



ART FOR IMPACT



**ARTING**  
HEALTH  
FOR IMPACT

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# INTRODUCTION

**Arting Health for Impact** is an international collaborative public engagement partnership between **Botswana** (Infers Group PTY Ltd), **South Africa** (Interfer PTY Ltd) and **India** (Wellcome Trust/DBT India Alliance - a partnership between Wellcome Trust and Indian Government's Department of Biotechnology).

The socio-economic similarities as well as the cultural differences between the three countries provided a fascinating platform for a collaboration, paving the way for comparative studies on street art as a public engagement tool in developing nations.

The project united **artists, biomedical practitioners, NGOs and communities** in the co-creation of health-focused street art installations that inspire the public, trigger social dialogue, challenge science and the community and unpack scientific concepts in a unique and thought provoking way.

These installations, displayed in selected public spaces over the course of 2018, were influenced by the outcome of workshops, artist residencies and artistic exploration and conceptualisation.

The project ran simultaneously in all partner countries (South Africa, Botswana and India) providing invaluable insight into how cross-country public engagement collaborations can work. The hope is that it will initiate other projects, including further cross-country collaborations.



ER! EXTREMELY FLAMMABLE. CONTAINS  
ffects such as drowsiness, dizziness, nausea and  
EYES, RESPIRATORY TRACT AND SKIN  
at temperatures above 120°F (50°C).  
product residue. Store in a cool, well  
heat, pilot lights, stoves and electric motor  
may be possible. Use only in well ventilated area.  
and clothing. Always wear appropriate  
IMPALED, immediately remove the object  
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## STATEMENT FROM THE UNIVERSITY OF BOTSWANA

The University of Botswana School of Medicine was delighted to be part of the Arting Health for Impact project.

Firstly, it provided a unique opportunity for collaboration between researchers and artists in finding creative ways to share messages about health with the general public. Secondly, it provided a platform for the May Measurement Month Hypertension Study, allowing us to expand our engagement efforts and gain more publicity for the study. Thirdly, it provided a networking opportunity, leading to the formation of partnerships that we hope will continue in the years to come.

Initially there were some reservations around working with artists, as well as challenges in terms of the very different approaches to work. The artists tended to be quite casual about punctuality, for example. However, as the art residency progressed, the artists had a lot of input in terms of exciting new ideas and approaches to engaging the public, such as the addition of music to draw people in, rather than just setting up a stall and waiting for people to come and get their blood pressure checked.

We were very pleased with the finished artwork, and it was fascinating to see how the discussions we had with the artist had been interpreted and depicted through the mural. It was a powerful way of generating dialogue about health and the mural continues to draw attention, hopefully inspiring more people to think about health and ask relevant questions.

We hope to be engaged in similar projects in the future.



UNIVERSITY of BOTSWANA



**DR OATHOKWA NKOMAZANA**  
DEPUTY VICE CHANCELLOR  
ACADEMIC AFFAIRS,  
UNIVERSITY OF BOTSWANA



**ABRAHAM MAMELA**  
PROJECT LEADER

# BOTSWANA FOREWORD

The beauty of art and science is that they are both the expression of thought through the creation of new things.

The two disciplines stimulate the human mind and engage us in many fascinating ways. However, they are rarely seen as natural collaborators.

**The Arting Health For Impact:** Botswana, South Africa and India project sought to bring these disciplines together by partnering street artists (who are often perceived as vandals) with scientists, communities and other groups to dialogue and co-create public engagement artworks on health issues.

As a pilot project, we knew that we were entering uncharted territory and were excited to see the outcome. Wonderful lessons and opportunities emerged in all three countries.

The collaboration allowed each country to learn from the approach, strategy and challenges of the others and encouraged a free flow of ideas that influenced everything from concept design to evaluation.

A fundamental factor of the project was the development of the relationships between scientists and artists, in terms of their vastly different expectations, principles and approaches to work. Bringing the creative industries and the biomedical profession together proved to be a fascinating task, with both sides broadening their scope.

The biomedical practitioners learned more about how the public views their research areas, what they know, what they want to know and how they respond to various forms of engagement.

The artists learned more about health subjects they thought they were familiar with, and how research impacts the lives of ordinary people. The process was especially educational for us as we learned how to navigate engagement partnerships on both national and international scales.

Overall, we were proud of the result. Our aim was to provoke dialogue and evoke interest in the creative arts and biomedical research, specifically around our themes of HIV/AIDS, hypertension and mental health.

We wanted to start a conversation, and by co-creating a powerful artwork in a public space, we achieved this goal. In terms of collaborative creative projects in the realm of public engagement, this is only the beginning.

*Abraham Mamela, Project Leader and Country Lead: Botswana*

# PROJECT OVERVIEW

## ARTING HEALTH FOR IMPACT

Botswana brought together street artists, biomedical practitioners, NGOs and communities in an effort to engage the public on HIV/AIDS, which remains prevalent despite a commendable treatment programme, mental health, which is still largely misunderstood and stigmatized, and hypertension, often called “the silent killer” in this age of lifestyle diseases.

The project explored the intersections between these health concerns and how they affect the people - especially the youth - of Botswana.

The project aimed to provoke new ideas, interrogate perceptions and ignite a collaborative process that will continue for years to come.

### WORKSHOP

The workshop was designed to bring together researchers, artists, NGOs and other members of the public to discuss health and the role of the arts in social development and engagement. Hosted under the theme “Engage, Enlighten, Empower: Collaborating for Public Health”, the event took place on April 17th and 18th at the Alliance Française de Gaborone, and was attended by 20 people, including the three project team members.

Topics of discussion included the cultural silence around sexual behaviour, a lack of mental health support systems and common misunderstandings about lifestyle diseases. A provocative theatre performance tackled HIV/AIDS and various exercises provided an analysis on street art and its interpretation.

Participants also had the opportunity to get in touch with their bodies by doing yoga and checking their blood pressure.

### RESIDENCY

The focus was on bringing the artists and scientists together in the research space to give the artists an immersive experience and a deeper understanding of the chosen themes than what they would obtain from the workshop or individual research alone. Each artist spent a week shadowing one of the scientists before developing their artwork concept.

Rexx was partnered with Dr Molebatsi on mental health, Khwezi with Dr Masupe on the May Measurement Month project for hypertension and Wale with Dr Avalos on HIV/AIDS.

### FILM NIGHT

As part of the drive to engage the public using street art, we hosted a film screening two weeks before the installation event, showing two documentaries about street art.

*Arts for Change* focused on a local campaign to inspire the youth of Old Naledi, a disenfranchised community in Gaborone.

*Changing the World, One Wall at a Time* focused on the Not A Crime campaign to raise awareness of the plight of the Baha’i minority in Iran, who are banned from higher education.

Several members of the local Baha’i community attended. The discussion afterwards raised important questions about the long term impact of art campaigns and methods to ensure that communities continue to be engaged after a project has ended.

### INSTALLATION

The wall facing the highway at Molapo Crossing Mall was selected as the ideal location for the mural. The owner of the Mall also offered the use of Molapo Crossing’s outdoor event space for the film screening, and the use of their technical team.

The installation took place on June 23, 2018. Passersby stopped to chat with the team and the artists. A space was allocated near the playground inside the Mall for children to put up a mural of their own, and the Botswana Psychiatry Association set up a stall where they provided information to the public.

The mural continues to attract attention and has become a landmark in the city. Passersby stop to take photos and selfies, and the mural has even been used as the backdrop in a music video.

## FEEDBACK FROM THE PUBLIC

“ Thank you for an insightful workshop. Fusing art and health can be at the pinnacle of therapy and its practices. My interest is in cascading lessons learnt here to other places in Botswana. ”

“ The workshop showed me clearly how deep the understanding goes around all of Botswana’s concerns. ”

## ON THE FINISHED MURAL

“ This is my screen saver on my phone and desktop.. I salute you... This is the BEST art I have seen.. please keep this movement going... ”

“ This piece is full of message! Re-energising our art industry! ”

“ I see it every day and it always feels like it’s the first time. It’s deep, beautiful, amazing and brings inner peace. Big up to you and to your team. Y’all are amazing. ”

”



“

## FEEDBACK FROM PARTNERS

“ Communities are interested in their health, but what they want is different from what is being provided. This is why science/art collaborations matter - artists bring in new ideas and approaches to engagement. ”  
- *Dr Masupe*

“ We need to find more interactive ways of engaging the public: a boom box with a pre-recorded message explaining what’s going on so people know about it before reaching the (information) stall, flyers, blogspots, radio interviews, dialogues. ”  
- *Khwezi*

“ Because Rexx wasn’t allowed to enter Sbrana Psychiatric Hospital, I feel that he missed the opportunity to address issues of stigma and preconceptions about mental patients, and to witness the sort of therapeutic activities they engage in. But I’m very excited about the artwork. It captures all the things we discussed. ”  
- *Dr Molebatsi*

“ I feel like my expectations were met. I learned about the statistics, the rising rates of depression and anxiety and the fact that many people don’t realise they have mental health issues. ”  
- *Rexx*

“ Perhaps hearing from the artists themselves about what they learned will be more effective than Ministry of Health campaigns. The Ministry has preconceptions about why people behave in high-risk ways, but they’re wrong. Preconceptions are what get doctors in trouble. ”  
- *Dr Avalos*

“ I realise now how much I didn’t know about HIV/AIDS. Now I’m scared by what I learned, I’m telling everyone I know, ‘be careful’! ”  
- *Wale*

