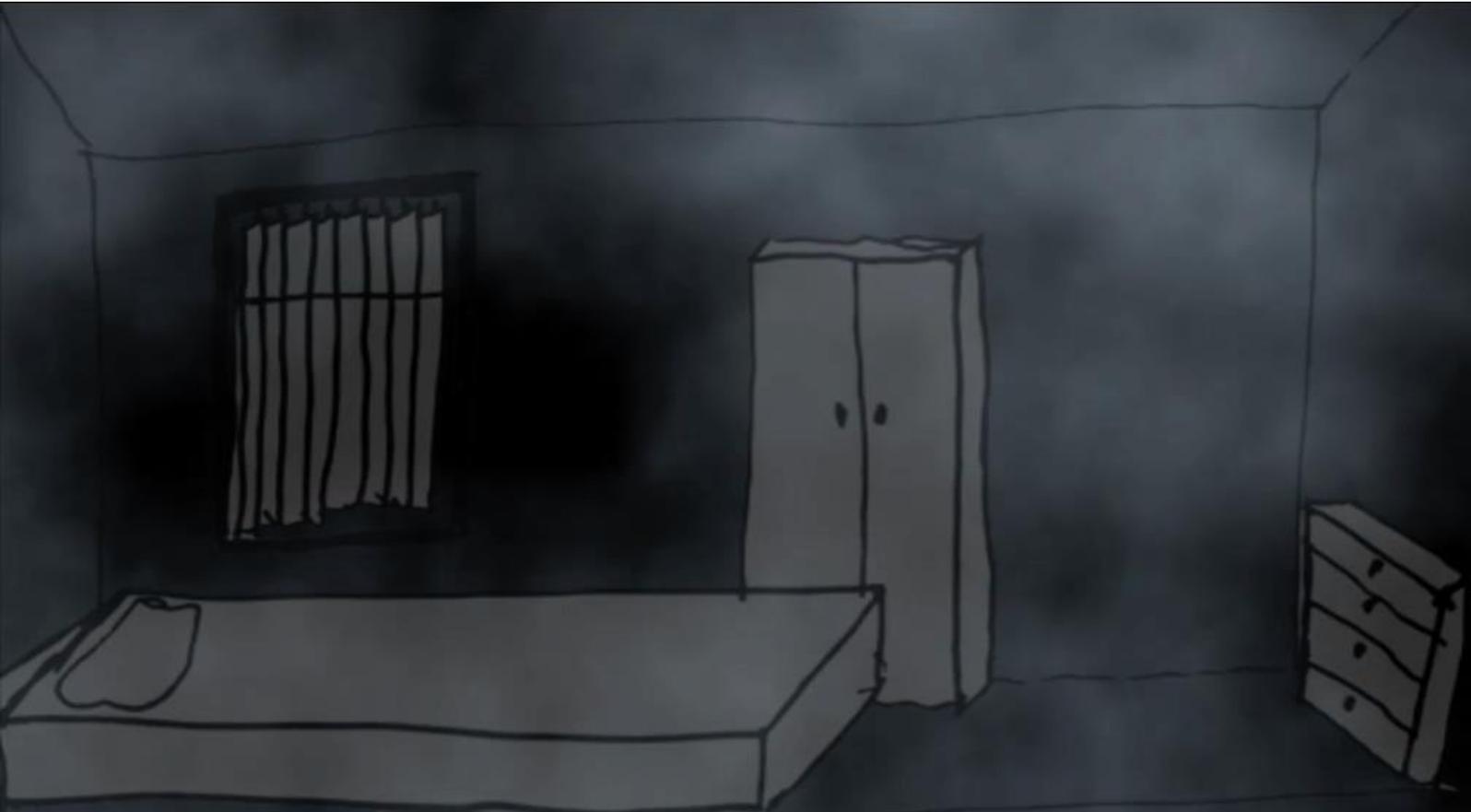


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AN INTERRUPTED WAVE IN THE
ANIMATED SEA**

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HARTS & Minds: The Journal of
Humanities and Arts

Vol.2 No. 2 (2015)

