

Art therapy and social activism in community-based projects

Panel convened and chaired by

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Abstract

This article describes the current interventions and experiences of grassroots members of community-based organisations across South Africa that were presented during the University of Johannesburg's Art Therapy in the Global South Conference with the theme *Training Art Therapists for Social Justice*, Johannesburg, July 2023. The theme of the panel was art therapy and social action in community-based projects. The panel was positioned as a conversation contextualised by the moderator within the South African landscape. Following the introductions to the work of Butterfly Art Project, Lefika La Phodiso, Intlantsi Creative Development Project, Creative Mentorship Hub, and Angela Rackstraw, the panellists discussed three main questions: *How can therapeutic art training programmes incorporate social justice principles to better prepare community workers such as community art counsellors and community art facilitators to address systemic inequalities and remind inclusivity in their practice; what is the role of supervision and mentoring in your specific organisation and how it helped you to sustain the work between the advocacy, the mental health and facilitation; and what examples do we have of community programmes that effectively address any social action or social justice issues and would you measure success in advocating for or achieving a social justice aim?*

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- University of Johannesburg, Art Therapy programme, FADA
- Lefika La Phodiso
- Butterfly Art Project
- Intlantsi Creative Development Project

Corresponding authors and panel moderator

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Charles Jansen – Butterfly Art Project art centre coordinator, community art facilitator trainer, mentor, and team leader

Angela Rackstraw – Red Cross Children's Hospital and the COMMUNITY ARTS THERAPY (CATH) programme

Kamal Naran – University of Johannesburg assistant lecturer, arts therapist, senior community art counsellor, and supervisor at Lefika La Phodiso

Humbulani Mamphiswana Nsenga – Lefika La Phodiso senior community art counsellor, trainer, and supervisor

Ziyanda Magadla – Lefika La Phodiso senior community art counsellor

Author bios

Moderator – Rozanne Myburgh is a registered art therapist (drama therapy) and managing director of Lefika La Phodiso. She convenes the reflective practice group and theory in practice for the BA Hons Art Therapy programme. Myburgh is a clinical supervisor for Drama for Life at Wits and a part-time lecturer in the University of Johannesburg Art Therapy programme.

Nomphelo Princess Dumke has been an Intlantsi Creative Development Project founder member since 2012 and a creative development facilitator in the Lovers Twist township near Peddie in the Eastern Cape. She is a 48-year-old mother of two. She matriculated in 1998 and began studying financial management. However, she was forced to drop out due to financial problems. She said, “I stayed at home doing nothing, but luckily, I started training in this arts programme. We eventually named it the Intlantsi Creative Development Project and registered it in 2015. I grew to love my job with children because when I was young, I had never seen myself standing in front of a class. I was too shy.” She has now done related training through the project, including community engagement, arts practices, computer literacy, and administration skills. Dumke works in primary and high schools and is in the Intlantsi Creative Development Project’s first Train-the-Trainer programme. Two of Dumke’s trainees are now working independently in their own schools.

Sinovuyo Ngcolomba has been an Intlantsi Creative Development Project founder member since 2012 and is a creative development facilitator in Mgababa village near Mpekweni. Ngcolomba first joined the project because she was bored with “sitting at home with nothing to do”. She became excited when she realised she would be playing with children because she loves that. She has since become a vibrant facilitator who is passionate about the important role she plays in her community. She said, “We never had these opportunities in our childhood, so I do this because I don’t want these children to suffer the way we did. Many of them don’t have parental support but we can offer some of that now in their lives.” Ngcolomba was in the first cohort of the Train-the-Trainer programme and has successfully trained a new recruit to independently deliver sessions in another village.

Charles Jansen has been with the Butterfly Art Project for almost eight years now. He was trained as a community art facilitator in 2013. During his first year at the Butterfly Art Project, he has had the opportunity to assist various very experienced art teachers. Through this, he has gained much expertise when it comes to implementation and working with children. He feels lucky to be working in his community and having the opportunity to help to make it a better place. Jansen is a community arts facilitator (CAF) trainer, team leader at the art centre Vrygrond, a mentor for CAFs, and loves to work with children and youth.

