

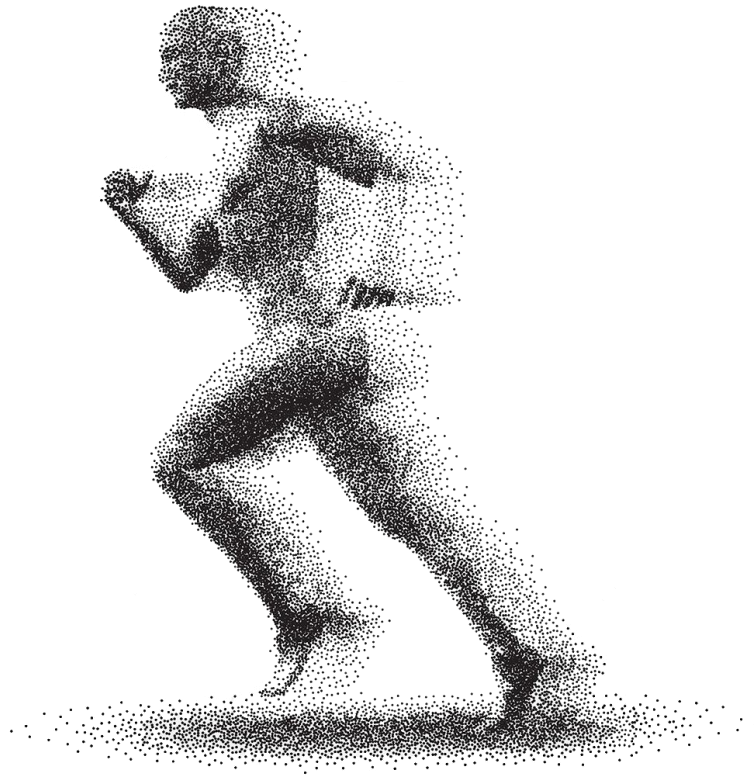
# Different Ways of Using Art Therapy with Marginalized, Vulnerable Social Groups (Studies /analyses - Best practice guidelines / report)



Edited by Lília Lindner and Mercedes Mészáros

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## AUTHORS

Braun Edit (Váltó-sáv Alapítvány - HU)  
Loukia Chaidemenaki (AMAKA NGO - GR)  
Csorba-Simon Eszter (Váltó-sáv Alapítvány - HU)  
Juhászné Czeglédi Tünde (Váltó-sáv Alapítvány, HU)  
Mészáros Mercedes (Váltó-sáv Alapítvány, HU)  
Andrey Momchilov (Crime Prevention Fund – IGA, BG)  
Pósa Kornél (Váltó-sáv Alapítvány, HU)  
Ricz Dencs Tünde (Antropos Mental Hygiene Association, SRB)  
Niovi Stavropoulou (AMAKA NGO - GR)

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## **Csorba-Simon Eszter:**

# **Self-knowledge Work Behind Walls - The Role of Literature in Closed Institutions**

### **What is literature therapy?**

Developmental literature therapy is a loosely structured therapeutic method that works with narratives, and which has a primary therapeutic goal of general *personality development*. That is, it deals partly with the deepening of self-knowledge and partly with the development of factors that are among the most important criteria of a healthy personality (e.g. general adaptability, competent interpersonal behavior, emotional and motivational control, social skills, integration).

Secondary goals include, for instance, the promotion of reading, the development of mother tongue literacy, and the development of literacy and aesthetic sense. These secondary goals are also obviously more important in case of a target group that is severely underdeveloped in these areas, such as having literacy difficulties or lacking in literacy and education.

According to its American roots, the concept of bibliotherapy usually refers to personality development activities with readings, so the narrative that forms the starting point of therapeutic work can vary besides fiction (folk tale, biblical story, therapeutic story, newspaper article, diary, textbook, dime novel, etc.). In Hungarian practice, however, it is typical that specialists focus on and work with only one sub-field of developmental bibliotherapy, and that is literature therapy. In connection with several examples later, I would like to point out how important and necessary it would be to extend the practice of literature therapy beyond literature therapy - in this case, the use of lyrics and instruments and its effective inclusion in therapeutic work inside children's home. Developmental bibliotherapy can also be a good tool for exploring the central elements of self-image and identity, which can provide important information to the facilitator for further developmental work with children. This is based on the realization from Norman N. Holland's psychoanalytic art perception theory (Holland, 1990) that aesthetic responses can be treated as an imprint of one's identity, and the personal response to a perceived work or text depends largely on one's individual identity themes, personality traits, individual lives, experiences.

Literary therapy is a multidisciplinary interactive form of activity that is related to reception aesthetics and hermeneutics, so *the effect of reading on the reader is important, not the interpretation of the literary work* (Ricoeur, 1999). As Judit Béres put it, *literary therapy is an interactive, reflective, verbality-based support work* based on psychotherapeutic techniques, in which the personal experience of reading and writing, as well as *the quality support relationship itself and the interpersonal processes and deep encounters support the individual in change* (Béres, 2012)

Although the books and texts used in literature therapy can be very diverse - since the term originally does not only mean literature therapy - it is generally true, even in Hungarian practice, that it is understood to mean literature therapy. However, it is very important to know that people have traditionally worked with a wide variety of texts under the name of bibliotherapy, so in my case, for example, the introduction of lyrics to classes are as valid as the use of classical fiction texts.

Two basic features of bibliotherapy can be highlighted: the intention to influence and develop the personality, and the use of texts - mostly, but not necessarily - literary works. There are many aspirations to work with non-literary works, such as academic texts, newspaper articles, diaries, folk tales, tales, and lyrics, and in these respects, the stimulating effect for personal conversations is usually not missing in the same way as in the case of literary works.

One of the basic tenets of the sociology of reading is that if the reader succeeds in understanding and experiencing a given work, he or she has the opportunity to *begin to view the world with a renewed way of thinking*. But the effect of emotional identification does not mean that the individual attitudes of the reader have changed (Gereben, 1980). The reception of a work is a constellation in which a person who is constantly forced to act may, even for temporarily, suspend his or her decisions about action. In this situation, he or she *has the opportunity to follow and identify with other behaviors without consequences*. If this effect is sufficiently strengthened and integrated into the personality of the recipient, specific and changed goals may be formed.

*Thus, bibliotherapy is nothing more than the use of selected readings to treat and prevent psychological problems, and to personality development.* It is also true, especially in the case of literature therapy, that we are talking about an interdisciplinary, verbal therapeutic method that is one of the art therapies. Art therapy in general is a set of effective methods in the fields of pedagogical development as well as therapy, prevention and rehabilitation through the promotion of the reception of works of art or their details and the promotion of creative artistic activity, through the special processing of experiences. Art therapy, like bibliotherapy, can be active and receptive therapy. In active therapy, the participant creates something himself or herself: writes a poem, a CV, keeps a diary, paints, makes a film, shapes a clay pot, strings pearls, makes music. We talk about receptive therapy when the object of reception is a work of art: a literary work or a part of it, a film, a painting, a piece of music or a part of it, and so on. By then, we are already working with finished pieces, while *in active therapy the process of creation is the point, regardless of the aesthetic value of the finished work* (Sóron, 2009). Depending on which branch of art we utilize, we can talk about bibliotherapy, music therapy, as well as fine arts therapy, dance therapy, film therapy, etc.

The *goals* of bibliotherapy can be various: in general, these goals range from the topics of treating mental problems, personality *development, development of self-knowledge, social skills*, empathy, tolerance, community building, and possibly recreation. The basic idea of the working principle of bibliotherapy is that *a reading can help the reader to see his problems*

*from an external perspective*, to learn an example or even a counterexample to a certain life situations, *to think of solutions without consequences*.

*Literary texts often express ordinary, everyday human problems with an artistic expression form*. This type of communication encourages participants to try to use their vocabulary to accurately express their problems. By identifying with the actors of the processed text, it is possible to resolve the conflicts of the actors first, and later to apply the lessons to one's own life situation and to solve one's own problems. Existing texts are usually easier for therapy participants to discuss, as this way they can express their own opinions. Participants have control over the process throughout, as they have the opportunity to choose the level of spiritual revelation that is still safe for them. Numerous - even contradictory - opinions can be formed between the participants about the same text, so the method is an excellent way to develop tolerance for each other, respect for the opinions of others, and tolerance for conflicting emotions.

A literature therapy session is always *organized around a pre-selected literary work* that, if possible, targets a similar problem of group members. In connection with the work (part of the work), there is a *personal conversation* under the direction of the group leader, which is therefore not a literature lesson and not art analysis centered. The remarks attached to the text and the associations, ideas, memories, emotions related to the text of the work help the group members to clarify their own relationship to the topic or problem suggested by the work, as well as the parts where they get stuck, the shortcomings in it, which would be difficult for the individual to get over without an external help. This leads to important insights into getting to know oneself and judging others, and *can re-tune already stiff personality structures*. Although the participants often compare the session to a literature lesson, we do not expect art analyzes, literary extracts and showing off of individual literacy knowledge during the session, but the personal, own experiences of the participants are given the main role, we try to bring those to the surface. In the sessions, the selected literary work is processed in an experiential way, and the leader of the session helps/can help this process with guiding questions, which *allows us to think further about the problems and to find and accept messages and solutions tailored to individuals*.

To put it simply, **bibliotherapy is reading a book or books together with the purpose of helping the reader cope with some personal problem**. The importance of reading and talking together also brings bibliotherapy into the category of sociotherapies. In a sociotherapy sessions, we recall the whole psychic inner and social world of the group member, the characteristics of his or her value system, which enables the group member to understand himself or herself in several ways. We also make people aware of the values of the individual and their social environment, and we also aim to influence the social environment and shape its values through a process of socialization (Németh, 2003).

*Literary therapy aims to help readers gain personal insight and increase their self-knowledge*. This insight means being able to identify emotions that arise during reading and

be able to talk about them. This was most aptly worded by Bruce Colville: The right story for the right person is like an arrow to the heart. It can hit and trigger what is hiding in the reader (or listener), a secret insult, anger, or sense of absence lurking deeply that is eager to break to the surface. Some bibliotherapists seek to induce emotional catharsis in the children they work with. Catharsis means that emotional or psychological tension is released when the reader experiences the emotions of the characters he or she is reading about (Doll, 2011: 17).

Additional goals of bibliotherapy can be:

- problem solving, which can be helped with literature for the reader.
- most bibliotherapists agree that assistance with the help for increasing personal insight, inducing catharsis, and problem-solving participants can see through the eyes of others, and can become more empathetic. The ultimate test of bibliotherapy is the emergence of behavioral changes.
- it helps to establish effective and satisfactory social relationships. The group has a motivating effect on the individual, and the importance of the shared experience in the group can play a big role in the lives of the participants. Books create a point which around common interests and common experiences can be discovered, from which friendships can later develop. In addition, books can reduce feelings of personal isolation by allowing the reader to identify with a character in the book.
- bibliotherapy can serve as a source of information for readers who are isolated from their environment due to certain problems. This problem can be related to family or social relationships, or to illnesses. Books can serve as a guide, an example, and show the reader a possible route.
- entertainment: people also read because reading is fun. A good book can pique the reader's curiosity, helping to shape new behaviors.

In fact, of course, bibliotherapy can have as many goals as there are professionals who use it and as many types of groups as the bibliotherapist has to deal with. Based on these, on the session led by me I aimed to develop communication skills, creative thinking and self-knowledge, build patience and tolerance, and promote reading and make participants like reading. Additional goals of the therapeutic process were to increase active participation, discuss problems together, recognize problem situations, and *motivate participants to change*.

During the course of my work, my view has been confirmed that bibliotherapy does not necessarily have to be linked to scientific or medical practice. Its application could and should be extended more widely. In the process of the series of sessions In my sessions, of course, there are also many possible factors that require further planning and analytical work. I could not always be sure how the read work affected the inmates, whether they fully understood the carried messages, what thoughts were set in motion in their mind. But my goal was **to show young inmates, mostly from disadvantaged family backgrounds, values and opportunities different from what they are used to**. Using the behavior-shaping function of bibliotherapy, I tried to shape the skills of tolerance and empathy in them, taking into account

their receptivity, competence and knowledge limits. I believe that the form of group therapy can help a lot in developing these abilities, strengthening and supporting the resocialization and cultivation of convicts and the development of a more positive vision.

Obviously, bibliotherapy cannot be a complete solution to every problem that arises, but it can be a great starting point for those who want to know more about themselves, their fellow human beings, those who have a mental or spiritual problem, or are in a special life situation, with no options. In this sense, I think that bibliotherapy work in prison is related to sessions held by librarians for special target groups, such as for the elderly (at a retirement home or in club form), disadvantaged young people, or pregnant women, and which from we will hopefully have more in the library offerings of the future. In each case, it is a question of performing developmental therapy for a group with a special problem but not appearing in the clinic, with methods and content that meet the special needs.

If we can provide readings with regular positive examples and problem-solving schemes, traceable patterns, and spiritual support, the situations we experience can be incorporated into an individual's mindset, resulting in a personality that can change and become more stable. The positive effects of this can also be felt at the societal level in the long run, whether based on school, employment or judicial outcomes.

At the start of the program, my primary therapeutic goals included developing communication skills, problem-solving and creative thinking, and self-knowledge, as well as building patience and tolerance, and my main secondary goals were to promote reading, and the development of comprehension skills. I hypothesized that, as in bibliotherapy in the classical sense, a discussion of literature would provide an opportunity for quality exchange, which would have a developing, motivating effect on young people with lower levels of education.

Members of the group may become aware that there are many different opinions on the same topic in parallel. This recognition reinforces the tolerance shown for different positions. Participants may be confronted with the fact that their reactions to the text reveal their own personality and worldview, value judgment. By strengthening their self-knowledge, they can reflect on both their flaws and positive qualities. Later, however, getting to know the learning, behavioral and reading problems, social and cognitive skills of the group members, it was proved that the mentioned general bibliotherapy goals can be set, but the working methods, task types and the nature of the processed texts need to be changed according to the actual limits of the participants, only this way can the therapeutic process be successful.

To describe the therapeutic process, the first step is to examine my preliminary expectation, that is, the question of what goals may appear in the examined institutions. Receptive bibliotherapy is open to anyone, and it is no secret of the profession to provide knowledge and information to everyone. This is a particular challenge in an environment where the majority of those involved in the session are not accustomed to learning, self-improvement, or reading at all. Literary therapy and art therapy are good ways to talk to young prisoners about the



problems and issues of life. By embarking on this path, their curiosity can be aroused, they can gain new information, and see alternative solutions to different life situations. Convicts are often different from the majority society, and from a library point of view this is mainly reflected in a much lower than average level of education, which is closely related to reading and learning problems. A significant proportion of young people who appear in the session are completely or functionally illiterate. Thus, this characteristic immediately posed a serious additional challenge, as this factor, which significantly limits and hinders the work with reading and texts, which is not very typical for the members of an average bibliotherapy group.

When planning my sessions, I started from the principles laid down in the general academic literature of developmental bibliotherapy. In my experience, many of the general principles of bibliotherapy can prevail very differently in the reality of prisons and orphanages than described in the academic literature. In the course of my previous research, I have already gained insight into the reading habits and difficulties of inmates. Thus, I had to reckon with the fact that some of the participants in the group struggle with these barriers and do not have enough background knowledge to recognize and understand the deeper contexts of each work in classical literature.

I also had a personal problem, because as a female team leader - who is not a member of staff and not an educator, I had to reckon with the fact that because inmates can barely meet women during their detention, they will project their desires and lacking on me, and by simply me being a woman will also challenge them. The other problem with my gender was that, according to the general perception of bibliotherapy, the leader does not act as an educator, but as an equal, democratic type of leader in the group. However, given the composition of the groups (17–19-year-old behaviorally disturbed, hyperactive young men, and adolescents living in mixed group homes), it was inevitable that I would act as an educator during the sessions, as appropriate. In this respect, my femininity arose as a problem because, due to the cultural background of the participants, their socialization in Roma culture, women traditionally play a subordinate role in both family (although their mother is respected by the majority) and relationship life. So as a first step, I had to build trust and appreciation for myself.

Another very important educational psychological factor that determined participants' behavior in group sessions was the hyperactivity of the participants. Hyperactivity is a behavioral disorder that interferes with normal behavior and performance, leading to attention deficit and impulsivity. Criteria for hyperactivity in school and other performance situations include, among other things, that the subject does not pay attention to details and avoids tasks that require sustained intellectual effort (Doll, 2011). On the other hand, we also know that hyperactive people can be stimulated to meaningful and normal-paced activity by experiencing acceptance, emphasizing their good qualities, and by being given tasks based on a simple, well-transparent set of rules (Farkas, 2007). All this largely determined the way to

work with the group in the sessions, and partly explained the rejection of conversations and tasks that required an understanding of more complex works.

### **Possibilities in penitentiaries**

A prison is an institution where the special services already mentioned should be provided, and they should be developed and strengthened. Thus, the possibilities are almost limitless, but to exploit them, one needs to know the motivations, abilities, and boundaries of potential participants. Many studies have tried to determine what makes someone a criminal and how they could be diverted back to normal channels of behavior.

Crime has become a current problem around the world, along with difficulties, issues and solutions related to the execution of sentences, as a result of which the so far closed institutional system has gained wide social publicity. A number of disciplines and academic fields have begun to address the topic, thus helping to prevent and eradicate crime. Librarians are no exception to this, who can help to demonstrate that reading can lead to personality-forming, correctional, and developmental work in prisons through prison library services or as “outsiders” in library therapy sessions.

The inclusion of bibliotherapy in prison programs is based on the recognition that the perceptual ability of the convict may be a key factor in his or her social failures. All sociotherapy and art therapy sessions aim to “sensitize” participants in the hope of *improving the skills and abilities that are partially or completely lacking* to lead convicts to live in a socially acceptable form and have a healthy personality. If the convict learns to look differently at the problems and opportunities around him or her, there will be a change in his or her perceptual, cognitive and social skills. Group sessions can help in this process of change: while we know that we cannot do wonders with these lost people, as the personality formed can hardly be changed, *the emphases of the personality structure can be rearranged*, which may be enough for the majority society's and to develop its orientation and assertiveness towards supported goals and the future.

Deviant behavior is a form of behavior that is different from majority norms, but not abnormal. However, we need to know that crime is a special deviation that does not depend on the patience of the environment, because the criminal is deviant when society tolerates and does nothing against it. However, generally accepted expectations and norms are strictly and accurately set in all legal regulations worldwide. What could be behind the development of deviant behavior? To put it simply, one of the reasons is that criminals do not develop social inhibition but retain an egocentric basic position (“What is good for me is good, what is bad for me is bad.”). Another reason could be the family background that has been mentioned many times. The child imitates his environment (primarily his parents), instinctively following the example he sees because he is afraid of losing love.

This can be a big social trap as the child learns the norm with which to integrate. But if you learn negative patterns, your system of social inhibition against antisocial actions will not develop in your personality. The reason for antisocial deviation may be that the love

relationship between the respectable and the educated individual is a brittle, negligent, and possibly brutal method of upbringing. The opposite can also happen when so-called monkey love develops between the educator and the child. Then the child does not feel fear of losing love. Based on these, we can state that the background of crime is in many cases the person's personal environment, if he did not live with it or misused the possibilities of emotional influence of the person (Pápainé, 1985). The criminal cannot be seen as a contributing factor to social expectations. He or she declines responsibility and creates a world in which he or she has the winning role. This behavioral strategy persists until the criminal recognizes that he is following examples of bad behavior. The general purpose of sentencing is the same as the purpose of the whole criminal procedure, i.e. to cause harm, retaliation against the perpetrator and to bring the perpetrator back into society, i.e. resocialization. In modern penitentiary systems, the emphasis is on the integration of convicts into society, rather than on exclusion, so prisons seek to hold organized group activities (sports, education, library, etc.) that can have a therapeutic effect.

Group sessions can help in this process. I consider such programs to be particularly important for convicts, as they prepare them for re-socialization in an informal setting. In addition, it also means a certain degree of sovereignty between the closed walls, as they are free to use their imagination, to talk, to create freely. There may be several reasons for participating in different programs. Detainees can be motivated by the awareness that they can meet new people and communicate casually. In addition, the search for new experiences and the chance that they can step out of the strictly limited possibilities of the low stimulus threshold provided by the cells are important factors. Also not to be neglected is the fact that active behavior and good behavior entails praise, plus points in prison, which are taken into account in later convictions, in earlier release. And while it affects convicts, it can be seen as a kind of tool rather than a motivation. I have been holding bibliotherapy classes in voluntary work in a closed group at the Juvenile Regional Prison in Pécs, since 2012. My intention is to use receptive bibliotherapy to achieve development, improvement, and maintenance for convicts in the session. At the start of the program, my primary therapeutic goals included developing communication skills, problem-solving and creative thinking, and self-knowledge, as well as building patience and tolerance, and my main secondary goals were to promote and love reading, and was the development of comprehension skills.

### **Possibilities in group homes**

From October 2016 to May 2019, the session leaders<sup>1</sup> were given the opportunity to hold bibliotherapy sessions for adolescents living in group homes in Szigetvár, Komló and foster home in Pécs, in 3 different projects. The winning of the MOL Children's Start-up Program application and the supporting contribution of the Baranya County Child Protection Center helped to create the projects. Beyond the general literature therapy goals (see above), learning about the group members' through learning, behavioral and reading problems, social and

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<sup>1</sup> Belány Viktória, Csorba-Simon Eszter (Szigetvár), Kanizsai Melinda, Csorba-Simon Eszter (Komló), Miodragovits Vince, Csorba-Simon Eszter (Pécs)

cognitive skills deficiencies, it was proved that they can be set, but the current framework of the participants change is the only way the therapeutic process can be successful. As a first step, we examine the challenges faced by the bibliotherapist in the special target group of children in child protection.

One of the most difficult tasks for group leaders seemed to be finding a common voice with the children. This was made more difficult by the fact that, for understandable reasons, the group members treated the new group situation with distrust and rejection. But with some humor and common interests, we managed to make young people more open to them and the values they wanted to convey. Therapists did not fit into the image that children thought of adults, so it was difficult to get them to turn to them with confidence. Finally, there was a challenge in the choice of working method: it turned out that the attention of group members with behavioral disorders could hardly be fully and for a long-term engaged by purely receptive bibliotherapy. Bibliotherapists had to exercise self-criticism and give in to group needs, recognizing the need for activating tasks that engage participants in other ways and involve participants in joint therapeutic work in a more indirect way: this includes games (e.g. OH cards, using musical instruments, etc.) against which several people first protested, but then the loudest protester demanded the continuation the most. The other mode of activation was the introduction of a form of activity that is already a popular daily leisure activity for the age group: listening to music, making music, and writing creative lyrics together. The group was attended by 12-17 year old teenagers, in variable numbers in each occasion. There were 14 occasions planned in the project, during which time a strong core was formed, which could always be expected on one occasion. When planning bibliotherapy sessions, it is essential for the facilitator to plan for himself or herself the issues he or she would like to pursue during the discussion, and although in reality not all planned questions are discussed, the ideas of such a pre-recorded set of questions help to advance the discussion. The basic goal, of course, is not only to discuss the planned questions and topics that the therapist considers important, but also to allow the group members to read the entered text about their own interests, typical life situation and current issues, and from the human message. accept what is most suitable for them at that moment and can be utilized.

It is a common experience that a completely different kind of conversation emerges from the session than what the therapist intended to lead through. As a result, it soon became apparent that most of the girls were extremely lacking in love, which they handled differently (there were those who, like hedgehogs, rejected any kind of approach, there were those who healed with hugs and embraces). Thanks to co-therapy, group leaders had the opportunity to share their attention among the children. Thus, while one was dealing with the group, the other was able to have an “individual therapy” conversation with a child whose current life situation required it. The Doll author pair adds to this a very important finding that young people already need some skills to be able to take advantage of the bibliotherapy program. For example, they must have basic social problem-solving skills in order to be able to utilize the insights gained during bibliotherapy. Simple problem-solving skills include the ability to articulate a problem clearly, envision multiple solutions, and systematically evaluate possible

solutions — but it is feared that many of them do not have them because of their lack of knowledge and insufficient family and school socialization. Yet these would allow the young person to incorporate the problems, solutions, and consequences found in the readings into a personal action plan. To do this, they must also strive for a sense of purpose in order to shape their own behavior according to the newly drawn up action plan.

Of course, neither developmental bibliotherapy nor other socio- and art therapies alone can provide a complete solution to every problem that arises, but act as the best complementary therapy. In this example, it provided a space for children to get out of their daily difficulties and be free for two hours and feel safe. Thanks to this, as well as the not-strict but consistent attitude of the group leaders, the children became collaborative, resulting in song lyrics that the ZAJ (Hungarian for NOISE) band made music of.

The behavior of group members is determined not only by their individual personality structure, but also by their cooperation with other participants. Adaptation to the community means adherence to subcultural rules, values, roles, languages, customs, rituals (Ledvinová, 2005). The prison subculture can often be a force that opposes the prison's rehabilitation institutional system. The librarian needs to be familiar with subcultural, unwritten rules because they can influence convicts with these in mind. Maslow's framework also applies to the social needs of inmates. If the lower level needs are unsatisfied (food, warmth, sense of security), there is minimal interest in the higher needs that can be met by the work and services of the library and the librarian (Ledvinová, 2005). Not so strongly, but this kind of sub-superiority can also be observed in children living in children's homes. Consequently, in such an environment, the bibliotherapist, the leader of the session, has to deal primarily with the ability of the young people in the group to communicate and make meaningful activities, and to eliminate the hierarchy as much as possible - at least for the duration of the session.

With some humor and common points of interest (I knew the bands, the performers, and I showed interest in the ones they mentioned), I managed to make them more open to me and the values I wanted to convey. My experience so far has been that participants enjoyed the sessions and, if not directly, managed to shape their behavior and steer them in a positive direction. By getting to know each other's tastes and opinions about each other, whether musical or literary, they can become more open to the world and new things, and new perspectives can provide them with more choices later on.

My experience so far proves that there is a valid reason for the practical implantation of bibliotherapy in penitentiaries and orphanages, especially for juveniles, for whom it is (or may be) even easier to reshape the personality. Many of the goals formulated by me and academic literature have been achieved (building tolerance and empathy, arousing interest, developing communication, etc.). My effort to promote reading has not been fully realized, as many of them have to deal with the problem of functional illiteracy first, which is a much more complex task. This is difficult to solve in a bibliotherapy session. However, if the

participant is sufficiently motivated during the program, he or she may need to improve himself or herself in this area as well, or ask for outside help for his or her development.

It is questionable how long the new approaches learned by the sessions affect the personalities of the participants. Change also requires participants' willingness to develop and openness to innovation. Bibliotherapy can help the reader bring his or her buried emotions and experiences into the conscious sphere, give him or her the opportunity to experiment with different behaviors, and increase a person's awareness and social sensitivity, but can only give the initial push in this special environment. Additional behavioral mechanisms depend on how well the individual has become aware of his or her own values and how much he or she has become aware of the possibility and desire for change.



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**Mészáros Mercedes:  
ReadingSpace**

**Literature Therapy Sessions in Penitentiary Institutions**

**THEMATICS**

**Schedule/number of sessions:** 1 time per month, 4 hours each sessions

**Overall number of sessions:** 12 per year (2 years/24)

**Locations:** Kalocsa Strict and Medium Regime Prison (2 groups), Állampuszta National Prison (1 group).

**General objective:** Processing common reading experiences (attunement-reporting-reflection); the elaboration of the basic values of the majority society, as well as the Christian cultural circle, through literary works; diversity of human relationships / experiencing where we never physically get to, never feel, never do or have done, etc. Through the universality of reading, the development of lifestyle and transversal competencies, the processing, presentation and display of basic human and social problems. In addition, the development of critical thinking as a priority goal and task. Conversation, collaboration, development by reading together and processing it.

**Sub-objectives:** To develop core competencies by expanding non-formal training forms/services.

Facilitating return or entry into formal education through lifelong learning activities.

Utilization of skills acquired on the basis of culture in order to return to the labor market, social and public life.

Civic competence, cultural expression and the ability to apply scientific explanations, the development of mother tongue competences.

**Method:** literature therapy

**Segmented goals:**

- general personality development;
- development and deepening self-knowledge;
- other competencies: resilience, competent interpersonal behavior, emotional and motivational control, development of social skills, life management competencies;
- formation and development of self-reflective personality;
- providing an opportunity to learn about, follow and relate to behaviors without consequences;
- providing an opportunity to see the problems from an external perspective, moving away a little, but moving towards a solution;
- ensuring and creating a safe, attentive atmosphere for personal conversations;
- providing an opportunity to re-tune slightly stiff personality structures;
- induction of value structuring process;
- interactive, reflective, verbal and constructive support work in a totally closed institution.

**The structure of the groups:** 1. Warm-up, brainstorming, 2. Reading aloud (group leader) the given literary work (mainly a short story) (but they also receive it in written, printed form, so it is possible to "follow" by themselves during the reading), 3. Discussing the issues mentioned, discussion, 4. Dissemination of other information, knowledge, fun facts, information on the topic.

<b>Number</b>	<b>Topic</b>	<b>Content</b>	<b>Methodology/methods</b>	<b>Tools (and needed materials)</b>	<b>Evaluation</b>	<b>Note</b>
1.	Introduction (self-knowledge development, self-presentation)	1.Introduction of the program and the Foundation 2.Personal introduction 3. Text processing: István Örkény: The Meaning of Life,	Choosing Dixit cards (how do you feel now?) Tree test (where am I and where am I going ?!) Text processing (what is the meaning of life? Personal and life inventory) Mapping of 6 areas of intelligence	- Dixit cards - photo copies	not relevant	István Örkény: The Meaning of Life, Inventory, Good News <sup>2</sup> (in: One Minute Stories. Corvina, 2009.

<sup>2</sup> The last short story is only available in Hungarian (Örkény István: Öromhír).