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Context

8,915 sexual crimes against children under 16 were recorded in England and Wales in 2012/13 and 40,345 individuals were registered as sexual offenders in England and Wales on 31 March 2012. 941 offenders on the Register for offences against children have re-offended in 2012/13.¹

The impact of Childhood sexual abuse has been associated with both short- and long-term consequences including: neurological impacts (National Scientific Council on the Developing Child, 2007); health impacts (Irish et al., 2010; Johnson, 2004); mental health problems (Amstadter and Vernon, 2008; Fergusson et al., 2008; Ginzburg et al., 2006; Maniglio, 2010); behavioural impacts (Davis and Petretic-Jackson, 2000; Purcell et al., 2004; Sigfusdottir et al., 2008); limited lifetime opportunities (Daignault and Herbert, 2009); and other adverse consequences such as revictimisation (Bender et al., 2003; Casey and Nurius, 2005; Filipas and Ullman, 2006).²

Although sex offender treatment has been identified as ‘promising’, findings have identified that the recidivism rate difference between treated sex offenders compared to untreated is 37%, meaning for 63% of sex offenders current treatment is ineffective.³

This piece and the resulting outputs (Animation, scripts, sound recordings, artwork) are the product of a methodology established from using the Animation preproduction process to solve particular problems, on this occasion, using the animation film making process to aid in preventing a high risk child sex offender from reoffending.⁴

The process is a multifarious procedure that has been developed into a pliant model (The Good Hearts Model) which is used to tackle social, legal and emotional issues experienced by people in marginalised groups.⁵ The GHM is a theoretical and practical methodology that is influenced by Person-centered Therapy, service user lead experience and Ignatius Spirituality.⁶ It deliberates the fundamentals of auto ethnography, and how one facilitates the therapeutic setting, the production process and animation technique. In the ‘A friend to Circles’ project, the GHM is developed from Ward's ‘Good Lives Model’ (GLM), a sex offender treatment model.⁷ The GHM seeks to use animation to apply Ward's procedural method as a practical therapeutic tool.

I found that the methods I developed; enabled the participant to express their thoughts and feelings in a safe environment, provided a vehicle to express to others a message (anonymously), and the opportunity to gain new skills impacting on goods as detailed by Ward, allowed self reflection, awareness and personal responses to the circumstances in the past, present and future. This piece is an interruption in the animated research process. It is a wave caught in a sea of discovery for this individual. The participant developed this script for an animated film detailing his journey and emotions. The ability to construct and control the outcome allowed the participant to work on Wards goods in an innovative creative and covert and overt way.

This was a pilot project and collaboration between Circles of Support and Accountability, Barnardos and the University of Sunderland.

A Friend to Circles

I was caught for an offence of actually touching a child under thirteen and you know I did actually take some photos as well which really shook me because up to that point I thought I was absolutely wonderful with children, had the patience of a saint, never argued what have you.

I could cope with teaching them how to read and write and I worked a lot with the schools, with the PTA and everything else and charity for them so actually getting involved in this really did shake me. I put the photos on the computer. I just sat there staring in disbelief that I could do that.

I was given a four year sentence. A lot of the time you think, well you know I didn't really do that much wrong. I didn't hurt anyone. That is what goes through your mind you know but then you do all these courses and that is when you start to realise what damage you did do and how it can effect that person for the rest of their life and you only did four years.

Being released from prison, the idea was to start to get you back into society. I knew there were restrictions on me. You are coming out of there, you know because you have committed a sex offence, the public see you and then you go to somewhere totally strange. You don't know the area and then you are put in a hostel, in a room the same size of your cell and the only difference is there are no bars at the window. You start to feel all the pressure build up because you are not starting to be semi free, you start to wonder if it is worth living.

I've actually been out of prison two years and seven days. I actually, you know, struggled with it for over a year until I started to find an outlet in the gym. I found an outlet with the libraries where I could do research off my own back now and again of things that I was looking up. I could also took up reading which I had never really done much when I was married and that. I took a little bit of artwork and that.

