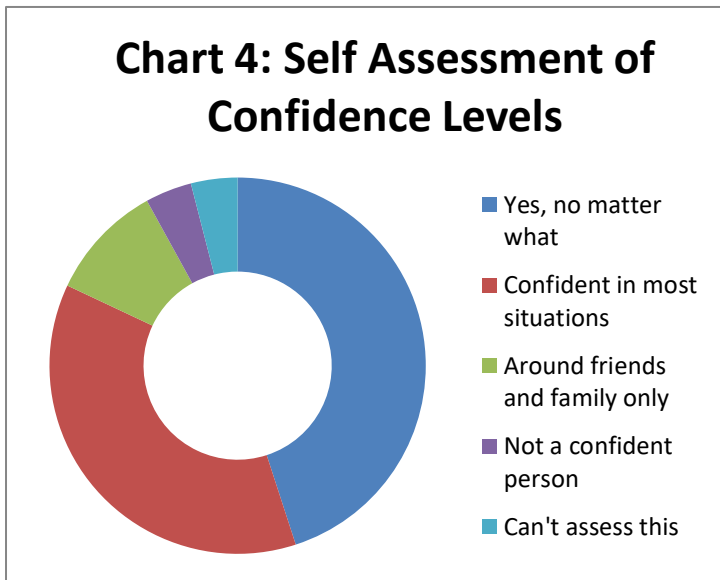
In the 'Emotional Competence Framework' given by Daniel Goleman (1996), 'Emotional Awareness' is the ability to recognise "one's emotions and their effects" (Goleman, 1996). According to him people with this competence:

- Know which emotions they are feeling and why
- Realise the links between their feelings and what they think, do, and say
- Recognise how their feelings affect their performance
- Have a guiding awareness of their values and goals

Self aware individuals fall into a distinctive style of attending and dealing with their emotions. Self awareness means "being aware of both our mood and our thoughts about

that mood” (Mayer, 1997). It can lead to further developing more emotional competencies (see Goleman, 1996). It is only fitting then, that we are able to analyse how our workshops led to an increase in levels of self awareness.

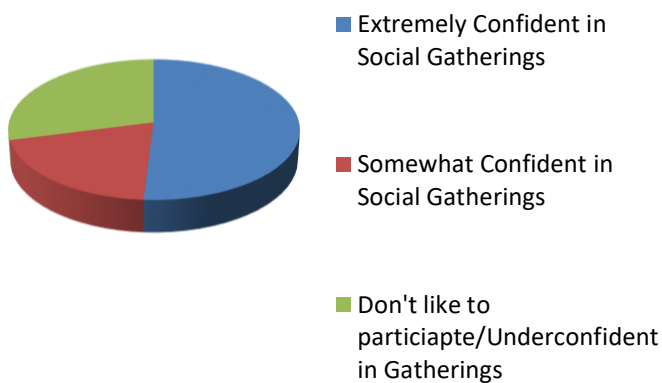
In the context of our research, we will talk about two interesting observations: change in the individual level of confidence, and change in the way participants respond to social situations.



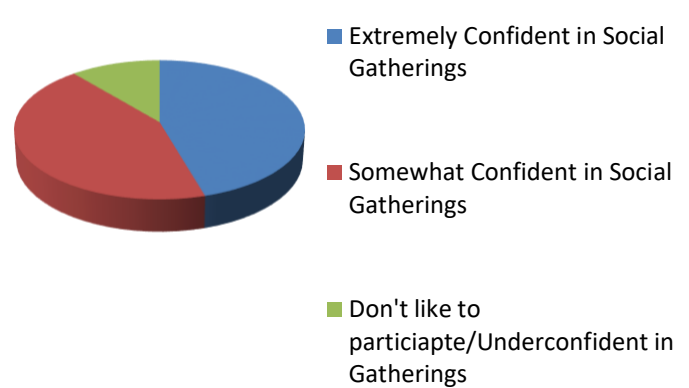
Compare the data depicted in Charts 4 and 5. When we asked our participants to assess their confidence levels on the second day of our workshops, 23 participants (approximately 45%) answered that they will be confident in all situations, no matter what the circumstances are. We see a sudden drop in this evaluation in the follow-up questionnaire (in chart 5). So much so, that after the workshops, only 29% (approximately) are extremely confident of their abilities. Simultaneously, we see a rise in participants feeling that they'll be confident in most situations, especially with the help of others. The share of such participants in Chart 5 is 58%.