		Inventory, Good News 4. Survey of intelligence fields 5. Self-poem (development of self-knowledge)	(identification of areas of language, logic, visual, kinesthetic /physical/, interpersonal /social/, intrapersonal /intuitive/)			More One Minute Stories, Corvina, 2015.)
2.	Men and women. Relationships	1.László Darvasi: Koller, the Husband - a few words about Darvasi and the postmodern - reading the short story 2. Plenary discussion: 3. 10 points of a well-functioning relationship 4. Gottman's 10 tips and 7 principles for a well-functioning relationship	3. 10 points of a well-functioning relationship 4. Gottman's 10 tips and 7 principles for a well-functioning relationship	photocopies	not relevant	László Darvasi: Koller, the Husband (in: The World's Happiest Orchestra. Selected Short Stories. Magvető, 2006.)
3.	Happiness	1. Dezső Kosztolányi: Happiness 2. Discussing related issues on the basis of the text 3. PERMA AND FLOW model of happiness 4. Miracle Questions (from the brief coaching toolbox) 5. Happiness - creation (poem, tree)	1. Miracle Questions (from the brief coaching toolbox) 2. Happiness - creation (poem, tree)	photo copies color pencils wrapping paper	not relevant	Dezső Kosztolányi: Happiness ( <a href="https://www.asymptotejournal.com/special-feature/dezso-kosztolanyi-happiness/">https://www.asymptotejournal.com/special-feature/dezso-kosztolanyi-happiness/</a> )
4.	From fear to	1. Fairy tales (genre,	Reading, plenary debate/discussion, test	photo copies,	not	Recommended

	fulfillment	<p>enchantment, its use, therapeutic use)</p> <p>2. Brothers Grimm: Cinderella</p> <p>3. Discussion in connection with the work on the following issues: representing ourselves, our resources, desires, escaping, showing and accepting ourselves, stepping out of the role of a victim.</p> <p>4. What are you really afraid of? Completing a test (50 lists), talking about anxiety and fears that lead to frequent jams.</p>		pens, pencils	relevant	<p>literature for group leaders: Ildikó Boldizsár: Cinderella's Facebook profile – Tale Therapy Cases ( Bp., 2018. Jelenkor ), and Ildikó Boldizsár's metamorphosis method Brothers Grimm: Cinderella</p>
5.	Parents and children	<p>1. Ken Liu: Paper Menagerie</p> <p>2. Processing - mother-son relationship, adolescent-parent relationship; attachments and distances, their handling</p> <p>3. The ten commandments of parents - guiding principles in education,</p>	Reading, plenary debate/discussion, individual/ then plenary processing	photo copies, pens, pencils	not relevant	<p>Ken Liu: Paper Menagerie. Gallery/Saga Press, 2016.</p>

		relationships with our children, socialization				
6.	Negative and positive	<p>1. Erzsébet Szabolcsi: Negative and positive - reading and interpreting the poem, discussing the issues</p> <p>2. Collecting positive things in our lives:</p> <p>a) what is usually a positive/resource in my life</p> <p>b) what has been achieved in prison as a positive</p> <p>c) what will be a positive/a resource/source of happiness after release.</p> <p>3. The issue of a criminal record.</p>	Reading, plenary and individual	photo copies, pens, pencils Test (Positive from negative) The Criminal Record (publication of Váltó-sáv Alapítvány: <a href="http://www.valtosav.hu/erkolcsibizonyitvany.html">http://www.valtosav.hu/erkolcsibizonyitvany.html</a> ).	not relevant	Erzsébet Szabolcsi: Negative and positive <sup>3</sup> It is homework to complete the test - next time to discuss resilience as a topic.
7.	Order and disorder	<p>1. Reading Dezső Kosztolányi's short story: Order</p> <p>2. Review and discussion of topics related to the concepts of order and</p>	Reading, plenary and individual	photocopies	not relevant	Dezső Kosztolányi: Order <sup>4</sup> Alaine Polcz: Order and Disorder <sup>5</sup> . Jelenkor, 1996.

<sup>3</sup> The poem is only available in Hungarian. (Szabolcsi Erzsébet: Negatív és pozitív)

<sup>4</sup> The short story is only available in Hungarian (Kosztolányi Dezső: Rend).

<sup>5</sup> The book is only available in Hungarian (Polcz Alaine: Rend és rendetlenség. Jelenkor Kiadó, 2007.).

		<p>disorder (order, system, individual order structures, control, external and internal order, their relationship, feng shui and chi, the art of organizing, etc.)</p> <p>3. Discussing personal experiences. Organizing methods</p>				<p>Marie Kondo: Spark Joy: An Illustrated Master Class on the Art of Organizing and Tidying Up. Ten Speed Press, 2016.</p>
8.	Humans and animals	<p>1. Péter Hajnóczy : Occupational Therapy and Lajos Nagy: Nonsensical Natural History (dog and wolf) - reading</p> <p>2. Animal tales, irony, mockery, satire - humor. Animal and human traits - animals with human traits</p> <p>3. Other "animals" or animal works in world and Hungarian literature (Aesopus, La Fontaine,</p>	Reading, plenary and individual	photocopies	not relevant	<p>Péter Hajnóczy: Occupational Therapy<sup>6</sup></p> <p>Péter Hajnóczy: The Ant and the Grasshopper (<a href="https://ernstchan.xyz/int/src/1576792402-335-764.pdf">https://ernstchan.xyz/int/src/1576792402-335-764.pdf</a>)</p> <p>Lajos Nagy: Nonsensical Natural History<sup>7</sup></p> <p>James Herriot: All</p>

<sup>6</sup> The story is only available in Hungarian (Hajnóczy Péter: Munkaterápia).

<sup>7</sup> The book is only available in Hungarian (Nagy Lajos: Képtelen természetrajz. Holnap kiadó, 2020).

		Petőfi, etc.). Personal "animal" experiences				Creatures Great and Small. Griffin, 2014.
9.	Little and big	1. Ferenc Sánta: Little and Bigs - reading 2. What is socialization? 3. Domestic violence - treatment options, help sources	Reading, plenary and individual	10 points of being a good father - what do we expect from fathers? Pictures photocopies	not relevant	Ferenc Sánta: Little and Bigs <sup>8</sup>
10.	Solidarity, assistance, tolerance	1. Dezső Kosztolányi: The Adventures of Kornel Esti, Chapter XVI 2. Tolerance, responsibility for the lives of others, helping	Reading, plenary, in pairs and individual Cases (Spiritual mail)  1. 1. Warm-up: what does helping mean in your life? Do you see yourself as a helpful person? Who do we help and when? How? Do we look forward to something in return, e.g. gratitude? Why and how?  1. 2. Discourse on help, its basic concepts and possibilities of interpretation. What is mercy, what is the difference/similarity between help and mercy? Why do we help (multiple explanations, theories)? What are the factors of assistance? What is the psychology of accepting help? This is also scientifically (social psychologically) substantiated as to why the person accepting the help is less grateful than we	Photo copies, pens, pencils, materials prepared	not relevant	Dezső Kosztolányi: The Adventures of Kornel Esti, Chapter XVI. New Direction Publishing, 2011.

<sup>8</sup> The short story is only available in Hungarian (Sánta Ferenc: Kicsik és nagyok).

			would expect. 2. Spiritual mail - cases and possibilities of helping			
11.	Justice and injustice	1. Dezső Kosztolányi: Paulina 2. Lie detecting	Reading, plenary and individual Body language figures and marking feelings/emotions Lie detecting (prepared material) 1. Reading 2. Personal justice/ injustice experiences; absolute and relative truth. The question of "my truth, your truth" is: my truth is real. The issue of "true vs. real." 3. What is a lie? Lie vs. truth. Is there a truth from this point of view? Lie detecting	Photo copies, pens, pencils, materials prepared	not relevant	Dezső Kosztolányi: Paulina <sup>9</sup>
12.	Novels and films (film adaptations)	1. Jane Austen: Pride and Prejudice (novel and film) 2. Human relationships, "prejudices", pride, encounters, etc. - discussing issues 3. Closing, evaluation	Film watching: Pride & Prejudice (director: Joe Wright, 2005)	Film and novel Evaluation sheets	Evaluation sheets	Jane Austen: Pride and Prejudice. Modern Library, 2000.  Pride & Prejudice (director: Joe Wright, 2005)

<sup>9</sup> The short story is only available in Hungarian (Kosztolányi Dezső: Paulina).



The above tematics was implemented between 2018 and 2020, within the framework of a project realized with the support of an EU project, in three institutions of two Hungarian penitentiaries: Kalocsa Strict and Medium Regime Prison, Államampuszta National Prison, Állampuszta and Solt objects.

Kalocsa Strict and Medium Regime Prison (Bács-Kiskun County) is used for adult women convicted with a medium regime of imprisonment and strict regime of imprisonment and with actual life sentence, as well it is used to accommodate exceptionally strict regime convicted men for the maintenance of the institute. Capacity: 240 people.

Állampuszta National Prison (Bács-Kiskun County) is an institute designated to the strict medium imprisonment or detention of adult male convicts. Capacity of the institution is 1100 people. Detainees serve their sentences in two separate objects. One of the state-owned objects, which also serves as the headquarters of the institute, belongs to the administrative area of Harta, which is located about 7 km from the settlement. The other object is located in the administrative area of Solt, in the part of Solt-Nagymajori, about 7 km from the city center.

Due to the EU requirement, the duration of a group session was 4 hours (4x45 minutes), which should be divided into one and a half hours. Classes were held on weekends, Saturday and Sunday mornings. The number of groups varied greatly: 8-12 people was ideal, but due to the weekend "schedule" the inmates had a number of "private" activities (visitation, washing, resting, etc.) or for other reasons of imprisonment usually less people participated on each session.

In the view of the Váltó-sáv Anaépitvány, in fact, all sessions, developments, encounters with a prisoner are one of the segments of preparation for release, whatever we call it. The goals of the ReadingSpace (as it can be seen the above thematic) fit into this very well, i.e. they represent great opportunities for future planning, focusing on life after release, getting to know, accepting and following the values and norms of the majority society. In addition, to discuss personal, everyday issues and to show positions and opinions that can be processed in a group atmosphere that provides security.

The groups, like all groups in penitentiaries, were heterogeneous in all respects in terms of education, literacy, worldview, attitude, comprehension, and other general and specific competencies. For this reason (also) it requires a lot of preparation from the group leader in terms of leading the processing of group dynamics, personal life situations and problems and topics.

As in all cases, the theme is a plan, which is either realized or not, i.e. it is necessary to adjust to the needs of the group. There are topics that are irrelevant to the members of the group at the moment, do not come up at all, in which case it may not be worth mentioning. In this case, a different work, a different focus comes forward.

In the following, some group logbooks present the actual processing, the discussion of the issues, and the planning and implementation of an occasion, with relevant information about the feedback and involvement of the group members, with the professional and personal opinion of the group leader.

## I.

**Serial number:** 2.

**Number of participants:** 10 people

**Date / Duration:** 09.00-12.00 15.04.2018

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Workshop / ReadingSpace

Human relationships (love, marriage, relationships). László Darvasi: Koller, the Husband

**Content:**

1. Reading the short story, some background information about the author

Darvasi (Hungarian language and history teacher, born in Törökszentmiklós, elected to the DIA in 2011, etc.). Some information about postmodern: either completely "breaks down" the text, to the extremes, or rehabilitates (e.g. Darvasi), also he strives for playfulness, allusions.

2. Discussion of questions, such as:

- discovery of contradictions (e.g. Koller gets worse and worse despite care)

- Koller has a hard time deciding (difficulties of decision and choice, who and how, along what aspects he decides, when and why, etc. - our conscious and unconscious decisions)

- Koller accepts to replace Aunt Viola's husband - identification - is it bad or good for the insecure Koller?!

- in the short story whose wish was fulfilled and why?

- who decides and when?

- issues of loneliness and passing - to die alone or with a partner

3. 10 points of a well-functioning relationship - everyone had to collect ideas, what they think about it, resp. we discussed this, we were amazed that basically everyone/many of them have very different opinions and positions on this issue.

4. Gottman's thoughts on good relationships (psychologist, marriage researcher): "a good relationship makes you healthy") - 10 good tips:

1. Nurture your friendships.

2. Treat each other with respect.

3. Don't forget why we love the other.

4. Accept and appreciate our partner.

5. Be calm.

6. Forgive each other.

7. Compensate for negative feelings.

8. Be generous.

9. Work on yourself.

10. Work in team.

Gottmann's 7 principles for a well-working relationship:

1. Share Love Maps.
2. Nurture Your Fondness & Admiration.
3. Turn Towards Each Other Instead of Away.
4. Let Your Partner Influence You.
5. Solve Your Solvable Problems
6. Overcome Gridlock.
7. Create Shared Meaning.

We discussed, interpreted, supported and questioned each piece of advice and principle - based on their tastes, temperaments and values.

We are different - in this question too.

**Note: -**

## II.

**Serial number:** 3.

**Number of participants:** 10 people

**Date / Duration:** 09.00-12.00 06.05.2018

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Happiness. Dezső Kosztolányi: Happiness

1. Reading Dezső Kosztolányi's short story: Happiness
2. Discussion of the following questions:
  - "good life", possession - happiness (cliche) - is this happiness ?!
  - "... we all dream of being happy some day. What do we have in mind when we say this?"
    - two parts: a series of everyday inconveniences - a notion of happiness that proved to be naive
    - "*These images, then, have no substance and that is what makes them so appealing.*"
    - Part 2 of the text: "*There is certainly such a thing as happiness. But it is quite, quite different.*"
    - "*What I am trying to say is that happiness is like this and nothing else. Always it blossoms in the shadow of extraordinary suffering, and it is just as extraordinary as suffering that's suddenly over. But it doesn't last long, because we grow used to it. It is a passage, an interlude. Perhaps it is no more than suffering's absence.*"
    - to experience life as a value (suffering-happiness) - so that "life has a meaning again"
    - happiness can only be true happiness by remembering the experience of suffering
    - travel story (= life)
    - travel: hell walk, arrival: "*This was the moment that it began, the happiness I've mentioned*"
    - contrasts (landscapes, times of day, weather, objects, colors, contrast of sounds)
    - happiness: warmth, family intimacy, reverence of a holiday

### 3. PERMA-model of well-being and happiness

- P: pleasure
- E: engagement
- R: relationship
- M: meaning
- A: accomplishments

Which is the happiest country on Earth:

Vanuatu is located in the southwestern Pacific Ocean, in Melanesia, northeast of New Caledonia, on the eastern edge of the Coral Sea.

Second is Columbia.

How was this calculated?

Life satisfaction x life expectancy

---

ecological footprint

### 4. FLOW: fully immersing in an activity

- internal motivation
- clear goal
- challenge nature
- unconscious concentration
- to be present here and now
- control
- feedback
- subjective sense of time
- self-forgetfulness
- effortless

What would cause you happiness right now?

### 5. THE MIRACLE - you go up to your cell, you piddle around, you go to bed, you fall asleep

- You don't know about it, but a miracle happens. How would you notice that it happened?
- How would others act with you ?!

## 6. What is happiness?

The concept of happiness, the creative display of related thoughts and feelings.

What do I need for happiness? The longing for happiness is reflected in plenty of novels, poems and songs. There are recipes, tips and recommendations on how to be happy everywhere. Happiness and the feeling of happiness are defined differently by everyone, depending on their specific desires and experiences.

### **Exercises:**

Create a Tree of Happiness with a freely chosen technique (drawing, montage, collage, etc.)! The trunk of the tree symbolizes happiness, the roots are what happiness feeds on, the branches symbolize what you are striving for, what you need to be happy.

Write a poem about happiness. The poem has a set form: it consists of 11 words, which follow each other in a predefined order in 5 lines:

First line:	1 word (thought, object, color, etc.)
Second line:	2 words (something about the first word)
Third line:	3 words (association: what happens?)
Fourth line:	4 words (your opinion)
Fifth line:	one word (summary)

An example:

*Yellow*  
*The sun*  
*Summer is scorching*  
*Everyone wants ice cream*  
*Heat*

**Note: -**

### **III.**

**Serial number:** 4.

**Number of participants:** 10 people

**Date / Duration:** 09.00-12.00 03.06.2018

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Workshop / ReadingSpace

**Content:** From fear to fulfillment: Cinderella (Grimm)

1. The genre of the fairy tale - what is a fairy tale good for? Why tales? Why classic tales? What was your favorite tale? What tales had they read to their children? The therapeutic role of tales.

We searched answers to the questions above. It's shocking, but they couldn't really tell their favorite stories, and they didn't really read to their kids either. In fact, they "watched" more (adaptations) - we clarified why a fairy tale would be good, what a fairy tale is good for, and adaptations and a classic fairy tale (reading) are two different things.

2. I read and they were given the original Grimm brothers' Cinderella. After reading, we tried to process the text, to expand the topic.
3. It was shocking, but most of them was triggered about how "bloody" the tale was - they knew the "gentler" version. Also, everyone remembered the Hollywood adaptation - an adaptation that actually pushes the boundaries of kitsch. Once again, we covered the differences between the texts and their adaptation, emphasizing that, in fact, the adaptation is already a separate work of art, as it reflects the concept of the directors.

What I wanted or thought about processing:

- Reacting to Cinderella in general: feeling of exclusion in the family, step-siblings and stepmother mistreat Cinderella, limiting her in everything, summing up: they don't like her - feeling of "no one likes me"
- however, the tale is not about this (although the primary connotation could not be found either): how does Cinderella get from the ashes to the royal palace? The message of the tale: from fear to fulfillment. How can Cinderella show herself and assume her desires in front of the whole world, interrupting the usual and well-known scenario of escape. In the case of Cinderella, the jam is caused by hiding, escaping, and lack of self-confidence.

Apparently, this message is relevant to the target group. Are we able to change our role as a victim for our own well-being (for victim-type women)?

Cinderella: for a long time, she doesn't dare to take advantage of the opportunity, the opportunity she's always secretly been waiting for, and that will eventually come. She wants to live differently, she's not afraid to compete, she wants to show herself, she wants to become more, she wants to use the qualities and abilities that make her stand out as a maid. Question: Will she be able to? Can she handle her past in place: orphanhood, loneliness, vulnerability, exclusion, humiliation. When she become an adult, does she stop escaping and hiding? Does she take on her own destiny and life? Does she show herself in her own beauty?

She takes control of her own life - she says yes to her own life and begins to love herself - fulfills her destiny.

We basically tried to go through these questions, but it wasn't easy after the visual world of the movies.

4. What are you really afraid of? - filling out a test, talking about fears, dread, shivering, anxiety.

Overall, based on the test, almost all participants are below average, meaning they are more anxious than members of the majority society. They are afraid of basically everything and everyone, situations, persons, animals, humans, etc.. It would definitely be worthwhile to address this issue in more depth.

**Note: -**

#### IV.

**Serial number: 5.**

**Number of participants: 10 people**

**Date / Duration: 09.00-12.00 01.07.2018**

**Location: Kalocsa Strict and Medium Regime Prison**

**Topic: Workshop / ReadingSpace**

**Content: Parents and Children: Ken Liu Paper Menagerie**

1. Ken Liu's Chinese-American short story author, his short story Paper Menagerie o received three awards: Nebula, Hugo, and World Fantasy Awards. This also shows that a short story that is both captivating and raises emotional issues - the mother-son relationship - can be suitable for a meaningful conversation. I read aloud the short story first. After that, there was a great silence, and everyone sat in ruin: how sad... I was somewhat surprised, because it wasn't really a Hollywood happy end in the classical sense, but the end was undoubtedly optimistic: the mother's all-encompassing love reached her son if (years after the mother's death), her son understood many things with an now adult head, and on the one hand he carried on the "love thread" in response to the maternal request. Then the participants explained that the point is really: giving and receiving love present in space and time, immediate and unconditional. I also chose the short story because, in my opinion, they may experience similar problems - as they appeared in the work - due to the closure, but this was prevented and neglected. No, their relationship with their child - although not physically present, although this was considered important in the work - is cloudless and happy, the teenagers understand everything and always, and so on.
2. During the processing stage, several issues arose that were incomprehensible to them and focused primarily on the plot, including blaming the father for many things (here as well as in Cinderella). Many times it is difficult to see a story beyond their own particular existence, or they have heard a story directly - from a cellmate, and we say they believe it, but in other cases it is difficult to be open to the diversity of human destinies, opportunities and problems.
3. In the last part, the ten commandments of the parents had to be collected. As always, it has been difficult here, it is much simpler to focus on what the child should be like what we expect - but what guides us in our upbringing, in relation to our child, is unusual and difficult to follow, can be formulated. Thus, for the most part,

expectations were formulated - not towards themselves, but towards their children (to be honest, fair, etc.).

It was an active conversation, but it wasn't in line with my expectations. So they are not here at yet in their development, or this was helpful to them.

**Note:** -

**V.**

**Serial number:** 6.

**Number of participants:** 10 people

**Date / Duration:** 09.00-12.00 05.08.2018.

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Workshop / ReadingSpace

**Content: Life approaches:** Erzséber Szabolcsi: Negative and Positive

1. This was the first time reading and interpreting a poem. What does negative mean? What does positive mean? Optimistic? Pessimistic? Who and how views life? Along what thoughts? At the level of worldview? What is our spiritual training like? Are we able to recover relatively quickly after shocks ?!
2. What and how we think - we are more likely to have positive, happier things for us - is almost presupposed by our attitude. This was not really understood, they were terribly stuck in the negatives of prison life. Therefore, 3-3 positives had to be collected in the following areas:
  - what is usually a positive / resource in my life
  - what has been achieved in prison as a positive
  - what will be a positive / resource / source of happiness after release.This way they had at least 9 positives in total. This was not achieved by everyone, but several people were close to it and there were those who had more. We tried to be as specific as possible (it was not enough that after prison freedom will be a positive, etc.).
3. Issue of criminal record: detailed overview of the publications of Váltó-sáv Alapítvány based on this (the biggest negative after release is criminal record, what and how it is good, how can they avoid it, and if not, what can be and should be done, and what kind of jobs can they look for on the labour market due to their criminal record).
4. Test as homework: From negative to positive

**Note:** there are an extreme amount of complaining about prison life, it is hard to change their way of thinking.



## VI.

**Serial number:** 7.

**Number of participants:** 10 people

**Date / Duration:** 09.00-12.00 02.09.2018.

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Workshop / ReadingSpace

**Content:** Dezső Kosztolányi: Order

1. Reading of Dezső Kosztolányi's short story, Order.

2. Discussion of topics related to the concepts of order and disorder (order, system, individual order structures, control, external and internal order, their relationship, feng shui and chi, the art of tidying up, etc.)

In connection with the short story: the phases of the process of the protagonist's system: from the dusting to complete madness

Absurdity: the narrative is about a story that happened - later fictionalization

Parody

Standpoint: the nonsense of an exaggerated order

Order vs. chaos, here: order = chaos

Perspectives of childhood self and adult self

Attitude: hatred, envy, irony, regret

In summary, total order is an inability to strive for

3. Saját élményű tapasztalatok átbeszélése. Rendrakási módszerek

Alaine Polcz and Eastern philosophy (FengShui, chi) were discussed. Concepts: order, system, chaos = lack of order, result of action, definition of the relationship between object and person, order of environment (garden, apartment, etc.), individual order structures, self-control-external control, etc.

**Note:** there are an extreme amount of complaining about prison life, it is hard to change their way of thinking.

## VII.

**Serial number:** 8.

**Number of participants:** 10 people

**Date / Duration:** 09.00-12.00 07.10.2018

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Workshop / ReadingSpace

**Content:** Dezső Kosztolányi: Paulina

1. Reading of Dezső Kosztolányi's short story, Paulina.

## 2. Justice vs injustice

- parable-like short story
- brevity, classical conciseness
- two poles: personalized truth (= Paulina), other: poet and sage (= statements)
- the title character's adherence to the truth, her innocence is one of the foundations of the work - the work raises factual, spiritual, philosophical questions of truth
- important: in the story, the question is not who is right, but who bears the injustice, how she endured it - it was difficult for them to break away, naming/finding objective truth is the main consideration for everyone
- the truth is relative, in addition: alternative truths (this is extremely "unfair" to them - they had a hard time abstracting from it, the positions of "my truth is right")
- Paulina's temper and protest copes with the injustice."
- poet and sage: for them the consciousness of the existence and recognition of the truth is comforting
- truth can be expressed on several levels (philosophy, art), so also in behavior that reacts with temper to injustice
- dramatizing nature, realistically drawn figures among theatrical scenery
- portrayal of characters: Paulina is characterized by her appearance, vocabulary, temperament, the characters of the pub life picture and the soldiers in their everyday habits, manifestations, the poet and the sage are observers, interpreters, supplements of the story, their dialogue is a means of characterization
- structure: an actionable first part and an inactive one with a philosophical consequence; the vital element of the beginning; concise dialogues, scenery, quick actions, contrasts (both night and full moon display contrast)
- playing with the role of the narrator: the narrator is identified with the role of an outsider, an objective observer, as well as a poet and a sage
- the different approach of the poet and the sage is the manifestation of truth with two opposite sides of one thing
- the narrator's point of view is represented by the saints uttered at the end of the work; the poet takes a partial position.

**3.** Their own experiences of justice/injustice: they almost only remember injustice, their judgment and their lives are full of injustice. There is no absolute truth: this cannot be or hard to be accepted. The question of "my truth, your truth" is: my truth is real. The question of "true vs. real": they have a hard time abstracting, solely their own experience.

**Note:** difficult topic, purely emotional approach, purely own aspects, ignoring other aspects, other aspects. Absolute truth = my own point of truth. Immovability.

## VIII.

**Serial number:** 4.

**Number of participants:** 10 people

**Date / Duration:** 09.00-12.00 06.04.2019

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Workshop / ReadingSpace: Self-knowledge, self-presentation, self-assessment; values in our lives: Frigyes Karinthy: Encounter with a Young Man

### **Content:**

1. Warm up: What not to do list. Write down 5 things you shouldn't do ... Lists attached.

2. Frigyes Karinthy: Encounter with a Young Man (reading)

Areas discussed, thoughts that arise:

- life as a value
- life = struggle = value
- giving up desires, dreams: necessary?
- confrontation
- freedom between opportunities
- materialistic things? are they important? aren't they important?

Meeting with your 18-year-old yourself: what would you say to your current self? What would your 18-year-old self tell you? Freedom and possibility of choice

3. Five values exercise

Required equipments: 5 post-its, folders, or notebooks or table, where they can stick them. Description: (One of the biggest stressors can be when a person has important values and loses them.) I ask you to write down a value that is very important to you in life. The first task would be to take a value that you feel you can give up. Put this aside. Now imagine that you have a close relative (child, wife, husband, parent...) and he asks you to take another value. Put it aside. Tell me what you gave up, and can you still live quite normally with those three? Now I ask you to stick the remaining three on the folder, your booklets so that I can't see. (Or on a table and we don't look there). And now I will be fate itself. (The trainer walks around and takes a value from everyone.) Everyone has two left. Look at what's left. Tell me what you lost. Can you live normally without it? What do you think, if you really had to give up on such values, what kind of tension could it cause? Now you can really see how much you can cling to things. It can hurt a lot if you lose a value. These are all sources of conflict and stress. You are much more vulnerable at this time, these can find you easier at this time. There are those with good intentions, there are those who are not at all sure they are approaching with good intentions. Would you voluntarily give up these values? Does the drug, net addiction (whichever you want to emphasize) take values from its user? Are you doing something actively to preserve your values and not get into a situation like it is now?

You have to take great care of your own inner values, because then you can take care of your happiness, your human relationships, your own. There is something in the order of values that you use to prove that you are like that, that is how you live. But there's another one, these are usually human relationships in which you invest energy and are worth it. The order of values is very difficult to change, it can change forehead in adulthood due to great strong experiences. We bring some, we shape the others. This is necessary to be balanced. And now I go around again and give you back what fate has taken away...

## IX.

**Serial number:** 2.

**Number of participants:** 10 people

**Date / Duration:** 08.30-11.30 18.05.2019

**Location:** Állampuszta National Prison

**Topic:** Workshop / ReadingSpace

Dynamics of violence (Miklós Vámos: Slap)<sup>10</sup>

### Content:

1. How are you right now? It cannot be said that "well, badly, very well, very badly, 'shit', etc." Shaded wording, help: tree test (attached)
2. Reading the short story 'Slap' of Miklós Vámos.  
Areas discussed, thoughts that come up:
  - before school - in fact, the prison could be the venue
  - Little boy - Big boy - no specific name, generalization, the dynamics of violence are similar
  - norm, expected behavior, roles
  - internal role conflict - also means external conflict
  - the Little Boy does not respond from/in the role set and as expected
  - RESPONDING TO VIOLENCE: not fleeing but confronting - not responding by means of violence
  - parable-like - generalization
  - breach of norms - also means moral superiority - VALUE
  - the answer to physical superiority is moral superiority
3. Responses to violence: basis: universal human needs, feelings (attached): expression of feelings, practice of NVC (non-violent communication)  
Possibilities, answers
4. My conflict management strategy - filling out a questionnaire, discussing 6 conflict management strategies (no good and / or bad, it depends on many circumstances, situation, condition, what is effective).

**Note:** -

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<sup>10</sup> This short story is only available in Hungarian (Vámos Miklós: Pofon).

## X.

**Serial number:** 6.

**Number of participants:** 9 people

**Date / Duration:** 08.30-11.30 24.08.2019

**Location:** Állampuszta National Prison

**Topic:** Workshop / ReadingSpace

**Content:** Dezső Kosztolányi: The Adventures of Kornel Esti, Chapter XVI (tolerance, responsibility for the lives of others, helping)

1. Warm up: what does helping mean in your life? Do we see ourselves as helpful people? Who and when do we help? How? We are waiting for something in return, e.g. thanks? Why and how?

Several have said that they prefer not to help because they always get unlucky with it, they don't get reciprocation, in fact, they, the helpers, rather the one's having trouble in the end. Overall, yes, they expect gratitude, but what exactly it means has not been articulated either now or to the person seeking help ("not to be rude" - not very sophisticated). G. stated that it is not only money that can and should be helped, gesture, attention, good word, information, etc. also of equal value. According to F., many do not look at whether a person needs help, many help for their own sake. Principle: to help only those who need it, in fact, directly asks. He doesn't help people directly, but runs a free cat daycare. Several donate: e.g. S., at the end of the year donated a significant amount for a cat shelter, thus working down his "bad deeds" throughout the year. The role of the church was also discussed.

2. Reading Kosztolányi's short story

3. In Chapter 16, Elinger saves his life and thus makes Kornél Esti a debtor for life → then Elinger is fired and completely pesters Esti's life - he moves in, he gives him money, etc., and then Esti reaches a point when he pushes Elinger into the Danube and runs away

- the chapter explores the extreme exploitation of tolerance for others, which in some places finds all people at some point, depending on how they react
- how can we get rid of such a relationship? what can we do for another person? would it really be our job to be responsible for another person's fate as well? why would it be? if so, to what extent? where is the limit in this? based on what right can someone take full advantage of our tolerance and help?

Additional personal experiences were listed and discussed.

Afterwards, we talked about help, its basic concepts and possibilities of interpretation. What is mercy, what is the difference/similarity between help and the two? Why do we help (multiple explanations, theories)? What are the factors of helping? What is the psychology of accepting help? This is somewhat scientifically (social psychologically) substantiated as to why the recipient of the help is less grateful than we would expect. (see attached)

4. reakcióit, stb. They asked about Váltó-sáv Alapítvány as a helping organization, why and how we help, what our position is in this regard, and so on. Finally, T. summed it up:

"actually helping as a profession can be learned from you, right ?! (Yes.) I told several life stories, helpers' reactions, etc.

**Note:** it was an active group, at the right time for processing this topic.

## XI.

**Serial number:** 7.

**Number of participants:** 4 people

**Date / Duration:** 09.00-12.00 09.11.2019

**Location:** Kalocsa Strict and Medium Regime Prison

**Topic:** Workshop / ReadingSpace

**Content:** Loyalty, jealousy, cheating, marriage

Kálmán Mikszáth: The Horses of Poor John Gelyi (in the book: The Good People of Palocz)

- Discuss possible shared personal experiences
- What exactly is jealousy?
- How to overcome jealousy?
- What can our partner tell us if he/she is never jealous?

According to American psychotherapist Jed Diamond, we go through five stages in a relationship.

1. Falling in love - At this stage we see our couple as perfect, we feel like she has no fault, she is practically perfect.
2. Becoming a couple - we get to know each other more deeply, more thoroughly, we get to know each other, the pink fog begins to take off, and we begin to see each other's real qualities.
3. Disillusionment crisis - it can suddenly become scary, the thought that you may never offer each other new things.
4. Creating real, lasting love - you accept and even understand your partner's mistakes, you realize that your relationship is real.
5. Using the power of two to change the world - reality-based, final togetherness, cooperation, harmony is formed.

### Exercise:

- a) Write 10 things that if my partner does for me it will make me feel loved.
- b) Write 10 things that if I do for my partner, he/she will feel loved.
- c) What do you think responsibility means in a marriage?
- d) What is remorse? (discomfort, disturbing feeling caused by my behavior contrary to my own expectations of my own rules or the result of it)

What do we do with our negative emotions? - There is no problem with negative emotions, they are quite natural emotions, just like love, happiness, etc., but they can be deterrents, so we have to start something with them. Notice if you are in a negative emotional state. Watch your feelings as they rage inside you!