Angela Rackstraw is a trained and registered art psychotherapist with almost 20 years' experience of working with both children and adults in this field. In 1995, she completed her two-year Postgraduate Diploma in Art Therapy (now a master's course) at the University of Hertfordshire. Then she went on to study for another two years, gaining her Master of Art Therapy degree and also studying medical anthropology. Before training as an arts therapist, she was a nursing sister, with considerable paediatric experience. She often teaches arts therapy master's students in Ireland and supervises foreign students from both Europe and Ireland in Cape Town, where she arranges various placement opportunities. Rackstraw has also lectured at Lesley College in Cambridge in the United States as part of their Expressive Therapies doctoral programme.

Kamal Naran is an artist and HPCSA-registered arts therapist in South Africa. In 2023, he completed his Master of Art Therapy at the University of Johannesburg. He stands as a member of the inaugural cohort of South African art therapists. Naran serves as an assistant lecturer in the Department of Art Therapy and Visual Arts at the University of Johannesburg, contributing to both practice and academia. As one of the first art therapists to intern at a university centre for psychological services, Naran showcases a commitment to integrating art therapy into diverse therapeutic settings. His educational journey includes an honours degree in Fine Arts from the University of Pretoria and a distinction in Art Therapy from the University of Johannesburg. He has extensive experience in the non-profit sector, particularly at Lefika La Phodiso: Community Art Counselling & Training Institute. His art therapy and counselling experience extends across group work and all age groups. Naran has shared his insights at various conferences, blending artistic talent with a dedication to therapeutic practices and academic excellence.

Humbulani Mamphiswana Nsenga is the co-founder and instructor of the not-for-profit organisation Creative Mentorship Hub based in the inner city of Johannesburg. The organisation is a safe space for young artists aged 13 to 23, offering art classes, mentorship programmes, and mental health support. The organisation is also a space for showcasing the artists' artworks. Nsenga obtained a Diploma in Fine Art at the University of Johannesburg in 2006 and trained as a community art counsellor in 2013. She worked at Lefika La Phodiso as the Safe Spaces Programmes Coordinator from 2014 to 2019. She is a practising artist, certified life coach (COMENSA), a SETA-accredited facilitator, and a Community Art Counselling Course trainer. Nsenga is a co-author and featured artist in *Opening Bodies – Open Studio for Children*, a book in the Lefika La Phodiso *Body of Knowledge* book series. She facilitates a wide range of groups for adults, adolescents, and children.

Ziyanda Magadla is a social auxiliary worker and community art counsellor. She has a background in counselling skills, including working with trauma, bereavement, and grief. She has worked with many different population groups. She is passionate about working with people and sees herself as a helper at heart.

Introduction

This article is a summary and record of a panel presented at the University of Johannesburg's Art Therapy in the Global South Conference with the theme *Training Art Therapists for Social Justice*, Johannesburg, July 2023. The panel was introduced by Rozanne Myburgh with a brief overview of social justice and challenges faced by individuals and organisations working in community settings.

Social justice refers to the concept of fairness and equality in society, where every individual has equal access to rights, opportunities, and resources, regardless of their background, identity, or social status. Social justice includes the belief that all individuals deserve to be treated with dignity, respect, and impartiality. Social action is these principles in practice. The panel discussed the practice and the work that community organisations have been doing for years to increase access to mental health services and access to mental health training in a country with a dire deficit. South Africa has a rich history of therapeutic arts-based organisations.

Organisations such as Intlantsi Creative Development Project, Butterfly Art Project, Lefika La Phodiso, and others who are not represented in this panel have, for years, been holding space in the form of grassroots work – from the rural communities in the Eastern Cape to the inner-city of Johannesburg, Gauteng, and the small community of Vrygrond in the Western Cape. These organisations have been responsible for extraordinary projects that use therapeutic arts methodologies to support communities and affect change through activism, active participation, and collaboration with the communities in which they function. The process of creating an academic art therapy programme has been a journey of around 25 years. We were delighted when the University of Johannesburg’s programme was accredited in 2020. These organisations were key for bringing these programmes into existence, but also for holding the space while this process was unfolding. The organisations continue to serve in communities all over South Africa – creating programmes and training programmes for people working in communities.

However, the work, social justice in community-based settings, involves more than just creating programmes for community members. The work addresses and rectifies the systemic and structural barriers that contribute to inequality and oppression. The work aims to promote a society that is inclusive, just, and equitable by challenging discrimination, prejudice, and disparities based on factors such as race, gender, socioeconomic status, sexual orientation, religion, disability, and other identities.