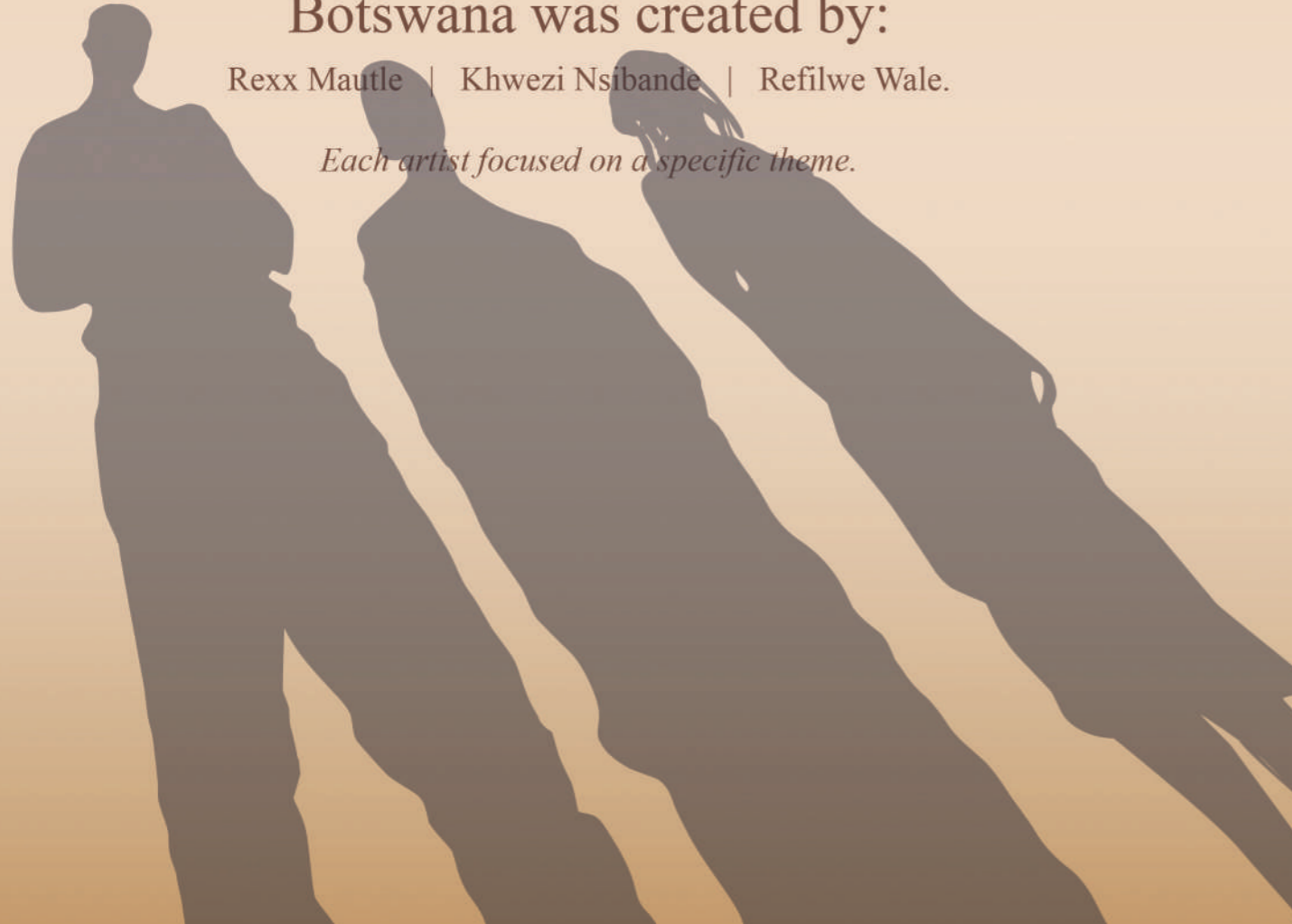


# THE ARTWORK DECODED

The mural at Molapo Crossing Mall, Gaborone, Botswana was created by:

Rexx Mautle | Khwezi Nsibande | Refilwe Wale.

*Each artist focused on a specific theme.*



## MENTAL HEALTH

The artwork represents anxiety and depression. The person's world is broken, as shown by the torn Earth in the lower left corner. Although he wears a smiling face, it's just a mask with a crack in it, hiding his true feelings.

He is self-medicating with cigarettes and pills to try to make himself feel better, and he is floating in space, in his own world. The sunflower sun represents the role nature plays in helping with depression, like taking a walk outside, etc.

The rocket shoes represent his efforts to uplift himself despite his struggles.

ARTWORK BY

**REXX  
MOREKOLODI MAUTLE**

Rexx has been active in Botswana's art scene for five years, though his love for the arts stretches back to childhood. His medium of choice is pencil, but he works his magic with paint and markers as well.

A self-taught artist, Rexx's work is always complex and often surreal, expressing a singular vision. His talent isn't limited to the visual sphere, either - he's also a muso who creates his own instrumentals.



# HYPERTENSION

The man in the image is bent over in pain and clutching his heart, showing the agony of not taking care of our hearts. The blue colour represents the mood of the topic – cold.

The exaggerated heart represents the fact that hypertension leads to heart problems, and the ECG lines show the distress the heart is in, eventually leading the person to flatline, which symbolizes death.

The fact that the figure only has one arm is meant to show that complications from hypertension can lead to amputation. The person is depicted in a stylized form which adds to the overall somber tone of the artwork.



**ARTWORK BY** **KHWEZI NSIBANDE**

Gaborone-based artist Khwezi has contributed to Gaborone's creative arts landscape for over 11 years as an independent player. With roots in Swaziland & neighbouring South Africa, he was born and raised in Botswana.

The self-taught creative has become critically acclaimed for his unique artistry and knack for capturing moments in any medium through which he can express himself, be it the lyrical prowess in his songs, stretched canvas, photography, clothing garments, or the city-scape's concrete walls.

# HIV/AIDS

The red figure represents the virus in its final form as AIDS, while the small green figures around it represent the different ways the virus mutates.

The warrior figure represents Batswana activists, depicted in traditional warrior attire and holding a spear covered by a condom to show the role condoms play in the fight against the disease.

The pills represents ARVs, which are also participating in the battle. The smoke coming from the virus's horns and spreading across the artwork show that the virus is everywhere, spreading quickly.



**ARTWORK BY** **WALE REFILWE BANTLE**

Refilwe Bantle Wale, a young female artist in a predominantly male industry, is known for her unique graphics and knack for arts and crafts, often customising her belongings to reflect her signature style.

The student has wowed audiences with her pen-and-marker creations. Like most Botswana-based artists, she is self-taught and has been drawing all her life.



# PARTNER PROFILES



## DR. MOLEBATS KENEILWE

Dr Molebatsi is a psychiatrist and lecturer at the University of Botswana.

She is also the Secretary of the Botswana Psychiatric Association and an Executive Committee Member of Autism Botswana. Her research interests are trauma and mental health as well as child and adolescent mental health.

Dr Molebatsi is currently involved in an implementation science project as part of Partnerships in Research to Implement and Disseminate Sustainable and Scalable Evidence based Practices in sub-Saharan Africa” (PRIDES sSA).



## DR. AVALOS AVA (CAREENA CENTRE FOR HEALTH)

Dr. Ava Avalos is an HIV/TB specialist physician serving as a clinical advisor to the Department of HIV/AIDS Prevention and Care in the Botswana Ministry of Health and Wellness since 2006.

Her area of clinical research and expertise focuses on HIV drug resistance and ART treatment failure. Dr. Avalos currently serves as the Principal Investigator of the Botswana Epidemiological ART Treatment Cohort (The BEAT Cohort Study), an operational research study being conducted in collaboration with Botswana Ministry of Health, tracking outcomes and impact of Dolutegravir use and the implementation of the Treat All Strategy.

Dr. Avalos directs her own medical practice and consultancy business, Careena Centre for Health.



## DR. MASUPE TINY

Dr Masupe is a medical doctor and senior lecturer in Public Health Medicine at the University of Botswana.

She is also the assistant program director for MMed Public Health at the university and Country Coordinator for the May Measurement Month Hypertension study in collaboration with the International Society for Hypertension.

Her research interests are non-communicable diseases with a focus on type 2 diabetes and hypertension, occupational health diseases and research ethics. Dr Masupe is also an alumni fellow of the AFYABORA Global Health Leadership.

# PARTNERS

## WE WOULD LIKE TO THANK OUR PARTNERS

*Interfer Pty Ltd and Wellcome-DBT India Alliance*  
(Project Partners in South Africa and India)

*Wellcome Trust*  
(Project Funder)

*University of Botswana*  
(Institutional Partner)

*Careena Centre for Health*  
(Institutional Partner)

*Molapo Crossing Shopping Complex*  
(Mural Site)

*Duma FM*  
(Media Partner)

*Alliance Francaise de Gaborone*  
(Workshop Venue)

*Botswana Network for Mental Health*  
(NGO Partner)

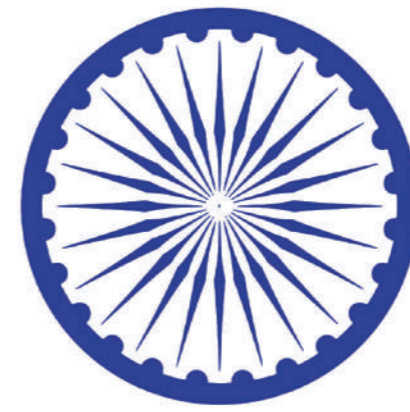
*Botswana Society for Human Development*  
(NGO Partner)

*Botswana Society for the Arts*  
(NGO Partner)

*Department of Research, Science and Technology*  
(Government Partner)

*Golden Girls Photography*

(All images of the finished mural, as well as profiles images for Dr Molebatsi, Dr Masupe, Dr Nkomazana, Abraham Mamela and Tapiwa Kangwa)