**Exercise:**

The requests below only reveal what you don't want. Rewrite them so that you can tell them what you want!

E.g.: I want you to get home not so late at night.

*I want you to come home before the kid's bathing.*

**Note:** -

**Reading list<sup>11</sup>:**

- László Darvasi: Koller, the Husband
- Dezső Kosztolányi: Happiness
- Brothers Grimm: Cinderella
- Ken Liu: Paper Menagerie
- Erzsébet Szabolcsi: Negative and Positive
- Dezső Kosztolányi: Order
- Dezső Kosztolányi: Paulina
- Frigyes Karinthy: Encounter with a Young Man  
(<https://thirdtower.ink/2015/09/21/encounter-with-a-young-man-by-frigyes-karinthy/>)
- Miklós Vámos: Slap
- Dezső Kosztolányi: The Adventures of Kornel Esti, Chapter XVI
- Kálmán Mikszáth: The Horses of Poor John Gelyi (in the book: The Good People of Palocz. Kossuth, 1993.)



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<sup>11</sup> In the order of group diaries.

## **Juhászné Ceglédi Tünde: Possibilities for art therapy for marginalized, vulnerable social groups: new techniques, new possibilities**

Art is an integral part of human life, an essential daily necessity for physical and mental health. Everyone, regardless of talent, has the right to enjoy and practice the arts. The arts support the fulfillment of our emotional lives through stress reduction and spiritual catharsis. Through works of art, we can communicate deeply and honestly with ourselves and the world.

Art therapy in the traditional sense is a therapeutic method that uses various artistic techniques to express an individual's internal events, feelings, and thoughts. The tradition of the psychiatric application of art therapy dates back to the turn of the century, when the first collections presenting the works of art of psychiatric patients were created in Europe.

Art therapy is primarily a group procedure, but can also be used as an individual therapy. In the case of mental illness, the emotional functions of the individual are impaired, thus making it more difficult to express oneself, one's relationship system narrows, and one's verbal communication is impeded. These inhibitions can be solved by experiencing the artistic experience. Through the artistic experience, it is possible to get to know the client better, to expand their interpersonal relationships, to channel their own emotions, to express their feelings or to express their desires.

The framework of art therapy is broad, i.e. it can be used effectively from creative leisure activities to psychiatric rehabilitation.

It is currently classified as an alternative therapy. The creative work is accompanied by oral processing, you can follow it - adapting to the realization of the therapeutic goal. Creation as a process heals, primarily by encountering and even correcting our own unconscious contents in an accepting medium. The therapeutic effect of art is the obvious recognition that every work that a person creates is an expression of something "within us".

Art therapy methods can be applied to anyone who wants to regain their physical, mental or mental balance, be it an adult or a child. Art therapy can also help those who want personal development. It provides an insight into the individual inner world, discovering step by step the constructive power of creative processes. All this provides an opportunity for these creative forces to be more easily manifested in the different venues of everyday life.

Art therapy also helps us to discover ourselves; our inner world, our motivations, our physical, mental, spiritual functioning, and the path of true self-knowledge.

Art therapy can be performed in groups or individually. In every creation, manifestation, activity, there is the opportunity to confront our human relationships and our connections to everything else in the world, living and inanimate. Numerous artistic techniques are available, so their application is personalized to group or individual needs, it is specific (fine arts, movement, music, literature, etc.)

No prior training is required to perform these techniques, because the goal is not to create a work of art, but to express the emotions, associations, thoughts, and inner contents of the



individual experienced during the process of creation. Our creations tell more about us than we might think. Unconscious contents may come to the surface, which will help our later development and problem solving. In creation we see the projection of our spiritual world, as well as the personality, problem, disorder of the individual becomes visible in him.

During creation, our internal tension and anxiety gradually decreases. In a proper, calm, and secure atmosphere, we can experience the dissolution of our “I” boundaries, the loss of our sense of time, and the way the process of creation becomes self-rewarding. Art therapy is an opportunity to communicate with ourselves, during which we can display our emotions, thoughts and desires, which are unconscious or difficult to express for us, and can even make them the subject of conversation and further thought. Our emerging unconscious emotions, thoughts, and desires become tamable and controllable, so our self-confidence grows. As our mental abilities develop, our thinking becomes more flexible, our motor skills (e.g., manual skills, etc.) improve. It develops our nonverbal abilities by learning to communicate without words, such as movements, colors, sounds, rhythms.

Art therapy in a group broadens our worldview: in an active group work, we have the opportunity to get to know the feelings, thoughts and desires of people from other backgrounds. We can have the opportunity to understand their life stories and ways of thinking, and through this we can also reshape the interpretation of our own lives, thoughts and desires.

Creation allows an insight into the inner world of the individual, step by step discovering the constructive power of the creative processes. It helps those who find it difficult to express their emotions, find it difficult to put their worries and problems into words. All this provides an opportunity for these creative forces to be more easily manifested in the different venues of everyday life.

Art groups combine the healing powers of the arts and social relationships, thus acting doubly, developing, supporting, retaining and healing. The art group is an accepting social space where both positive and negative critiques are acceptable and can be integrated into our personalities.

An essential basic idea of art therapy is that every person has an instinctive, creative inner core that helps health and moving in a positive direction. With the help of creative practices, this powerful core can be reached and its development can be learned or re-learned in practice, thus supporting the process of healing or change. Through the creative process, self-esteem, self-knowledge and self-control are strengthened, and a sense of satisfaction and competence is experienced. The process of creation, the creative activity, is pleasant and entertaining for most people, so the client or participant experiences the work as a positive experience.

It can be said about art therapy that:

- it is creative and holistic;
- provides a safe way to express complex feelings;
- does not require artistic training or talent;
- a natural means of expression for children;
- helps adults to get closer to their inner self;
- helps in the self-healing processes of body, soul and spirit;

- a new, unusual way of gaining self-knowledge through creation;
- helps to evoke, visualize and activate the existing internal resources through our own creations, thus giving us a greater insight into ourselves;
- provides space for self-expression and self-representation through non-verbal techniques
- gives a sense of success, which leads to a strengthening of self-confidence;
- well-being is the result of continuous and active participation in the creative process;
- we can use works and groups as a “mirror” to strengthen ourselves;
- provides an opportunity to acquire new skills;
- drawing skills or other "artistic skills" are not a needed.

### **Arts and crafts workshops in reintegration:**

Arts and crafts workshops have a dual role:

1. Creative activity, as a hobby, spending free time, the aim of which is fun, recharging, a pleasure, joint creation, at the same time they have a beneficial effect on our well-being, mood, soul, and thus our health.
2. Creation as an therapeutic process plays an important role in the integration and reintegration of disadvantaged people (people with disabilities, chronic patients, prisoners, etc.) into society, in the development of family and other interpersonal relationships.

### ***Goals of creative groups:***

- recharging, gaining joy and experience, personality development, attitude formation;
- development of manual skills;
- strengthening the protective factors through the development of creativity;
- the target group member sees the results of his/her work, a sense of responsibility for the created value develops;
- acquisition of social behavior (group work, conflict resolution, reliability);
- mobilizing personal internal resources through one's own work;
- self-expression, realistic self-image, self-knowledge, acquisition of new knowledge about oneself;
- strengthening self-confidence through success;
- strengthening family ties;
- acquisition of new skills;

### ***Impact of creative programs***

The problem-solving and social skills of the prisoners belonging to the target group of the creative programs are underdeveloped, their relationships are narrowed, their communication and metacommunication skills are weaker, they have difficulty expressing their emotions and putting their problems into words due to their socio-cultural background or inferiority complexes.

Participation in the programs creates an opportunity to:

- to leave their cell, their dull environment;
- useful leisure time;

- creativity development;
- to develop a realistic self-image, to develop missing key competencies and social skills that need to be developed;
- indirect conversations during the sessions should provide an opportunity to express their opinions, exchange their thoughts, shape their worldview;
- their conflict management develops, they learn about aggression-free conflict management techniques;
- their chances of integration into and reintegration into society increase;
- reduces the tension and aggression of prisoners by resolving the unanimity of everyday life;
- a relationship of trust is established between the team leader or mentor and the inmate.

### **Possibilities of paverpol and encaustic painting techniques in closed institutions**

During the sessions, we use a special version of sculpture and painting as a fine art technique.

In each case, the sessions consist of two thematic units:

1. Creative process
2. The personality development block related to the work.

The topics of art therapy are partly related to current events. For example, in January we can work on the goals in connection with the New Year's resolutions, in February we can work in connection with the carnival, i.e. with the shadows, the dark side of the soul, with the family at Christmas, but we can also adapt the self-knowledge and personality development block to the needs of the group.

In art therapy, the optimal participation number is around eight to ten people, and at the end of the group, an important change is usually seen in two to three people.

### **Paverpol Art and Self-Knowledge Group (Paverpol Textile Sculpture)**

Paverpol's message: *creativity and recycling*. A dense liquid called "Paverpol" is a special textile adhesive, a starch, which, when impregnated with various materials, makes them moldable and - after drying for 24 hours - hardens in their molded state. This is how reliefs, sculptures, small sculptures, jewelry, etc. can be made. This technique is limited only by the imagination.

Paverpol came to Hungary in 2011. Led by a group of Dutch artists, Josefine de Roode, he developed this special range of decorative and sculptural products, which is a special glue and starch at the same time. The product family has a safety data sheet, is harmless to health and environmentally friendly. It has uniquely received the AP (Art Product) seal, which is mandatory in many countries around the world (e.g. the USA) for use in creative occupations for both children and adults. This certifies that children and adults under the age of 6 with a developing organism can use the members of the product family without harming their health,

and that the members of the product family do not react with each other to the detriment of their health.

Paverpol is popular for creating a unique work of art with the help of a wireframe, a used T-shirt and aluminum foil, so:

- it is easy to learn,
- everyone can do it,
- can be done with children,
- old junks can also be recycled (re-use technique),
- unique, special end result,
- no artistic training is required for its use.,
- the possibilities inherent in the technology make it suitable for both leisure and therapeutic use.

### **Topics of Paverpol art and self-knowledge group in a penitentiary**

1. session: To get to know the basics of paverpol textile sculpture, to create any 3-dimensional image of one's choice - self-knowledge, realistic self-image.
2. session: Önkifejezés, önbizalom, dicséret és szidalmazás. Making and decorating a storage box with paverpol technique. Recycling a cheese box - "what is in the box"? Self-expression, self-confidence, praise and insult.
3. session: Making roses with paverpol technique - love, loving relationships, gift giving, selflessness.
4. session: Creating a 3D image together in small groups of 2-3 people - communication skills, acceptance, empathy, cooperation skills.
5. session: Making a vase or cup from a PET bottle, a can - environmental awareness, recycling, the ability to see alternatives to action, remorse, framing, restarting, change. decision-making ability, decision-making techniques, constraints, and boundaries.
6. session: Creating a 3-dimensional family picture, with a mixed technique (decoupage, textile sculpture) - family, roles in the family, family patterns, values, example, family structure, life cycles, example, consistency.
7. session: Creating a sculpture - inner harmony, social integration, work and leisure, time management, discipline, attention, mutual respect.
8. session: Create freely! That is, everyone can create what they want - rights, obligations, expectations, opportunities, freedom.

**Required tools:** special paverpol glue, paverplast, paversand, artstone, acrylic paints, opened bottles, boxes, fruits, disposable textiles, fibreboard, wire, aluminum foil, adhesive tape, storage boxes, beads, laces, etc.

## **Encaustic painting art and self-knowledge group**

Wax painting, or encaustica: this painting process was already used in ancient Egypt. The word encaustic means "burn-in" in Greek. Traditionally, the wax was burned with special tools, hence the name. Today's modern technology allows us to rediscover old wax painting as one of the most creative forms of our time. By moving the iron, we can create special abstracts and landscapes even without artistic training. Since the wax quickly cools, solidifies and can be reheated, the image can be repaired and transformed as desired by re-melting the already applied wax layer. It is a huge experience to create an image, as they are almost offered by randomly formed interesting surfaces, shapes, dazzling, wonderful bright colors. The technique can be used in many ways on almost any surface that cannot be absorbed by wax, e.g. glossy paper, glass, heat-resistant plastic, primed wood, primed canvas, metal sheet. It also gives a creative experience to those who don't have overly skillful hands.

The technique can be mastered in a short time, in addition to the basic techniques, the possibilities of combining colors and motifs are innumerable. In addition to play and creative leisure, the wax painting technique is excellent for therapeutic purposes from young children to adults, for all ages. The experience of success resulting from its randomness, the aesthetic joy of the works completed in a matter of moments dissolves the inhibitions, it quickly provides an experience of success.

## **Topics of Encaustic painting art and self-knowledge group in penitentiaries**

1. session: Basics of wax painting, tools and material knowledge. The technique of wax painting, shapes that can be created by moving an iron - Colors and health - a healthy lifestyle.
2. session: Making abstracts with a wax iron - The guardian of memories is the subconscious. Repentance. What do we bring with us from our ancestors, from the past?
3. session: Creating a landscaping with a wax iron - Dreams, desires, plans, pre-planning, goals. Examples
4. session: Painting flowers with an iron. Gift giving, giving and receiving gifts. The joy of giving, holidays.
5. session: Application of decoupage technique with wax paint, wax iron. It could be different! Family, family relationships. My place in the family.
6. session: Wax painting on different bases (cardboard, wood, glass, silk, etc.). Adaptation, common language, open, honest communication
7. session: The combined use of wax ironing and printing - let's make our lives more colorful! What's next? Opportunities, plans, desires. Realities.
8. session: An independent work based on what has been learned so far - contemporary influence, responsibility, work in the community, listening to each other, support, providing help, asking for help, accepting help.

**Required tools:** special wax iron, stylus pen, sponge, special paper, wax crayons, printing presses, cardboard, paper hand towels.

Both techniques can be learned in a short time. A 4-hour session is enough to create and process a work. The introduction of the necessary tools and materials in penitentiary institutions is subject to a permit, but their use does not pose an accident risk or other problem.

Using both techniques, it is possible to enter new elements and process new personality traits associated with them, depending on the needs and special nature of the target group.



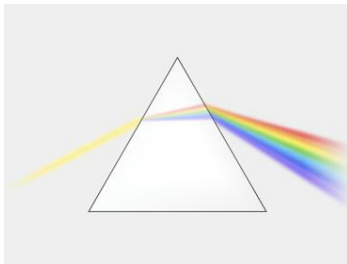


## Pósa Kornél-Mészáros Mercedes:

### Simple creative exercises, tasks, works that can also be used in penitentiary institutions (ideas, good practices)

#### Creative Program - colors, color wheel, a tone scale for every day, smearing, shading

Based on our experience, it can be stated that the process of creation, the fact that the target group members (prisoners, released) can create something, is a connection point, i.e. an activity that induces very good conversation (communication), often initiates the processing of serious topics, moreover, participants can learn a so far unknown, unapplied activity, knowledge or skill.



#### What are the colors?

Color is nothing more than a feeling in the observer caused by a light falling on the surface. It was Isaac Newton who, in his book *Optics*, recorded the phenomenon of refraction.

This may be imagined as having a triangular based straight column. So it's like a box of Toblerone chocolates, just made of glass. This is called a prism. The light that comes from the Sun is called white light. White is not a color anyway, but rather a set of colors. The white light is transmitted through the aforementioned prism and decomposes it into the elements of the piece of glass, i.e. a rainbow.

Primary colors (color basics):

Primary colors are the colors in the inner triangle of the color wheel. They are called base colors because they cannot be blended from other colors.

Primary colors: yellow, red, blue



Secondary colors: can be blended from the primary colors. Blue and red will be **purple**, yellow and blue will be **green**, and red and yellow will be **orange**.

Tertiary colors: created from a mixture of a primary and a secondary color. The name always has the primary color in front.

**Eg: yellow orange, red purple, blue green.**



Complementary colors are nothing more than the colors facing each other on the color wheel.  
Eg: yellow and purple or red and green.

Complementary colors are complementary colors because, if we look closer, **they always have all the base colors within them.**

### A Tone Scale for every day

A tone = hue.

The meaning of the scale is the set of grades.

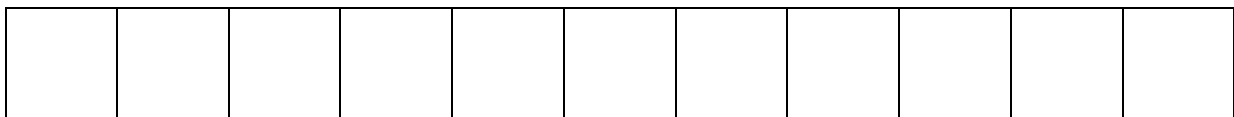
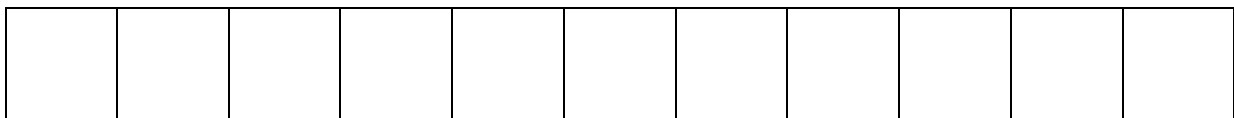
The tone scale is when we "play the piano" in shades of gray from black to white.



This is important because if we can do a tone scale, we can draw with a richer world of shades. So our picture will be more lifelike.

By applying pressure to the pencil, we can create different shades. The higher the pressure, the darker, the smaller, the lighter shades we can form.

Tip: Make as many tone scales as possible! If you have a pencil in your hand, feel free to tone it up! With each of these games, you also improve your vision when it comes to distinguishing tones.

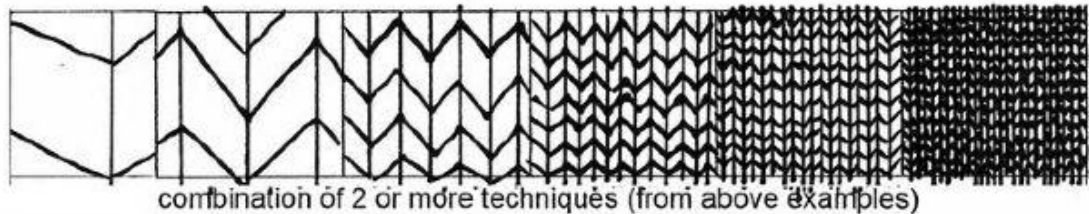
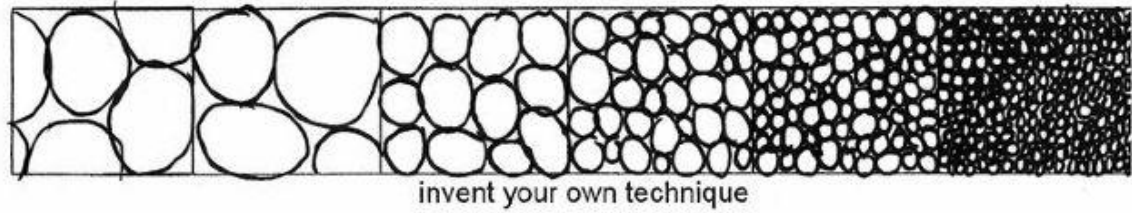
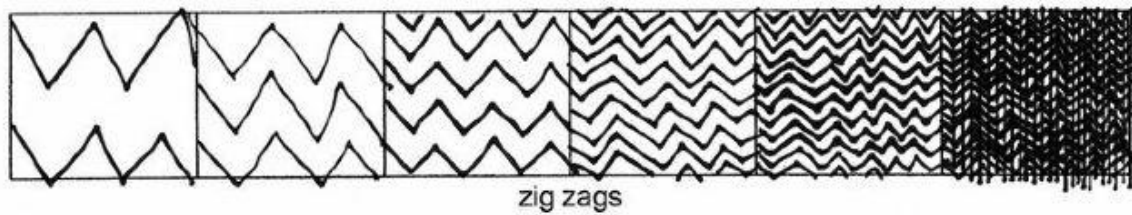
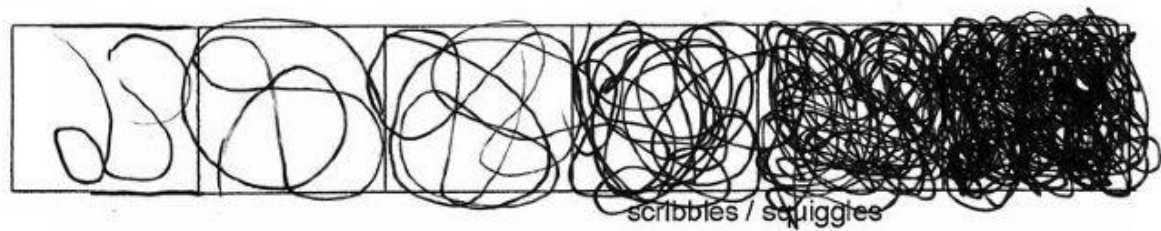
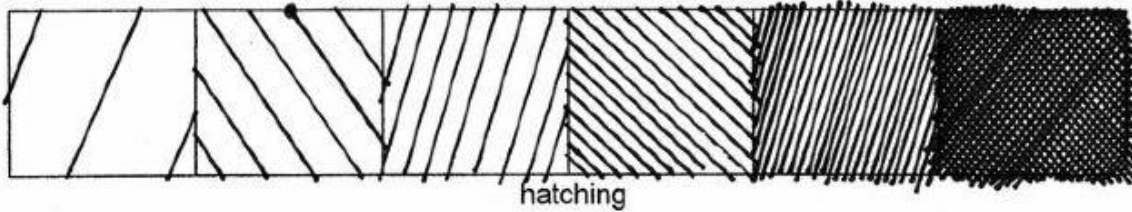
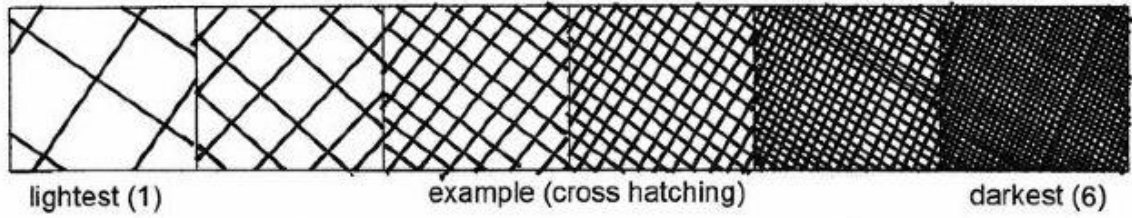


### Tone scale a bit differently

The tone scale can also be practiced in this task. The interesting thing about the task is that along certain instructions, the tone can only be achieved with certain lines and points.

- Only use short continuous lines.
- Only use long continuous lines.
- Only use dashed lines.
- Only use points.
- Only use short crooked lines.
- Only use small circles.

value scales using line



**Landscape shading**

In addition to tone, shading also plays an important role in this task. A pre-printed landscape line drawing had to be completed according to the instructions in the Tone Scale a bit differently task so that the tones and shadings could be expressed.

## Why is therapeutic coloring and creation useful?

Coloring books made for adults may be familiar to everyone. Their origins come from Carl Jung, who in his own work used it as a method of self-knowledge to reach the subconscious. Professionals/psychologists have since used this method, i.e. coloring, as a therapy for their clients, which can have a number of positive effects on mental health.

The main advantage of coloring is that it diverts attention from the problems and bad habits to a calm, safe and productive, creative direction. The theoretical background to this is that coloring soothes the amygdala, the part of the brain that processes and stores emotional reactions where the "fight or escape!" response gets to be formed to each situation. The concentration and serenity that coloring or any creative activity, creation gives, actually soothes the heightened state of the amygdala and gives the brain the rest and peace it needs.

Just imagine when we create, we actually relax, we don't pay attention to anything but the joy of creation, we concentrate, which requires less energy for adults than for children, so we get less tired in the process. A good example of this is that in the case of coloring, it is no longer a burden on adults to stay within the line.

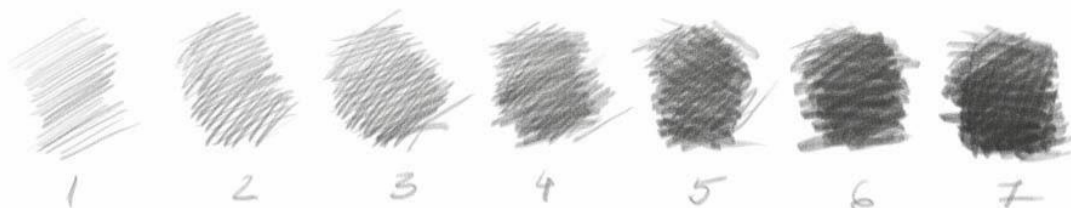
## Creative work, painting techniques, exercises

### Shading - blending



The essence of the blending technique is to create a perfectly smooth transition between dark and light tones. This smooth transition can be achieved by continuously moving the pencil in one direction, up and down, in a controlled manner. We can press the pencil harder on the paper than the dark shade, and then as we move towards a lighter tone, we move the wrist more and more loosely, finally barely touching the paper.

**Instruction:** Draw dense lines next to each other while increasing or decreasing the pressure on the pencil. It is important not to lift your pencil off the paper! If that works, try coloring the lines to get a coherent color gamut!



With the help of practice, we can get to know the depth of shades, the colors, how to use pencils boldly, and how great things can be born from it.

## Dot painting, dotted technique



The dot painting, decoration with dotting, can be derived from the art of the Australian natives. We can decorate countless things with it, be it a natural material like stone or wood, be it handmade paper or canvas, glass, ornaments, really only our creativity can set a limit.

We also used a wooden board to paint a mandala on. Mandalas have been used as a meditation tool for thousands of years. It is also playing an increasingly important role in Western cultures. Regularly repeating patterns, according to Hindus, have the ability to affect the energy system of all

living things, thereby helping them to heal.

If we think about it, we realize that we actually have to think in complex color schemes during the creation, e.g. which color to use to balance the image, which color to make it aesthetically pleasing, and so on. Filling detailed figures with color activates brain functions. At the same time, our creative work has a beneficial effect on our problem-solving ability, and then it is not just about coloring and making mandalas, but actually about all the creative activities.

As a first step, we added a top/base color to the wood panel. Let this be black. We use acrylic paint, it is perfect for the technique as it is quite dense, although it can be diluted with water if needed. After priming you have to wait, there is a half hour drying time.

### Tools:

- wooden board (any material can be suitable for the purpose),
- acrylic paint in several colors (for lightness and simplicity, jar paints are more practical),
- water containers,
- mandala dotting set - you can buy dotting sets in arts and crafts shops, but you can also use tools that are found in a household, they are also suitable for dotting (pencil, toothpick, brush tip, sticks, glue gun, chopsticks, pen, nail, etc.);
- compass - mandalas are characterized by concentric circles and arrangements.

The word mandala comes from the ancient Sanskrit language and means magic circle. Its origins can be traced back to Tibetan and Indian cultures, where it is still used today for most meditation practices, but there it is drawn with colored sand so that it can be blown away by the wind, symbolizing eternal change. The circular representation itself, the “mandala” form, is found in almost every culture. For example, the circular glass windows (rose windows) of the temples also shape the mandala. In nature, the shape of the flowers is also mandala shaped.

Looking at the mandala itself and concentrating, we harmonize ourselves, our body and soul with its help. When we draw, we make our personal symbol, it shows our current state of

mind, where we are, what contradictions we have and where the tension is. Our internal conflicts are projected on the figures.

In the mandala, not only the form but also the colors are important. They also affect our health, well-being, feelings and mood. Everyone has their favorite colors and there are some that they like less. What we don't like points to a trait we need to work on.

**Kék:** elégedettség, ellazulás, harmónia.

**Black:** death, mourning, passing away. Strength and authority.

**White:** purity, innocence, simplicity (the color of mourning in Eastern culture), successful beginning, majesty.

**Violet:** deepening of blue and activity of red are mixed in it. Empathy, cosmic power.

**Gray:** melancholy, boredom.

**Orange:** sunlight, heat, optimism, enthusiasm, joy. Appetite enhancer. In China and Japan, the color of love.

**Yellow:** in contrast to the envy prevalent in the public consciousness, goodness, intellect, power, the color of light.

**Green:** soothes, the color of the heart chakra.

**Red:** fearlessness, power, change, love.

**Purple:** charity, idealism, wisdom.

**Silver:** supernatural, supernatural abilities, overflowing emotions, prosperity.

**Brown:** proximity to the earth, stability, conscious attachment to the environment.

**Blue:** satisfaction, relaxation, harmony.

The making of mandalas is also used in art therapy. It can help us with personality development, but it is also useful for those who have “only” everyday problems to make and draw mandalas. It also plays an important role in prevention.

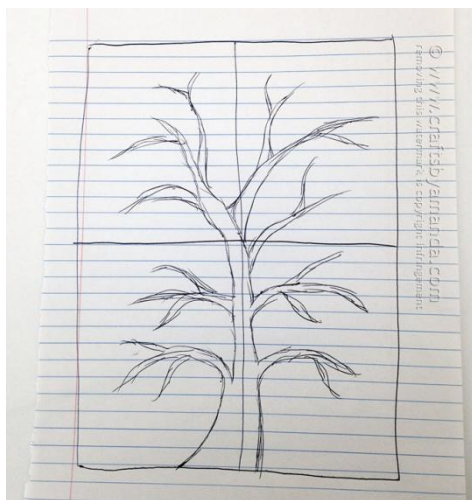
Mandala making relaxes, soothes and mobilizes our creative energy through the recognition of inner balance, of WHOLENESS, thereby promoting our healing.

### **A painting depicting four seasons**

This type of creation can have a serious stress-reducing effect. When a person is stressed or perhaps depressed, they often resort to harmful methods that, while temporarily reducing stress, can have serious long-term health-damaging effects. In this case, we can use coloring and painting as an art therapy, which can help to overcome depression and anxiety. With this, we have also taken a big step to preserve our mental and physical health.

**Instruction:** What is your favorite season? Why? What are the colors that dominate the season? What feelings do these seasons, the colors, evoke in us?

**SPRING AND AUTUMN COLORS, THE VIBRATIONS OF WHICH CAUSE A WARM FEELING IN US.**



**Instruction:** Everyone take out a painting carton. In the next step, divide the cardboard into 4 equal parts. Once this is done, use a pencil to draw a large tree into it, making sure that the branches of the tree are in all four equal parts. Feel free to draw many bare branches, as we will also use the branches to display the four seasons. Once this is done, the previously drawn one by one detail will be displayed in colors using the seasons. Everyone got a color chart to help, feel free to use that.

We use a dotting technique, which means that the paint is applied to the cardboard in dots to display the leaves, flowers, or possibly their absence in the winter.

**Geometric watercolor paintings with masking tape**

Tools:

- Paper 120 g / m2, which is thicker than printer paper, is used
- tape (we used paint tape/masking tape because it can be easily peeled off)
- paints, watercolor paints/tempera/water based paints
- brushes
- newspapers
- water containers

The first step is to stick the masking tape on the paper. Any geometric shape can be formed. When designing the shapes, make sure that the area glued with the tape remains white, so the geometric shape will be outlined.



Once all the ribbons are in place, you can start painting (see color mixing, tone, depth, shading, meaning of colors, etc.).

When the painting is complete, allow the paper to dry for at least 5 minutes. If you try to peel off the masking tape while wet, the paper may tear easily and the edges may blur. Let's be patient. Let's start a new painting that we can give as gifts to our loved ones.

Remove the tape. Carefully peel off the masking tape so that the paper and geometric shapes are not damaged.