The pursuit of social justice often involves advocating for policies and practices that promote equal access to education, healthcare, housing, employment, and other essential resources. It also involves recognising and rectifying historical injustices and working towards creating a society where everyone has an equal opportunity to succeed and thrive.

However, this mandate is also often a place of contention and difficulty, where community workers specialising in the therapeutic use of the arts are torn between the roles of activist and counsellor, facilitator and protestor. With increasingly high levels of burnout because of the workload and intensity of the content that these organisations face daily, it often feels almost impossible to advocate for change on a systemic level and support community members in their day-to-day lives. Nevertheless, we recognise that we have a unique opportunity to use our various arts modalities to affect change.

South Africa, like many countries, is starting to recognise the importance of social justice and the role of art therapy, specifically community art therapy, in promoting well-being and addressing social issues. Training programmes in art therapy and community art counselling in South Africa often emphasise cultural sensitivity and understanding, given the country's diverse population and history of apartheid. But addressing social issues must also go beyond understanding and must create real opportunities for access to mental health training and access to mental health services.

Mental health context in South Africa

The white paper by the University of Witwatersrand/Medical Research Council's Developmental Pathways for Health Research Unit (DPHRU) found that one in four (25.7%) South Africans are most likely depressed. Respondents reported moderate to severe symptoms of depression. The prevalence of mental illness was different across all nine provinces, with higher rates in the Northern Cape, Eastern Cape, Western Cape, Gauteng, and Mpumalanga.

Associate professor at the School of Governance at the University of the Witwatersrand William Gumede (2021), says in an article that, "The shame and stigma which many South Africans, particularly black communities, place on people who live with mental illnesses, are preventing sufferers from seeking help". Gumede (2021) goes on to say that "before the COVID-19 pandemic, only 15% of South Africans with mental health concerns received treatment". This low rate of treatment is due largely to not seeking help because of the public stigma attached to mental illnesses and because in many cases mental health support is just not available in public medical facilities.

South Africa allocates only 5% of its overall health budget to mental health. This ranks the country at the lowest tier among international benchmarks for public spending on mental health. This results in less than one person in ten receiving mental health care. Individuals with limited financial means in South Africa face even greater challenges in accessing mental health care due to deficiencies in capacity, accessibility, and resources within the public health sector (Gumede, 2021).

In 2019, a survey conducted by the Faculty of Health Sciences at the University of Cape Town highlighted significant shortages in mental health specialists, with only three provinces having child psychiatrists. The survey findings underscored the routine unavailability of medications for chronic

mental illnesses, including conditions such as depression, bipolar disorder, and anxiety.

Myburgh shared that while listening to Hayley Berman speaking about *childism* she was struck by how the data supports this very notion. The South African Child Gauge 2021/2022 report (Tomlinson, Kleintjes & Lake, 2022) found shocking statistics on the experience of children and the effect on their mental health. Director of the Children’s Institute, Shanaaz Mathews (Children’s Institute, 2022) believes that:

“The characteristics of a neighbourhood – whether it is peaceful and clean or violent and dirty – has a bigger impact on the mental health of the people who live in it than their own individual predispositions”.

The most recent statistics emphasise that a substantial portion of children in South Africa experience poverty, specifically two-thirds (63%). These children often reside in environments where the challenges that exacerbate material insecurity include insufficient services, discrimination, and violence (Tomlinson, Kleintjes & Lake, 2022).

At the same time, nearly four in ten children (39%) live below the food poverty line. This condition exacerbates the existing pressures and conflicts within their households due to heightened food insecurity. Mathews (Children’s Institute, 2022) added:

“These children and adolescents are at particular risk of poorer mental health, which can perpetuate an intergenerational cycle of poverty, violence and ill health”.

Furthermore, almost half of the children in South Africa (42%), have encountered violence, encompassing instances of physical violence (35%) and sexual abuse (35%).

Mathews (Children’s Institute, 2022) noted that research also found that in the immediate aftermath of a violent event, children may experience waves of fear, anxiety, panic, and shock; and without appropriate support, these feelings may give rise to post-traumatic stress disorder, depression, substance use, and other mental health challenges. Mathews (Children’s Institute, 2022) added:

“Given the scale and intergenerational nature of violence against children, our response to trauma needs to extend beyond dedicated psychological and psychiatric services”.