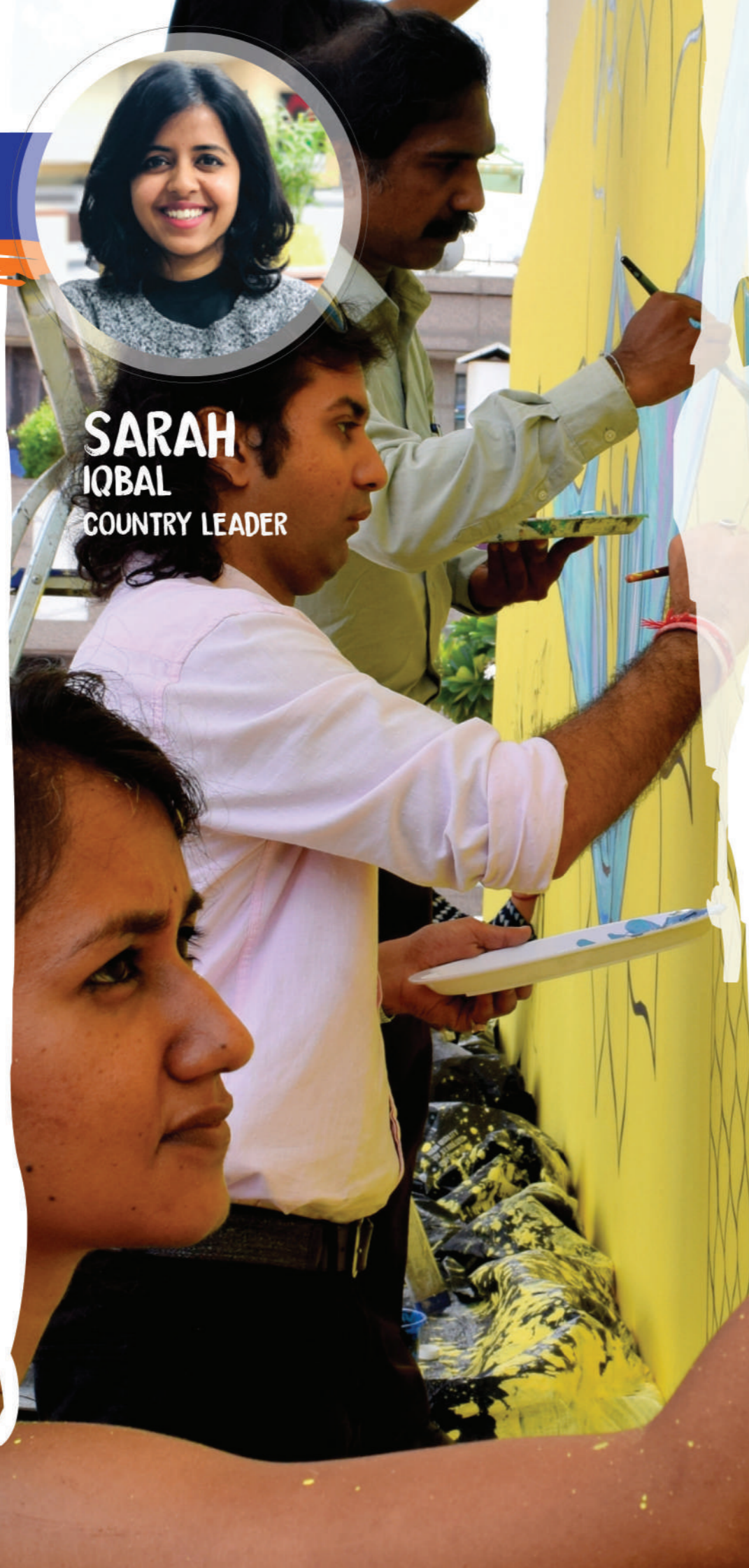
The two projects were able to help artists and scientists to appreciate each others practices and their own responsibility towards society. The artwork provoked deep reflection and public conversations on these important health issues which we hope will ultimately lead to action to improve health of the country.

One of the most unique and significant aspect of this multilateral and multinational project was the experience and resource-sharing between public engagement practitioners in India, Botswana and South Africa. This ensured that in spite of the project being implemented in different countries, it imbibes a global sensibility and adopts universal human values and ethics when it came to engaging with the public on issues related to science and health in each country.

I am hoping that such international collaborations in public engagement would be able to create more networks of public engagement practitioners who can collaborate and work on projects that would ultimately aid in solving global health problems.

*Sarah Iqbal, Country Leader, India  
Wellcome Trust/DBT India Alliance*

**IndiaAlliance**  
DBT wellcome



**SARAH  
IQBAL**  
COUNTRY LEADER

# INDIA FOREWORD

In this fast changing landscape of science and technology, it has become more important than ever for the public to have a better understanding of these developments that impact their lives.

We, at the India Alliance, constantly strive to provide an open platform that brings together the scientific community and the public to share, debate and deliberate on important scientific and human health issues that have implications on the society at large. Arting Health for Impact project in India was a continuation of our efforts to bridge the communication gap between science and society.

Artists and scientists are natural allies but they have drifted apart in the recent times. Both can benefit from each others practice and can have impact on society at large if they are provided with formal spaces to collaborate and exchange ideas. Arting Health for Impact served as that space.

Arting Health for Impact project in India explored two pressing public health topics in India through the medium of creative arts - agrarian and food crisis and its impact on health and environment; workplace stress and its impact on mental health.

The two projects were implemented in Chandigarh and Delhi, respectively, and possessed a very different life to each other. In Chandigarh, we used truck art to talk about the issue of how the current farming practises, our food consumption behaviour and health are intricately linked and are damaging one another.

On the other hand, in Delhi we discussed how stress at workplace is significantly impacting our mental and physical well-being and ways to tackle it on an individual as well as community level using the conventional medium of wall or street art.

# PROJECT OVERVIEW

## KHETI KHANA AUR HUM (FARM, FOOD AND US)



With nearly **195 million** undernourished people, India shares a quarter of the global hunger burden. Nearly **47 million** or **4 out of 10 children** in India are under or malnourished, the largest number in the world. India also has the second highest number of obese children in the world.

## PROJECT PLAN IDEATION AND DESIGN

Complex carbs have been replaced by refined foods and oil. Water intake has been replaced by beverages rich in sugar and chemicals. Despite the government's food security and anti-poverty programs, there are critical gaps in achieving food and nutrition security in India.

Women and girls are particularly disadvantaged and there are new challenges including slowing agriculture growth, climate change, land degradation and shrinking biodiversity.

To raise awareness and to encourage a public discourse on the complex issues around current farming practices, their impact on our food and health, we chose to use **TRUCK ART** as the medium to engage with the public in Chandigarh. Trucks of India are magnificent canvases—visuals that are often anchored in sharp social commentary.

The Indian highways are open galleries of moving art works, which often have a message to share with the onlookers.

Therefore, it was only logical to explore the use of truck art as a medium to communicate with the public. Chandigarh, the capital of Punjab, was chosen as the implementing site because Punjab is the breadbasket of India.

The output of this initiative was an evidence-informed and curated art show. The outcome of the initiative was to provide a platform for conversations among different stakeholders on the issues surrounding Kheti, Khana, Aur Hum and increase awareness, communicate using innovative approaches, and to encourage collective action towards addressing this very timely and relevant public health issue.

As a first step, we identified location, art form, artists, farming and food related themes to be explored, thematic subject matter experts, workshop and exhibition location.

Truck art was the chosen art form based on its relevance to our theme. Trucks are integral to our food and agricultural system, transporting food from the farm to the market. They are also traveling canvases that have been used to depict slogans, precautionary messages, colorful paintings, attractive calligraphy, and beautiful scenery.

But given project limitations, we decided to use the canvas to imitate the truck. Scoping of venues to host an outdoor event proved not to be feasible and so we decided to host the exhibition at a museum.

## PROJECT PLAN ARTIST RESIDENCY WORKSHOP

We identified a truck artist to lead the artist residency workshop. A call was sent out from the Lalit Kala Academy (LKA), Chandigarh to identify students and general public with an interest in art to select candidates for the project.

After a selection process, we identified 20 artists from within the student population and general public of Chandigarh to be part of the project.

They were invited to participate in a 3-day art-residency workshop, which was organized at the LKA where the artists got familiar with truck art through instruction and practice.

During this workshop, we invited subject matter experts who spoke to the students about the different issues regarding kheti, khana, aur hum. This was done to increase the artists' awareness of the complex nature of the farm to plate continuum so that they could use this information to inform their artwork.

## ARTWORK CREATION

Post the art residency workshop, the artists were asked to submit their concept for the final artwork.

This was reviewed and feedback was provided to the artists to ensure that the artworks depicted accurate information and maintained relevance to the project theme.

The artists were provided with the art supplies, studio space, and 2 weeks to finish their pieces.



## PROJECT PLAN PUBLIC INSTALLATION AND ENGAGEMENT

A public event was held at the Government Museum. The event consisted of the exhibition, expert talk and discussions, and social media engagement.

During the event, the artists engaged actively with the museum visitors to engage in a conversation about their art work and the issue on the whole.

Over the course of the week, close to 400 visitors attended the exhibition and the response to the artworks, the issues, the knowledge sharing was very positive.

### FROM A GUEST

“ I honestly had never given a single thought to the issues that the artists of Kheti, Khana, aur Hum had depicted through their artwork. The exhibition was superb and the whole event was indeed an eye opener for all of us. ”

### FROM AN ENVIRONMENTAL HEALTH EXPERT

“ Kheti, Khana Aur Hum brings together different aspects of our food ecosystem to engage the public in a holistic conversation about the farm to plate continuum. The consumer must understand how their choices can impact agricultural practices and policies and the farmer—the Anndatta (supplier of food) —who is under duress nationwide. Traditional and folk arts in India have primarily been used for narrating religious stories. This was an opportunity to use India's rich art heritage to stimulate conversations on social issues. ”

### FEEDBACK

#### FROM AN ARTIST

“ Most of my friends were aware of the use of pesticides in food but to what extent the malpractices harmed them was an eye opener and yes this exhibition got them thinking and talking about their concerns. ”

#### FROM A NUTRITION AND PUBLIC HEALTH EXPERT

“ Relying largely on packaged food products that are high in fats, sugars, or salt (HFSS) exposes us to a plethora of risk factors. Time to sit up and take note. These are much needed programs. ”



# PROJECT OVERVIEW

## MENTAL HEALTH

(MENTAL SE HEALTH KO JODO)

The George Institute for Global Health India, a public health research institute working on chronic diseases with a focus on mental health; and the Wellcome Trust/DBT India Alliance, a public charitable trust in India that aims to enable biomedical science research in India, organised the Public Engagement programme "Mental Se Health Ko Jodo" as part of the Arting Health for Impact programme, to engage with the public in Delhi about workplace stress and to explore the medium of creative arts to express, engage and understand the complexities of mental health.