### ReUse - creative recycling - coffee capsule recycling



Let's make jewelry! Coffee capsules are becoming more and more popular all over the world and are constantly increasing the amount of production to meet the demand. The coffee, enclosed in aluminum, retains its freshness until the moment it is brewed. However, aluminum pots are a serious burden on the environment. By using the capsules, we can not only recycle, but also make completely unique jewelry, so we can be sure that you will not come across us on the street. We give new "life" to

the waste generated in our household, thus also protecting our environment from the increasing load.



In the first step, let's make a flower with 6 petals, which will actually be the main part in the necklace. The cleaned capsules should be flattened with a hammer. Once this is done, the sides of the capsules are bent one by one with conical pliers. It can be refined by hand on the recoveries. This is the case for all six capsules. Then we put the petals together to see if everything is okay, does it still need to be adjusted somewhere? If not, the



gluing may come. The best is to use a glue gun, because this will make our gluing durable and solid. In fact, with this, the capsule flower is ready, all we have to do is put it on a twisted textile material or twine cut out of leather waste, with which the necklace will get its final shape.

**Tools:**

- clean coffee capsules
- glue gun
- scissors
- recycled paper, newspapers, cardboard
- wallpaper cutter
- rubber line
- ruler
- recycled leather fibers, waxed textile fibers
- pinchers

**Creative gift giving - the importance of a personal gift**

Some inmates are now going through a more difficult period in the penitentiaries because of the pandemic. Contact keeping has changed due to the pandemic. Detainees may “come in contact” with family members in other ways (digital space) and may not be able to communicate with them in any way. This is a very stressful period for everyone, especially when coping strategies are not the most appropriate. For them, too, the work can bring some sort of reassurance, distraction, or just a different way of thinking.

Everyone like to receive gifts and, and of course, to give gifts. When giving a gift, a new channel can be opened for the artist to express and care for the love of the work. And for whom the work is made for, he can experience care, which is irreplaceable in human relations.

**3D hearted (Valentine's Day) air balloon postcard**

Homemade postcards are not only a great pleasure, but also super special.

**First step**

Cut out the templates! Start with the air balloon basket. Once you have it, draw it on the colored paper and then cut it out.

In the next step, also cut out the heart template and redraw this on the colored paper as well, then cut it out again. We will need four hearts. We will glue these together to get a 3D effect.

Fold the air balloon basket in half along the dashed line of the template. Write a message on the inside of the card with a pen and felt-tip pen.



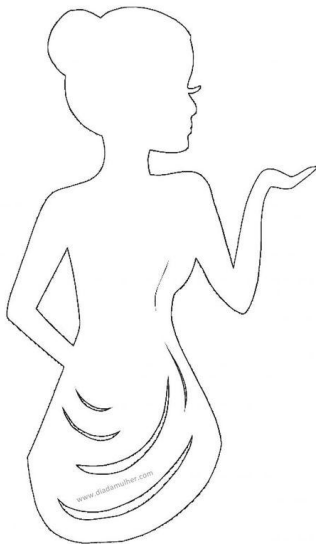
Put the paper hearts in front of you, then fold them in half. Gently apply one of the folded halves of the heart with the glue. Then stick another heart on it. Continue gluing until all four hearts are up and the 3D balloon is ready.



In the next step, stick the sticks on the back of the heart, as you can see in the picture. Glue carefully, you don't need a lot of glue, don't spill it. Also glue the bottom of the chopsticks to the hot air balloon basket.

All that's left is for you to write a message by opening your air balloon basket.

### Butterfly postcard



Cut out the female figure template and draw it on the black piece of cardboard. Cut this out too. Glue the cut-out pattern on the white cardboard, this will be the basis of your postcard.

It is better to glue the female figure to the top of our base to leave enough space for her skirt, which we will unload from butterflies. You can also see this in the illustrated



picture. Gluing butterflies: you fold the butterfly in half, glue the part of the thorax and abdomen, and then insert it where you need/want it. As a result, butterflies get an extra dimension and have the effect of wanting to fly away.

Reserve two, three butterflies and stick it around the hand of the female silhouette as if she was blowing them away. Your finished postcard will look very good.

## Scratchcard/postcard

Select the template and prepare the materials.

Write something e.g. into the heart, square, or the template that your partner, family member, child would love - “I love you!”, “You are my everything!”, “I think of you every minute!” etc.

After writing the text, rub the surface with a candle or crayon. Be sure to rub only the given pattern, template, motif, not the entire surface of the postcard, i.e. the part where you want to hide the message. Then paint the surface in several layers so that the written text cannot be seen.

Whoever receives it has no choice but to scratch off the sample and so the message will appear.



## **Braun Edit:**

### **Chocolate Workshop (a special technique)**

#### *Short history of chocolate*

Chocolate is an eternal favorite, many of us are obsessed. Children and adults alike are passionate about it, inspiring writers, poets and confectioners since the 16th century. The journey of cocoa from distant plantations to chocolate workshops is impressive.

The history of chocolate dates back more than 1,500 years ago, when the natives of South and Central America were already consuming chocolate in the form of a majestic drink made from cocoa. The Mayan word for cocoa tree is *cacahuaquchtli*, the meaning of cocoa in their culture is 'food of the gods'. The word chocolate, i.e. *xocoatl*, is also of Mayan origin, meaning 'bitter water'.

We have known about the cocoa tree since around 300 AD as a highly respected plant in Mayan civilization, where it was an integral part of various ceremonies in which life and fertility were celebrated. Evidence to portray the cocoa bean crop in the walls of ancient temples was first found by researchers engraved.

The Aztecs also held cocoa in high esteem. Both the Mayans and the Aztecs experienced the beneficial effects of cocoa butter, making balms from it to heal wounds, burns, soothe the symptoms of sunburn, and also used it to prevent liver problems and snake bites.

While the Mayans consumed their cocoa drink hot, the Aztecs consumed it cold.

The first European to come into contact with cocoa was Christopher Columbus. On his victorious return from the American continent in 1492, he brought with him a number of special and impressive gifts to the Spanish royal couple. The dark brown beans hidden between them were incorrectly viewed as almonds, so they did not arouse much interest. It was not until his fourth trip in 1502 that Columbus discovered that these beans were also used as a means of payment by the natives. Later, his son, Ferdinand, noticed how much the natives held cocoa as a valuable thing.

By the beginning of the 17th century, thanks to Dutch sailors, the Spanish monopoly was slowly broken and Dutch ships loaded with cocoa beans returned home from the conquests. Cocoa beans were first of all used by doctors as they were used to treat various diseases. This knowledge spread rapidly across Europe.

By 1606, chocolate had become popular in Italy. By the 1690s, the French had also begun growing cocoa in their colonies, and through them the secret of aromatic chocolate had spread throughout England. The first Chocolate House was opened in 1657 in London by a French businessman.

In 17th-century Europe, serious religious questions also came up about the consumption of chocolate. Religious leaders have engaged in a serious debate over whether chocolate is considered a drink or a food by the church. Most religious leaders, including popes – from Pope Gregory XIII to Pope Benedict XIV- they all agreed, consuming chocolate was not a sin during fasting.

Until the 19th century, chocolate was just a drink for humans. In 1828, Dutch chemist Conraad Van Houten, an Amsterdam chocolate maker, invented Dutch cocoa. Then, with further experimentation, he produced the dark-colored Dutch cocoa powder with a 25% fat content, which is still known today. In 1824, the then 23-year-old Quaker John Cadbury opened a shop selling cocoa, coffee and tea. As part of his business, he also roasted and ground cocoa beans and soon began making chocolate. By 1847, Joseph Fry's company had invented a mixture — of melted cocoa butter, sugar, and Dutch cocoa powder — that could be molded into a mass. This is how the first bar of chocolate was born.

The invention of milk chocolate was yet to come. The merit is attributed to Daniel Peters of Switzerland, who added milk powder to the previously known bar chocolate recipe, thus creating the first milk chocolate. However, the product was introduced to the market by Cadbury in 1897 and was an overwhelming success. The popularity of milk chocolate is still unbroken.

In 2017, Callebaut launched the fourth type of chocolate, ruby chocolate. This chocolate stands out from other chocolates not only with its pink color but also with its berry-fruity taste.

### ***The workshop***

At the beginning of the workshop, participants can taste the 4 basic types of chocolate and some freshly made candies or flavored chocolates.

Everyone has some connection/relationship with chocolate. Most people love it, some hate it. Some people just like dark chocolate, some like Gombóc Artúr<sup>12</sup> likes round chocolate, perforated chocolate, filled chocolate... Let it all be chocolate! We also start the workshops by getting to know what everyone thinks about chocolate, what they know about it. It often happens that by the end of the workshop, the participants' attitudes towards chocolate will change (in a positive or negative direction), many will discover how the combination of flavors and flavorings changes the experience of eating chocolate. Developing (awakening) creativity and taste is one of the cornerstones of the workshop. We show some flavor combinations that were rarely used in store-bought chocolates, thereby also encouraging participants to dare to combine flavors. During the workshops, the participants already created a number of strange, unexpected, but still exciting and unique taste combinations: such as the lemon-cinnamon white chocolate candy filled with ganache.

Crating hand-made chocolates requires some tools that are easy to obtain or replace. During the workshop we will show all the tools, we will also describe the alternative in each. Participants can try everything, work with each one so that they will be able to choose the one that suits them best if they want to make chocolate later (even at home). The tools presented are, among others: bonbon molds (silicone and polycarbonate), plastic and glass bowls,

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<sup>12</sup> Gombóc Artúr (his name translates to Arthur Dumpling) is a well-known Hungarian fictional figure, fat blue bird in the cartoon series Pom Pom Tales, based on the idea of the writer István Csukás, whose drawn figure was created by graphic artist Ferenc Sajdik. The most well-known trait of Gombóc Artúr is that he is passionate about chocolate. The scene about this in the pilot episode, in which he lists all kinds of chocolate he loves, is also in the public consciousness. In the episode, Pom Pom recounts that Gombóc Artúr is a particularly fat bird that has already become flightless, so he decided to cut into a special diet that he could only eat chocolate. Of course, his dieting does not end in results.

spatulas, greasing knives, putty knives (confectioner and bricklayer), core thermometer, silicone sheet, etc.

When making chocolate, it all depends on the temperature: the temperature of the kitchen, the temperature of the table top, the temperature of the mold and last but not least the temperature of the chocolate. Because in order to get beautiful, shiny and crunchy chocolate, you need to pour well-tempered chocolate at the right temperature. The process of tempering is very important for the proper beta-crystal structure of chocolate to form and thus make our chocolate shiny and crunchy.

The chocolates are heated to a different temperature for each variety and then cooled back to the so-called casting temperature. In the workshop, participants will learn the different methods of tempering (tempering on marble, inoculation method), the different methods of melting chocolate with advantages and disadvantages.

At the workshop, we temper the chocolate by the so-called inoculation method. Melt 80% of the chocolate in a glass bowl (pastilles chocolate or chopped bar chocolate can also be used), during heating stir the chocolate approximately every 20 seconds to prevent it from “burning down”. Then, when the chocolate has melted (about 38-40 degrees), add the remaining 20% chocolate. By the time the added “residual” chocolate is completely melted, the pouring temperature is roughly reached. Molding temperatures for each type of chocolate:

- dark chocolate: 30-32 degrees
- milk chocolate: 29-31 degrees
- white chocolate: 28-30 degrees
- ruby chocolate: 29-31 degrees.

The tempered chocolate is filled into the bonbon or chocolate bar form.

In the case of bonbon making, the excess chocolate is poured out of the molds, thus preparing the bonbon pods, and then they are placed in a refrigerator to cool.

When making chocolate bars, we decorate the chocolate after filling the mold and put it in the refrigerator immediately. If you want to flavor the chocolate itself with the bar chocolate, we mix edible oils (cinnamon, orange, chili, lemon, raspberry, etc.) into the mold before pouring it into the mold and then pour it into the mold.

Ganache - ganache (a mixture of chocolate and cream) was born by chance at the hands of a French confectioner who accidentally poured hot cream over chocolate. First, Gerbaud Emil used ganache as a bonbon filling.

Ganache is made in different proportions depending on the type of chocolate.

- dark chocolate in a 1: 1 ratio
- milk chocolate in a 1: 2 ratio
- white chocolate in a ratio of 1: 3
- ruby chocolate in a 1: 2 ratio

Ganache has a distinctive yet natural taste in itself. It can be excellently flavored with edible oils, sweeteners, fruit purees, creams. During the workshop, we try to make ganache with a variety of flavors, thus strengthening the creativity of the participants, and last but not least, their courage to dare to try new flavors and new combinations. The flavoring process is always an interesting experience for everyone. We taste each other’s ganaches and it can be a

lot of fun to see who tastes what out of each cream. The orange-chili ganache is one of my favorites because it's sweet and spicy at the same time. At first you feel the pleasant sweetness of the orange, and then suddenly the spiciness of the chili hits you.

With the finished ganaches, we fill the cooled bonbon pods and put them back in the fridge before serving. While filling, it's tempting to put another 1-1 ornament into the filling, or fill the candy with two different colored fillings to make it striped. This is when I usually ask participants how they eat bonbons. After deep listening and reflection, they recall the candies tasted at the beginning of the workshop as a start. Sure enough, 90% of people eat the candy in one bite... that is, no matter how beautiful, layered its filling is, no one can see it. Anyone who bites a candy in half must have made a candy or attended a guided tasting where it was important to see the inside of the candy as well.

It's also very interesting how someone takes a candy in their hands. Does he or she look at the lightness, smoothness of the chocolate, smell it, bite it in half, smell the filling, and so on.

When making the filling, you have to "think" about the taste of the chocolate, and also that after a few days the taste of the filling will deepen, become stronger, more intense. It's not that easy to make a really delicious filling so...

The filling solidifies quickly in the fridge and our candy is ready to "stand". At this point in the workshop, participants are already tempering chocolate almost professionally for this process. Carefully pour a thin layer of chocolate over the candies and another cooling will follow.

While the candies are undergoing the final refrigeration, we take out the bar chocolates and take them out of the molds. Packed in cellophane bags, they will be real specialties.

The candies need approx. 30 minutes of cooling and after that we can remove them from the fridge, carefully turning the candy molds upside down, our finished candies will fall out by themselves. This is when it turns out that we tempered the chocolate well before pouring, that our mold was clean, that we always observed the right temperature everywhere. If we worked well, there would be beautiful, glittering, crunchy candies on the table in front of us. Like some jewelry show...

Unfortunately, there are "faulty" candies every time that we need to eat up right away. But at least that's how tasting and testing are solved.

The candies are placed in paper capsules and then in a candy box.

By the end of the workshop, almost all the participants had sparkling eyes, cheerful and radiant faces. Everything is a bit chocolatey for everyone, but the flavors, aromas and a lot of "tasted" chocolate will have so much endorphin in their body that they will be in a pleasantly happy, intoxicated state.

## **Conclusion**

Creating from/with chocolate helps and develops a lot of perceptions, feelings and competence: taste, smell, sight; counting, accuracy, awareness, creativity, collaboration, structuring multiple, parallel tasks; an overview of several types of work processes: melting, casting, shaping, freezing, decorating, packaging, etc. Extremely spectacular, experiential, since who doesn't want to work with chocolate? Who doesn't want to give or receive

chocolate? Who doesn't want to experiment with new tastes and shapes? Who wouldn't want to be a chocolate master for a few hours? Structure of the workshop:

- warm-up (what is your favorite chocolate?)
- theoretical part: 1. brief description of chocolate (how and what is it made of? how many types of chocolate are there on Earth? etc.), 2. presentation of tools (spatulas, putty knives, thermometer, molds, etc.), 3. tempering possibilities (chocolate chemistry)
- practical part (1. pouring, 2. ganache, 3. candy base, 4. chocolate bars)
- decoration (1. options for decorating chocolates before pouring, 2. after solidification)
- packaging, decorative packaging.



**Niovi Stavropoulou - Loukia Chaidemenaki**  
**Phototherapy & New Media Art Therapy in prison**  
**(AMAKA Non-Profit Organization, Greece)**

**DESCRIPTION OF AMAKA NGO**

AMAKA is a nonprofit organization founded in Athens in 2008. The main aim of the organization is to provide help into underprivileged social groups and to lift social exclusion through the Arts. AMAKA has been running several art-based psychosocial and cultural community programs in collaboration with organizations in Greece and abroad. Some of the past/current projects are:

- Art Emergency program, implemented since 2015, as an immediate response to the huge refugee flow in Greece. AMAKA has designed an innovative art therapy intervention applied in a national level, as a pilot project of psychosocial support for young refugees through the Arts
- The European project PAROL – writing and art beyond borders, beyond walls» with the aim to create a bridge of communication between European prisons and societies through means of Art.
- The project “I Communicate Therefore I’m Free” took place in 2014-2015 at the juvenile detention center in Avlona. The young inmates who participate in the Art Therapy workshop communicate through photography their thoughts and worries. They learn how to handle the camera and they will eventually create, using illustration techniques, a printed publication with their works. The program was supported by the Onassis Cultural Centre (SGT).
- In 2015-2017 Amaka has been participating in the E.U. program “E.U.R.O.P.E. – European Union Rapprochement for Offenders and Pupils Education” aiming at offering activities for youth at risk , prisoners, social workers & volunteers working in environments of confinement. The goal of the project is to strengthen the European identity of these populations and increase their engagement in the European civil society issues. This will be achieved through specialized training and creative workshops addressed to both these vulnerable groups as well as to employees of the penitentiary sector. The project will involve various working methods like training sessions, seminars, art classes, ex-convict testimonies, creative workshops, radio broadcasts, exhibitions & publications adapted to the different target groups. Leader of the project is Collegium Civitas and the rest EU partners are the Slawek Foundation (Poland) and the Hungarian N.G.O Valto Sav



- Since 2018 AMAKA implements MEMORIAM, an outdoor walking museum of memory project in Lefkada, founded by SNFPHI and with the support of Columbia University where high school students will organize and participate in oral history and documentary filmmaking workshops to engage the history of their community and bring the outdoor museum to life.

AMAKA has chosen Art as its basic tool to promote positive change to groups and individuals, offering workshops of Art Therapy, Phototherapy, Literacy through Photography, Drama Therapy and Participatory Video. Art Therapy is the use of expressive and artistic tools and techniques with therapeutic purposes. The expressive tools include plastic arts, video, theater, performance, photography, dance etc. Artistic activity undertaken within a therapeutic framework is intended to support participants to manage psychological emotional and social challenges. Its purpose exceeds the aesthetic result: most important in Art Therapy is the process used by the individual to connect with their inner self given that art is used as a language of non-verbal communication. The safe space of the art therapy workshop reinforces creative expression, dialogue and communal and social ties with the goal of approaching and eventually alleviating the stress or trauma of the participants as well as mitigating their negative experiences. The methodology and the instruments are selected based on field research, while the carefully structured schedule of activities encourages individual expression and simultaneously boosts participants' validation of self as part of the community.

AMAKA is a member of the E.P.E.A. (European Prison Education Association), and through its network runs workshops of Art along European prisons. In Greece its affiliates, the Onassis Cultural Centre, the Stavros Niarchos Foundation and the Bodossaki Institute have been supporting AMAKA's workshops creating long-term relationships of collaboration. Every year AMAKA organizes/participates in different cultural/art events that have as a goal to raise social awareness, and promote the sustainability of its actions.

## **THEORETICAL BACKGROUND**

The American Art Therapy Association defined art therapy as "...a mental health profession that uses the creative process of art making to improve and enhance the physical, mental and emotional well-being of individuals of all ages. It is based on the belief that the creative process involved in artistic self-expression helps people to resolve conflicts and problems, develop interpersonal skills, manage behavior, reduce stress, increase self-esteem and self-awareness, and achieve insight" (<http://www.americanarttherapyassociation.org>).

Art therapy is an interdisciplinary mix of visual arts and psychology. A profession that is now complicated in breadth, depth, and scope, art therapy was originally practiced within two distinct theoretical orientations: art as therapy, focusing on the process of art making; and art psychotherapy, focusing on the finished created product and relying on the triangulated relationship between therapist, artist, and the artwork. Contemporary art therapy flows along a continuum of numerous approaches and has become so much more nuanced than the original perspectives (Gussak & Rosal, 2016).

Art Therapy is the use of expressive and artistic tools and techniques with therapeutic purposes. The artistic activity performed with therapeutic purposes, is geared to correct and manage problems, both psychologically and emotionally as well as socially. Its purpose exceeds the meaning of aesthetic result because the key in Art Therapy is the process used by the individual to contact his inwardness, given that art is used as a language of non-verbal communication.

According to Kramer (1993) every art form is communication. The practice of Art Therapy is based on human evolution and psychological theories, which are implemented through the different healing methods in order to assist in case of emotional and psychological disorders, social deficits, self esteem etc. The focus of Art Therapy is on the creative process and not on the final artistic product. The expression and creation is all that matters. The fact of producing a “creative trace” allows the individual to access his most hidden and not externalized elements and gives him the opportunity to strengthen his skills, often without realizing it.

The term “Art Therapy Workshop” is usually used because it is based on a participatory methodology that one learns experientially, on a specific project that requires teamwork. The definition of an Art Therapy workshop is based on its differentiation from a simple art workshop, which simply broadcasts specific techniques, without the term Therapy indicating a space of psychotherapy. The Art Therapy Workshop is more than a learning space. The participants are using all means available to express themselves and to start a dialogue with the image itself. Meeting in an Art therapy Workshop is an entering point to a story which does not start at the beginning and quite possibly it does not ever finish. Within this story a circular logic is contained; it starts with the desire to participate and it reaches its pinnacle when the production is shared with the whole team.

Time and space in an Art Therapy Workshop are very important factors for its structure. The participants need to be part of a steady team and as such it is of high priority to maintain a frequent schedule and a fixed space. Using a particular location facilitates the identification of the participants as team members and makes him/her feel comfortable. The same applies with maintaining a consistent schedule which enhances the feeling of cohesion and continuity and reinforces the core infrastructure of the workshop and its members.

The tools of Art Therapy are the visual arts and the therapeutic element is the realization that through artistic creation, oral communication, group cohesion and personal expression are promoted. Every individual possesses the latent ability to project inner conflicts, dynamic feelings and hidden aspects in an artistic manner (Tessa Dalley).

*“Images can contribute to clarity of expression, especially in regards to matters which are difficult to articulate. The symbolization of emotions and experience through images can become a medium of expression and communication much stronger than verbal description and simultaneously make those experiences and emotions less threatening” (Dalley, 1987).*

AMAKA facilitates art as therapy, art therapy workshops or art and new media as advocacy tools when working with vulnerable groups. The expression and the use of media and

techniques in art therapy can be seen as taking place on different levels. These levels represent information processing from spontaneous reaction to the expression of feelings and thought through art media.

### **Expressive Therapies**

Art therapy relies on diverse theoretical approaches to therapy. The Expressive Therapies Continuum (ETC), with its emphasis on the elements specific to art therapy—namely, expression of sensations, perceptions, feelings, thoughts, and ideas in visual images using art media—offers an approach to art therapy based on the multifaceted characteristics of visual expressions. The ETC directly addresses the use of media in art therapy, and at the same time can be used concurrently with other approaches to psychotherapy appropriate to the corresponding levels of the ETC, or with the therapist's preferred approach (Hinz, 2009). Hinz discusses the application of ETC in art therapy with different client groups and presenting problems. In art therapy, the structure of ETC with its three different levels can help to facilitate, enhance, and understand the underlying art therapy process (Gussak & Rosal, 2016).

### **Phototherapy**

Phototherapy can be understood from a variety of perspectives, which includes examining photographs of one's past to creating pictures, sculptures, and videos to reflect one's current perspective. Phototherapy has the inherent "ability to immediately trigger memories, trigger affect, put the client back into that feeling state" (Krauss as cited in Horovitz, 2005), more so than any other medium. For patients with complex etiologies such as Asperger syndrome, autism, and aphasia of varying typologies, using photographic images often accelerates recovery in these difficult-to-reach clients.

It is beyond the scope of this paper to explore the comparisons between "Art Therapy" and "Therapeutic Art" (or similarities and differences between Photo-Therapy and Art Therapy itself) in any further depth. However it is important to add here that it seems that the earlier-mentioned conceptual framework of the "PhotoTherapy - Therapeutic Photography Continuum" would be an excellent model for also positioning all the various Art Therapy practices in use in various countries, along a similar Continuum with "art-during-therapy" at one end and "art-as-therapy" at the other.

PhotoTherapy techniques are therapy practices that use people's personal snapshots, family albums, and pictures taken by others (and the feelings, thoughts, memories, and associations these photos evoke) as catalysts to deepen insight and enhance communication during their therapy or counseling sessions (conducted by trained mental health professionals), in ways not possible using words alone.

The methods range from varying transfer techniques; cyanotype printing; luminous emulsions on paper, wood, metal, and ceramic; and the use of specialty papers (e.g., Lazertran and Sheer Heaven papers; Horovitz, 2011). Landgarten's (1993) photographic collage is important to teach as well. Although Landgarten found the collage to be an important assessment tool, it

can also be used therapeutically. The real advantage of learning various phototherapy techniques for students may be the opportunity to explore one's own issues. To begin, students have found that creating a visual photographic genogram (a three-generation diagram of a person's familial history; McGoldrick & Gerson, 1985) revealed important personal information that may be important to explore therapeutically. This snapshot of one's family tree may hold more symbolic knowledge than a simple line drawing. For example, the photographs or even magazine cutouts selected to represent each family member may provide symbolic material not otherwise discovered. Variations of the family photo-genogram (e.g., cut out photographs of animals that represent each of your family members) can uncover newfound perspectives. Whether working with students or clients, a family system diagram is a powerful starting point for further examination of the self; it allows the artist to see the self as part of a larger system and not just as an "identified patient." When clients understand that their problems exist within the family system, less guilt and blame may prevail. Clients see themselves as a symptom of family issues, and learn that they may be the catalyst for moving the family toward recovery.

PhotoTherapy is an interactive system of techniques that make use of people's personal snapshots and family albums as "openers" to access feelings, thoughts, and memories that are often not easily available to solely-verbal methods of inquiry during their therapy sessions. It is not a field onto itself, but rather just simply an interactive collection of intervention techniques that can be used when the therapist thinks they will be particularly helpful in activating process toward the therapeutic goal of that session.

When people look at photos they themselves created - and review the themes, messages, and emotional content unknowingly embedded in these - they are able to learn more about their own unconscious inner life. In communicating more directly with the unconscious, visual symbols permit the natural bypassing of verbal "filters" (and accompanying rationalizations, excuses, and similar protective defenses) that automatically limit clients' direct connection with powerful feelings, thoughts, and memories.

During PhotoTherapy sessions, photos are not just passively reflected upon in silent contemplation, but also actively created, posed for, talked with, listened to, reconstructed, revised to form or illustrate new narratives, collected on assignment, re-visualized in memory or imagination, integrated into art therapy expressions, or even set into animated dialogue with other photos. The therapist will instruct the client according to the therapeutic goal for that session: having the client work with photos one-by-one, in various arrangements or collages, in direct dialogue with the client, or additionally "decorated" using art materials to help expand their stories and purposes - always with the session's therapeutic goals in mind.

As mentioned above, properly trained Art Therapists can guide a person's interactions with art media to a much deeper level than those without specific additional training or education in Art Therapy or Therapeutic Art - and those who have added photos to their collection of art media options, can similarly take a person's interactions with photos to a much deeper level, as well. Therefore, photography - as probably the most publicly familiar and emotionally powerful of all the artistic media - has evolved during this same time period to be available as

a natural adjunctive tool to greatly assist Art Therapists (who often include photos in their own art-mediated practice or educational programs (Weiser, 1993).

Although both Art Therapy and PhotoTherapy utilize the methodology of pictorial projection, it would seem initially that they do so in very different ways. Art Therapy relies on a client's internal concerns to emerge from the unconscious through the process of a drawing spontaneously produced by the client - and external stimuli, light, or content need not be available at the time the client draws a picture for an image to appear in the drawing. Photographs, on the other hand, will be taken at the place where the physical content actually exists [or its symbolized form appears or is arranged to appear]. A photograph of a house will use as content some physical representation of a house. Since Art Therapy is dependent upon externalized internal subjects, and PhotoTherapy is dependent on internalized external subjects, it appears as though they deal with different aspects of personal symbolism (Weiser, 1993).

### **New Media & Art Therapy**

Traditional film was also being used as creative “technology” tools within art therapy as early as 1972 (Arnott & Gushin, 1976; Fox & Wortman, 1975; McNiff & Cook, 1975; Muller & Bader, 1972; Nelson-Gee, 1976; Wolf, 1976; Zwick, 1978). By the 1980s, digital media in the form of computer art making, digital photography, and film-making were being explored (Canter, 1987; Weinberg, 1985). However, by the early 1990s, at the time of Waller’s comment, these new media were still in an exploratory stage of use in the field of art therapy. Art therapists, as with all artists, are influenced by—and work with—new creative media and innovations as they arise. Because they have the added responsibility of maintaining client confidentiality and well-being while working with these new innovations, art therapists are more cautious in adopting new media. The world’s first commercially available general-purpose computers were deployed in 1951, used to create art in 1963, and used by art therapists with clients in 1985. The time lag between its use in the art world and the art therapy world is still large (34 years), but it had a shorter adoption time period than photography. With the availability of the digital camera in the early 1980s and digital image manipulation software in the early 1990s, access to digital media, and the ability to use it within sessions, became easier and more prevalent. At the same time, due to the widespread deployment and growth of the Internet and its symbiotic relationship with digital media, the social and confidential aspects of using it beyond the therapeutic environment became a new issue that art therapists had to work through. The Internet allowed clients easy access for sharing their work, and the social boundaries among clients, therapists, and the larger world became murky. Art therapists began to write less about what technology-based or digital media was used and how it was used in practice, and more about why that particular media was or was not used and the related ethical ramifications (Peterson, 2010). Art therapists wrote about the therapeutic value of digital media (Barbee, 2002; Hartwich & Brandecker, 1997; Horovitz, 1999; Martin, 1997; McLeod, 1999; Orr, 2005; Parker-Bell, 1999; Rutherford, 2002; Seiden, 2001; Thong, 2007; Wolf, 2007); what was not therapeutic (Williams, Kramer, Henley, & Gerity, 1997); the potential ethics issues involved with using

digital media in art therapy practice and when used as an advocacy tool (Alders, Beck, Allen, & Mosinski, 2011; Jacobs, 1994; Moon, 2006; Orr, 2011a, 2011b, 2011c). From these conceptual and research writings on digital media use, the following principles have emerged: Principle 1: Digital media has limitations. However, with knowledge of those limitations, art therapists can mitigate them and use digital media ethically in practice.

(a) Confidentiality and security: No matter how great the encryption or firewall that is in place, there are always limitations to the ability to maintain confidentiality and security when working, transmitting, or storing data within an electronic environment. Art therapists are responsible for informing clients of these limitations prior to working with digital media within an electronic environment, and for learning about and using updated security measures.

(b) Digital impressions never disappear. It is difficult and sometimes impossible for information and imagery created or placed in digital format to be completely erased or removed from digital storage, networks, and the Internet. The Internet cannot be destroyed, and there is a very good chance that any imagery placed on the Internet will always be on it somewhere. Art therapists, when gaining consent from clients for using their art on the Internet, need to inform the clients that they will not be able to revoke their consent at a later date, as the imagery can never be totally removed.

(c) Technology fails. When working with digital media, it is always possible, and likely, that the physical hardware will fail at some point, causing loss of work and—in the online environment—loss of connection with clients. Art therapists should always have backups of important information (such as client records) in different locations and on different devices. Art therapists should also have alternative means of communication with clients if the technology should fail.