But then I was actually put forward to join a group called Circles. Probation said give it a try. You've got no friends. You've got no family

It was arranged so that I meet for two hours, once a week, on the night.

We sat and had a good chat and told about the basics things and explained that they are going to act as friends and hopefully in time start to go out and about with me but to learn a lot about me so that they can actually help me if I start to get into difficulties later in life and I need their support.

It took a little bit of, I would say hard work to trust and realise you know how reliable this circles is going to be and it is absolutely brilliant. I have had to be as honest and as open of everything that has happened with my offence right down to the last detail because at the end of the day they need to know where I am coming from if I turn to them and say help.

Written by HEART workshop participant

Notes

¹ NSPCC 2013, statistics on child sex abuse. [online]. NSPCC. Available from: 2013, <http://www.nspcc.org.uk/Inform/resourcesforprofessionals/sexualabuse/statistics_wda87833.html>[view ed 20/09/2013]

Ministry of Justice (2012) *Table 1. In: Multi-agency Public Protection Arrangements (MAPPA) annual report 2011/12 (PDF)* London: Ministry of Justice.

² Debra Allnock, et al., 'In Demand: Therapeutic Services for Children and Young People Who Have Experienced Sexual Abuse', *Child Abuse Rev*, 21, (2012) 318–334.

³ Friedrich Lösel and Martin Schmucker, 'The effectiveness of treatment for sexual offenders: A comprehensive meta-analysis,' *Journal of Experimental Criminology* 1.1 (2005) 117.

⁴ The Animation process consists of stages of production leading to the making of a film; scripts, storyboarding, sound recording, dope sheeting, back ground design, character design, visual development and creation, layout, animatic, animating, editing.

⁵ GHM is a theoretical and practical methodology that references use of; Person-centred Therapy (Carl Rogers); Ignatius Spirituality, The Good Lives model, a correctional and clinical rehabilitation model for sex offenders (Tony Ward). With or challengingly without using cameras, it will use the principles of auto ethnography, selective reflective practice and the facilitating therapeutic environment, person, production process and technique.

⁶ Carl R. Rogers, 'The Necessary and Sufficient Conditions of Therapeutic Personality Change,' *Psychotherapy: Theory, Research, Practice, Training*, 44.3 (2007) 240-248.

⁷ Tony Ward et al proposed eleven classes of primary goods. (1) life (including healthy living and functioning), (2) knowledge (how well informed one feels about things that are important to them), (3) excellence in play (hobbies and recreational pursuits), (4) excellence in work (including mastery experiences), (5) excellence in agency (autonomy and self-directedness), (6) inner peace (freedom from emotional turmoil and stress), (7) relatedness (including intimate, romantic, and familial relationships), (8) community (connection to wider social groups), (9) spirituality (in the broad sense of finding meaning and purpose in life), (10) pleasure (the state of happiness or feeling good in the here and now), and (11) creativity (expressing oneself through alternative forms).' Tony Ward and Claire A.Stewart, 'The Treatment of Sex Offenders: Risk management and Good Lives', *Professional Psychology: Research and Practice*, 34:4, (Aug 2003), 353-360. <http://dx.doi.org/10.1037/0735-7028.34.4.353>

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Biography

Melanie Hani is a PhD student at The Animation Academy, Loughborough University and founder member of HEART (Healing Education Animation Research Therapy). Her research examines the effectiveness of the Animation process as a therapeutic, remedial and

educational device for service users from statutory (health, education, social care, probationary services) and voluntary sector organisations. Melanie's work has been celebrated by the Queen and Duke of Edinburgh at a reception at Buckingham Palace marking those who have made a significant contribution to local or national life, applauded by Baroness Morris of Yardley for using Animation to help children who were excluded from mainstream education, been named in the Marquis Whos who in the world as recognising the global impact of her work, commended by the Duke of Gloucester for working with the severely bereaved, has won the NHS Innovation Award and been awarded a community fellowship. Melanie recently in collaboration with Barnardos, the NHS and Circles (COSA) has worked with high risk offenders, children of offenders and children whose parents are transgender.