In India, one in ten people suffer from depression, anxiety or alcohol/drug use disorder. More than 150 million Indians are in need of treatment for mental disorders, however, India has only 1 psychiatrist for 300,000 people. A major cause of this state of mental health in Indians is the stigma associated with mental health disorders.

Stress at the workplace is one of the many risk factors for mental health problems in urban India, and is the most neglected aspect of mental health well-being. Workplace stress can lead to serious anxiety problems, depression, panic attacks and even death if not addressed for too long.

The project title was purposely conceived in Hinglish (combination of Hindi and English), a language used by a majority of the people in the city, in order to make the program inclusive and accessible. "Mental" in the title refers to a cultural reference prevalent in India that highlights the shocking public's attitude towards mental illnesses. It is used for people who seem to act strangely, reinforcing the stigma that surrounds mental disorders and reducing help-seeking behaviour. The title of the project aimed to challenge this casual and insensitive usage and urges the public to consider the health aspects of mental illnesses by adding "Health" to "Mental".

THE PROJECT WAS DIVIDED INTO THE FOLLOWING PHASES:

01

### ARTIST- SCIENTIST DIALOGUE

Throughout the public engagement program, participating artists and researchers shared knowledge, perspectives and ideas around workplace stress and mental health with each other.

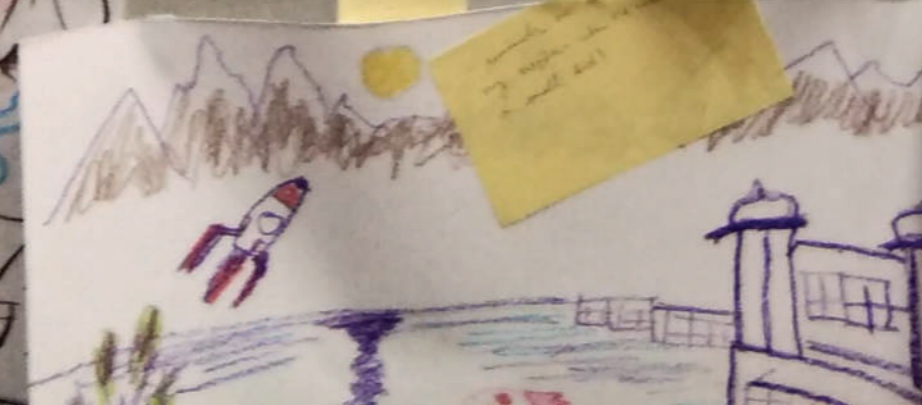
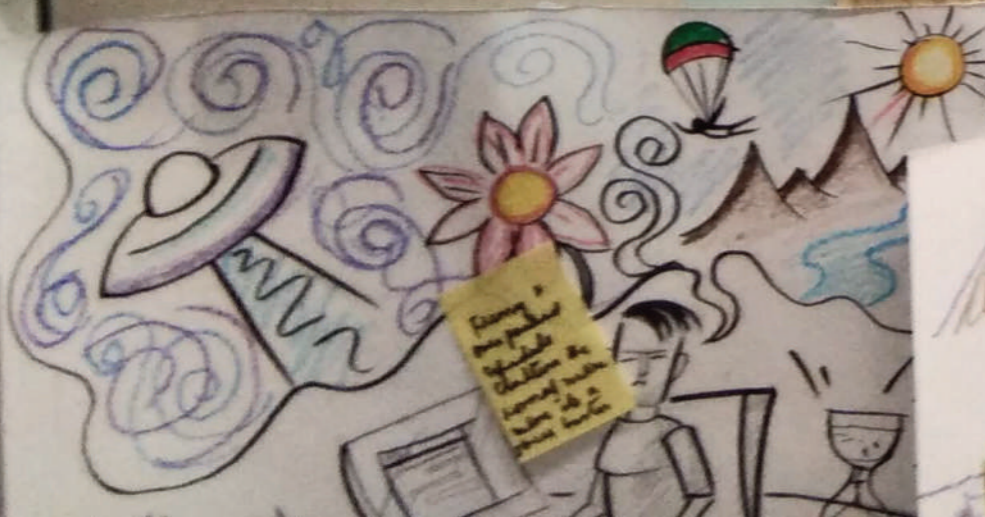
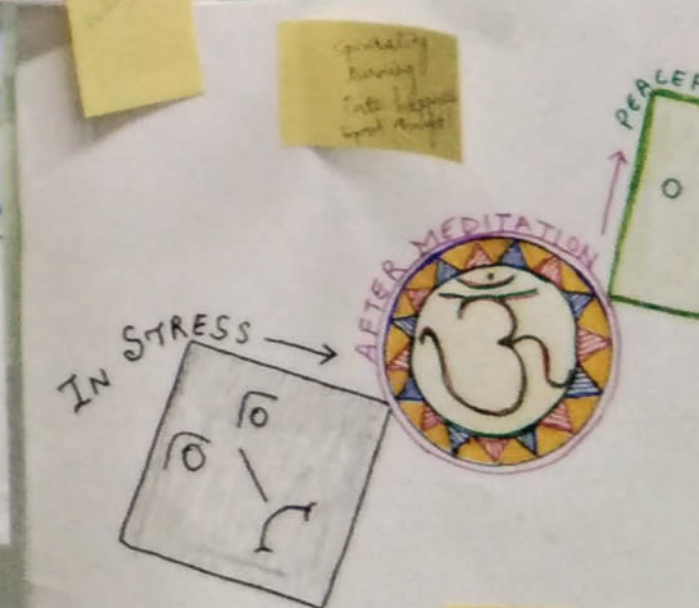
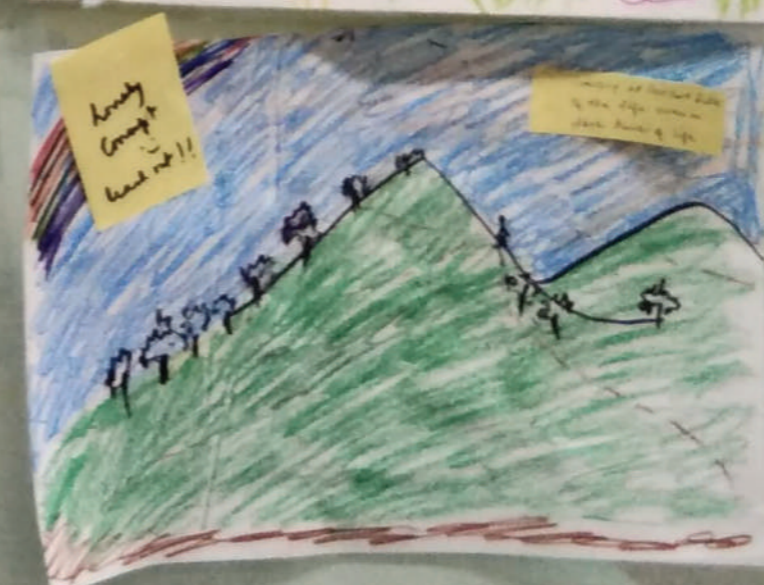
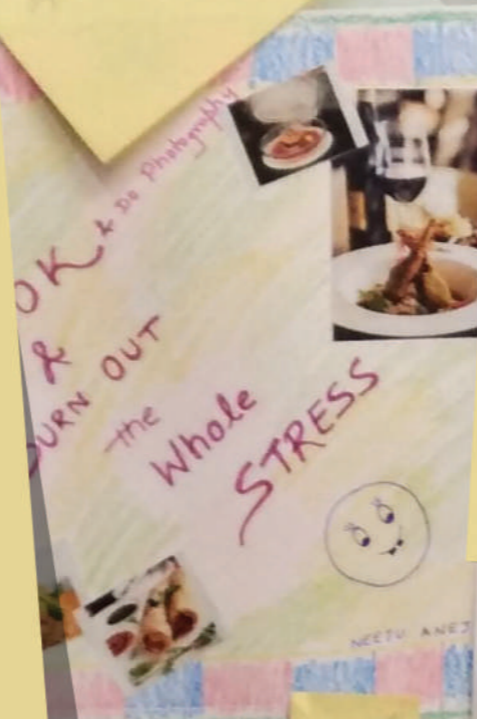
These conversations formed the basis for the creative outputs from this project. The artist was also introduced to other groups and individuals in the city who work in the area of mental health so that they could benefit from a wide range of knowledge and perspectives on mental health issues.

## MENTAL SE HEALTH KO JODO

A Workshop on Workspace Stress & Mental Health



Stress can leave us feeling trapped in the...  
 Time pressures can affect our mental...  
 Sometimes we just need to let go and de-stress...  
 Finding a new place or hobby, spending time with...  
 and family are just a few options.





02

03

### THE COMMUNITY WORKSHOP

The aim of a community workshop was to enable an open conversation on workplace stress, mental health and overall well-being and to raise awareness of the participants. Participants included, working professionals, mental health experts and advocates, along with artists and other interested members of the public.

The conversations and activities at the workshop aimed to better equip the artists to express the scientific and socio-cultural complexities of mental disorders and highlight the importance of mental well-being through their creative practice.

In addition to the scientists sharing information on mental health, the artist-led discussions using art-based exercises helped 'bring out into the open' the hidden and stigmatizing issue of workplace stress and mental disorders.

The Artist also held art workshops for underprivileged children to get a well-rounded understanding of what stress could mean to people from different socio-cultural and economic backgrounds that ultimately forms this "public" that would witness the street art.

### HEALTHY MIND STREET ART EVENT

The project culminated in a first-of-its kind event at a city mall on September 14, 2018, where artists and researchers came together on one platform to promote awareness on mental health, especially workplace stress.