(d) Digital media is not for everyone. Digital media, similar to other art media, have inherent therapeutic benefits for some clients, but can also be detrimental to others. When choosing media to use with a client, it is always important to determine client interests, personal associations, and experience with any medium before working with it. Most of all, any medium should be chosen (or provided as an option for choice) for clients based on what is going to help or meet the needs of that individual client at that point in their therapeutic process. As a result, there will be particular times when it is therapeutically beneficial to work with digital media with a particular client, and times when it is not; it may even be harmful. As with all art materials, it is not a question of whether or not digital media is helpful or harmful when used in art therapy practice; it is a question of when it is helpful or harmful.

(e) Digital media and the Internet are not limited by physical space and time, but people and regulations are. It is possible to communicate, socially interact, provide therapy, collaborate on creations, and show your art to anyone anywhere at anytime in the world through the Internet. Art therapists should be aware of who they are working with, the location in which they are working, and should have a clear understanding of the type of relationship implied in communication. It is easy to develop dual relationships with clients in the online environment

due to the profusion of social media and the ease with which a person can misrepresent himself online. There are macro and micro regulations for counselors that differ between countries and even states. An art therapist should be aware of these regulations and of how they may apply to each online relationship, and the physical locations of the client and the therapist.

## **Techniques and Tools with Phototherapy & New Media Art Therapy**

### **a. Participatory Photography**

Community developers and photographers use participatory photography as a tool for engagement, advocacy, skill building and social innovation in their work with disadvantaged and marginalized communities. It recognizes that answers often lie within communities and that photography is a way to tap underutilized assets.

Participatory photography is a collaborative methodology in which participants are supported in generating their own photographic working order to share lived experiences and present the world as they see it. In doing so, individuals and communities gain tools and opportunities to create knowledge, understanding and imagery about the issues that are affecting them. By creating alternatives to mainstream modalities of expression, previously excluded individuals are facilitated to speak, be heard and be seen.

This methodology also enables community participants to define how they want to be represented to the outside world. Facilitating individuals to tell their stories and to have control over that process enables them to maintain firm ownership over their representation. Moving beyond stereotypes, helps to convey a fuller picture of the issues, challenges, opportunities, aspirations and what it means to live in their community.

### **b. LTP – Literacy Through Photography**

Literacy Through Photography (LTP) is a teaching philosophy and methodology that encourages children to explore their world as they photograph scenes from their own lives and to use their images as catalysts for verbal and written expression. Framed around universal themes such as self-portrait, community, family, and dreams, LTP provides children and teachers with the expressive and investigative tools of photography and writing for use in the classroom.

In connecting picture making with writing and critical thinking, LTP promotes an expansive use of photography across different curricula and disciplines, building on the information that students naturally possess. LTP also provides a valuable opportunity for students to bring their home and community lives into the classroom. Photographs can give teachers a glimpse into their students' lives and give students a way to understand each other's diverse experiences.

### **c. Video Advocacy –Documentary/ Participatory Video**

"Advocacy" means the process of bringing about change in policies, law or people's behavior and attitudes. "Video advocacy" is about using visual media as a strategic tool to engage people to create change. Video is the medium, advocacy is the purpose, and change is the goal.

Using storytelling and documentary video can engage specific audiences and lead to social change. Documentary filmmaking drives an evolving process of exploration and dialogue on shared issues. It can be empowering because it provides an accessible way for a group to take action on their own concerns, through deepening their understanding, engaging and motivating their wider community, and also shaping and creating their own films, in order to communicate their messages and perspectives to decision-makers and the public.

It is an interactive group process, generally facilitated by a practitioner, which builds participants' capacity to communicate to others. Group members record themselves and the world around them, and communicate their own stories creatively. Practitioners use filming and playback activities to mediate group discussion inclusively, establish collaborative relationships and catalyze group action.

Documentary filmmaking provides a powerful way for participants to explore their situation, and reflect on experiences together, in order to deepen understanding about reality and forge ways forward based on the knowledge that emerges.

#### **Art therapy with women prison inmates**

The prison presents a restrictive environment and a population diverse in personalities and needs. Therapy is a time and place where they can just be themselves, free to think about feelings. This poses a dilemma for many incarcerated women, however, who fear the strong emotions which therapy can release. They grope for diversions from fear, sadness, anger, terror, grief, anxiety, and rage through drugs, eating disorders, self-injurious behavior and suicide attempts. Severe dissociation is evident in a number of women. Many studies (Howard, 1990; Peacock, 1991; Spring, 1985; Walker, 1992; Yates & Pawley, 1987) suggest that the benefits of art therapy with women who have been traumatized result from providing a protected environment for lowering defenses, releasing tension, and gaining insight (Liebmann, 1994).

Sgroi (1988) argued that art therapy is helpful in gaining access to information that clients have repressed, denied or dissociated. Cox and Cohen (1995) discussed the graphic communications that are characteristic of Dissociative Identity Disorder, and how art therapy can facilitate communication among parts of self. Estep (1995) describes the capacity of art therapy to foster self-soothing in women who have been abused. It is the focus on the image that makes art therapy distinct from verbal therapy and perhaps safer in that it seems less intrusive for some women. The art image is a personal statement that provides a focus for discussion and exploration, yet it also provides distance from the strong feelings evoked. This has proven to be especially helpful with the women whose cases I present in this paper that



dissociated feelings and were withdrawn and resistant to verbal therapy; art therapy allowed them to process and to integrate information, to contain it in the artwork, thus gaining distance, as well as to nurture and self-soothe. The potential of art therapy in prisons has barely been explored and the literature available is usually in regard to offenders. Art Therapy with offenders, published in England (Liebmann, 1994), outlines numerous advantages that art therapy offers to the prison population which include the alleviation of immediate crisis situations through catharsis, expression of pent-up emotions, and provision of a catalyst to promote discussions of suicidal ideation. Art therapy has also been found to be successful in engaging withdrawn and depressed individuals and alleviating inmates' feelings of isolation and desperation (Strait Day & Onorato, 1989). Art therapy is based on a process of creating visual images through drawing, painting or clay modeling, in order to evoke self-awareness. It provides an alternative language for examining one's view of the world, both inner and outer, and can be a powerful medium for integrating different aspects of the self and human experience (Rubin, 1984).

Art therapy provides incarcerated women with a voice when they have otherwise lost their ability to verbalize their emotions because of trauma. This makes art therapy particularly beneficial to women with a history of trauma, because an inability to describe and discuss trauma creates tremendous obstacles for therapeutic intervention. Restoring power and control is critical to the recovery of trauma survivors (Herinan, 1992). How can one empower incarcerated women, however, when whatever autonomy they have left has been removed, and space and time are controlled by and defined by others? Add to this that the environment is usually associated with punishment. Art therapy offers the possibility of self-empowerment. This is because art making is such a highly personal and self-directed activity. A client-directed approach is useful where they are encouraged to attain control by choosing and manipulating the art materials (Liebmann, 1994). The structure is the art activity itself, and boundaries are marked by the paper edge. The end product or image is often experienced as something tangible and lends a feeling of containment for their fears and anxiety. The therapeutic relationship is the key to effective therapy, and the establishment of trust is a priority (Merriam, 1998).

Art therapists understand the characteristics of art materials and the degree of structure within an art directive; they use the art making process to facilitate expression, problem-solving, self-awareness and change in mood. As well, the final product may be used to facilitate communication and improve the sense of self. The finished products may also provide a permanent record of the sessions for reflection and progress evaluation. Ultimately, it can provide therapeutic change with little verbal interaction. Gussak outlined eight specific advantages of art therapy in the correctional arena (Gussak 1997a, 2012; Gussak and Cohen-Liebman 2001). In particular, art therapy:

- Utilizes tasks whose simplicity may result in the expression of 'complex material which would not be available for communication in any other form' (Kramer 1993).
- Has the advantage of bypassing unconscious and conscious defenses, including pervasive dishonesty

- Promotes disclosure, even while the inmate/client is not compelled to discuss feelings and ideas that might leave him vulnerable.
- Supports creative activity in prison and provides necessary diversion and emotional escape.
- Does not require that the inmate/client know, admit, or discuss what he has disclosed. The environment is dangerous, and any unintended disclosure can be threatening.
- Permits the inmate/client to express himself/herself in a manner acceptable to both the prison and outside culture.
- Can diminish pathological symptoms without verbal interpretation.
- Is helpful in the prison environment, given the disabilities extant in this population, contributed to by organic brain disorders such as drug induced deterioration, a low educational level, illiteracy, and other obstacles to verbal communication and cognitive development.

As already stressed, in the prison environment, weakness is exploited and survival of the fittest is the rule. The art therapist is able to get past the defenses inmates build for survival in order to help develop a healthier ego, improve anger management and problem-solving skills, while decreasing depression and psychiatric symptoms. They are able to do so without forcing this population to give voice to such vulnerabilities. To best provide services that would not run contrary to the correctional institution's norms while still meeting the mental health needs of his or her clients, it behooves an art therapist to learn the conventions of the prison sub-culture and adapt to these recently, Breiner et al. (2011) demonstrated that art therapy could be combined with a cognitive-behavioural model to develop an anger management program. They demonstrated that the art process, when combined with traditional methods, could increase socialization and improve anger control. The understanding of the value of prison art therapy programs continues to expand. Recent requests for information on art therapy in correctional settings have been frequent and varied, from such places as Korea, Macedonia, and Latvia, publications have been reprinted in Russia (Gussak 2007c) and Slovakia (Gussak 2004b). Art therapists, as a general rule, work for prisons in Great Britain (Liebmann 1994; Wylie 2007). However, while art therapy continues to permeate prison health care programs, there is still a need for robust empirical support. It has only been recently that such studies have been conducted.

While most of the literature on art therapy in prisons presents traditional therapeutic applications, the future may encompass a need to expand social action and community-enhanced art therapy. In this manner, the art therapist may become a mediator between the clients and society (Potash 2011). Art therapists who help an inmate reconnect to the community from whence he or she came may in fact encourage and facilitate wellness. The very act of creating art and having it seen by members of the community may re-humanize the inmate and facilitate reintegration. What is more, such nonverbal tools enable expression and honest communication by those that may otherwise be reluctant to do so. Therefore, it is recommended that art therapists continue to negotiate with governmental policy makers and prison administrators to expand the use of art and art therapy programs within the correctional milieu. It is also important, however, for the artists and art therapist to negotiate with those

who work directly with the inmates. As presented within this chapter, the literature underscores the importance of working within the confines of the institution, that artists and art therapists present themselves almost as an ambassador within a new cultural environment, and that they learn to develop the ability to communicate in a fashion that representatives of the correctional setting can understand.

Artists and art therapists may expect some resistance to such programs. However, the artists and art therapists wishing to begin such programs need to emphasize how the arts: assist in decreasing aggression; increase safety and security within the institution; improve socialization and problem-solving; and that it is a cost-effective means of decreasing depression and increasing productivity. Using the art already completed by the inmate population as an illustration on what they can accomplish would help. While art therapy programs need to continue in prisons and correctional settings, those providing services also need to learn how to conduct research to measure its effectiveness. Unfortunately, the bulk of the current empirical research on the benefits of art therapy in the correctional setting has been limited to a single geographical and geopolitical area in the U.S.; it behooves professionals in other parts of the country to demonstrate its generalizable worth through hard data. Recording not only the changes that occur in those that take part in such activities, but the finished products through photographs and video is important to furthering the impact that such research can make. Such research would continue to demonstrate to those making the decisions that the arts and art therapy would benefit this population and the institutions themselves.

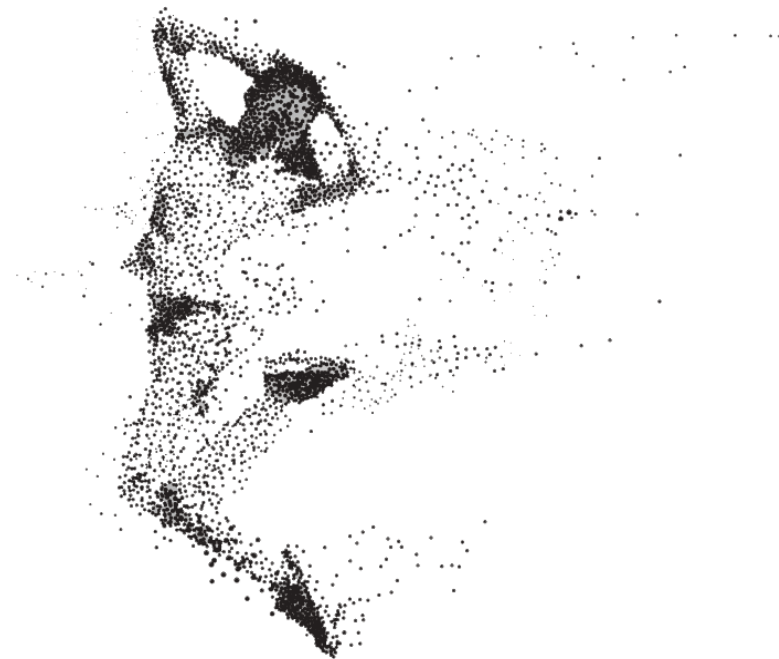
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## **AMAKA: CASE STUDY**

### **INTRODUCTION OF ART-BASED PRACTISE**

AMAKA's specific case example is part of the project PAROL which aimed to create a bridge of communication between European prisons and societies through Art.

AMAKA implemented phototherapy workshops within the prison of Thiva for women inmates.

The benefits of applying PHOTOTHERAPY in prisons:

- Phototherapy is a unique tool that reveals both unconscious and conscious defenses, including the “dishonesty” that often characterizes prisoners, and is able to overcome issues such as learning and language difficulties, cognitive impairments and other communication barriers.
- It helps in overcoming one's reluctance to self-awareness.
- Removes barriers in communication and verbal expression, especially regarding issues that are often too “revealing” and are seen as “threatening” for the offenders, therefore participants do not feel in a vulnerable position.
- Photo-therapy is a creative tool that facilitates redirection of primitive impulses (aggression, sexuality, escape) that are often evident in penitentiaries.
- It allows expressions that are socially acceptable both within the prison subculture and the wider societal culture.
- It utilizes creativity that relates with the intense existential and spiritual need for "escape" from the confining environment of the prison.

In any PhotoTherapy workshop, the verbal expression of potentially threatening material is replaced by the image and can penetrate deep into the inner world of participants. Therefore, the image facilitates the therapeutic process as participants can communicate both in verbal and non-verbal ways. Different perspectives and beliefs that are often not socially accepted and lead to conflict or evoke aggression, are expressed in a safe way through photography. Photography reflects multiple ways to look at exactly the same thing.

Participants decide what they want to photograph, what is important to them and how they relate with the image, and in this sense, they become empowered and “free”. Emotions and past experiences come in the present and are shared in a non-verbal way. In a phototherapy workshop the photographic dialogue facilitates the expression, connection and relation between participants that may be sharing a prison cell but still, have never spoken to each other. We should mention that in any photo-therapy workshop, photography loses its pure artistic element and becomes a tool for self-expression that fosters new ways of learning and relating. The images are not being interpreted by the facilitator as the meaning is created by

the participant. Self-image, trust and acceptance are common issues brought up in phototherapy workshops.

In the workshops Thiva 102 km we decided, considering the needs of the group, to adopt a multimodal phototherapy approach, involving Photography, Art and Movement. The identified needs: low educational background, limited ability in verbal expression, traumatized sense of self and low self-esteem shaped the rationale for choosing photography and new media as the most appropriate approach for working with the target group. We created a safe environment in which participants were able to re-approach issues such as self-identity and self-image.

Specifically, PhotoTherapy techniques were used during the program for Ice- breaking, group assessment , and psychotherapy. Plastic arts added extra significance to the process and provided additional insights. At last, the inclusion of Movement therapy techniques in warm-up or closing activities played a significant role encouraging attentiveness, bodily awareness and grounding.

**Workshop objectives: Specific objectives were set for the target group in Thiva 102km, based on the identified needs:**

• ***Altruism***

Helping one another instills a sense of worth and purpose. This leads to the development of better interpersonal relationships. The facilitation of the creative process promotes this sense of belonging.

• ***Cohesion***

A sense of belonging was the key need of the group, as participants had a fragmented identity and personal history. Cohesion helps members feel safe and accepted and it contributes to their personal development.

• ***Enhancement of social skills***

The medium of photography and the created image are seen as a source of new knowledge and dialogue that help participants to communicate with the group. The workshop provides a safe and supportive environment for participants to take risks, therefore it allows experimentation and trying out new behaviors which in return, enhance social skills.

• **Universality / Interpersonal learning**

There is a great lack of communication in prison environments. Inmates may share the same room and still know nothing about each other. In a “therapeutic” group, acknowledging that members share the same experiences reduces feelings of isolation, validates experiences, and increases self-esteem. In group Art Therapy, the embarrassment that a member may feel about their work of art is almost universal. The need to create beautiful images gradually weakens as the acceptance among members of the group is starting to be established. At the same time,



members achieve a higher level of self-awareness through self and group reflection, interaction and feedback.

- ***Emotional expression and relief***

Participants had limited ways for expression and were “trapped” both physically and symbolically. The experience of expressing their emotions through art will lead to emotional relief. Participants therefore will be "liberated" through sharing experiences in an artistic, non-verbal way.

- ***Finding hope***

Changes and psychological development may not always be visible. The medium helps in depicting the change and comparison of art works produced in the beginning and in the end of the workshop circle demonstrates the progress made. This enhances hope for the future.

- ***Reconstructive experience***

The sense of Identity cohesion lacks due to the fragmentary perception of reality in prison. . Understanding that our past relationships affect our present can be liberating. In group therapy, members can learn to recognize dysfunctional interpersonal patterns in order to avoid their recurrence and as a result have a reconstructive experience..

- ***Self-acceptance***

The images created in an Art Therapy workshop mirror the internal conflicts and experiences. Every art-work produced is a part of the personal history of the creator and the exploration of deeper meanings and acceptance of the different parts of the self, is a therapeutic experience.

- ***Meaning making & improvement of quality of life***

One of the main goals of the workshops was to work on finding meaning in daily life and the improvement of their quality of life. Working on these issues could affect drastically how they were experiencing their everyday life in the prison.

## **METHODS/PHOTOTHERAPY TECHNIQUES**

There are many ways of using photography as a therapeutic medium. The methods we applied were mainly:

- **Projection:** *This reflects the projective process arising from inside the participants own unconscious inner map of reality, which determines how they make sense of what they see. Therefore this technique relates to all photos because it is about how people interact with them*
- **Photographs taken by participants:** *the photographs reveal values, beliefs, interests, social norms, they are metaphors and symbols.*
- **Photographs taken by other members of the group:** *how others see us, gives us an idea of how we present ourselves to the world. It equips us with important elements for our*

*own identity. The photographs allow the external connection with the image of the self, and reveal great differences between the different subjective perceptions*

- **Self-portrait:** *any kind of photos that clients have made of themselves, either literally or metaphorically (but where in all cases they themselves had total control and power over all aspects of the image's creation)*

## SETTING AND PARTICIPANTS

The team implemented the proposed method at the women's correctional facility in Thiva. The optional expressive arts therapy group was held for three hours per week for one year. Sessions took place in the unit theater, a big room with one big table.

## MATERIALS AND PROCEDURE

Audiovisual Media, Watercolors, Acrylics, chalk and oil pastels, crayons, and markers were made available for all sessions.

## DATA COLLECTION

The team utilized note-taking during group sessions and engaged in writing reports following sessions to document the objective group processes and outcomes of interventions as they unfolded.

The reports involved factors such as placement of group members in the room, level of engagement of each participant, materials used, level of engagement with art materials, flow of group mood, flow of the creative process, body language, mood shifts, verbal expression during the creative process and verbal expression during group discussion. The client 'art and reports were kept in a confidential place inside the Prison facility, and the team referred to it for the purpose of supervision and further planning of the workshop.

Prior to the sessions, the mental health counselor completed a survey on each of the participants.





Name/age	24	25	36	50	27	31	36
WHERE ARE YOU FROM	Albania but I was living in Athens	Albania	Romani a but I was living in Athens	Athens	Albania and I was living. In Thessaloniki	Albania but I was living in Athens	Igoumenitsa but I was living in Kalamata
Family	Mother and Brother	I have never met my father, I am divorced and I have two children	I have never met my father. I am divorced and I have one child.	Divorced with two children and three grandchildren	Divorced with one child	Married and my husband is also in prison	Divorce with two children
What did you do before prison	I was working	I was working in a super market	I was working	I was working at the train company	I was a modiste	I was working in a loan park	Housewife
What did you like to do in your free time	I. Enjoy walking	Hear Music	Be with my family	I enjoy going out	I enjoyed knitting and reading books	I had many hobbies	Horse riding and taking my dogs out for a walk
Why are you here	Drug dealing	Kidnap	For a stupid reason	Drug dealing	Drug dealing	Drug dealing	For synergy

Why did you choose to take part to the specific workshop. What are your expectations from the workshop?	I like all activities and Expect many things.	Because I like photography. I expect to learn a lot of things from the workshop.	To have fun.	I like art and I expect a lot!	I like art and I want to escape from the cell.	I like art and it's a way to escape from the cell.	To break out of the cell.
How are you feeling as a member of the group until now?		Good. I like the facilitators. They make me feel nice.	I don't feel really like a member of a group, but it feels nice until now.	Very nice!	Good.	I just attended the workshop, and I enjoyed it very much!	I like to be here, although time is very short.

Participants were from Albania, Greece, Romania, the Netherlands and Nigeria. They were about 24-50 years old. The vast majority was either orphaned by a father or had never met him and a fairly significant percentage despite their young age, had children. In the majority they were divorced, or in relation to someone who was an inmate as well. They were all working before prison; most were detained for drug trafficking, but none for use. One had been imprisoned for kidnapping and extortion and one did not reveal the reason for her detention.

It should be noted that the population participating in Art Therapy workshops in general is not the average population of prisoners. The participants of the specific workshop had a greater concern about things in general, were looking to find meaning in their everyday life in prison, to act as a team and creatively ease the hours of loneliness. Most of the girls participated in other prison workshops as well (cooking and painting workshops) and some were working to reduce their penalty. Three were going to school and two girls were preparing for university exams.

One cliché which often prevails in such cases of incarceration, and which we deconstructed with this population, is that women fall victims of men who exploit them and almost forcibly involve them in criminal acts, This is not the case at least with the specific group, since most of the girls narrated their delinquency as their responsibility and in fact in several personal stories which they shared with the rest of the group, seemed that they were in positions of influence.

Another cliché that was unfortunately confirmed concerned their social origin. The vast majority had low social status or belonged to vulnerable social groups with severe lack of

education. The majority were grown up in dysfunctional family models, with issues of neglect, violence and alcoholism predominating.

## **The GROUP**

Initially the attendance in the workshop was quite large (17-20) people and gradually decreased to 14 people who continued to come steadily until the end. This is not something that worried us at that time, as we already know from our experience that such workshops often attract people who come at the beginning just out of curiosity, but without having real willingness to commit to a team, and after a few sessions leave. Around the eighth session safe bonds between the group and the facilitators were developed and a solid core of participants was established.

**The inner journey of the group through Photo/Art Therapy activities is discussed below:**

### **Introductory Session**

One of the first art activities that was introduced, was the “Name Project”.



Each participant wrote her name on a sheet of paper and designed it in such a manner as to express to the rest of the group something about herself. Then they had to take a picture of themselves with their artwork.

Building upon the work of a famous philosopher and sociologist George Mead, Stryker (1980) theorizes and explains that “social structures may largely influence one’s concept of self, as they occupy mostly every aspect of daily life and as such have power to influence our thoughts and beliefs.”(Stryker, 1980).

It is obvious that a prison can be considered a social structure, and thus influence inmates Identity, as they tend to internalize the outer structure of the prison as part of their overall identity concept.

In this context, and as observed especially in the first sessions, the role of “criminal” was present in the participants behavior and in their artworks, especially in those that were incarcerated for a longer duration.

## Photo-Art Therapy as an Assessment Tool



Another activity that took place in the beginning of the program was the creation of a group artwork using photographs of others and a variety of artistic materials. The creation of group artworks is usually an ideal introduction to every workshop, as it builds the cohesion of the group, develops bonds, reinforces trust, and at the same time promotes individual expression. It is also an instrument of assessment of the group dynamics, and the overall psychic development of the group as a whole through the program.

The group discussion at the end of the session opened a fruitful dialogue regarding human connection in the prison environment. The group had a chance to consider the connections they felt to others within the greater correctional environment, and the community outside of prison walls.

Questions were posed from the facilitators to enhance discussion including: “Which thoughts or feelings emerged during the process?”, “What helps you feel connected to others?” and “Which qualities or attributes do you have or not, that make others feel connected to you?” Themes that emerged from the discussion was; the tendency to isolate within the prison environment, the loss of connection to Self and Others both inside and outside the correctional institute and commonality of experience. Overall, all participants felt uncomfortable sharing the same piece of paper and most of them admitted that they were trying to protect “their space” through drawing lines around their painting.

In general, all of the members of the group showed difficulty in discussing and processing their emotions, and in their everyday life they were often withdrawn and shut down from interactions with other inmates. Verbally discussing personal issues was hard, as the participants' responses were restricted to one or two words, or yes or no answers.

There is a special kind of creative energy flow when people work together to create art. We may sometimes call it collaboration or collective flow, but whatever we call it, it is an experience that has the potential to change our perceptions of who we are and show us how to accept creative help and support from others. While art is often defined as a solitary process, creation with others or in the presence of others touches on healing factors which can't be found inside anyone.

Group Art Therapy focuses mainly on the dynamics between the participants, on the transference between the members of the group, as well as on the developmental stage of the formation of the group. It is sometimes called Group Interactive Art Therapy and is based on social psychiatry and especially on the theories of Harry Stack Sullivan, Irvin Yalom and others. In short, people who come together in the same space to create art individually or

collectively can work on an individual level, or work for a common goal through a group project.

The intention is to experience the dynamics of the team and gain insight. The goal of such intervention is to foster communication skills, develop the ability to negotiate, to cooperate, to compromise in order to reach a consensus (usually with the intervention/or facilitation of the therapist) and finally to create something as a group.

Group Art Therapy process utilizes not only the collective energy of groups, but also other therapeutic and resilient factors that are in the context of social support. Sharing the challenges of life, loss, disability, illness, or trauma through art is a simple but particularly powerful intervention. “Creating together” allows team members to be witnessed and valued by others, to feel more alike than different, and to transcend themselves by becoming part of the whole.

For the above reasons, group artworks were used as an assessment tool for the group throughout the program:

Upon assessment of the results found in the group artworks during the year, we were able to find correlations between the themes and experiences that occurred throughout the workshop. We recognized the use of photographs, form, shape, and use of space as a way to exhibit and display emotional responses. Additionally, the artworks were used to portray experiences among participants and the development of trust with the rest of the group and the facilitator.

### **Containment versus lack of Containment and Boundaries**

Comparing the first group Artwork that was created at the beginning of the program, and the last one created at the end, revealed correlations between the use of space and form in the artworks with boundaries or control. The testing of boundaries was the most frequently occurring theme throughout the workshop. The images using shapes in the first Artwork appear to be an attempt to contain feelings or emotions associated with experiences. The edges of shapes as shown in the imagery may have served as an attempt to create a physical and visual boundary. Moreover, these boundary shapes may have been an attempt to structure and contain their emotions and to feel secure and protected against the rest of the group. Trust was a main issue that had to be worked on for the group to relax and feel safe to express themselves, both verbally and artistic. In contrast, the last group artwork lacked boundaries and each participant's personal expression was represented freely throughout the painting. It also revealed a significant decrease in anxiety. The participants were enjoying the process, sharing or offering their space on the paper in contrast to building boundaries and separating themselves from the rest of the group as observed in the first Artwork. During art-making, participants began to reminisce about positive, enjoyable and funny experiences they had recalled throughout the year. Moreover, they spoke of the efficacy of art-phototherapy to elicit connection and generate deeply emotional bonds between themselves and facilitators through the sharing process and in encouraging depth of conversation. In closing, participants were asked to share a word in summation of their experience. Words that came up were: freedom, love, happiness, calm etc. Not surprisingly, the first artworks' title was “prison” and the last one was “freedom”.

The first group artwork was accompanied by phrases such as *“I am not good at painting,”* and *“I am different, there’s me and there’s them.”* etc., while the last one was accompanied by laughs, jokes, enthusiasm and phrases such as *“look how great we did it”* *“it feels like freedom”* etc.

## **Projective Phototherapy Intervention I** **Group Bonding -Working with others' pictures.**



This was one of the initial sessions as well, and until that time the group knew little about each other, and experienced every disclosure as threatening. The facilitators provided the group with over 50 street-photos other people have taken, depicting Athens and other places in Greece. The group chose several pictures they could identify with, or included things that appealed to them or spoke to their emotions. They then shared with the rest of the group their emotions, why they have chosen the specific pictures, what they liked most and what not, and what memories brought to them. This technique allowed the facilitators to build rapport with the participants, fostered group bonding and engaged them in problem-free talk about their “Self” and their life in the past. In addition, by reviewing the content of the photos and discussing the meaning they had for them, provided insight to the groups' cultural influences, values and beliefs. (Goessling & Doyle, 2009; Hays, Forman, & Sikes, 2009)

Once the content of the pictures was reviewed, and their meaning was identified by the participants, the facilitator asked questions in relation to the image construction, form and aesthetic response, in order to enhance expression of thoughts, feelings and behavioural significance. In addition, reviewing with the participants the perspective, color, focus, composition, depth of field, and other contents in the photo, enabled the facilitator to have a better understanding of the psychological state of each member of the group, and any potential symptomatology they could carry. The images and the client's explanation of the images can reveal thought perceptions and distortions, which are important to target in therapy (Hays et al., 2009).

In addition, looking and processing pictures brought memories of their past lives and helped them get in touch with memories and experiences they had already forgotten. This sense of being reconnected with their life outside the prison walls, contributed to their well-being, reducing anxiety and increasing hope for the future.

Summing up, this first opening activity identified the utility of phototherapy as a very helpful strategy for group bonding and building of trust.



Subsequent art/photo therapy interventions developed from simple to complex and from individual art tasks to more interactive group projects in order to foster cohesion of the group and expression through art.:

## Projective Phototherapy Intervention II

### Reflecting on other people's photographs



*“Speaking about the photographs is easier than speaking directly about oneself.”*

The facilitators commented during the process on several aspects of the image, which were seen to enhance therapeutic work.

## Projective Phototherapy Intervention III

### Photographic Images and Creative writing



The writing exercise naturally flowed into a group conversation. While only five participants were eager to share their writings, the remaining individuals remained engaged throughout the process and reflected on others' artworks.

In closing, participants were asked to share a feeling word about their experience in the group

In the following sessions the facilitators noted an improved attitude and increased acceptance of each other in the group and the workshop in general. The participants demonstrated greater investment in the therapeutic process, took the art therapy sessions seriously, and displayed greater compliance with directives.

### The Symbolic Self

In using the photograph as an aid to self-discovery, and in order to help the group become more adept of exploring the Self, much attention was given to symbolism.

We invest various images in our photographs with extended meanings that come from our inner world, thus creating visual symbols.

“An image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider unconscious aspect that is never precisely defined or fully explained. Nor can one hope to define or explain it. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason.” (Jung 1978:4)

Where photographs are concerned, the experience that Jung describes above can be a powerful one: looking back the photographs may revivify repressed symbols and provide strikingly potent material for recollection and association.

The photos may be rich in symbolic meaning and they may become very important to us in terms of externalizing inner visions. The symbols used in photographs can provide insight into the psyche, helping the counselor identify the client's overt and hidden meanings (Reynolds et al., 2008).