The lack of mental health support is glaring, and it is in these spaces that community organisations that therapeutically utilise the arts can play a vital role through preventative programmes focusing on building resilience through trauma-informed training, supporting parents and communities, and creating referral systems to ensure that people get the help they need. It is also through these training programmes and relationships that we can build bridges of support between formal and non-formal training. And even though we have a seeming hierarchy of trainings, we have a need for both these streams of training programmes.

Myburgh shared that she believes that the collective dream is that art therapy interventions in South Africa can address a wide range of social concerns, such as healing from trauma, promoting mental health and well-being, fostering personal growth and self-esteem, addressing social inequalities, and facilitating community engagement and empowerment. In addition, we can create spaces where we can enable a culture of reflective practice and empathy among community workers.

Introduction of panellists, their organisations, and personal journey into the work

In this section a brief overview of each panellist’s contribution will be summarised and shared as it unfolded in the conference proceedings.

Nomphelo Dumke and Sinovuyo Ngcolomba introduced the Intlantsi Creative Development Project in rural villages in the Eastern Cape in 2017. Intlantsi Creative Development Project exemplifies community-driven development. The centre was collectively built by the villagers using local resources like mud, sticks, and bottles (Figure 1). The centre symbolises the genuine community effort to address the lack of space and the existing systemic issues, showcasing a grassroots approach to community development.



Figure 1. Community members from Lovers Twist village who hand-built their own arts centre, 2017 (photograph by Intlantsi Creative Development Project, used with permission)

Charles Jansen, a community art facilitator at the Butterfly Art Project, described the organisation's comprehensive approach that offers safe art classes for children and trains adults in various communities, incorporating mentoring, self-care, and therapeutic principles (Figure 2). Jansen shared his own journey, highlighting the transformative impact of art on his life and his commitment to uplifting the community.



Figure 2. Charles Jansen with group members from Butterfly Art Project (photograph by Butterfly Art Project, used with permission)

Humbu Nsenga, co-founder of the Creative Mentorship Hub and a facilitator at Lefika La Phodiso, focused on supporting underprivileged youth aged 13 to 23. The hub provides visual skills, life coaching workshops, and mental health support. Nsenga emphasised the organisation's commitment to empowering adolescents from diverse backgrounds, showcasing their artwork through an annual fundraising exhibition.

Angela Rackstraw reflected on her work, which spanned 17 years in the Nyanga and Gugulethu areas. Despite starting with minimal resources, she established a community art therapy space, addressing issues like food insecurity and lack of consistent shelter. Rackstraw's approach emphasises empathy, dignity, and respect, aiming to instil these values in children and provide a safe space for them to share and express themselves.

Ziyanda Magadla, a drama club facilitator at Lefika La Phodiso, shared her own journey from volunteering to studying community art counselling. She highlighted the transformative impact of the course on her personal life and professional work. Magadla emphasised the importance of creating a safe space for teenagers to express themselves through drama, fostering empathy and understanding (Figure 3).



Figure 3. Lefika teens engaging in a dance and drama workshop, 2023
(photograph by Rozanne Myburgh, used with permission)

Kamal Naran narrated his journey into art therapy at Lefika La Phodiso, where he discovered the therapeutic potential of artmaking. Reflecting on a decade of involvement, Naran discussed the evolution of Lefika La Phodiso as a space fostering creativity, empathy, and community. The Rainbow Rising project exemplifies the enduring impact of the community art counselling course initiated ten years ago.

Incorporating social justice in therapeutic art training programmes

The first theme explored strategies for integrating social justice principles into therapeutic art training to enhance the preparation of community workers, including art counsellors and facilitators, in addressing systemic inequalities and promoting inclusivity in their practice.

The importance of training community workers to be versatile and adaptive to the diverse needs of their clients is emphasised. The training should equip them with the skills to identify priorities and address a range of challenges beyond the immediate focus on art and therapy. Nsenga says:

“We might want to do one thing; they may come for counselling or for an art lesson, but once you go through the process with them, you actually find that there is such a big need that comes with that person or that child. It could be that they come to the session hungry and then we have to provide things that give access, be it a food parcel and also just providing lunch. Which is what we do at Lefika La Phodiso and Creative Mentorship Hub as well. You might find that they’re struggling at school, so there’s a whole education system behind it as well. So, I would say, training community art counsellors that are able to support all the many needs that one person comes in a room with, is important”.