The evening saw researchers from the George Institute talking about the importance of mental health in our daily lives and also recognise signs and symptoms relating to common mental disorders. There was an open discussion on workplace stress and stigma related to mental health. A short film from the World Health Organisation (WHO) entitled "I had a black dog, his name was depression" was also screened on the occasion. The discussions took place around the art installation. The audience interacted with the artists, and listened to their journey to uncover the complexities of mental health issues through their artistic practice.

One of the highlights of the evening was street theatre performances by children from Jamghat Theatre Group which also brought mental health issues to the fore, offering an opportunity for those present to appreciate the need to openly talk about them. Through this play, the child actors held a mirror to the current practices at workplaces in India that are impacting the mental and physical health of working professionals in the country. There was also an open discussion with the mental health researchers and artists towards the end and the need for holding for such public engagement events was highlighted.

The final event enabled the general public to experience and openly talk about mental health through the medium of creative arts, in turn gave new perspectives to the participating biomedical scientists and artists.





## FEEDBACK FROM PARTNERS

“ It helped in highlighting workplace stress and the two events not only reached out to human resource personnel in different offices, but also helped share views about workplace stress with the larger public. It was clear that there was a felt need to do more of such events and develop research that addresses workplace stress. It was also clear that research and public facing events such as these need to be delivered simultaneously. ”

- *Dr. Pallab Maulik*

“ It was a very interesting concept and gave me an opportunity to interact with scientists, which one hardly gets to do and also get an insight about the little known domain of mental health. Mental Health is a domain which is very rarely discussed, mainly owing to the stigma attached. Thus this project gave me an opportunity to interact with mental health researchers and other activists in the field like the ones associated with ‘It’s OK to Talk’. ”

- *Richa Kedia*

## FEEDBACK FROM THE PUBLIC

“ You guys are doing a great job. When everybody is busy in their routine, in their lives, you have taken the pains to come out and share information on mental health. Street Art was very impactful and will remain etched in my memory. ”

“ It is s o important to have conversations on mental health in India. Nobody’s talking about it. I didn’t know most of the things that the experts spoke about today. ”

”

# THE ARTWORK DECODED



With growing consumerism and greed, food safety is being bypassed. The distance between the producer and the consumer is increasing, something that needs to stop. Wouldn't you want to know the story behind the food you serve or eat from its inception to its end?

Hands are of a great significance. They are viewed as the symbol of hard work and labour. Aristotle said that the hand is the "tool of tools." It symbolizes strength, power and protection.

The top hand is that of the privileged stakeholders in the business, manipulating and playing with the lives of the meek farmers. The hand, clouded with treachery, is shown pouring toxic chemicals in the hands of the farmers.

The middle hand depicts the farmers who are trapped in the vicious cycle set up by these manufacturers which forces them to buy more product in order to get more produce by which they can hopefully pay their debts. The third hand represents the consumer, the common man, who receives the poisoned product in the end that results in various health problems. People should be aware that such issues not only affect our hard working farmers but also us. Knowing our farmer means knowing our food and in turn taking better care of our health.



*Khao magar dhyaan se (Eat, but carefully): By Rajita Kaushal*

## 'Shake the hand that feeds you'.

Elements of truck art are used in the artwork. Traditional floral and animal inspired motifs are some key components of truck art. The colours are bright and reflective of the cheerful and flamboyant Punjabi culture. The text is a spin on the popular slogan on the trucks "Dekho magar, pyaar se" (See, but with love)."



# HEALTHY MIND STREET ART EVENT



The artwork on display was produced by artist Richa Kedia with the help of two other artists, Rohit Artworks and Shubhangi

The central theme was the fifth chakra or throat chakra (expression).

"Everyone has different coping mechanisms and the artwork depicts few common coping mechanisms. One of the most important one is meditation and the key doctrine of meditation is to learn to control one's seven chakras to reach the highest form of self-awareness or nirvana," *Richa said.*

"A blocked throat chakra can impact one's ability to express for fear of ridicule and judgement. Mostly with regards to mental health, the fifth chakra gets blocked mainly due to the social stigma attached to it. The artwork aims to remove the stigma attached to mental health, thereby unblocking the fifth chakra."

# PARTNER PROFILES



## **RICHA KEDIA**

Richa is a self taught artist, muralist, illustrator and graphic designer based in Delhi, India.

She is a Chemical Engineer by qualification but after working in the corporate world for about a decade, finally decided to quit and pursue her passion in art full-time. She enjoys reading, loves to travel and has a penchant for history and science; which helps her add many unique dimensions to her art. Richa also loves to experiment in various mediums and styles.

## **EIGHTEEN ART STUDENTS & ARTISTS**

in Chandigarh participated in the *Kheti, Khana aur Hum* (Farming, Food and Us) project under Arting Health for Impact project.

- |                |                |
|----------------|----------------|
| Gurpreet Kaur  | Mandeep Singh  |
| Ishita Sarkar  | Kulpreet Singh |
| Rajita Kaushal | Raman Singh    |
| Gurjeet Singh  | Ranjit         |
| Harleen Kaur   | Shivam Singh   |
| Santosh        | Ishmehar Mohal |
| Ranjit Singh   | Mukul          |
| Sunaina        | Amay Vikrama   |
| Robin          | Sukhchain      |





## DR. MAULIK PALLAB

(FOR MENTAL SE HEALTH KO JODO )

Dr. Maulik leads the Research department at The George Institute for Global Health, India. He brings a wealth of experience to the Institute with his expertise in mental health. Dr. Maulik has worked with the World Health Organisation (WHO), Geneva on Project Atlas and other mental health programs, and clinically as a psychiatrist in India and Australia.

His particular research interests include social determinants of health, especially mental health services, mental disorders, international mental health, and intellectual disability.

He is an Intermediate Career Wellcome Trust/DBT India Alliance Fellow and is leading a program called SMART Mental Health, which is on provision of mobile-based affordable evidence based mental health services in rural India.



## DR. SEN BANALATA

(FOR KHETI, KHANA AUR HUM )

Dr. Banalata Sen, PhD, MPH, is an independent environmental health consultant working on diverse issues of air pollution, WASH, and climate change.

Until recently, she served as Advisor at the Centre for Environmental health at the Public Health Foundation of India, where she helped to develop the Centre's portfolio of research, outreach, and partnership building activities.

She has over 15 years of experience working in environmental health research, policy regulation, outreach, and capacity building at the US National Institute of Environmental Health Sciences and the US Environmental Protection Agency.

She is the recipient of several EPA and NIEHS awards. Her area of interest is in the use of participatory approaches to address global environmental and public health challenges.

# PARTNER PROFILES



# INSTITUTIONAL PARTNERS ON ARTING HEALTH FOR IMPACT- INDIA

## HAPPY HANDS FOUNDATION (FOR KHETI, KHANA AUR HUM)

Happy Hands Foundation is a not-for-profit organization in India committed towards the revival of Indian traditional/folk art and craft, empowering rural artisans and building potential in women and young people to lead community development activities and craft entrepreneurship.

## GEORGE INSTITUTE FOR GLOBAL HEALTH

The George Institute for Global Health is a health and medical research institute whose mission is to improve the health of millions of people worldwide.

## OTHER EXPERTS WHO CONTRIBUTED TO THE PROJECT

*Mr. Rahul Sharma* (Sustainable Farmer)

*Dr. Suparna-Ghosh Jerath* (Nutrition researcher, PHFI, India)

*Mr. Rahul Sharma* (sustainable farmer)

*Dr. Suparna-Ghosh Jerath* (Nutrition researcher, IIPH, Delhi & India Alliance Fellow)

*Dr. Amar Singh Azad* (retired pediatrician and director, environmental health action and research, Kheti Virasat Mission, Bhatinda)

*Ms. Deepika Puri and Mr. B. N. Behera* (Dietician, PGI, Chandigarh)

*Dr. Shweta Khandelwal* (Nutrition researcher, PHFI, New Delhi & India Alliance Fellow)

*Dr. Mercien Daniels* (Mental health researcher, George Institute for Global Health India, New Delhi)

*Dr. Amanpreet Kaur* (Mental health researcher, George Institute for Global Health India, New Delhi)

*Dr. Madhuri Dutta* (Research Manager, George Institute for Global Health India, New Delhi)

*Dr. Siddhardha Devarapalli* (Mental health researcher, George Institute for Global Health India, New Delhi)

*Dr. Sudha Kallakuri* (Mental health researcher, George Institute for Global Health India, New Delhi)

*Dr. Kartik Sharma* (PAHUS, New Delhi)

*Mr. Medhavi Gandhi* (Happy Hands Foundation)



# SOUTH AFRICA FOREWORD

The **Arting Health for Impact** project was designed with perfect timing as I was personally interested and invested in: participatory development and methods, amplification of citizen voices, co-design processes, collaboration, critical knowledge translation, science communication and, as always, street arts, amongst so much more.

This was a particularly interesting period in my career as I sought to find ways to combine knowledge creation, knowledge translation and experimenting with powerdiffusion in projects.

It was also my first attempt to work with Street Arts as opposed to digital media. Needless to say this project and my testing pre-project carved my interested in Street Arts.

My first objective was to establish a team-approach to the project and diffuse the maintenance of power structures as best I could. Without establishing the project as a team venture, I fear we would not have been as successful.

The project allowed me, in collaboration with my larger team and the participants involved in the project, to explore the intersection of these areas and explore these nuances.

It has been exciting and incredible to observe incremental interactions and relationships bloom between project staff, youth in-patients, youth out-patients, youth with learning disabilities, clinical staff, artists, the Lentegeur Psychiatric Hospital in the Western Cape and the, resident NGO, Spring Foundation.

I would argue that these interactions are the focal point of the project as it informed the: participatory design of the Mural Concept; the collaborative design and management of the Public Engagement Event and; the overall success of the project. The Mural and Event were by-products informing a larger audience. The interactions and establishment of relationships from opposing power structures (patient vs carer, informal vs formal, etc.) was the melting pot that resulted in the design and impact of the overall project.