People use symbols as a way of representing aspects of their experience of the world, both inner and outer. Our environment is rich in material from which we can make symbols. The history of symbolism shows that “everything can assume symbolic significance: natural objects (like stones, mountains, trees, animals, sea, river etc), or man made (like houses, boats and cars) or even abstract forms (like numbers, or shapes). In fact the whole cosmos is a potential symbol”.

(Jung, 1978:257)

## Projective Phototherapy Intervention IV Reflecting on Photographs

Many photographs of others were displayed on the workshops' table, and the participants were asked to pick one which signifies something about themselves and their life. "Which photographs would you choose to symbolize aspects of your experience?"



*"This picture looks like one I have from my daughters christening. I remember she looked like an angel in her white dress. The sun was shining and everything was as it should be. It was a perfect day"*

It may be apparent that the picture describes much more than a baby in the arms of her mother, but only X herself can explain the exact nature of the personal symbol.

The picture symbolizes an internal "meaning" for X, linking her past and present, a way of signifying her life or the circle of life and death.

X said, reflecting back to the image, that picture was symbolic of her wish to integrate old and new, life and death, and to move to wholeness.

After the first eight sessions, the participants demonstrated greater investment in the creative process, took the sessions seriously, and displayed greater compliance with directives. The group had already developed trust and felt safe enough to open up and talk about themselves, share their thoughts and emotions about their life inside the prison and their identity as inmates. However, the group as a whole still showed difficulty in acknowledging their emotions in a meaningful way.

After assessment of the whole group process till then, the Art -Therapists decided to start working more consistently on the theme of Self and Identity through Phototherapy techniques, and specifically Self--Portrait, as it was obvious that participants were struggling with incongruent multiple identities. Photographs, because of their ability to communicate emotion, are ideal tools for enabling self-expression and communication in general.

Prior to implementing this type of therapeutic intervention, the team had to consider the therapeutic alliance. It was essential for the facilitators to gain knowledge of how the inmates identified with their criminal Identity. Therefore, they had One2One short sessions with each inmate, in which the participants were asked to narrate their life before prison, and the story that led them to incarceration. Once the facilitators established positive rapport with the inmates, the inmates were much more open and relaxed to start exploring their multiple identities in the group.

Landy's theory supports the belief that individuals have multiple roles, and that those roles may contradict one another, yet still co-exist (Landy, 2009).

William James, one of the founders of the field of psychology, asserts that "persons have as many identities as distinct networks of relationships in which they occupy positions and play roles" (as cited in Stryker & Burke, 2000, p. 286).

Although the role of "prisoner" was obvious, the participants were also exhibiting contradictory roles through their artworks, such as caring mother, devoted and tender daughter, etc. In addition to the concept of role, Landy (2009) introduces the idea of "counterrole". Phototherapy activities designed at this stage of the program, aimed to balance the "role" and "counterrole" the participants were inhabiting and moving to a more coherent and strong Self core. Sample of such phototherapy activities are listed below.

## **Self-Portrait Intervention I**

### **My Portrait**

The group was asked to make a photographic portrait of themselves. They were in control of the whole process. They were the ones that would choose where to pose, how to pose and when to push the button. The photographs were then printed with a portable small printer and the group reflected back to them.



New Insights

*“I see myself submissive, as if I have lost my naturalness”*

*“Looking at my portrait, I can see how prison has changed me.”*

During the process of Self-Examination through photographic images, the inmates explored aspects of Self that they may have not wanted to see and chose to overlook.

Perhaps a person might have a good side and a “bad” side, or attempt to project an image for the camera and the world- one that is kindly, assertive, intelligent, cheerful, serious. In doing so, parts of the Self are being denied.

Another issue which arose through this activity was the sudden for most of them awareness that they were conforming to a desired image of how a prisoner should be, and the fact that most of them, especially the ones that were detained longer, had already become adapted to the prison environment.



*“Actually, seeing the image and examine it carefully confronted me with my own feelings “*

In addition, through old photographs (which they carried with them in the prisons) and new (taken in the workshop), the women had the chance to examine the differences over the years in the way they see themselves, and also observe their feelings about the inevitable changes in their appearance.

### **Self Portrait Intervention II Mixed - Media Method Photo/Art therapy Activity**



Self-Portrait where Art Therapy provided additional in- sights

In this session, the facilitator provided instructions for all members of the group to take a black-and-white self-portrait. The portrait was then graphically altered into an outline using a Photoshop computer program and printed. The new portraits were then distributed to the group. Each participant had to colour each photo a different colour according to their current mood. After they finished their artworks, they identified to the group why they chose certain colors to reflect certain moods.

This activity led to processing and understanding of their emotions in the present, and which of them were the hardest ones to deal with in their everyday life.

### **Self Portrait Intervention III Emotional Portrait Activity-Phototherapy**



In the next sessions, still working around the theme of Self Identity, the participants were asked to take a self-portrait photo in an emotional state or capture an external event that evokes specific emotions for them. This activity was followed by group discussion and exploration of the emotions that were expressed in the pictures, their meaning and the connection with external experiences. Specific themes that pop up and were discussed in the sharing circle were sadness, pain, trauma, anxiety, isolation. Overall, this activity enhanced the understanding of the connection between external experiences, their internal emotional experiences, and their internal cognitions

Therapists often use “self-portraits or images that represent the self as effective ways to confront negative self-images or cognitive distortions” (Reynolds et al., 2008). “The key to using these tools in a successful manner is allowing for self-confrontation” (Henry, 1984) and “assisting clients in the confrontation of incongruence between their perception and reality”

(Zwick, 1978). Additionally, “investigating the themes, conflicts, and contradictions in the images can assist clients in exploring conflicting feelings and thoughts” (Schudson, 1975).

### Self Portrait Intervention IV

#### Mixed - Media Method/ Photo-art therapy-Activity



In this activity participants had to take a self portrait in the workshop, then cut out the outline and put their image in another context.

This activity elicited discussions about the kind of view one has of the world from within prison walls, and how the context of Prison environment influences inmates’ behaviour, personality and Self-Image.

### Self Portrait Intervention V

#### Letter to a “Significant One”.



*“Dear Grandmother. I am sending you this photo so as not to worry about me. As you can see, prison is not so frightening, nor have they locked me in dungeons. I am doing ok, and you can see this! The most difficult thing is that I miss you all so much. Many many kisses. Your X”*

*“My loves, my sweets. I may be surrounded by many railings and heavy doors. But the images of my eyes and soul are not imprisoned. I am always with you. My dreams are still alive!!!”*

*“Sweet Mummy, I took this photo so you can look at me till I come back. I love you very much. Your daughter X.”*

## Self Portrait Intervention V Light and Darkness



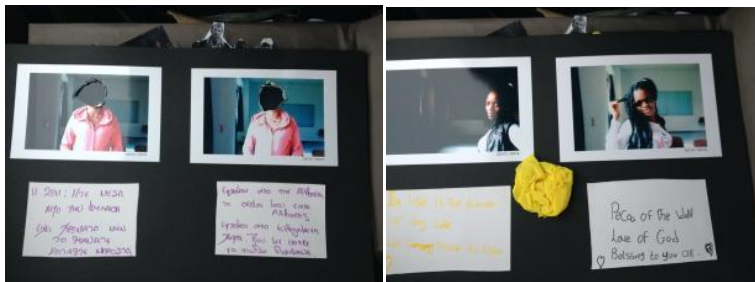
The group was asked to take a series of portraits around the concept of Light and Dark and reflect on them.

*“After pain you will rejoice. So be patient my child.”*

*“Whatever doesn't kill you makes you stronger”*

*“You live, you learn, you suffer, you die”*

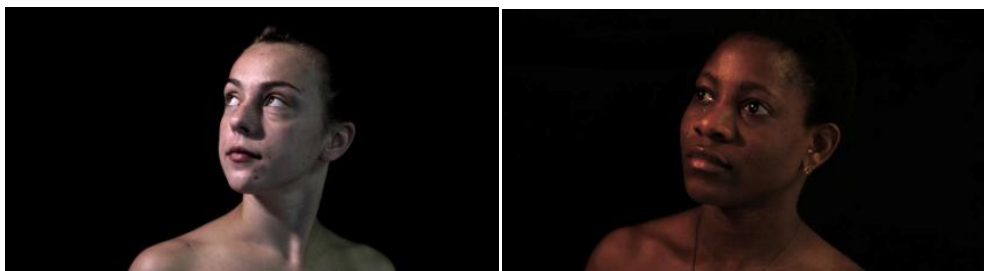
## Self Portrait Intervention VI Two sides of Me



*“The first picture is me thinking that life even inside the prison has many colors. I should never forget this and should always keep looking forward. The other picture is me thinking of my homeland. I am Albanian. Albania is a blessed country which makes me feel proud.”*

*“In the first picture, the light comes down to my face. This light is the future of my life. The light will keep on shining. In the second picture I see nothing. Just black. Just bad. I hope God loves me and blesses me.”*

## Self Portrait Intervention VII “Looking towards the light”



*“This picture makes me feel strong. This part of me is lost here.”*

*“I don't know what I think looking at this picture. I like this picture. It's beautiful.”*



## WORKSHOP IMPACT AND RESULTS

The issues that emerged throughout the year and were addressed to the group:

Stigma was one of the central issues, and the way it affects the inmate's identity. The inmates had acquired a disturbed self-image in which "incarceration" was an integral part of it. It is characteristic that the prison number appeared in the paintings next to their name. The art/photo therapy work was based around the notion of Identity and the team of Art Therapists planned activities which targeted to differentiate punishment and the place it has in their life from their very existence, and to encourage them to see "The real me." Within "The Past, Present, and Future".

Another issue that arose in the first sessions and kept on till the end was "The connection with the "outside" and the distance from the loved ones". From their point of view, the workshop and the Art Therapy team were their weekly breath of fresh air, their connection with the outer world, their oxygen which they needed so much. The team was bringing new materials and ideas every time to play and express, as well as news from the city. What was really difficult at the beginning was that as soon as the workshop was over, everyone returned to their place; some "inside" and some "outside", and that was a harsh reminder of their feelings of exclusion. The role of the facilitators was difficult at first. They used to say several times that *"you cannot understand, that once the workshop finishes, we go back to our cell while you walk away"*. It seems very difficult, but it is a reality that if both sides express and accept, new ways emerge to process "togetherness" and "the present" giving forth and receiving the best that each side has to offer.

Their loved ones were almost always present in our meetings. The girls expressed their emotions about their absence, but also the power that their reminiscence still gives them. The range of the emotions that they experience in prison was expressed through letters and cards which they created during the sessions for their loved ones. There was a strong need for them to send the photo portraits they created as part of the workshop to their families outside the prison as gifts. The photographs conveyed thoughts and feelings that they themselves found difficult to express orally, even to their family members. This seemed to help improve relationships between detainees and their families, and develop their self-esteem as a member of the family.

Another characteristic of that population is the absence of social and communication skills. The girls, coming from very dysfunctional family patterns and due to their institutionalization, showed difficulty in socializing with each other. Behind the prison "persona" - "I'm tough, I only speak slang" - which functioned as a defense mechanism, the absence of social skills was evident. After the 8th session, the group had already developed bonds with each other, they felt safe enough to relax and take off their prison "persona". The "prison language" that they were using and their attitude changed throughout the program. They were able to open up and feel members of a whole and started relating in a different way than they were used to, something which they enjoyed and let them feel free.

Finally, another important issue that emerged and had to be processed in the group was the meaning of the sentence and of their everyday life in prison. Many girls considered the penalty as an internal process and were willing to take action and work with any means provided for their personal development and internal change - such means involved going to school, participating in creative workshops and taking up jobs like cooking, cleaning, doing clerical work, running the laundry, or performing maintenance chores. As a result of these

actions, they developed positive feelings and showed an increase in their self-esteem. However, there was a big part of the group that experienced the incarceration merely as repression, punishment and an exercise of power over them. In that frame they commented that *"when we leave prison, our life and our selves will be worse than before"*. We tried to combine the two views, to bring them closer, illuminating the positive point of view but also letting the anger flow through.

#### **"Some quotes from the participants about the program"**

*"I found the sessions really helpful and I think pictures are really a nice way of working, being able to show someone what you have in mind. "*

*"Pictures help you visualize your thoughts and emotions and explain much better than words, things that might be hard to express otherwise."*

*"Photographs helped me overcome my initial shyness."*

*"Time really flies through these sessions and this is a big help when time is something you have a lot of."*

*"Art allows me to relax, something that is difficult to happen in a place like prison, where you always have to be alert and vigilant."*

*"I forget the time and I feel more relaxed after the sessions."*

*"For me as a prisoner, this workshop is not only fun and refreshing, but it is also a form of freedom."*

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**Ricz Dencs Tünde (Udruženje za mentalnu higijenu Antropos /  
Antropos Mental Hygiene Association, Serbia)  
Tale therapy in drug prevention and with drug users**

Compiled by: Tünde Dencs Ricz,  
mental health professional,  
creative-developmental tale therapist

The Antropos Mental Hygiene Association was founded in 2010 with the collaboration of mental health professionals. It became clear to the founders that young people are the population that is most neglected in terms of mental health, while they are the most sensitive and vulnerable generation, and at the same time, they are also the most receptive to novelties. We are responsible for the prevention of contemporary aggression, and the organization of individual and group consultation, psychotherapy (psychodrama self-knowledge groups), psychological workshops, self-reinforcing trainings, lectures, films, performances and grandstands on mental health.

Goals of the association:

- organizing interactive group sessions and psychological workshops about drug addiction
- organizing and conducting self-knowledge group sessions
- contacting and cooperating with all institutions dealing with the problem of drug addiction (schools, police, health care institutions, Social Work Center, etc.) operating in our narrower and wider environment
- organizing training for school professionals on violence against children and young people
- developing, organizing and coordinating various occupations, activities and trainings to increase tolerance
- organizing and coordinating the involvement of school professionals in the prevention of abuse of children and young people (physical, mental and sexual)
- organizing interactive group sessions and psychological workshops for young people on the topic of abuse
- professional training of prevention workers and professionals
- initiating and implementing projects in cooperation with domestic and foreign governmental and non-governmental organizations.
- methodology development, collection and development of tools and techniques for mental hygiene experts in order for an efficient support of the vulnerable and marginalised target group. (addicts, people in strictly closed detainment, deviants etc.)
- tale therapy and other method developments in personality forming and growth, in order to prevent becoming a victim or involvement in crime.
- crime prevention and drug prevention work (primary, secondary and tertiary).

Since 2017, our members have completed several shorter or longer trainings. As a result of this, we can achieve the goals of the organization with a much wider set of tools. Our toolbar has expanded with: integrative hypnotherapy and integrative pediatric as well as with tale

therapy methods, which are used primarily in the field of primary prevention, but they also have a place in secondary and tertiary prevention.

### **The relationship between the association and art therapy**

Between 2019-2020, our specialists combined drug prevention with tale therapy, since with the help of tales we not only receive and give a guide to life, but they also support the participants of the workshops, to discover their forgotten, isolated resources, to overwrite modes of operation that do not result in a happy, fulfilled life. Sometimes we combine tale therapy with art therapy (painting, clay, creation), during which we create another elaboration surface.

Our target group in the narrower sense in the field of health promotion and drug prevention is the 12-19 age group.

Tale therapy, as a method, is primarily used in primary prevention with the age group indicated above during self-knowledge workshops and self-reinforcing trainings. These workshops have been or are being embedded in cross-border drug prevention projects, or along short (5 suitable) self-study courses in a high school class. At the same time, tale therapy also appears in our individual helping work, in cases where the individual is in the recovery phase after a short or long period of drug addiction. In both cases, the aim is for the participants to become acquainted with and incorporate adaptive coping strategies into their daily activities, with the help of which they resolve the tensions that appear along the crises in their lives without the use of drugs. What is important to us is an approach that is about a state of mental deprivation leading to drug use that allows for self-experience connection.

In our prevention work, we combine two tale therapy methods, depending on how much time is available and the composition of the target group. The first method is the Treasure Hunt Tale Therapy Method (Kincskereső Meseterápiás Módszer), which was developed by Márta<sup>13</sup> Antalfai between 1998-2002, and the essence of which is that with the help of the tales told in the “live word” we find the as yet unexplored spiritual treasures and inner values inherent in our personality, and to make ourselves aware about this over and over again. With the help of fairy tales, different stages and basic situations of personality development appear in us, with the decision-making and choosing situations of the given life stage. The messages of the tales also hold the keys to their solutions. An important element of the sessions held with this method, in addition to listening to tales, is processing: the creation that follows the tale, and also the oral sharing, which are important tools for creating one's own image, expressing the emotions associated with it, and becoming aware through verbal expression.

The second method is the Metamorphosis Tale Therapy Method (Metamorphozis Meseterápiás Módszer), created by Dr. Ildikó Boldizsár<sup>14</sup>, the essence of which is to guide one to the point of recognizing and realizing everything one desires with the help of archaic tales, what he/she thinks is desirable, and making it work around him/her that does not work,

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<sup>13</sup>Dr. Márta Antalfai, PhD, ECP Clinical psychologist, training psychotherapist, art psychotherapist, Jung analytic, <http://www.antalfaimarta.hu/index.html>

<sup>14</sup> Dr. Ildikó Boldizsár, PhD, associate professor, Hungarian editor, fairy tale researcher, writer, critic, essayist, ethnographer, tale therapist; creator of the Metamorphosis Tale therapy Method. <https://metamorphoses.hu/oktatas/a-modszerrol/>

but wanted to be made working. This can be a current life situation (for example: separation from parents), or some physical and mental imbalance, dysfunction. The tale takes us into the realm of limitless possibilities in terms of our own abilities.<sup>15</sup> In its interpretation, the fairy tale is one of the means of passing on universal spiritual teachings as part of a unified worldview, which is about losing and finding order/unity, and which provides vital information about how the world works and the life tasks of a human. The main pillars of the method are the (fairy)tale morphology of Vladimir Propp and hermeneutics.

Metamorphosis Tale Therapy Method has two guidelines: the clinical and the creative-developing tale therapy. In our prevention work, we mostly use the creative-developing method. The use of creative-developmental tale therapy is suitable in the field of prevention and personality development, to improve the quality of everyday life, to improve the ability to act, to create a community experience.

### **Why tales?**

Through tales, we can gain valid knowledge about how the world works and what life tasks a person has. How to find helpers, what is our task, with the evil and hostile forces that threaten us, and how to conceive and even do something that everyone claims is impossible. The story itself, the plot of the tales, like a frame, is given. And on these frames, they hang different eras and clothes. In these stories based on fairy-tale frames, certain stages of the life path, the individual stages of development, and their life tasks, challenges and problems can be discovered.

Tales until the 19th century were only for adults, just like so many adventures and fantastic stories born today. Although the roots of the latter also go back to ancient legends, myths, tales, as several fairy tale researchers write: the basic story is ancient, contemporaneous and common to humanity. This basic story then varies in a variety of ways. See e.g. the "Lord of the Rings" trilogy or Star Wars. According to Carl Gustav Jung, the common spiritual morphological identity of humanity can be discovered in the basic structures of these stories and tales.

At the center of the plot of the tales, we can always encounter some kind of crisis or conflict - the life course of its characters is stuck, stalled, or derailed – just as it happens in our daily lives. The tales symbolically point to the root of our problems and complexes in reality; they lift the veil from the stage of the so-called real world, behind the curtain of which the kings, queens, dragons, witches, fairies, magical animals of our unconscious world are the directing forces as archaic psychic structures.

The language of the tale is also suitable for adolescents to face problems that they (parents, guardians, caretakers) try in vain to explain to them. The tale practically presents a coping strategy that they learn to use. When they are unable or unwilling to communicate verbally an injury or trauma to them, they have the opportunity to articulate, relive, cope with and process it in the language of symbols. The method of tale therapy shows how they can get from conflict to resolution, what tests they have to endure until then, and who will be their helpers on this path.

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<sup>15</sup> Ildikó Boldiszár: Tale therapy, tales in healing and in everyday life, Magvető Publishing LLC, Budapest, 2010

The tale takes its listener to a “place” where he/she rarely goes: into the unconscious, into the realm of primordial images, therefore, immersion itself has a liberating force. In addition, this immersion is done through a brain function that is operated in almost minimal mode on a daily basis: with the right hemisphere. Everything we learn or experience through stories is much better remembered than the elements of knowledge that we have ingrained or was beaten in to our heads. One of the reasons for this is that stories always target emotions, with such force that it is difficult to withdraw from the influence of a fairy tale.<sup>16</sup>

Nossart Peseschkian<sup>17</sup> defined the function of the tale in nine points. These roles are mostly implemented in our prevention work.

1. Mirror (they talk about themselves much more indirectly, i.e. hiding behind the protagonist, they formulate their conflicts more easily, the tale creates distance, the tale becomes a mirror, not only does the participant see himself/herself in it, but he/she also sees the reflections he evokes).
2. Model (they propose solutions and give them the opportunity to try it out).
3. Mediator (the story is a kind of filter that mediates between the participant and the workshop leader, it is not about the participant, but about the hero of the fairy tale)
4. Storage (stories-tales are easy to remember and recall in other situations).
5. Tradition mediator (in the tales, cultural, family, community and individual experiences accumulate).
6. Transcultural (in the tales you can find the imprint of the given culture, which creates an opportunity to expand the repository of patterns, values and conflict resolution, it is useful in breaking down prejudices).
7. Regressive – it addresses the adult child’s self or an earlier stage of development.
8. Counter-sample – with tales, we can offer counter-samples that participants either accept or reject, but they begin to think about it.
9. Standpoint changer – before testing takes place, it is necessary for the participant to change his or her previous standpoint/state of mind.

### **How we choose a tale for the sessions?**

The most important aspect when choosing a tale is the knowledge of the target group, to whom and for what age the tale is intended, and what is our goal with the tale, of which, we build the tale workshop session around it. When working with adolescents, we must first settle with the prejudice that storytelling is a “little kid” event, and that tales have no basis in reality. We do this mainly by introducing the exile of tales into children's rooms and, with the very important sentence that listening to fairy tales until the 19th century was a sign of adulthood, and by providing information that tales are actually maps that provide guides to the maze of life. In addition to the question of what to tell, it is also a very important aspect of how we approach a story, which aspects of it are highlighted and made in to the subject of joint investigation.

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<sup>16</sup> Ildikó Boldizsár: Tale Therapy, Tales in Healing and in Everyday Life, Magvető Publishing LLC, Budapest, 2010, 23-24. p.

<sup>17</sup> Nossrat Peseschkian (1933-2010) Persian doctor professor. Method: positive psychotherapy, published in 1968,

In our experience, in the upper grades of primary school (12-15 years) we appeal to the passionate search for truth arising from their age, the difficulties of adolescence, and we offer them tales in which they are answered. They are still relatively close to the age when they have experience that tales are “real”, thus, the fairy-tale dragon and witch can be more easily translated into a symbolic representation of the harmful, all-destroying inner function. For the same age group, the tale creates an exciting conversation between good and bad, because we can further think about this fairy tale motif by putting the fallen fairy tale heroes in focus instead of the successful ones. We look at what can fail in a tale.

We work with tales in preventive creative-developmental storytelling sessions held for the high school age group, which show patterns of behavior and thinking in the area of group we are working with. This is drug prevention in this case. During the processing of the tales, the participants carry out pilot actions, first exploring in thought and imagination the paths offered by the tale, to then decide: do they want to realize in their lives what the tale showed them or not? An important aspect is that our workshops are not organized around the symptoms of the given target group, but focus on the root of the problem/malfunction. So in this case, we’re not weaving around the storytelling workshops around why they should not try psychotropic drugs, or why they should not use them regularly, but around what precedes trying the drugs: curiosity, causal consequences, what happens along bad decisions, situations where you have to live with difficult feelings or deal with it in an adaptive way. Or we invite them to the story in situations when the marked target group wants to know a certain state (i.e. happiness, success, self-realization, etc.), and we examine the way to it. We also tell stories that end badly, in which we examine how it could have ended differently, what could the fallen hero have done to keep him/her from failing.

Different story/tale groups offer different points of connection for the listeners, where he/she places the emphasis on the relationship between the world and man. When choosing the type of fairy tale, the focus is actually, on which area we want to develop. In this sense, if the development of moral sense is the goal, we work with animal tales, because these tales present clear choices to the person, while faced with the consequences of the choice. We choose this type of story if we ease anxiety, tension, increase courage. We tell short stories and legends if we want to strengthen conscious behavior and retune thinking. If we want to activate the hidden resources and motivate the participants to take action, as well as to achieve a state of order, to develop coping strategies, we tell a magic tale. We choose funny and lying tales, as well as devil tales, to demonstrate life situations that present temptation, bad choices, unfortunate decisions, and the nature of addiction. Chain tales play a role in creating security, aligning, and recognizing order.

After defining the area to be developed, the specific tale must be selected from the given tale group. Then, with the help of the storytelling guide technique of the Metamorphosis Tale Therapy Method, we make sure that our choice is right for the purpose. This means that the following questions needs to be answered:

- What life situation can I identify in the tale?
- What is the conflict of the tale?
- Who develops in the tale and in what?

When we made sure, that we have chosen the right tale, we create the objective tale matrix (Metamorphosis Tale Therapy Method tool):

1. Who is the hero of the tale?
2. What is the conflict of the tale?
3. Who/what is the enemy of the hero?
4. Who/what is the helper of the hero?
5. What solution does the tale offer to resolve the conflict that has developed?

The objective tale matrix shows the order of the tale; it provides information on how to restore a disturbed equilibrium situation.

In the course of our prevention work, we encourage participants to recognize that there may be difficulties and shortcomings in life, but bridging and eliminating them can be lived and restored with adaptive coping and/or balance, happiness can be established. Most of the fairy-tale structures we use also show similarities in this. The tale begins with harmony, or even the first sentences show a breakdown of balance, a state of deficiency that leads to a crisis, followed by trials, then coping, final victory, success, and final happiness/balance in the end. Coping itself is about a stage in your life. Opening up is a prerequisite for achieving a sense of happiness. Instead of happiness falling into our lap, tales are about the happiness we have fought for and deserve. They contain the Oláh<sup>18</sup> coping strategies, well known from psychology, which are both self-defenders and self-fulfilling. These strategies are the following:

1. Problem-centric response: The goal is to avert the threat, to change the situation. (They will consider all options that may help them deal with the problem.)
2. Support search: In this case, the goal is to eliminate the threat/danger, but the person also needs a contributor to do so. (I am talking with someone who can take a concrete step to address the problem.)
3. Tension control: The basic goal is to maintain the stability of the personality, attention is diverted from the threat to the “myself”, but the person does not give up the possibility of a change of position. (I try to look at the situation from a distance, so I can be objective.)

Each young person is characterized by a specific but evolving pattern of psychological immunity, which shows how he/she is able to cope with his/her tasks. In this, adaptive and less adaptive coping methods can be identified. Young people who are more adaptable, more flexible, more stress-tolerant, able to cope with their goals and reach self-fulfillment, have a higher potential for psychological immunity. But it is accepted that all components of psychological immunity can be developed as well, namely through challenging tasks.<sup>19</sup> Fairy tales challenges can also be such tasks, which help the individual exit the comfort zone in an adaptive way. The function of the psychological immune system is to “protect the soul” and direct positive physical and mental functioning that contributes to good mental health, and to

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<sup>18</sup> Dr. Attila Oláh, psychologist, professor. Research field: Personality factors of coping, the psychological immune system, positive personality traits, psychophysiological markers of the flow experience, psychometry of emotional intelligence.

<sup>19</sup> Dr. Alice Mária Bredács PhD, Teacher majored in pedagogy, with a school development-school analysis specialization: Developing psychological immunity and coping skills with the tools of art pedagogy: problems and opportunities.



achieve and maintain a happier life, even when the life situation is more stressful or more difficult for the person, because it combines learning processes that require intellectual, emotional, behavioral, sensory processing and maximizes continuous spiritual reconstruction. This resonates entirely with the way the heroes of the tales we use function.

### **Structure of tale therapy workshops**

Until now, group tale therapy workshops have been organized and conducted for primary prevention. In the design of these workshops, we use the form used by the Metamorphosis Tale Therapy Method mentioned above. After clarifying the goal, the target group, and the adequate choice of fairy tales, the fairytale workshop consists of the following elements:

- Entering the tale space
- Tuning in to the tale
- „Live word” story telling
- Questions about the tale
- Game, activities, tasks following the tale
- Exiting the tale space

Entering-exiting the fairytale space serves the purpose of symbolically separating the space where it arrives from the space it comes from, thus creating a space in which it can access new information/function and then lead it out of this space with the newly gained experience. Admission in practice begins with asking an unusual question, (i.e.: What are you doing all the way out here? Are you looking for something or running away from something? What brings you here?) or by assigning a task that is related to the purpose of the group session and the tale. (i.e.: choose an image that appeals to you the most, to which, according to the current life situation, we have the most to do with)

While tuning in to the tale, we play some sensory-sharpening, sensory-cleansing games. In each case, we light a candle, symbolizing the important stories of old times around the fire.

Stories in all cases are told live. We consider this important because the story-listening trance takes place during the live storytelling. The condition that accompanies listening to (and later reading) stories can indeed be described as a kind of mild trance, the main feature of which is that the person in the trance is physically calm and motionless, mentally active, highly concentrated and alert. In this state, the right and left hemispheres of the brain are in balance. Instead of external images, internal images come to the fore, while behavior also changes: for example, tensions and anxieties decrease vitality and zest for life increase. Stories heard and experienced in a story-listening trance are stored in the unconscious, and they are activated only when they are needed, especially if they are built according to a specific structure (beginning, climax, ending). Focusing and simultaneous in-and-out monitoring helps to activate the creative imagination while listening to the tales. In the process, internal images are formed and rearranged.

The questions following the tale serve the purpose of linking “here and now” with the tale images. Meanwhile naming tale sites, conflict, helpers and opponents helps with the inner work that made the workshop itself necessary. In fact, we are viewing how the reality of the tale and our own reality come together.

The game, activities and tasks following the tale serve to strengthen those internal processes, during which they allow the testing of the newly recognized abilities and functions.

### **Our programs and activities related to tale therapy and prevention**

Between 2010 and 2018, the Antropos Mental Hygiene Association held 3 day professional training courses for nearly 1.000 pedagogues on the subject of fairy tales as a health promotion tool.

Goal: to make the pedagogues aware of the elements of the symbol system of the folk tale and the fairy tale that promotes development. In addition to theoretical knowledge, the training helps the participants' self-knowledge through their own experience, thereby providing a direct insight into the content context of the tale and their psychic needs. Regarding the methodology of the training, it is interactive and places great emphasis on practical feasibility, thereby also transferring methodological knowledge. The training material is thematically based on each other and uses the previous knowledge of pedagogues already practicing. The aim of the training is for the participants in the training to go through such a change of attitude, as a result, more and more pedagogues feel the need to work with folk tales and fairy tales, and it promotes the same attitude among parents and thus forms a kind of protective net around the growing generation.

There was a lot of feedback on how the knowledge gained through professional training was translated into their day-to-day work. They were mainly strengthened by the fact that fairy tales were used more boldly not only during classes, but also in cases when they wanted to change the functioning of a child or a class community. There were class teachers who had already transformed the otherwise compulsory drug prevention class in the spirit of what they had learned. According to their report, even weeks later, the children gave feedback on what was said there.