A recurring theme was the need for a holistic approach to community work. Community art counsellors and facilitators were urged to consider multiple dimensions of a person’s life, addressing mental health and also factors like hunger, education, and familial issues.

Several speakers, including Jansen, Naran, Nsenga, and Magadla, shared personal stories of transformation through their engagement with community art projects and specifically through discovering the training programmes. Jansen described his troubled teenage years, involvement in crime, and subsequent healing through art. These personal narratives cannot be separated from the broader themes of community development and social justice. The panel emphasised the healing aspect of engaging in therapeutic art training for the training facilitators (Figure 4). The training equipped them with skills for community work and primarily contributed to their own self-discovery and personal growth.

There was a mention of the broader goal being not just mental health but also preserving the dignity of individuals. The work of community workers extends beyond therapy to address fundamental aspects of well-being and human dignity. Rackstraw says:

“And I thought if we can instil empathy in some way; if the children can experience empathy and start treating each other with respect and empathy. If we can help children feel respected and regain their dignity, accepting that we can’t make things better as a lot of children went back to situations at the end of the day which were far from ideal. [...] It was about giving children space to speak, to think. To share if they wanted to. Yeah, and obviously doing as much as we possibly could. To change situations, to make referrals. Whether they were medical or to social workers”.



Figure 4. A Lefika La Phodiso trainee in a session with a group, 2023
(photograph by Nicole van Niekerk, used with permission)

The implication is that therapeutic art training programmes should incorporate social justice principles by addressing systemic inequalities and fostering inclusivity in community practices.

Supervision and mentoring for sustaining advocacy, mental health, and facilitation

The second theme was centred around examining the pivotal role of supervision and mentoring within specific organisations and how these practices contribute to sustaining the work across advocacy, mental health initiatives, and facilitation in therapeutic art programmes.

Supervision was recognised as a crucial element in the work of community workers, particularly those engaged in therapeutic art programmes. Supervision is viewed as essential for maintaining the well-being of facilitators, allowing them to debrief and seek support. Dumke and Ngcolomba say that “Supervision is very important for us as facilitators because in the day, you just meet different children, and then they share their stories”. The team from Intlantsi Creative Development Project shared that they have supervision on a weekly or monthly basis. Moreover, Dumke and Ngcolomba shared that:

“We do have group supervision and then one-on-one supervision. You as a facilitator have your own life and then you can take the stories of the children and you can make art. You have to speak to your supervisor so that you can start afresh”.

Magadla shared that supervision is a space where she feels supported:

“I felt being heard. I felt, in fact, given ideas, and also for myself to offload everything that I'd needed to offload; and maybe given some tools on how to cope. And that meant so much. I managed to build a bubble around myself and be able to have the empathy and work with children and love them and give them and know that what I'm giving to them is good enough. Because I always questioned, am I doing enough? Until I went to supervision”.

The panel shared that community work, especially when dealing with challenging stories and situations, can have a profound impact on the mental and emotional well-being of facilitators. Supervision becomes a space to reflect on and process these personal effects. There was an emphasis on the importance of personal therapy for individuals engaged in community work.

The need to separate personal issues from professional responsibilities was highlighted, and personal therapy was presented as a means to achieve this separation. Rackstraw emphasises:

“I mean, supervision is absolutely essential. Supervision and therapy. I know that with the students that I work with, I push personal therapy all the time. Because it is just so important, as has been said earlier today, you know, to separate stuff, our own stuff from what we bring with us. We do feel the effect of the work. And we carry it, and we need to find ways to debrief ourselves”.

The panel shared personal experiences of burnout and vulnerability. Furthermore, the panel discussed how, despite receiving supervision, the emotional toll of the work led to a significant health issue for one individual. This effect on health underscores the challenges and risks faced by community workers. Organisations recognise the importance of self-care activities for facilitators. Artist hubs at the Butterfly Art Project are mentioned as spaces for facilitators to engage in art themselves, providing an opportunity for self-expression and a break from the constant demands of the work. Jansen said:

“We offer what we call artist hubs and that’s purely for self-care. For the facilitator, where you can come, you are exposed to a medium, and you do some art. Because really, to be honest, in the work that we do, we seldom have time to sit and paint or draw ourselves because we are constantly busy, busy, busy, busy working. So, it’s really important to take some time out and then just create for yourself”.