**NABEEL  
PETERSEN**  
COUNTRY LEADER

The co-designed Mental Health Public Engagement Event surpassed our expectations, as this collective of individuals succeeded in organizing and managing an interactive and active Public Engagement Festival, where the hospital has not managed to do as successfully in prior attempts.

They've also succeeded in designing various communication tools and an interactive programme that directly involved community members and our audiences. Audience members were exposed to: the services of the Psychiatric Hospital; Yoga, Zumba and Mindfulness; Science exhibitions; Mural Art designed by the participants and housed on the Hospital; Music and; conversations around the subjective experience of Mental Illness and associated stigma and discrimination.

Finally, I wish to thank each of you who participated and shared your talents, experiences and stories understanding that this novel project sought to swim upstream from its very design. I am excited by the consequent steps in participatory design, critical knowledge translation and the usage of street arts as an Engagement platform after the success of this particular story.

As depicted and shared in our participatory mural ***“The Storm Always Passes”***, and I look forward to employing the stormy parts of this project in future ventures focused on Mental Health and other Public Engagement ventures. I am indebted to all who participated and contributed to this venture. A Luta Continua!

Nabeel Petersen, Country Leader, South Africa

# PROJECT OVERVIEW

## INTRODUCTION

The South African component of the Artting Health for Impact project focused on collaborative storytelling between three very different communities of people, i.e. youth who use mental health services, clinical staff (including clinical psychiatrists, psychologists, occupational therapists, clinical nurses and security) and street artists, with the belief that each person and collective has an individual and collective story and message to share and/or inform process in the context of public engagement.

The project aimed to bring these parties together in a participatory design process focused on designing a public mural and a public engagement event hosted by the Lentegeur Psychiatric Hospital.

## PARTICIPANTS

**The AHFI team** in South Africa partnered with The Spring Foundation, the resident NPO focused on rehabilitation and support from within the Lentegeur Psychiatric Hospital in the Western Cape.

The Spring Foundation is headed by Dr John Parker. The organization focuses on the rehabilitation, recovery, hope and reintegration of persons who suffer from mental illness within their communities through green and other economic/social initiatives, as well as destigmatizing mental illness and the Psychiatric Hospital itself.

The project was also supported by the head of the Child and Family Unit (CFU) at Lentegeur Hospital, Dr Rene Nassen, 1 of 21 child and adolescent psychiatrists in South Africa and lecturer at the Department of Psychiatry at Stellenbosch University. Approximately 7 clinical staff personnel, including Dr John Parker and Dr Rene Nassen, participated in the project.

Experienced public muralists Mohammed Hassen, Rizah Potgieter and Jack De Jong participated in the project as artists, as well as conceptual designers after being immersed in the project. MC/Rapper, vocalist, musician and performer Quintin "Jitsvinger" Goliath joined the project as the Project Ambassador.

The project recruited 17 youth that currently use mental health services at the Lentegeur Psychiatric Hospital via clinical staff based on youth interest in and ability to participate in the project, i.e. Youth in-, out- patients and patients with learning disabilities. In total the project hosted 30 participants and as well as an isi-Xhosa facilitator, Lucia Mfubu.

## PROCESS AND WORKSHOP STRUCTURE

The AFHI project hosted a total of 5 workshops with all participants. Additionally, the AFHI team hosted two information sessions geared toward clinical staff and one toward the parents/guardians of patients.

The former was an open presentation to clinical staff to source clinical participation in the project. The latter was an informal presentation to youth and parents, hosted at the Spring Foundation's Green Resource Centre.

It was during these meetings that project participants (youth and clinical staff) and their parents/guardians were introduced to the project. Artists were met on an individual level to understand their specific interests and commitment to a collaborative process.

## INCEPTION AND TEAMBUILDING

An initial introductory and team building workshop was facilitated after securing participation and consent from and for the necessary parties, including Institutional, Caregivers/Parents/Guardians and Youth.

It was during these meetings that the primary focus on Mental Health, Hope, Recovery and Rehabilitation emerged. During this meeting all participants participated in team building, storytelling and arts based activities to create a team approach to participatory-design and co-creation through storytelling.

This introductory workshop sought to build relationships, define the workshop or project culture, create a safe environment that facilitates participation and collaboration with a focus on team building as well as provide a spray painting tutorial.

The workshop also sought to understand participants hopes, fears and expectations concerning the project in order to address concerns and consequently feed these concerns into our workshop programming.



## ART AND SCIENCE EXCURSION

The second workshop took the form of an Arts and Science excursion. All participants were lead on a street arts tour by the project street artists in Cape Town to understand the ways in which street arts could be used to relay messages.

Salt River and Woodstock are adjacent communities in Cape Town where Street Arts are celebrated.

This area hosts an international annual public mural event, and as a result contains many pieces of intentional local and international art on residents' homes and walls.

This activity was followed by a visit to the Cape Town Science Centre, including a Science Show, which allowed participants to engage with and explore Science in different, tangible and interactive ways.

The Science Centre allowed youth, clinical staff and artists to actively engage in science experiments and shows in engaging ways.

Artist Mohamed Hassan talking about street art and its power in communicating important messages to the public.




## LEARNING AND SHARING WORKSHOP

The consequent workshop was a Learning and Sharing workshop in which all participants participated in various visual and storytelling exercises.

This workshop was held at the Tygerberg Nature Reserve in Cape Town primarily to provide a neutral, safe environment for sharing. It was acknowledged, during the inception and excursion workshops, that many youth, especially those that are/were in-patients at the time, associated the hospital workshop venue with being treated and staying overnight at the hospital. As such, their associations with the hospital space was negative, threatening and the AHFI team was associated with treatment or as arts therapy run by the Hospital.

This choice of venue was centred around creating a safe space that is not particularly associated with a clinical or familiar space, in response to requests from Youth and as a means of dissociating the AHFI project from formal care and the Hospital. It was during the initial and this specific workshops that all participants actively learned about each other. This workshop allowed youth, clinical staff and artists to present their thoughts, ideas, challenges and fears on mental health and the associated stigma; their personal journeys; the public perceptions of persons who use mental health services; the Hospital and Care provided and; individual and collective desires for the future.

The learning from the Learning and Sharing Workshop was presented back to all participants during the Mural Design workshop. This workshop was focused on the content to be presented on the mural, in a concept that was later collaboratively designed by the muralists. This concept was presented to all participants, and various suggestions and edits were made accordingly.



Youth participants creating collages from magazines for their poster for the Futurescape activity. Participants were put into small groups to make a poster that showed the link between their personal journeys and the problems/challenges faced by them in their communities and society.

# MURAL CONCEPT DESIGN WORKSHOP

The mural concept depicted a story of struggle from “the dark” to “the light”.

“The dark” was represented by a storm in the ocean, with big waves, jagged rocks and hands reaching out from the water.

“The hands” represent the youth and the storm representing their struggle. The journey from is represented by the boat (named Hope) and its Captain as well as by the packages it carries: Courage, Patience, Strength and Love.

The boat is also navigating through ragged rocks which represents the Stigma that the youth face on a daily basis as a patient, as a community member and in their larger social circles. The “Light” is represented by a clear day with a rainbow, cherry blossom tree, and the colourful scenery. The Rainbow represents rebirth as well as the journey from darkness to colour. The phrase “The Storm Always Passes” is written across the mural as a reminder and motivation.

## ENGAGEMENT EVENT DESIGN WORKSHOP

The final set of workshops were focused on the design of the actual engagement, programme, décor, activities, style of the overall event, audience, event timing, food options, etc. Participants actively participated in the design of the Event relevant to the budget presented for the Event. This was the sole restriction on the design of the Mental Health Engagement Festival. The event was entirely collaboratively designed.



# MENTAL HEALTH PUBLIC ENGAGEMENT EVENT



The Arting Health for Impact South African public engagement event was hosted at Lentegeur Psychiatric Hospital on the 11th of August 2018.

It successfully hosted 460 persons, in a venue that received a smaller audience at previous attempts at hosting engagement events due to the Stigma associated with Mental Illness and the Lentegeur Psychiatric Hospital.

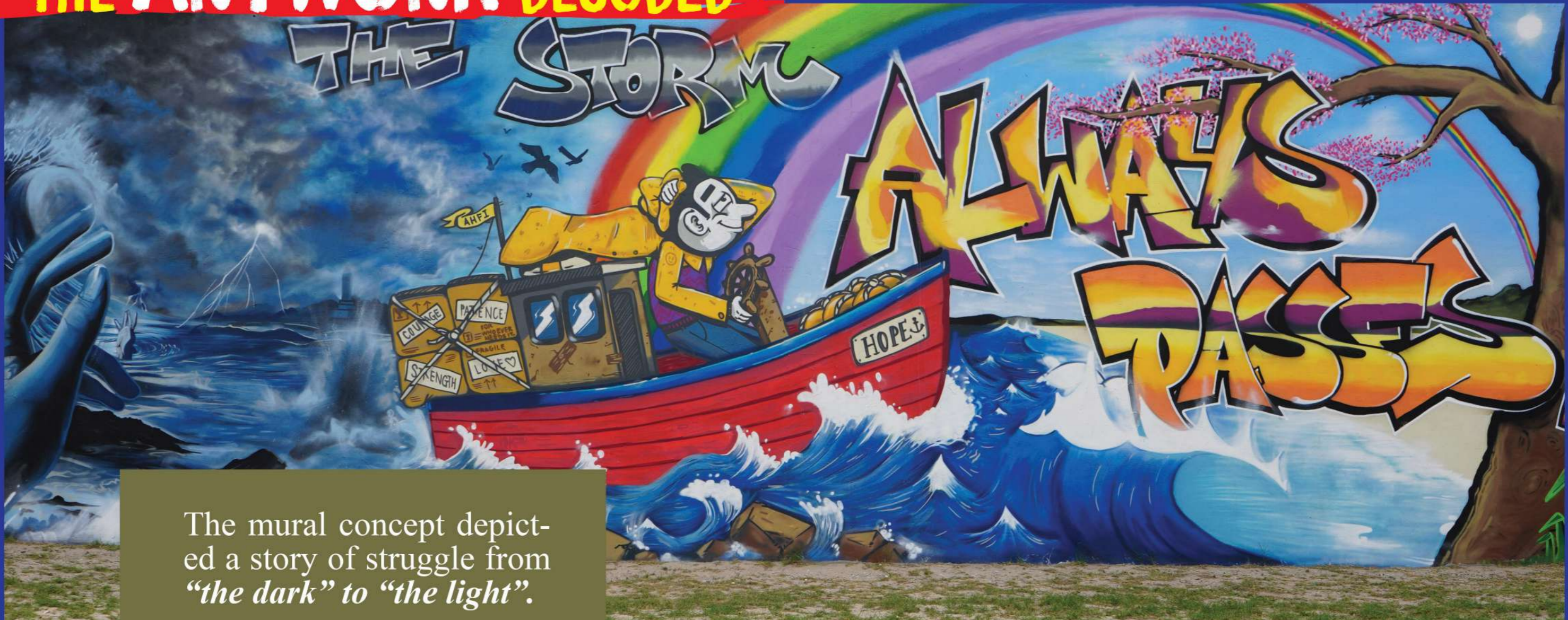
## The Event featured various installations and activities including:

- The live mural painting
- Music performances by Quintin "Jitsvinger" Goliath and others
- The mobile science exhibition by the Cape Town Science Centre
- Djembe drumming by AfroBeat Drumming
- Mindfulness (Dr John Parker), Zumba (Courtney Klein) and Yoga (Amber Abrams) activities
- Poi performances
- Spray paint tutorials
- Dancing
- Competitions for spot prizes and spray-paint a T shirt.

The project employed 6 local junior researchers to survey audience members on their perceptions on the event as an engagement/awareness tool, the design of the event and whether engagement events such as these are favoured in various communities, i.e. focused on art and community-relevant and –sensitive methods.



# THE ARTWORK DECODED



The mural concept depicted a story of struggle from “the dark” to “the light”.

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The hands represent the youth and the storm representing their struggle.

The boat is also navigating through ragged rocks which represents the Stigma that the youth face on a daily basis as a patient, as a community member and in their larger social circles.

The “Light” is represented by a clear day with a rainbow, cherry blossom tree, and the colourful scenery. The Rainbow represents rebirth as well as the journey from darkness to colour.

The phrase “*The Storm Always Passes*” is written across the mural as a reminder and motivation.



# STATEMENT FROM INSTITUTIONAL PARTNER

The Arting Health for Impact project at Lentegour Hospital was a success on a number of levels:



**DR. PARKER  
JOHN**

Although there were initial anxieties with regard to the capacity of the artists and facilitators to understand and work with youth suffering from complex psychiatric disorders, this was quickly addressed by their willingness to listen to and adjust to concerns expressed by staff members and to acknowledge key professional responsibilities, especially related to risk factors as well as issues such as confidentiality and the need for informed consent to participate.

An outstanding feature in this respect was the ability of the project facilitators to go the extra mile in understanding and working with the complex environment of a psychiatric institution. The result of this was that, as the project developed and hospital management and staff members began to understand its aims and purpose, any initial reluctance became transformed into enthusiasm and by the time of the final event, everyone at the hospital was bending over backwards to ensure its success.

Similarly, amongst the youth participants, there was initial scepticism and anxiety. The awful impact of their illness experiences was expressed in requests to hold the preparatory workshops away from the hospital, because of overwhelming negative associations with being on the hospital property.

It was thus enormously inspiring to see these same individuals, on the day of the culmination event, able to identify so strongly with the entire project, at the hospital, in a way that was radiant with a sense of pride, and hope for the future.

There can be little doubt that the co-creation of such a beautiful artwork and event has had an amazing healing effect in transforming once-painful associations into a celebration of positivity.

This was clearly evident too in the gratitude expressed by numerous family members, whose joy at seeing their offspring able to celebrate this wonderful achievement was a special reward for everyone involved.

For the broader community, who see the wall or heard about this event through the media, the idea of what this hospital is and does has been thoroughly challenged.

The mural is a great source of pride at the hospital and a reminder to all that we truly can create beauty in this place!



*The Spring Foundation,  
Lentegour Hospital*

# PARTNER PROFILES

## INSTITUTIONAL PARTNER: LENTEGEUR PSYCHIATRIC HOSPITAL

**Lentegeur Hospital (LGH)**, situated in the heart of Mitchells Plain on the Cape Flats, provides a wide variety of services to communities in its catchment area, which include all patients from the largely uninsured populations of the Khayelitsha- Eastern and Klipfontein-Mitchells Plain substructures of the Cape Metropolitan District as well as a large rural area comprising most of the Overberg.

With 722 inpatient beds, Lentegeur Hospital is the largest of the four level 2 hospitals providing Mental Health services for the Western Cape and has a comprehensive clinical service offering via the four clinical Functional Business Units (FBU) of Child and Adolescent Psychiatry, Forensic Psychiatry, Intellectual Disability Services and General Adult Psychiatry. All of these services have both inpatient and ambulatory components.

Through its 2 District Psychiatrists and designated members of the various multi-disciplinary teams involved in the admissions components of the clinical services, a healthy, vibrant and dynamic relationship is maintained with the level 1 District Health Services facilities in the substructures that refer patients to Lentegeur Hospital.

This relationship includes the aspects of outreach and support and the important capacity-building of teams and staff of the various level 1 facilities in the LGH drainage areas.

Through its Spring Foundation, LGH has plans in place to change the way in which *Mental Health* services are perceived, offered and utilized by the communities it serves, by fully embracing the recovery concept and working alongside patients, their families and the communities within which they reside.

LGH is unique in that it serves as a training facility for multiple Higher Education Institutions, including the Universities of Cape Town and Stellenbosch (with which there are formal training agreements), and at any one time, there are four Psychiatrists-in-training from each of these universities placed at LGH as part of their Psychiatric Registrar training rotation.

The range of clinical services offered provide for a very suitable range of training placements, all under one roof as it were.

This is also why training placements are provided for community service medical officers, occupational therapists, psychologists and a variety of nursing students, which also involve collaborations with *UWC* and *CPUT*.



**JACK  
DE JONG**

Jack de Jong is a young emerging artist born and raised in Cape Town, South Africa.

Largely self taught with no formal art training, he has been painting locally and internationally since 2007, aiming to inspire all through his use of vibrant colours and bold lines.

His diverse subject matter ranges from locally sourced images of South Africa and its people and rich heritage, to the natural world and its fragile beauty and the negative elements of humanity that threaten its existence.

He works primarily on canvas as well as mural commissions for both public and private clients. He lives and works in Cape Town.

**JITSVINGER  
PROJECT  
AMBASSADOR**

Jitsvinger is an established Cape Flats-born conceptual writer, composer, guitarist, educator, musician, poet and performing artist. After the success of his debut album, Skeletsleutel, Jitsvinger has collaborated with classical musicians, jazz nominees, pioneers

and legends, and has performed on stages and in festivals both locally in his home country of South Africa and internationally including Taiwan, France, the Netherlands, Switzerland and Chile. He has composed and written music for theatre productions and film.

Jitsvinger is a social commentator on issues concerning heritage, culture, and especially the Afrikaans language.

**MOHAMED  
HASSAN (FOK)**

Mohamed Hassan is a 26 year old Graphic Designer and Artist based in Cape Town, South Africa. Mohamed works in many different mediums, and has a strong passion for creating and expressing through visual communication.

The mediums used most by Mohamed are digital and print, video and spray paint. Mohamed has been exploring with art most of his life and has been painting and displaying his work publicly since 2011.

**RIZAH  
POTGIETER**

Rizah Potgieter has been sketching since the age of 9 and has been a graffiti/mural artist since 2002. Rizah has also recently begun airbrushing and customising motor-bikes, as well as, digital design, animation and visual effects.

Rizah is known for his realism, conceptual art, painting female figures and animals but has the skills to create diverse art styles from idea to canvas/surface.

He enjoys painting canvases, customizing sneakers and designing clothing print designs for fashion designers.

Rizah has hosted four exhibitions and three group exhibitions, as well as participating in several other exhibitions, competitions, festivals, art lectures, workshops/learnership programmes and community events.





## DR. PARKER JOHN

Dr John Parker is a psychiatrist at Lentegeur Hospital and a senior lecturer with UCT's Department of Psychiatry and Mental Health. He is the founder and Director of the Spring Foundation at Lentegeur Hospital, a registered non-profit organisation and PBO working to re-design what a psychiatric hospital looks like, feels like, is and

does using ecological and recovery principles. He works in the out-patient department, specializing in treating very severe psychiatric disorders that have not responded to standard treatments as well as complex trauma-related and personality disorders.

His academic interests include social psychiatry and the environment, Recovery in Mental Illness and Mindfulness Based Interventions.



## DR. NASSEN RENE

Rene is a Fellow of the South African College of Psychiatrists and a registered child and adolescent psychiatrist. She is the clinical head of the Child and Adolescent Mental Health Service at Lentegeur Psychiatric Hospital.

She is a senior lecturer in the Department of Psychiatry, Stellenbosch University.

Her research interest is the neuropsychiatric aspects of paediatric HIV. Other interests are Autism Spectrum Disorders, Public Mental Health (advocacy with regard to equitable access to services, community based training and support), medical education and creative arts therapies.



## DR. ABRAHAMS TONI

Toni Abrahams is a Senior Clinical Psychologist at Lentegeur Hospital and a lecturer with UCT's Department of Psychiatry and Mental Health.

She is based at Intellectual Disability Services within the hospital. There she provides assessment and intervention to all systems involved in improving the quality of life of persons with ID.

Her research interests include interventions with persons with ID throughout their lifespan, including creative and play therapies.