In 2019, we prepared two groups of 20 teachers and psychology students to use tales in addiction prevention. In these groups, we taught them the elements of tale therapy, in specific tale therapy workshops in order to master the management of storytelling workshops as thoroughly as possible. Their feedback covered two areas. On one hand, on a personal experience level, they were deeply touched by the fairytale images. Several reported reliving the emotional world of their own adolescence days, this time, however, they could already experience that this fairy-tale image also worked in a healing way, overwriting previous works. The other area from which feedback was given is their applicability in their own work. Conversely, it was reported (especially by teachers) that while ex-departmental lectures were given attention, concentration and discipline were difficult or by no means sustainable. The prevention of addiction itself was not felt to be effective either, as in “objective knowledge”, in some cases, students were much more “prepared” than themselves. However, when they started holding tale therapy workshops (what was called not because of overcoming early resistance, but as a conversation class where they tell a story), in the above mentioned areas, all experienced some kind of change. Due to the relatively fixed form, the students (also) watched much more intensively at the beginning of the session, they took part in the conversations more actively. What they had to say was coherent, collected, and although the

atmosphere was particularly good, it did not turn into unbridled trolling. The path to addiction, the causes and the way out of it could be put together much more plastically. Also in 2019, we held workshop sessions in drug prevention camps, where the target group was boys between the age of 15-19 attending sports high schools, with 20-25 people per camp. Several methods from the palette of addiction prevention were present in these camps. Camp participants attended an interactive drug prevention exhibition, stopped addicted drug addicts, and listened to ex-department lectures on why drugs are harmful. Our Association has been asked to hold a series of self-knowledge sessions in which they also focus on the prevention of addiction, i.e. it fits in with previous programs. In the first round, we held introductory, team-forming, interactive sessions for them, and then we invited them to a fairytale workshop as the culmination of the time spent together. We built the fairytale workshop around the fairy tale: The Red Shoes<sup>20</sup> (this tale runs under several titles like: The Devil's Ball Shoes, The Fiery Red Shoes of the Devil, it was also processed by Hans Christian Andersen). The goal is to look at the path to drug use, possibly addiction, in the light of a tale. As for the pattern of the target group, it is worth knowing that although they attend sports gymnasiums, the camp came mainly with a football “section”, which was mainly rumored to be the “getting away with a partying company”. Many of them have reportedly tried some type of psychoactive substance, and weekend drunkenness was part of their normal way of life. Despite playing sports, several of them smoked regularly. To hold the workshop, we chose another group room where we could enter the fairytale space in such a way that I was waiting for them in the doorway with a box full of colored sheets from which everyone could choose one and only go on if they finished the sentence that it was as red/blue/yellow as the.... (an analogy had to be said). When everyone arrived in the room and sat in a circle, this time we chose a movement session to tune in to the tale, where colors played a central role (approach someone with saying something about their green eyes, blue t-shirts, white shoes, etc.). We left the shoe version for the last because we could easily get through it to telling a story. In most cases, it goes like this: I know a story where shoes play a major role, can I tell it? In all three groups, the initial laughter was followed by intense attention. The kids followed us in to the story. During the questions processing the tale, they looked for the reasons that shaped the sad, vulnerable fate of the girl in the story, and, there was a serious exchange of views at the point about how the story might have turned out differently, which is the point of the tale where if the protagonist of the tale decides otherwise, his life will take a different direction. In the tasks following the tale, they were able to measure what was said to their own reality. Several of them, when asked what their addiction is that is hard to let go, which pulls them out of reality, recognized their substance consumption habits. After completing the workshops, we were regularly contacted by a participant to talk about their own difficulties in using drugs.

In October 2020, based on the request of a class teacher of a local vocational high school class, we held a workshop once a month. The request was about working on class dynamics, students' self-knowledge, and their relationship to various psychoactive substances. Due to the uncertain epidemic situation, we agreed on five occasions. For the first time, we held

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<sup>20</sup> The summary of the tale can be found in the tale catalog.

interactive, community development sessions. For the second, third and fourth time, we held tale workshops. To these workshops, we brought stories, like: Lotilko's Wings, The Red Shoes, The Frog Prince and Iron Henry<sup>21</sup>. The session series was suspended during the transition to online education.

### **Tale catalog – tales that can also be used to prevent addiction**

The following tales can be a guideline for preventive workshops, as well as for secondary and tertiary prevention.

#### 1. Title of the tale: The Two Wanderers (German folktale)

**Summary:** During their wanderings, two wanderers arrive at a sign where they are greeted by this inscription: „If you want to see something, that no one has seen before, go right on the first road, cross the water, on the other side you will find a stone elephant, take it in to your lap, take it up the mountain; you will see the rest.” One goes along the way, and faces several difficulties, but when he arrives in the town, he is crowned king by the people living there. While the other wanderer, only talks about the dangers, difficulties, risks and problems, while reading the inscription, and decides to not take any risks and continuous his journey alone.

**Fields (of utilization):** importance of decision making, tackling obstacles, raising questions of self-knowledge, coping, recognizing the two conflicting forces and integrating them.

#### 2. Title of the tale: Little Red Riding Hood (Brothers Grimm fairy tale)

**Summary:** A young girl, Little Red Riding Hood, sets off through the woods to visit her sick grandmother and to bring her wine and bread. Along the way, she meets a wolf. The wolf rushes ahead of her to her grandmother's home, where he impersonates Little Red Riding Hood to enter the house. The wolf eats the grandmother. When Little Red Riding Hood arrives, the wolf pretends to be her grandmother and eats her too, then falls asleep. The huntsman, who passes the grandmothers house, hears the wolf's strong snoring, goes in, cuts the animals stomach open and frees Little Red Riding Hood and her grandmother. Then they fill the wolf's stomach with stones. The wolf wakes up to drink from the nearby lake/river and drowns.

**Fields (of utilization):** recognizing the overwhelming power of the instinctive world, processing the lack of appropriate parental samples, possible outcomes of seduction.

#### 3. Title of the tale: Mother Hulda (Brothers Grimm fairy tale)

**Summary:** The story is about a beautiful girl who lived with her stepmother and stepsister. The sister was ugly and lazy, but the mother loved the sister more. Then the beautiful girl sat by the fountain on the road every day with her spindle, but one day the spindle felt into the fountain, the girl jumped into the fountain. When she woke up she were in a beautiful field

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<sup>21</sup> The summary of the tales can be found in the tale catalog

she did go to a house, but there were an old woman with big teeth the girl were scared and began to run away, but the old woman said don't be afraid just work for me, then you shall have a present. Then she worked great when she were done she should go home but right before she did go, she got a shower with gold. When she came back, the stepmother saw her and were very happy, because she were covered with gold, then she told them the story, the stepmother sent here own daughter but when the daughter came back she was covered by filth, the cock yelled the dirty daughter is back. She was covered by filth the rest of her life.  
Fields (of utilization): Do I copy the lives of others? Where can one find a joyful life, the ability to rejoice?

4. Title of the tale: The Frog Prince or Iron Henry (Brothers Grimm fairy tale)

Summary: The fairytale "The Frog Prince or Iron Henry" is about a beautiful princess and a frog. Every day, this beautiful princess plays with her gold ball. She throws it up, and catches it. After a while, when she threw the ball up, it rolled at the tip of a well and fell in. She started weeping. When she tried looking for it, she heard a voice saying that it will get it for her only if the princess did what it said. The princess agreed. This was a frog talking to the princess. So when the frog got it and threw it out, the princess got it, and ran home, lying to the frog. After, the frog came to the princess's house, telling her to give him what he wanted. She said no. But her dad said, if she made a promise, she has to do it. So she did everything the frog said. Later, when he said that it's time to sleep together, the princess got mad and threw the frog on the wall. Just then, the frog turned into a handsome, young prince. This prince's assistant, Henry has always been worried looking for him, and he had iron around his heart. When the prince and the princess left together to the prince's home with his Henry, on the way, they heard Henry's metal heart is breaking, because of how happy and relieved he was that the prince was all right.

Fields (of utilization): drawing self-limits, taking responsibility.

5. Title of the tale: The Red Shoes

Summary: A motherless orphan makes red shoes for herself from rags. One day a carriage stops next to her and she gets adopted by an old woman. She burns her handmade shoes. Later, the old woman takes her to a shoemaker, where she secretly asks for red shoes. When the girl puts on her shoes, she upsets the community, and when a soldier taps the soles of her shoes, she begins to dance uncontrollably. For the first time, she manages to take the shoes off her feet, but she finds and puts them up again and again, until she starts dancing in such an unbridled way that she begins suffering a lot. She can only get rid of shoes by cutting off her own feet.

Fields (of utilization): what happens when a person uses a substitute instead of experiencing true pleasures?

6. Title of the tale: Lotilko's Wings (Tunguz-Siberian folktale)

Summary: Lotilko was able to fly with his wings, which he made for himself and it has happened more than once that he has flown too far from his home. One day while flying,

night has fallen on him, and he had to ask for accommodation in an unknown settlement. He found overnight accommodation at a man called Teventej. When Teventej saw Lotilko's wings beside the bed, he got enraged and hid the wings. For days, Lotilko tried to find the wings, but in vain. No one helped him, because everyone was too afraid of Teventej. So he set out to collect bird feathers in the woods to make a new pair of wings. He was just attaching the wings to his shoulder when Teventej arrived from the hunt. Lotilko took off and went home. As Teventej watched Lotilko disappear in to the sky, he felt an irresistible desire to fly as high as Lotilko. He ran to the place where he hid Lotilko's wings and put them on his shoulder. However, he could not lift off the ground. After this, he burned the wings, as he had no use for them.

Fields (of utilization): Presentation of adaptive coping strategies, opportunities to cope with difficult life situations, finding your own happiness, finding our true abilities and strengths.

#### 7. Title of the tale: Princess in the Palace of Flame (Hungarian folktale)

Summary: The poor man's youngest son gets a calf at birth, which turns out to be able to talk and graze starflowers in the celestial field. The calf, which has meanwhile become a bull, takes the boy to the king's palace, where the boy promises to free the king's daughter from the dragon's flame palace. With the help of the bull, he overcomes the appearing obstacles, than the boy cuts off the dragon's twelve heads and marries the king's daughter as reward for keeping his word and performing the dangerous task.

Fields (of utilization): it helps to restore lost self-esteem and to find existing resources. Stumbling on the edge of our comfort zone to get the knowledge and momentum you need to face the difficulties, to get started.

#### 8. Title of the tale: A Tale about the Dalia (Giljak folktale)

Summary: An orphan boy is adopted by a family. The father goes to fight the devil who killed his (the fathers) parents, but does not come back from the fight after a year. Then the boy sets off, to finish what the father could not. The devil traps the boy; the boy escapes with the help of his deceased family members, and fights and defeats the devil and its family with the help of a forest spirit.

Fields (of utilization): recovery from addiction, recovery from intergenerational traumas.

#### 9. Title of the tale: The Devil and the Girl (Hungarian folktale)

Summary: A girl, while spinning yarn, wishes for a bachelor, no matter if that bachelor is the devil himself. The devil appears in the image of a lad, but a girl realizes that he is the devil. She tries to escape, but the devil goes after her and the girl dies. A rosemary branch grows on her grave, which is taken home by a prince and the rosemary turns in to the girl. The girl does not dare to go to her own wedding, because she is afraid that she will be taken by the devil. She and her mother from new flour bake new bread and set off for her wedding. The devil is already waiting for her, but the new bread tells him that he no longer has power over the girl.

Fields (of utilization): presenting the consequences of experimenting with psychoactive substances, options for breaking the addiction.

10. Title of the tale: A Tale about Tobacco (Hungarian folktale)

Summary: The devil gives a seed to a poor man, and he threatens the man, that if he cannot figure out the name of the plant, that grows out from the seed, in a year, he will take him to hell. The poor man, with the help of his cunning wife, deceives the devil, who, in fright, tells the name of the plant. After this everyone comes to know the tobacco plant and the poor man becomes a rich man. It spreads all over the world so the first seed from the devil was not received in vain.

Fields (of utilization): setting up a workshop on the dangers of using addictive substances.

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**Ricz Dencs Tünde (Udruženje za mentalnu higijenu Antropos /  
Antropos Mental Hygiene Association, Serbia)  
Introduction of Tale Therapy Workshop**

In October 2020, on the request of a class teacher from a local secondary school, we held monthly workshop on class teacher's classes. The request was to work on the class group dynamics, students' self-awareness and their attitude towards different psychoactive substances. Due to the uncertain epidemiological situation, we have agreed on five occasions. On the first occasion, we held interactive, community-building sessions, and for the second, third and fourth occasion, story/tale workshops. To these workshops, we brought stories, like: Lotilko's Wings, The Red Shoes, The Frog Prince and Iron Henry. The session series was suspended during the transition to online education. In this work, I present a workshop built around the story of Lotilko's Wings (a Tunguz-Siberian folktale).

Target group: The class that we work in is the third class of the Food Technical School. Although the course provides a diploma/certificate, the majority of students enroll here not out of vocation, but either because they did not get into their preferred secondary school or course, or because they had no idea what and where to study. The class has 15 students. However, hardly any sessions were attended by all of them. Either they have been absent all day, or for some reason they have opted out of this class (it was the last class of the school day), we mostly worked with 8-10 people. Gender composition of the 15 students: 11 girls 4 boys. Regarding their socio-economic status, most of them came from single-parent families, most of them have families affected by alcoholism, and many do not even keep in touch with the other parent. According to the class teacher, almost all children come from dysfunctional families. Domestic violence has occurred or is a regular occurrence in several places. A high proportion of them fail at school. According to a previous survey, 95% of the class have tried some kind of mind-altering drug, regularly consume alcohol at weekends and during holidays to the point of drunkenness, but it is not uncommon to abuse psychoactive substances, not only on the weekends but also during school life. Among illegal drugs, crystal (methamphetamine) and weed were mentioned. Their vision of the future is either, pervaded by total apathy or by a total rejection of reality. Regarding further education, only three students thought that he/she would continue his/her studies. The above facts have been particularly badly affected by the introduction of epidemiological measures along COVID-19, because they have received nearly three months of online education and their social contacts have been relegated to the online space.

### **The joint work**

The class teacher approached us with a request to hold self-awareness and self-development sessions to help the students to sharpen their vision of the future, not to escape into stupor, into psychoactive substances and apathy, but to instead actively participate in shaping their destiny. The class teacher was able to offer one class teacher lesson a month, by increasing



the otherwise 30-minute lesson to 45 minutes. This was agreed and approved by the school management. Anyway, there have been interactive, "playful" class teacher lessons, which the students liked, so in the introduction to them this appealed to them. Thanks to this, I met with relatively little resistance the first time. For the introductory session, I have mostly brought sessions that both give us an insight into the students and the same time take them out a bit, put their expressions in a new perspective for themselves. It was important to build some kind of trust between us and to make the session experiential, as we only meet once a month. The concept was to work with stories in future sessions, because on the one hand I believe that working with stories can activate the inner kicks needed to get out of their current state, and also be able to help them not only to imagine, but also to take action for their own well-being. I have selected a selection of stories that not only focus on the theme of addiction, but also provide coping strategies for other areas of life. It was also an aspect that these young people are currently in a border situation. They will graduate from high school in the near future, and most of them have already or will soon cross over to adult legal status. They need to do something with their lives, which is not easy, as their "scones baked in ash" are thin. The majority of them do not have a strong, model social environment behind them, nor do they have many prospects in their chosen secondary school subject. The future, according to them, is completely unclear, as I wrote above, either colored by completely unrealistic desires or by total cluelessness and mist. I chose Lotilko's Wing as the first story for this basic condition. Although I had ready-made plans for other storytelling workshops, I treated these with slight reservations, both because I did not know how they would receive the story and work with it, and because I wanted to remain open to working with them on stories that would represent as accurately as possible the needs to which the class would resonate. This came to fruition later on. Working with tale of Lotilko brought to the surface the issues of boundaries, especially self-boundaries, on which the second story workshop was built.

Unfortunately, due to the worsening pandemic situation, we were not able to hold the fifth event, which would have provided a summary of the results of our joint work. Nevertheless, the feedback after each workshop was encouraging for the future. The class teacher reported that there were fewer behavioral problems, fewer absences, and some improvement in grades. More importantly, the subjective experience of being a group leader, working with the students, was to experience that they "come with us in to the story", that they are open and interested, and almost starved to the limit to be listened to by adult society, to have their opinions and ideas heard, and not least to talk to them.

Here's how we prepared for the tale therapy workshop, the session outline and the delivery of the session itself.

### **Preparing for the workshop<sup>22</sup>**

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<sup>22</sup> Ildikó Boldizsár: The Queen who Thought She was a Bird – Tale Therapy Group Stories, Jelenkor Publishing, 2019, page 38-39.

Identification of the type of story, therapeutic effects of the type, potential development opportunities.

For the first story workshop, I brought a Siberian-Tungus tale titled: Lotilko's Wings. We tell fairy tales when we want to reinforce conscious behavior, to retune thinking, and to find fairy tale motifs that can be put in parallel with personal life events. These tales are special not only because they allow us to follow the inner drama of the development of the soul, but also because they contain both interpersonal and intrapsychic events. The hero, the helpers, the antagonists, the locations or the rehearsals of a fairy tale can be seen as the environment of the students and the characters in their lives, but also as internal events, different parts of their personality. The tale is a vivid portrayal of the adolescent feeling that "no one understands", "no one helps". At the same time, Teventej's figure also reflects the fact that you cannot fly with other people's wings, i.e. that the things you get ready-made, imitated, do not give you lasting satisfaction. The fairy tale is an opportunity to talk about different ways of soaring. A wing gathered feather by feather and then assembled by him/her can only mean lasting happiness. Mária Kopp's<sup>23</sup> words: „The point is that happiness is not a permanent state, not even a mood, but a striving towards a goal. And if we look at what is the most important underlying factor in people's happiness, it turns out that people who consider themselves happy are those who feel that their lives have purpose, meaning.”, also applies to this story. For this you need to know what you want to achieve, you need to know the goal you want to reach. If we are successful in the face of adversity, our self-confidence and sense of competence will grow, and we will feel happy. Happiness is also a sense of harmony and wholeness, which is why it is important to set goals for ourselves that affect our whole personality.



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<sup>23</sup>Mária Kopp Hungarian doctor, psychologist, Deputy Scientific Director of the Institute of Behavioural Sciences, Semmelweis University, the leader of an associated research team of Semmelweis University–MTA Mental Health Sciences” , was Doctor of the Academy of Psychological Sciences.

Answering the "story guide" questions about the life situation, conflict and solutions presented in the story

Life situation: Turn of fate, the need to cross between two worlds, two stages of life, upset inner balance, being stuck in a life situation, feeling lost, and ignoring one's own limits.

Conflict: the hero is stuck in one place, unable to get out. He is expecting others to solve the situation, choosing the wrong way to solve the problem, ineffective tools, and inappropriate helpers. Not well aware of his own limits: he "flies too far".

Solution/ Development: the protagonist realizes that he has to manage on his own. With the help of his own abilities and resources, he builds new "wings" for himself, through his own strength, hard work and patience, with which he can be reborn and move forward.

The levels of interpretation of the tale

Baseline situation: Lotilko can fly with his wings, which he made himself, but he is not careful enough and flies too far from his homeland. His wings are taken from him. He is betrayed and deceived. After this, he realizes that he can only count on himself and builds new wings with endless patience, one by one, from fallen feathers that he gathered in the forest.

Cultural-historical level: Siberian-Tunguz folktale

Socio-psychological level: What is the relationship between the actors?

- a) Lotilko – Teventej: Lotilko descends into Teventey's yard out of necessity, a misperception of his surroundings. Teventej seems to welcome him kindly, but the sight of the wings brings out the worst in him. He becomes a jealous, down-to-earth thief, unable to see the bigger picture. Over time, its pettiness becomes elemental evil, and, in fact, strips Lotilko of all appearances. Lotilko has unconditional confidence in him in the beginning, has difficulty in recognizing and accepting Teventej's evilness.
- b) Lotilko and the wife of Teventej: Lotilko also trusts her, and hopes for her help, but the woman's fear of her husband is much greater than her desire to help. So she lets the guest struggle with his search.
- c) Lotilko and the birds: at first glance, the relationship seems like a regular business deal, but it also becomes one-sided. The birds fool Lotilko, because they are also too afraid of Teventej.
- d) Lotilko and the villagers: Like the wife, their fear of Teventej is much greater than helping Lotilko.

Universal human level:

- interpretation of freedom
- experiencing betrayal, abandonment
- finding your own resources in a situation of extreme vulnerability
- ascension, experiencing happiness put together by ourselves, piece by piece.

Metaphysical level:

- the role of flying as a link between heaven and earth
- the birds/wings represent resurrection, rebirth
- the birds' wings link the heavenly, spiritual quality with the earthly, physical quality.

Objective tale matrix

6. Who is the hero of the story?  
Lotilko.
7. What is the conflict in the story?  
The hero is stuck in one place, unable to get out or move forward. Expecting others to solve the situation, choosing: the wrong way to solve the problem, ineffective tools, inappropriate helpers, not well perceiving his own boundaries: „lies too far”.
8. Who/what is the hero’s opponent?  
Teventej.
9. Who/what is the hero’s helper?  
There is no helper in the story. Lotilko himself must find and collect the feathers needed to free himself.
10. What solution does the story offer to resolve the conflict?  
The protagonist realizes that he has to manage on his own. With the help of his own abilities, his own resources, his own strength, his own hard work, his own patience, he builds new "wings" for himself, with which he can be reborn and return to his homeland.

Recognizing the tale’s „stake statements” – phrases that appear in the story

- „It happened once again that he flew far away from his home, and during his travel night fell on him. He had to land in a foreign place. It was a cold night; the wind shook the trees of the forest violently”
- „Unfortunately for him, he met Teventej”
- „Why does he need wings? – he thought – He has legs, so he can walk, he has hands, so he can work. Why does he need wings then?”
- „May your beaks be curled forever! – he cried out in anger”
- „There stood Lotilko in the middle of the village. No boots, no coat. All alone.”
- „He has seen that he can’t expect help from anyone, and that only one that can help him is himself.”
- „But he gathered the feathers and built the new wings.”
- „Teventej just watched Lotilko waving his wings high above the wide desert like a huge bird ...”
- „Suddenly he too felt an insurmountable desire to soar like Lotilko.
- „He could not get off the ground!”

Pattern of the story and the target group

<b>Target group pattern</b>	<b>Tale pattern</b>
High school life, choices, coercive decisions, curiosity, desire to belong to a peer group, difficult to overcome the age crisis, due to which the drug is likely to be tried or possibly used recurrently:	Tales, motifs, fairy tale pictures:

<ul style="list-style-type: none"> <li>- Curiosity due to age</li> <li>- Apathy, disinterest</li> <li>- The need to belong to an age group</li> <li>- Emotional neglect</li> <li>- Identity crisis</li> <li>- Hopelessness/bleakness</li> <li>- Parental absence and/or abusive parental relationship</li> <li>- Lack of parental positive behavior patterns</li> <li>- Border situation: no longer a child, but not yet an adult</li> <li>- Pushing self boundaries and/or disrespecting them</li> <li>- Danger-seeking attitude</li> </ul>	<ul style="list-style-type: none"> <li>- restoring the disturbed balance</li> <li>- illustration of different types of soaring: from persecution to happiness</li> <li>- motif of making your own wings</li> <li>- longing for home</li> <li>- unsupportive, frustrating environment,</li> <li>- experiencing or exceeding the experience of loss</li> </ul>
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### Draft of the session

Target group:	High school students, ages 16-18, 8-10 people
Goal of the session:	Presentation of adaptive coping strategies, possibilities of coping with difficult life situations, finding one's own happiness
Chosen tale:	Lotilko's Wings (Tunguz-Siberian folk tale)
Planned time:	45 minutes
Required tools:	pictures of birds, candle, Koshi, feather shaped colored papers, writing instruments
Entrance to the fairytale space (5 minutes)	Choosing one of the pictures of different flying birds that appeals to the person the most.
Introduction to the tale (5 minutes):	What comes to mind about the word flying?
Story telling (7 minutes):	I am reminded of a story about flying. Can I tell?
Processing (12 minutes):	Focus questions, of which we ask questions tailored to the current mood of the group: <ol style="list-style-type: none"> <li>1. What happens in this tale?</li> <li>2. What is the conflict of this tale?</li> <li>3. Why did Lotilko get into trouble?</li> <li>4. What causes the tension in this tale?</li> <li>5. What is at stake in the story?</li> <li>6. Who or who are the helpers here?</li> <li>7. Could it be otherwise?</li> <li>8. Is there an opponent in the tale? Who is?</li> <li>9. Is there an important sentence or scene that you would highlight?</li> </ol>
Related activity (11 minutes):	They are given feather shaped papers on which are written what are the things that give them wings, that take them forward, that help them achieve their goals. Everyone writes as much as they want. We share these with each other.
Exit from the tale (5 minutes):	Workshop feedback. They can take their own feathers with them.

## The course of the session

The sessions were held at the end of the school day, during the class teacher's class. Due to the aforementioned epidemiological situation, the secondary school students attended school in alternating weeks, one week of online education and one week of face-to-face education. Their lessons were 30 minutes long, but thanks to the intervention of the class teacher, we were able to make the last lesson 45 minutes long. As spacing was particularly important, the sessions were not held in their own classrooms, but in a much larger room where chairs could be comfortably arranged around them, and last but not least, access to the story space could be achieved.

Entering in the fairy-tale space is a multi-layered symbol, which can be compared to initiation, the initiation rites of the young, or more precisely to its elements. There are three important elements to the rites of initiation:

1. Rite of separation: in archaic societies, this meant a detachment from the past, from childhood, from the functions associated with it. In a tale therapy workshop, this is the entry point, which is also the borderline: I leave everything outside, I open up to what the story wants to communicate to me.
2. Rite of passage: in archaic societies, this was the time when knowledge was passed on, put to the test. In a tale workshop, this can be associated with the telling of a story, answering related questions and doing an activity related to the story.
3. Rite of admission: in archaic societies, it was at this stage that the young person was led back to his or her community, to which he or she returned as an adult. In tale therapy workshops, this stage corresponds to a rite of exit, where the participant exits with newly acquired insights, with the hope of putting them into action.

I wait for the class in the doorway. They are a bit surprised, because this is not how we started last time. I ask them to line up so that they are out of earshot of each other. I ask everyone the same question: What are you doing all the way out here, where not even the bird flies? (This is a fascinating question because there is no place in the world where there is not a bird of some kind. So obviously, the hidden location in the question is not limited to the outside world, but is indicative of the fact that the focus is now inward). The earlier surprise only intensifies, with nervous laughter interspersed with the answers "I don't know", "I'm looking for the library", "I arrived to school early", "I wanted to check out the classroom". All answers will be accepted, and the participant is asked to choose one of the pictures in the middle of the room that appeals to him/her the most, when he/she enters the room. The pictures depict different birds.



Once everyone has entered the fairytale/story space, we look for the answer to the question of why they chose the image they did, or what do we know about the bird in the picture? Colorful responses were born, like:

„Because it's as tiny as me.”

„Because I liked the color, I heard that it has a nice singing voice”

„ Because they are part of a team, and I need my company too”

„ I want to be as smart as the owl, and it is nocturnal like me”

„ Eagles are huge, they rule the air, the fields, everyone is afraid of them. I wish I could be like that”

„ I chose these flamingos because they remind me of love. I think love is the most important thing in this world.”

When they all told me their associations with their chosen pictures, I asked them what they thought of the word "flight/flying". In the first round, we only came up with the connotations, and then they got more and more, better at it. For example, some of these were also said:

„ Flying for me is like when I'm motivated, when things are going great.”

„ Flying reminds me of love, when I feel light and weightless.”

„ Flying reminds me of my childhood, when I was swinging on the swings and I was really excited, I always thought I would fly away.”

„ Flying reminds me of the fear of falling at any moment, of not being able to control things.”

„ When we started to go out and drink, I always called the feeling of being tipsy but not drunk a flight, it was incredible freedom. Later, as time passed, this feeling disappeared.”

„ Flying means trust for me. When I'm with my boyfriend, that's when I feel it most.”

I introduced the story with the following sentence: I know a story in which flying and the wings needed to fly play an important role. Can I tell it?

This is the time to light the candle in the middle of the room, embedded in the shawl nest. Reminiscent of the old days, when people would gather around a fire and listen to the storyteller, who would tell stories and pass on to the next generation the experience of the previous generation in pictures. After lighting the candle, I take out the Koshi and ring it a few times. The Koshi is a high quality, authentic wind chime, handmade in the foothills of the Pyrenees. The wind chime is the result of meticulous and precise craftsmanship. This instrument was designed to invoke the four elements: Earth, Water, Fire and Wind. The sound of the Koshi is reminiscent of bells.

The wind chime is made by welding eight tuning rods with silver onto a metal plate, which is placed on the bottom of a resonant tube made of bamboo fibers, which is treated with natural oil. Precise tuning produces clear, richly overtones. The overtones of the shorter staves gradually dominate, creating a nice foundation, resulting in a harmonious sound.

With the Koshi's delicate string movement, the instrument's crystal clear relaxing tone is astonishing.

The function of using a Koshi is to facilitate and support the development of a story-listening trance, to start the alignment of the right and left hemisphere.



The listening trans occurs surprisingly fast. I felt they were "coming into the story with me". When we finish, there is a silence for a few seconds, and then I ring the Koshi, as if to bring them back to the here and now. When I asked them what happened in this story, they were all repeating the events of the story at the same time, interrupting each other. They are totally in the story. They are angry with Teventej. They consider him incredibly evil for taking



everything from an innocent man. The village community is perceived as sneaky, opportunistic. Two participants even come to the defense of Teventej's wife, feeling that she is just as defenseless against the tyrant Teventej, like Lotilko. For a moment, the conversation turns to a personal level, to domestic violence. It would be great to talk about this too, but we feel that it would be too much here and now, so I'm going to steer the conversation a bit, but I promise to come back to this topic another time. We continue by asking why this is happening to Lotilko, what is causing the tension in the story. Once again, there is a big buzz, but now they are a little more divided on whether Teventej is solely the one to blame. One of the girls explains that it was not Teventej who went to Lotilko, but Lotilko who walked in unsuspectingly to Teventej. He was not careful and cautious enough. He didn't watch out for the signs. Neither those that would have helped him not to fly too far, nor those that would have drawn attention to the evil of Teventej, or the fears of the wife and villagers. Here we start to talk a bit about whether we notice signs that threaten us? In this context, they said that if we get too involved in something or too carried away by emotions, we cannot pay attention to everything. And here it is also said that if we are not sober, if we dream, we cannot pay attention neither to the risks nor the opportunities. When asked Teventej took away from Lotilko by taking his wings, an awkward fidget appears. His future, his happiness, his freedom to live the life he wants to live. „Because Lotilko knew how he wanted to live” – said one girl resignedly. When asked which fairytale location they see themselves in, the majority marked the house and village of Teventej. What is at stake there? – I asked them „ To get his wings back”, „So that he can fly again”, „So that he can be happy again”, „ To get out of the situation where he has lost everything”

What solution does the fairy tale offer? – I asked them. The atmosphere is agitated again, they interrupt each other, as they gave the answers that ranged from asking for help to helping himself. To my question about “the how?” the answer came relatively quickly: a new wing must be built. To do this, he must go to the forest, find and collect the feathers, and then build a new wing; because he has already succeeded once. I suggest to them that we go with Lotilko to the forest and collect feathers for our own wings. They become enthusiastic. For them, making their own wing means doing something for themselves. But before I hand out the feathers, we talk a bit about why Lotilko needed a new wing? And why do they need it? I wonder where they are headed. The opening of this topic has also brought the possibility of opening up many exciting new topics. And this line of thought, also brought in the question of whether “there is a Teventej in us who robs us of what we could be?” After a few seconds of silence, the sometimes self-destructive mode of operation slowly unravels: from unconscious drunkenness, to maintaining an abusive relationship, to simple laziness, almost everything is said. Again, this was a point where we could have gone deeper and targeted other directions, but time, space and prior agreement did not allow it, but it provided an excellent basis for planning the three workshops ahead.