Lastly, the idea of a community of care was emphasised, suggesting that support networks and partnerships, such as those with universities, contribute to the success of social justice work. Collaborative approaches and partnerships are seen as integral to the well-being of community workers.

Effectiveness of community programmes in addressing social justice

The last theme assessed successful community programmes that effectively tackle social action or social justice issues and explored the metrics used to measure success in advocating for and achieving social justice aims.

Panellists acknowledged the difficulty in measuring success, especially in the context of therapeutic art programmes. The impacts are often gradual

and not immediately visible, making it challenging to quantify success in terms of specific metrics. Nsenga shared her experience in the form of an example:

“You do see gradual change (in the children and teenagers they work with), be it in building confidence and then being able to speak in public. The ability to express themselves. Getting more confidence in other areas of their lives, gaining clarity, and thinking critically for themselves. I think it can be very difficult to measure because it hasn't always happened in the room. It happens very gradually”.

There is an understanding that social justice work is a long-term process, and success is often seen in personal, individual stories. The emphasis is on gradual change, particularly in the confidence and expressive abilities of children and teenagers, which may not be immediately apparent.

Specific examples of success are highlighted, such as successfully placing children in formal schools through collaboration with the Department of Social Development (DSD). The Butterfly Art Project has placed 71 children in schools since the programme started three years ago.

The panellists emphasised the importance of personal stories and individual cases as indicators of success. These stories, such as a child finding a voice to report abuse, serve as powerful examples of the programme's impact. Myburgh shared the philosophy of helping one child at a time as their measure of success in the face of overwhelming challenges that can sometimes lead to burnout.

The focus was not only on direct outcomes but also on the ripple effects of the programmes, as shared by Rackstraw. Positive relationships within the group are expected to translate into better relationships in other contexts, such as the classroom and at home. Rackstraw says:

“I think what I really found quite moving and which made a huge difference to how we all viewed the work, whether or not it was of value, was when children that had left the programme would come back to visit several years later. Furthermore, it was evident that they had internalised something positive and that that had made an impact on them and informed choices that they made later on as older adolescents and as adults. So that is so important, you know, for them to internalise something”.

Post-conference reflection on panel discussion

Kamal Naran

The inclusion of art therapy and social activism in the conference discourse underscores the significant role of arts therapies as a catalyst for social change within communities. Moreover, the discussion articulates a commitment to advocating for the universal accessibility and equitable provision of mental health resources. The imperative to direct attention towards grassroots-level mental health initiatives is emphasised, with numerous community-based organisations serving as pivotal agents of social activism, particularly within the mental health domain. These groups often work with people who are especially vulnerable and who often have trouble accessing mental health services and training because of limited resources.

Supervision plays an important role in supporting community-based programmes and facilitators, as engaging in community work can be emotionally taxing, given the responsibility of encountering and holding a plethora of challenging narratives and experiences. Supervision is closely intertwined with the notion of accessibility, as community-based facilitators frequently lack formal training in the conventional sense, typically acquired through tertiary education. Those who do possess formal training often transition away from community-based roles. Nevertheless, individuals with access to tertiary education hold the potential to contribute significantly to community work, particularly in roles such as supervision and support. Regrettably, the importance of this role is often underestimated or overlooked in community-based settings. Recognising and assigning due weight to this supervisory function in community-based spaces is pivotal. This acknowledgement facilitates a harmonious integration of social activism, wherein knowledge is shared and exchanged between individuals trained in community facilitation and those educated through tertiary institutions.

As a result of this panel discussion, I hope that people acknowledge the crucial role assumed by community-based organisations in addressing accessibility gaps within the mental health sector. Additionally, the discussion underscores the essential contribution of arts therapies in community-based settings, emphasising their indispensable role in promoting mental health and well-being within these environments.

An important lesson I took away from the conference is that what really matters in our work is the quality of what we do, not just how much of it we do. We learned that it is crucial to focus on giving each person we help our best effort rather than trying to help as many people as possible. This best effort means ensuring our interactions with each individual are meaningful and helpful. This realisation showed me that if we want to keep doing good work in our community, we have to keep getting better at what we do. That means always trying to learn more and improve our skills. Learning is a cycle – the more we learn, the better we can help people, and the more we help people, the more we learn. In order to ensure we keep growing and improving, it is important to have access to resources and opportunities to learn from others who have experience. That way, we can keep getting better at helping the people in our community.

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