For a lot of our participants, this was the first time they had been a part of a large group. Casual social conversations for many were difficult, leave alone having to talk about their emotions. But the results reveal that a lot changed for many participants in this regard. There were those who reported an enhanced confidence levels, and there were those who possibly assessed themselves a little more.

**Chart 6: Confidence in Social Gatherings**



**Chart 7: Reevaluation of Confidence in Social Gatherings**



From Charts 6 and 7, two trends can be identified

- a) There is an increase in the number of people who feel a semblance of confidence in social gatherings. It is a marked improvement from where they were at the beginning of the workshops (Chart 6).
- b) More people relate to the category 'somewhat confident' in Chart 7 than in Chart 6. One of the reasons for this has been identified in the qualitative report. Participants open up a lot when exposed to ideas and activities as a part of the workshop. Going deeper however, we notice that even people who felt 'Extremely Confident' have reduced in numbers. This points towards a separate level of analysis altogether.

By confidence in social gatherings we don't just mean active participation. We also assess how one adjusts to people around them and how alert one is to people's body language, and other such symbols. A similar trend is noticed when participants are asked about under-performing in examinations or losing a competition. While initially, close to 35% of our participants found it easy to deal with losses, the number in the follow-up questionnaire significantly comes down to 15%.

What does this trend indicate? Should we be worried about the falling numbers? Is the workshop doing what it intended to do? A small discussion on the nature of responses in the follow-up questionnaire will shed light on these issues.

## Discussions

In previous years and also this one, we have noticed a tendency in our participants to give us 'ideal' responses. In all our questions (which allow for a range of options), the first option is that which comes close to achieving that ideal. It becomes a benchmark for many to follow, as if responding to an expectation.

Gradually however (as our experiences each year have shown), participants open up to their own feelings. Emotional Self Awareness therefore, becomes the first step towards understanding what one is going through. The responses we see in the second part of the survey reflect this awareness. The workshop becomes a safe space, free of judgement and

fear. Not only is this reflected in their participation during workshop activities, but also in the responses they give to our questions.

Borrowing heavily from the qualitative responses and individual workshop experience, we can find a reasonable justification to the quantitative showing in the follow-up. When asked about the changes they went through by being a part of the workshop, certain terminologies stood out from the answers written. Participants spoke explicitly about **'understanding and accepting themselves without judgements'**. Developing a sense of **'empathy', 'sensitivity'** towards self and others become hugely important. But what stands out is the specific use of 'self-awareness' and 'self-expression', the ability to understand and channelize emotions.

One can identify **a rise in emotional self awareness** as a reason for participant's honesty. The ability to understand oneself without fear and judgment from others and to be able to communicate that clearly leads to the development of other emotional competencies (Goleman, 1996). To exemplify, participants don't need to behave ideally in social situations. They can be under-confident, slightly unaware of social cues and even unwilling to participate socially if they chose to. As far as they can recognise that without judgement (as Chart 7 suggests), we feel that there is an increase in emotional self awareness (Goleman, 1996).

Being non-judgemental also has pervasive effects. We asked a question to gauge responses and attitudes towards 'Children in Conflict with Law'. All our participants either wanted to understand the reasoning behind delinquent behaviour or get young offenders adequate help. What is more encouraging is that participants wanted offenders to internalise a sense of wrong-doing and consequently, change the course of life.

## Conclusions

Each year as a part of the Outreach, we collaborate with schools and NGOs across the country. Participation keeps intensifying, and each year we meet a new set of students who bring with themselves a host of opportunities and challenges for us as facilitators. Expressive Arts in its myriad forms allows us to traverse through this ever-increasing diversity.

Results from 2018 have also shown us that if we can successfully create a safe environment for our participants, positive results can be achieved. Using Arts based techniques we can work on multiple facets of Emotional Intelligence and Self Empowerment.

While we understand the limitations of our research, we also realise the importance of such a study in the field of Expressive Arts. We have managed to flag variables which could be crucial in any future research that takes place in this field. Our latest initiative is to conduct similar Expressive Arts and Psychotherapy Programs with 'Children in Conflict with Law' and evaluate the impact such activities can have on the desired population.

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