She is passionate about her work with persons with ID and their caregivers, advocating strongly for the idea of "Nothing about us without us."



## DR. MPINDA BULELWA

Dr. Mpinda is a Child and Adolescent Psychiatrist who works in the Lentegeur Child and Adolescent Mental Health Service. She heads the outpatient services in the unit. She also has a joint appointment with the University of Stellenbosch. Dr. Mpinda has an interest in prevention interventions in mental

health and has been involved in developing Infant Mental Health services in the Unit. This early intervention is meant to look at ways of reducing or preventing mental illness in children and adolescents.

She is currently involved with Parenting From the Inside Out - a research project that explores parenting interventions for infants and their caregivers.



## DR. PASCHE SONJA

Sonja Pasche is a clinical psychologist who has worked in the South African public health system and in academia. She is currently busy with a PhD exploring the lived experience of adolescents who have attempted suicide.

In her free time, Sonja enjoys exploring the outdoors and art galleries.



## LUCIA MFUBU

Lucia is a goal-driven game changer who strives for transformation for youth and communities.

As an active, motivated and motivating change agent working in various communities in Cape Town, mostly with youth, she is highly ambitious and passionate about positioning herself as a conduit for community transformation.

# AHFI TEAM

## PROFILES

### BOTSWANA



**ABRAHAM  
MAMELA**  
PROJECT LEADER

Abraham is a Director at Infers Group and a Science Communication and Engagement expert. Having been in the field for over 9 years, he has accrued in-depth techniques and experience in working with scientists, communities, policy makers and the media.

He is interested in working with African scientists and various stakeholders towards building science development and participation among Africans as well as creating research ecosystems in Africa.

Abraham is also a recipient of the Wellcome Trust International Engagement Fellowship. He aims to work on exploring best practices in incentivising science development in Africa by bringing like-minded people, scientists and communities together to explore trade opportunities in the science process.



**TAPIWA  
KANGWA**  
FINANCE OFFICER

Tapiwa is a registered member of the Botswana Institute of Chartered Accountants with exceptional knowledge on project management standards and procedures and extensive experience in preparation of financial reports, financial planning and forecasting for programs.

She also has valuable experience in company administration and management of international grants from funders such as the European Union, USAID, Wellcome Trust and the Swedish International Development Agency.

Her aim is to grow in the field of Accounting, Finance and Project Management and use her skills to support scientists and other stakeholders in tackling global societal issues.

## BOTSWANA

**CHERYL  
S. NTUMY**  
CREATIVE FACILITATOR



Cheryl Ntumy is a writer and creative facilitator. She has published several novels and short stories and developed communications for creative public engagement projects.

She worked as a freelance journalist before turning her focus to creative writing and facilitation. She has extensive experience in training and mentoring creatives and facilitating collaborations between creatives and practitioners from other sectors.

## INDIA

**SARAH  
IQBAL**  
COUNTRY LEADER



Dr. Sarah Iqbal is a scientist turned public engagement practitioner in India. She holds a PhD in Biochemistry from the University of Oxford, UK, and was a Postdoctoral research Fellow at the Scripps Research Institute, USA.

Sarah now works at the Indian science funding agency, the Wellcome Trust/DBT India Alliance, where she manages their science and society programs and science communication and leadership training initiatives.



**NABEEL  
PETERSEN**

With a background in Social Anthropology, International Social Development and working within the non-profit sector, Wellcome Trust International Biomedical Public Engagement Fellow, Nabeel Petersen is an experienced participatory and collaborative facilitator who holds personal and collective expression as incredibly valuable and necessary.

He believes that knowledge and solutions to global and local issues should be interdisciplinary and directly informed and co-constructed at the grassroots level in collaboration with established institutions, community based organizations and the Arts and/or Collaborative Expressive methodologies, etc.

He is currently primarily focused on developing and exploring inclusive, collaborative, co-created interventions between Community members, the Arts and Science as a means to provide communities with health and other messaging in fun, relative, engaging and interactive ways. With foundations in Participatory Development and Approaches, he believes that inclusive models have the natural possibility to be catalysts for social transformation.

Nabeel offers insight into alternative models that are flexible, inclusive, transparent and engaging. He strives toward inclusive and relative approaches to create meaningful transformation and relationships, challenge existing practice and structures and to stimulate meaningful and necessary dialogue and sharing, both locally and globally.



**CHRIS  
MOYCE**  
**PROJECT MANAGER**

Chris Moyce lives in Cape Town, South Africa and has previously worked as a freelance consultant in community engagement as well as a freelance documentary photographer and filmmaker. Chris studied Environmental History at Rhodes University before exploring his passion for the visual arts and community engagement in South Africa. His

experience ranges from event planning, team management and workshop facilitation to documentary photography, filmmaking and mural design.

Chris is particularly interested in projects and events which combine public engagement and visual arts to explore the relationship between communities and the impact of the visual arts.



**BIANCA  
VAN ROOI**  
**PROJECT OFFICER/  
ADMINISTRATIVE  
ASSISTANT**

Feminist and Ethics scholar at the University of the Western Cape, Bianca is a creative who is passionate about social justice issues and using arts as a

communicative and awareness raising platform to bring about positive change.

She is passionate about the potential of telling stories of success and change to acknowledge those who have made a contribution to positive change within our communities, our homes, our minds and society at large in celebration of social justice.

Bianca wishes to further her skills and studies to seek and create more opportunities in arts for transformation.



**JAMES  
ALEX MATTHEWS**

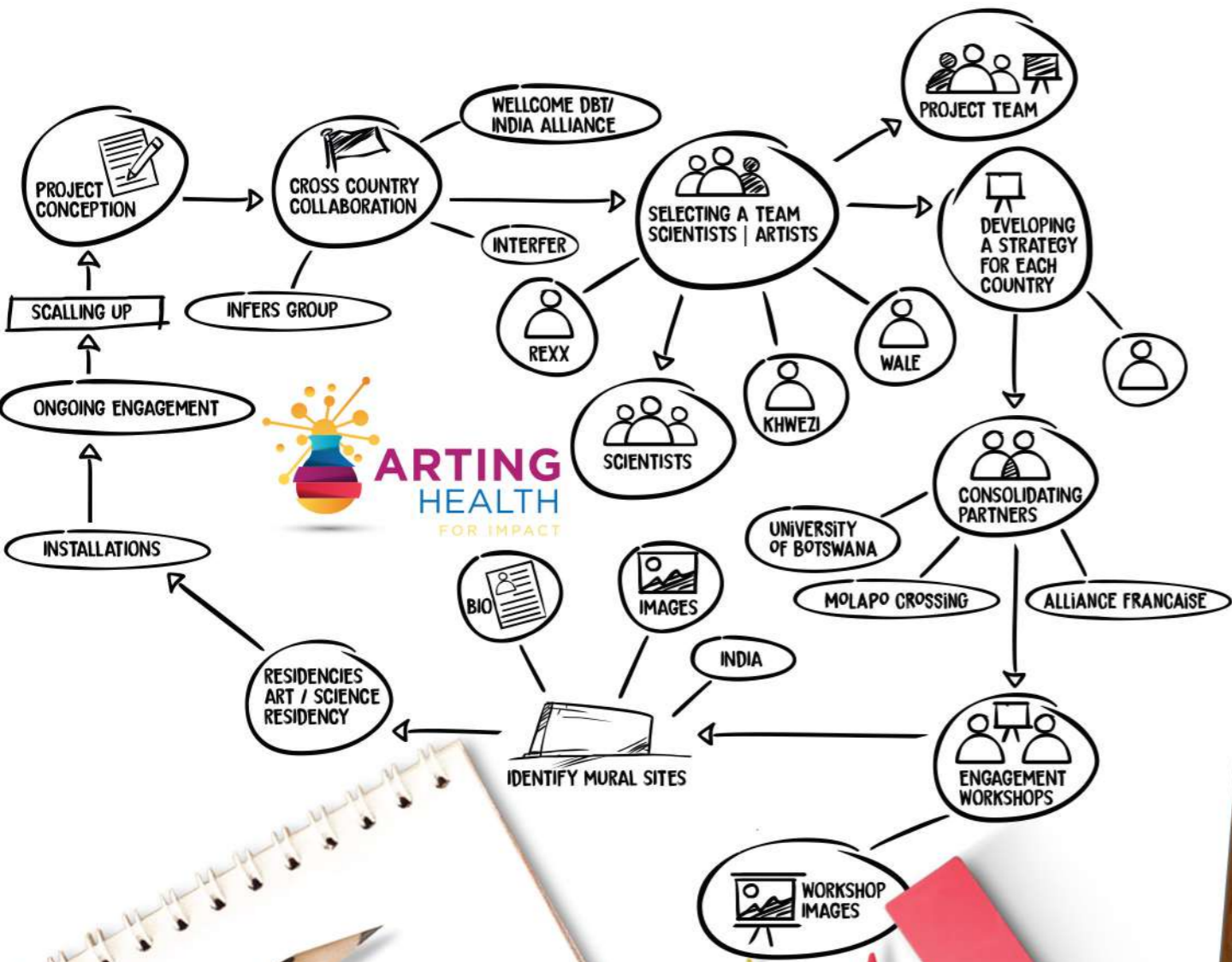
James-Alex is an Executive Digital Operations Specialist focusing on Online Branding, User Experience Design, and Software Engineering. He specialises in directing emerging startup projects from concept to a course of self-sustainability through identification and exploitation of clear financial models and revenue streams. He believes that a better future can be forged through carefully planned

innovation. He is currently implementing the exciting next level of the project as a platform to extend reach both locally and internationally.

contribution to positive change within our communities, our homes, our minds and society at large in celebration of social justice. Bianca wishes to further her skills and studies to seek and create more opportunities in arts for transformation.

## ORGANOGRAM

CONNECTING DIFFERENT STAKEHOLDERS AND DISCIPLINES THROUGH A SHARED THEME



Conserve the Arts  
Preserve our Culture





# ARTING HEALT

Designed by  
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