On the feathers I gave them they could write down what they were prepared to do for themselves, that moves them forward, that makes them feel in control of their lives, that guides them on how to get out of a tight spot. The feathers were used for a wide variety of things, from the trivial to the very complicated; here are some:

- „I need to correct my grades”
- „I need to study harder”
- „I have to stop seeing the bad in everything”
- „I have to take care of myself, I have to be careful who I trust”
- „Bravery”
- „I need to set a goal for myself”
- „Focus”
- „To forgive”
- „Get rid of self-deception”

We were nearing the end of the time available. When asked how they liked the story workshop, what they take away with them and what they leave here, many of them answered that they take with them the experience that you cannot fly with other people's wings, you have to build your own wings, but it is not impossible. Others reported that they take with them Lotilko's perseverance, the experience of being angry at the environment, but that it doesn't really help, because only doing for themselves will get you ahead. It was repeatedly said that they take with them the bird feathers they have scattered and collected in the forest, not only what they have written for themselves, but also what they have heard from each other. They also identified the positive, mutually supportive atmosphere and the experience of talking as something they take with them. They left their laziness, their fears, their narrow-mindedness in the room, some even left the figure of Teventej, who they had discovered in themselves, in the room.

During the exit, several of them said that although they had not expected this, it was a really good experience. Some of them commented that they had probably not been told a story since kindergarten, and didn't know that fairy tales could be like that.

### ***Summarizing the rest of the workshops***

After evaluating the tale therapy workshop, I concluded that it would be important to work on approaches to boundaries, especially self-boundaries. For this I brought the Grimm fairy tale The Frog Prince and Iron Henry. We separate ourselves from the world with our borders. They determine who we are, how far we go and where others start. If used well, they also indicate who should take responsibility in a given situation. They are flexible enough to let in the impulses that build us. The above-mentioned fairy tale has allowed several questions to be unpacked: What our own promises do to us? To whom and what are we promising? How are we doing with taking responsibility? What path leads to the autonomy of our personality? As we see in the story, the princess is initially focused solely on herself; she is not interested in anything but her ball. She feels nothing as she plans to break her promise to the frog, not thinking at all about what it will mean to him. However, as the frog gets closer to her, both physically and mentally, her feelings become stronger and stronger, and she becomes more and more independent.

It was a very exciting tale therapy workshop; it moved almost everyone, because the questions and answers that the story asks are encountered in different ways every day. Naturally, it also

brought in the treatment of the body, the work, because many people knew the version of the story where the frog has to be kissed. I told the version where the princess slams the frog against the wall. This caused some consternation, even shock. And this time, after listening to the story, we were much more determined to find out which frog in your operation, if you are all the characters in the story, is the one that only grants wishes, is hungry for love and perceives itself as rather ugly. How, in what way can we unfold the nobler, better nature of ourselves? On this workshop, we also focused on setting, respecting and enforcing our own boundaries, in the form of concrete exercises.

In this workshop, the different mind-altering drugs were discussed several times, which inspired us to work with the tale of *The Red Shoes*<sup>24</sup> in the next workshop. I already had experience with this story with another group, and I was aware of its ability to evoke a range of emotions. Especially as this is a tale with a bad ending, which always requires more vigilance on the part of the group leader. My plan was to suggest a different ending to the story. They felt sorry for the little girl, they were very angry with the church people who despised the little girl, they were calling her names. Like the previous group, they were looking for helpers to see who could really help this orphan.

They were moved by the story. I then asked them about their own life supplements. What is it that pulls them out of reality, from actions that push their lives in a different direction?

I gave them shoe silhouettes cut out of red paper, on two sides of which I asked them to write the two qualities of red shoes in their own lives that which they have created for themselves, that which is important and beautiful to them, and also that which, with its talismanic glitter, stuns and dazzles for a time, but offers no final consolation. After their answers, I asked them to find together the points where the story could have taken a different direction, and thus the heroine's life would not have been derailed. Some pointed to getting into the carriage as a point where the story could have been turned around. Others cited the scene in the cobbler's workshop, while some said the first "red shoe incident" was the turning point. In line with expectations, they were very emotionally involved. I know from the class teacher's feedback that they were introduced to collaborative work, they also gave her feedback on what happened in these sessions (the class teacher was not present at any of the sessions, it was my request and he was happy to comply. In return, I gave him a general overview of the workshop plans and feedback after the sessions.)

As I indicated at the beginning of my work, due to the epidemiological measures, I had to suspend my activities for an indefinite period of time, because the students moved to the online space for the entire duration of the education.

I have already written about the objective results of the series of sessions in the introduction, but my subjective assessment is that the work with young people was a valuable contribution.

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<sup>24</sup> I wrote about this tale therapy workshop in the *Different Ways of Using Art Therapy with Marginalized, Vulnerable Social Groups* (Studies / analyses - Best practice guidelines / report) material

I could feel them coming into the stories with me from time to time, becoming more and more sensitive to the way the heroes of the stories worked, recognizing their own blind spots and beginning to change them. It would be important for them to have continuity, to feel that they know there is a place where they can talk, where they are listened to, where they are not judged by judgments, condemnations, unsolicited advice that they cannot understand. Several people reported that they had taken out their storybooks as children and occasionally read a story. I believe that they are already doing a lot for themselves.

For the first time, I worked with a permanent group of secondary school students on several occasions using storytelling as a creative-developmental storytelling method (we regularly organize storytelling groups for adults around a life event). I would like to make some recommendations based on my experience here and in the past.

Whether looking at the five occasions or at a single story workshop, I thought it was important in each case to move inwards from the outside, starting from "far away" towards the "near". This gradualness is also important for secondary school students because they do not have much experience of talking about themselves in such a "public" setting, and too quick methods or too deep questions can create resistance and take them further away from the intended goal.

I think the objective and keeping it in mind at all times is very important. You may have read in the description above, but in reality it happened several times that the manifestations of the participants in a workshop could have opened up new dimensions and directions. There were some that I gave in to, and some that obviously would have been exciting and good, but that's not what the invitation was about, and there was also the time constraint.

Stories are a great way to bring out the blockages in us, but it is also worth keeping in mind our competence and always being ready to refer a participant to the right professional.

If you want to work with stories in more depth, you should agree on a longer time frame. With these five suitable series, I have experienced time constraints several times. Especially when they had already established a level of trust with the group, when they opened up, their message had valuable insights not only for themselves but also for the rest of the group. But I also felt this pressure when I would have "used" other methods (e.g. art therapy or psychodramatic elements) when planning a session.

Working with stories allows group members who might otherwise be reluctant to talk about themselves to open up, because they can "hide behind" the hero of the story and make a statement.

In these five suitable story workshops, as well as in our previous work, I was able to experience in full what Ildikó Boldizsár writes about in her book *The Queen who Thought*

She was a Bird – Tale therapy group stories<sup>25</sup>: „ Interestingly, the group dynamics phenomena are overshadowed in a storytelling group, or at least are not determinant of the group's effectiveness: the development of power structures and group hierarchies, cliquishness, scapegoating, frequent conflicts or sympathy-antipathy ups and downs. I see the reason for this primarily in the strong structure, which does not leave time and space for the unfolding of group dynamics, but also in the role of the stories as a model. The fairy tale is indeed able to participate as a good (co-)therapist in group processes: it is neutral, objective, does not label, diagnose, interpret, dissolve or judge, but at the same time helps to access, rebuild, set in motion, focus on inner feelings and states of change... „

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<sup>25</sup> Ildikó Boldizsár: The Queen who Thought She was a Bird – Tale Therapy Group Stories, page 28-29, Jelenkor Publishing, 2019

**Andrey Momchilov (Crime Prevention Fund – IGA, Bulgaria)**

**THEATER AS A FORM OF ART THERAPY  
FOR JUVENILES IN RESIDENTIAL SOCIAL SERVICES**



## Introduction

This paper discusses the main elements of the methodology necessary to implement successfully theater as a form of art therapy and as an education method for juveniles placed in residential type of social services.

The paper reflects on theoretical knowledge about art therapy for adolescents gained through almost a century of practice using this approach to support vulnerable groups such as children at risk. At the same time it is also based on the extensive practical experience of Crime Prevention Fund – IGA in our work with children at risk, including a reflection of our past activities.

Theater is only one of the forms of alternative (non-traditional) approaches in education, approaches and solutions that are based on original ideas aimed at diversifying the process of teaching/ education and the upbringing of children. The application of such solutions is aimed at democratization, humanization and individualization of all activities in the educational and extracurricular sphere and at activating the juveniles in their education, upbringing and development, including their cognitive and behavioral development.

Modern ideas for education focus on the formation of attitudes in learners to analyze their own behavior, to motivate and model effective behavioral strategies for socialization, communication, stimulating both the development of communication skills and tolerance for others. The so-called "participatory arts" include a series of hybrid methods rooted in both the educational sciences (i.e. pedagogy) and the theater. Contemporary arts rely primarily on emotional intelligence and provide a secure space where professionals (trainers, program leaders) - artists, educators and social workers - meet with consumers people (learners) on an equal basis to work together.

The term "educational theater" refers to the supplementation and expansion of the inherent entertainment goals of the theater and highlighting the impact of its potential on the change of knowledge, attitudes, and thus - on the behavior of the target audience. Its specificity is built on the basis of uniting different genres of art and borrowing various means of expression in order to provoke and activate the participation of children in different levels of the educational process. According to Augusto Boal, who made a significant contribution to the development (1950 to 1960) of the interactive theatrical model (the ever growing in popularity "Forum Theater"), there are enough theater plays that recreate a reality, and this must change. In this context, he finds that in the performance of scenes from their lives, the participants not only imagine but also achieve changes. Flexible and interactive, these methods find successful application in the form of theater in education.

The reproduction of an event (scene, event) reflects on the viewers and generates growing social events. Therefore, the theater is a practical tool for impact, a laboratory in which participants are able to identify new perspectives of the event object of the scene. Each theatrical production combines pictures, movement, speech into one synchronized whole,

which creates highly influential moments. In each theatrical production, even the most basic scene or etude, one can differentiate between moments of complete merging of the spectators with the characters from the narrated story or of complete opposition of their behavior, by updating one's own "role repertoire", i.e. what the individual has already decided and implemented in his own mind as a behavioral act of reacting in certain challenging or difficult situations.

Through its attractiveness, the theater skillfully engages the audience and emotionally engages them in active empathy, as a result of which it achieves an impact on the attitudes of the audience, which remains unattainable for the traditional learning methods and approaches. Using theater as a creative learning tool allows the presentation and interpretation of delicate topics that remain outside schools, outside the traditional forms of education and which are aimed at overcoming prejudices and stereotypes and forming a balanced opinion that will change a new subsequent behavior.

Children are unique with the uniqueness of their communicative behavior. Silent or sociable, shy or open-minded, with a rich or poor vocabulary arsenal, they quickly reveal their mental characteristics. They are too spontaneous, share their experiences, ask questions, explain their opinions. Often due to the lack of their language skills, they use their gestures and facial expressions very actively to convey what they want. The children themselves become spectator-actors (performers), united in the effort to explore, reflect and rethink the problems faced by the group to which they belong.

As a modern educational and methodological construct, the educational theater relies not on reproductive learning expressed by reading/ listening, memorizing and reproducing in speech or writing, but on the interactive participation of children. In it the leading space is occupied by the experiential process, the psychological/ emotional experience, which guarantees the maximum quality of perception of the information, as in this process all systems of the mental apparatus are engaged - cognitions, emotions and feelings, behavioral reaction. As a result of their involvement in the interaction, the participants realize the knowledge in an authentic way, i.e. – the process of formation of concepts is based on acquired individual experience, and not through distant knowledge that has been formulated by someone else. The pedagogical efficiency of educational theater in the conditions of social and emotional learning is related to the expectation through the activity of each child to update or form attitudes on certain life topics and problem areas arising from a deficit of skills for adequate communication. Fundamental to the development of skills is the process of "learning with understanding", which is really manifested in attempts to deal with a specific situation. The system of skills is open not only to the situation they are designed to master, manage or resolve, but also to psychological and social realities with a much broader scale - personality and interpersonal relationships.

This short paper is intended to serve as a guide for program managers and peer educators who wish to add theatrical elements to their work with juveniles dealing with contemporary



problems. They can use appropriate role-playing games and scenarios in their classes and extracurricular activities (usual activities in social services, at school and elsewhere, including in the context of cognitive-behavioral treatment/ training sessions and programs). The advanced ones could also develop a theatrical play as a key element of a training session presented by peers (ones that develop skills as theatrical actors) to other peers (target audience of peers in similar situation).

This paper will use different terms from the ones used in education/ formation (actor-trainer, educator, target group, etc.), as well as those used in theatrical art (actor, play, etude, audience, etc.). These terms will be borrowed to some extent from art, to some extent pedagogical and educational meaning will be invested in them. E.g. the word "actor" in the term "actor-trainer" here will not mean simply a professional actor in the traditional sense of the word, as he will play in specific scenes for educational purposes related to the knowledge, attitudes and behavior of the target audience. However, this type of actor will not be a "trainer" in the traditional sense of the word, as he will not present the training material through the usual educational methods like lessons in the classroom. Even the term "education" should be seen as a broad concept incorporating social-emotional learning, cognitive development and the acquisition of knowledge, attitudes and skills.

In order to achieve the impact needed to bring about a change in young people's knowledge, attitudes, values and behavior, actors-trainers must have skills both in the field of theater and in the educational approaches used in the context of social and psychological work with children. While it is not necessary for them to have academy training in theater, both the theatrical and educational elements should have equal weight, thus creating a new type of trainer who is able to present dynamic messages that engage young people and have a stronger impact on them than the messages presented by adults or in the classroom, through ordinary educational methods. Whenever possible, people with professional experience in theatrical arts should assist trainers in developing theatrical etudes. Such experts are usually found in theater schools and universities, as well as in local theater, drama and music clubs. For example in IGA's past projects we have had successful cooperation both with a High School of Theater Arts (involving teachers and high school art students), and with a very popular professional actress, Maya Bezhanska, who has developed her own methods for engaging children from different vulnerable groups.

### **Considerations regarding the target group**

This paper is intended to provide guidance for engaging with a more challenging target group than the one usually found in regular schools and communities. Children and young adolescents, placed in residential social services, exhibit some characteristics that need to be taken into account, because many of them are traits in attitudes and behavior that we want to change.

Many of these juveniles have been neglected within their families – this is one of the main reasons for them to be placed in residential social services in the first place. Even when

physical neglect has been the leading cause, many of these children also exhibit lack of emotional skills and psychological problems due to the lack of positive upbringing and role modeling of the parents.

Many of the children from the target group have been brought up in an environment of violence, including domestic violence. As a result it is not uncommon that they would react with frustration and verbal or physical aggression to situations they are unable to cope with in a constructive manner.

For some of the juveniles in institutions the role they have played in their life before the residential service has not been the one of a child in the family. Coming from broken families and with single parents, they have had to assume roles and responsibilities that are typical of adults – like working, taking care of or the responsibility of upbringing younger children while the parents are working, and in some cases – even taking care of their own parents due to problems like illness, mental problems or severe addictions.

Lack of social skills is not uncommon either. We have witnessed children, who had never left the closed community they were born in, never left the neighborhood or the village, who had never had the chance to go to school and socialize. Educational problems in the narrow sense of the term should also be assessed. If a child cannot read well, other methods of engagement should be used in order to involve them.

Therefore any theatrical activity with these children should be carefully planned in a way that it will:

- involve each and every juvenile in the group;
- make it possible for each child to manifest their strengths and at the same time improve on their weaknesses;
- be inclusive in the context of differences, while at the same time encouraging tolerance and diversity;
- not be harmful in terms of asking the child to re-experience trauma.

## **THEATER AS A FORM OF EDUCATION**

Theater is an important part of many people's lives, as it is a form of entertainment and engages the audience in the presentation of interesting stories to spectators around the world. The theater takes on different forms in different cultures - Indonesian puppets, Chinese opera, the Japanese Noh theater, traditional African fairy tales and tam-tami, as well as Broadway-style stage performances. Regardless of the theatrical style, performances can make the

audience immerse itself in the magic of theater and experience pleasant and unforgettable moments.

The term "theater in education" or "theater as art therapy" in the broadest sense refers to the use of theater not only for entertainment, but also for educational purposes - to change the knowledge, attitudes or behavior (or all three) of the audience. In the context of this paper, the purpose of theater in education is to improve social and emotional skills, to reduce the stigma of discrimination in its main areas, to form constructive and positive attitudes and behavioral patterns.

### ***1. History of theater in education***

Theater has always been a bridge between education and entertainment. From time immemorial, people have used it to spread news, share stories, or inform people about events outside their community.

Recently, the application of dramatic and theatrical arts for educational purposes has been developing more and more. Television and radio plays, media campaigns, comics and other creative ideas of artists around the world set themselves the task of informing and influencing behavior among target audiences. Viewers often see themselves in the characters on stage or in radio and television plays, discussions are held on controversial and sensitive issues of sexuality, drug use, violence against women, discrimination, aggression and other significant social and health related issues.

### ***2. Research on the use of theater for educational purposes***

There is growing evidence to support the usefulness of theater in education. It is increasingly seen as a powerful tool for changing different social attitudes. The theater repeatedly enhances the emotional and psychological power of the messages addressed to the audience and presents in a convincing and interesting way sensitive issues affecting mostly young people. A carefully crafted performance can change the way a person thinks and change his or her actions accordingly. The use of theater as a creative tool allows to demythologize certain stereotypes embedded in the minds of members of society, to present a different point of view, to influence behavior. If used effectively, it can present sensitive topics that are not usually discussed in public, especially in traditional school setting. With the application of theater, these messages are presented in a fascinating and interesting way. Ideally, theatrical performance can change the behavior of young people and make them give up their risky lifestyle in favor of a pro-social one.

### ***3. How does theater affect young people?***

Theater attracts people's attention. Even young people who are bored with classic lessons and tasteless television programs are thrilled with live theater performances. Theater engages the audience's attention by making them actively empathize with what is happening on stage. By

recognizing the characters in the play, the audience actively empathizes, getting involved not only on an intellectual and cognitive level, but also on an emotional level. It is thanks to this ability to touch emotions that theater influences attitudes, values and beliefs in the same way that traditional teaching methods cannot. In order to change the behavior of young people, theater must provoke not only an emotional reaction. It needs to present its messages in such a way that young people understand and accept them as a desired model of behavior.

#### ***4. Theoretical foundations***

At the heart of explanations of the reasons for the impact of educational theater on the audience (as well as other forms of "education and entertainment") are the theories of Albert Bandura. He accepts that people learn how to behave and how to change their behavior by observing patterns of behavior exhibited by others. In education and entertainment, actors demonstrate behavior to the audience, which is able to monitor the behavior of both positive and negative role models.

Essential for achieving the educational aspect of theater is the transitional model: the character, who changes his/ her behavior from negative to positive, from risky to safe, from anti-social to pro-social shows the audience that change is possible and that the young individuals have the strength and ability to control their behavior.

Educational theater also borrows from the research of other scientists and specialists in the theory of education and learning. Research shows, for example, that adolescents often perceive the behavior of those who are role models for them - role models in the common forms of social roles. Because adolescents are often impressed by negative social roles and risky behavior patterns and by people who engage in such behavior, this conclusion is particularly useful in creating transitional patterns. When developing a theater for the purpose of education, it is important to create characters whose attitudes, language and behavior are liked by young people, but at the same time are bearers of the desired positive behavior.

#### ***5. What makes a successful educational theater practice***

In order for an educational theater session or program to be evaluated as successful, it must meet the following conditions:

##### **A. Characters that are authentic and familiar to the audience**

Successful youth theater often depicts: "cool" or "cool" characters who wear stylish clothes and use age-appropriate (or community-specific) language; types of characters that are familiar to the audience. These characters may have succumbed, or are willing to succumb, to high-risk behavior; compelling motives that make the characters change their behavior and avoid the consequences of risky actions. For example, a scene that shows how and why the characters orient themselves to safe sex and adopt safer behaviors.

## B. Theater corresponding to the culture and stage of development

Education theater activities will be successful if they are appropriate to the culture and stage of development of the young people that form its target audience. Juveniles will not be impressed by a theater designed for the elderly or for young children. In order for the messages to be strong and influential, the language in the plays must be tailored to the audience - it may be different for young people living in the city and those in rural areas. In the same way it is different from properly schooled children and those deprived of adequate education.

## C. An interesting and fascinating plot

The success of the theater depends on the plot and the interaction of various factors. As with any art, success, or failure, of a play or scene or etude are subjective. What is a wonderful play for some is a waste of time for others. Below are the elements that contribute to a fascinating plot and make for a better chance of a successful outcome:

- Well-developed characters with complex, realistic and relevant relationships that contribute to the movement of the plot;
- Presence of a conflict in which the characters enter and which engages the audience's attention because of the feeling that a resolution is impending;
- The plot creates a sense of authenticity, which does not mean that the story itself is real, but that it is possible in real life and is presented honestly so that viewers can believe in it.
- It is good to have humor in the show, if appropriate. When people laugh - though not all the time - they have fun, making them more susceptible to adopting the positive messages.

## D. Young people as actors-trainers

While it would not always be possible to raise the level of members of the target group to become peer actors-trainers, researchers have found that the greatest effect is achieved by educational theater when it is created and played by young people from the same background as the target audience, who have been trained in theatrical techniques. Thanks to their specialized training, these peer actors-trainers can use theater as a means of communication with their peers and provide for a greater impact of the messages they transmit to them.

A specific characteristic of education theater is the discussion. After the play, there are discussions and exchanges of views, which encourage the audience not only to think about the issues presented, but also to start talking about the presentation with their peers, educators, psychologists, informal leaders, family, where applicable, and friends.

## ***6. Improvisation or traditional drama?***

Theatrical plays used in the context of cognitive-behavioral training programs can be developed in many different ways. Some choose the traditional approach, in which adults or young people write a dramatic text on a topic and the peers-actors play the script. In view of the identified deficits and characteristic of children in vulnerable social situations and the need to provide an opportunity to include each child in the group, it is recommended that program managers and trainers deal primarily with the improvisational model for creating plays.

Improvisation is the process of creating a scene or etude at the moment, without a preliminary script. Improvisation has a creative and immediate character. It puts young people at the center of the creative process and encourages them to use their bodies and emotions, not just their intellect. One or more scenes created by improvisation and then recorded can develop into a dramatic text for a whole play. In this way, the script becomes the work of the young people themselves and therefore does not sound artificial and adjusted, which occurs when adults try to use the language of adolescents. This doesn't really mean that turning improvisation scenes into a finished product is easy. This process is usually quite difficult.

With regard to this, it is also important to consider the context and setting, in which the theater approach is implemented. It can be designed as a year long program, where rehearsals and other related activities happen on a weekly basis. Such was the case with the cooperation between IGA's Center for Juveniles in Conflict with the Law in Plovdiv and the High School of Theater Arts. It could also be part of an enhanced structured program outside of the everyday environment, which happens over one or two weeks. This is the case of the "Alternatives" program, developed by IGA with Maya Bezhanska, where theater takes one or two days, in parallel with other activities related to nature, culture, art, emotional and social learning, and is implemented within ten days in a nice nature area in the Rhodope mountains in Southern Bulgaria.

In any case, this paper is trying to describe the common steps in creating etudes and dramatic text to help professionals working with children to create a engaging theater product mainly through the methods of improvisation.

## ***7. Is it possible to be trained in acting and improvisation?***

Many skeptics believe that the skills for acting (or improvisation) cannot be learned. Their argument is that the actor's emotions and imagination are involved in acting and very little can be learned. However, the actor-trainer can and should play many roles in trying to convey these skills to the juveniles:

- Training helps the actor to express and convey in an impactful way what exists in his imagination.

- Creates a safe environment for the learning peer in which he / she is not afraid of failure and therefore calmly takes risks and fully explores the creative process.
- Helps build trust among the cast, which can be a very strong experience of cooperation and togetherness.
- Training often includes exercises to increase physical endurance, flexibility and relaxation.
- It helps to improve voice technique. Improvised play requires very well mastered technique and skills in the above areas, as well as some more specific skills such as:
  - "Taking" a line (text from the dialogue, parts of the character's background or other elements included in the scene by the partner).
  - Not answer with "yes", "no" or statements which make the scene "hang" or end prematurely.
  - Move the scene to the intended end.
- Training teaches to look for ways to present the unexpected instead of the predictable and to keep the focus on the characters on stage and not on other images.
- It builds the skill to keep the focus on the plot and the message instead of the comic elements.

Regardless of the approach, the etudes and scenes are never "finished." The more the specialists work on the specific topics of the etudes, the more they will learn, and will be able to process and adapt the material to the needs of the target group.

## **EDUCATIONAL THEATER TECHNOLOGY**

### **FIRST STAGE: Concretization of the educational objectives and the message.**

Educational objectives must be formulated every time before starting work on a scene or etude. For example, if your peer education program is aimed at young people between the ages of 12 and 14 and aims to help them delay their first sexual contact (a common problem for today's youth, and not only within vulnerable groups), it is probably a good idea to design a scene that will inform them about changes in the body, explain why they should delay first sexual contact and teach them the skills be able to resist peer pressure or temptations. These will be the educational goals of the scene.

In drama, there is the temptation to cover many topics and solve all the world's problems with one play. That is why the approach in the work of the involved professional must be

purposeful and specific. Better a poor horse than no horse at all. Well-defined educational goals serve as valuable guidelines for creating theatrical sketches.

If an actor-trainer or a trained professional already has some experienced “cast” among the target group, who can help with the theater education process, it is best to involve them in the process of creation. To formulate the education objectives, the following questions should be discussed with the team of peer educators:

- What do we want to say about the specific problem?
- What existing attitudes do we want to change?
- What new knowledge do we want the audience to acquire?
- What do we want the audience's behavior to be after the scene or etude?

## **SECOND STAGE: Determining who, what and where (WWW).**

After specifying the educational objectives of the scene or etude, who, what and where should be determined.

“Who” refers to the characters in the scene, their relationships, background, views and values. “What” is about the conflict in the scene, what is it about and what is the connection between the conflict and the educational objective. “Where” refers to the scene and the connection between the place, the characters and the conflict.

These elements allow the actor-trainer (and if applicable the peers-actors) to create scenes that are logical and have a direct connection to the target group and the educational objectives.

A. First it has to be determined what the conflict or confrontation in the scene will be. The conflict should be related to the educational objectives for the scene.

- What is the scene about?
- What are the opposing forces that create the conflict?
- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

B. Then the “who” is created - the characters in the scene.

- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama, otherwise the scene will not be believable.



- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?
- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent? (This is also known as the personal story of the character.)
- What is the point of view of each of the characters to the problem?
- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?
- How will these points of view change, or will not change, in the course of the scene?

When creating the scene, the actor-trainer should be as specific as possible on all these facts. It is not imperative to complete the developing of the characters or the conflict before the improvisation starts, but it is obligatory to have at least a general idea at the beginning. The image of the characters should be allowed to unfold. What needs to be clarified before improvisation begins is the name of the characters. It is better not to use the real names of the actors, so as for them not to be identified with the characters.

C. The next step is to choose “where”, the place of action. When it is specified in advance, the actors better understand their role. The scene, as well as the characters, must be logically related to the conflict. The choice of location can also be used to increase the dramatic tension. For example, if in the scene two boys are considering breaking into a house to steal, the dramatic tension will be higher if the scene location is outside of the targeted house’s fence, and not in the residential service dormitory.

### **THIRD STAGE: Improvisation, processing and starting from scratch.**

Once the trainer-actor or the team has figured out "who, what, where", it is imperative to make sure that everyone knows the names of the characters, how the plot unfolds and how the scene will end. Then the first improvisation can begin. Each character spontaneously creates the dialogue without prior written text. It is recommended that someone records the scene, either on video, in audio, or by notes. The advance and popularity of current smartphones allow for easy recording of rehearsals and improvisation sessions. When the scene is completed, it should immediately be discussed in the performing group, all should think together about what might be changed or improved. Then the scene is performed again and again it is discussed. Is this new version better or not? Which of the new elements is more successful than the previous time? Using the "who, what, where" questions in the process will help the actor-trainer create the raw dramatic material for the scene or etude.

It is up to the actor-trainer and the performing team how to use the created material. For the purpose of the education process only one scene for a specific peer-to-peer training session may be needed, or a whole inventory of scenes can be created to be used as part of a one-act play to be performed in a local theater or in another public setting. In case of larger programs, transition between scenes will have to be planned, whether through music, songs, dance or monologues, or any combination of these.

There is a lot of potential and flexibility in educational theater, so using the imagination is very important. In the process of developing a scene, it is necessary that the actor-trainer looks at the set objectives from time to time to make sure that things are moving towards achieving the higher goals. It is usually sufficient for the scene to have one or two educational objectives, because too many objectives can lead to scene divergence and confusion among audience because of too many messages.

Performing peer participants should be taught that the first thing they need to think about when choosing together a topic for a scene or etude is the message and the educational objective. When working on them, they should always think about the KAB – knowledge, attitudes, behavior - and ask themselves if their message seeks to influence:

- Knowledge: the scene should provide important information and useful facts
- Attitudes: the message should affect emotions and opinions
- Behavior: Ideally, the scene should have a positive effect on the audience's behavior.

Once they are aware of the objectives, the performing peers should compose messages that are impactful. Below is a very simple sample scene of three lines, which illustrates this approach:

A: “*Why have you taken my blouse out of the closet? Did you wear it?*” (Gives information about the **where**.)

B: “*And so what? We are sisters, what’s wrong?*” (Shows **who** the characters are and what their relationships are.)

A: “*I don't like someone wearing my clothes.*” (Indicates **what**, or as is otherwise known - the conflict which makes the dialogue interesting.)

After each scene, it is necessary to ask everyone present the following questions:

- To the team: What were your educational objectives?
- To the audience: Were these objectives clear to the audience?
- To the team: Who was your target audience?

- To the team: Is there a correspondence between the preparation of the scene and its performance, did you achieve what you were striving for?
- To the audience: Was the scene realistic?
- To everyone: Which parts of the scene should be preserved? What do the performers need to change?

It should be always pointed out that these initial scenes are only the first steps. It can take a long time to design a scene or etude in a form that suitable for presentation to an outside audience. An etude can become a powerful tool for learning and change if the quality is evaluated for the dialogue (whether it is accurate, logical, appropriate for age and culture, whether there is a balance between humor and drama); for the characters (whether they are realistic, logical in view of the situation and recognizable by the audience); for the situation (whether it is realistic, possible, logical, engaging and fun) and for the message (whether it is clear, logical, age and culturally appropriate and relevant).

It is advisable for the actor-trainer to ask a few simple questions to individual performers, aimed at their characters as they answer them on behalf of the character. Together with the group, it is necessary to assess whether the answers of the performers correspond to the characters as actually perceived by the audience.

#### **FOURTH STAGE: External and internal shaping and personal story of the characters.**

During this stage the internal and external shaping of the characters is done. Training peers-actors must imagine and express the physical characteristics of their characters (behavior, characteristics, manner of speaking and moving). In addition, they must create a personal story of the characters: these are the details related to the family, goals, dreams and experiences, the factors that they believe have shaped them as individuals. For example, family (parents, grandparents, guardians, siblings). It is also important to have logic and consistency in the facts presented in the scenes.

Here are some basic elements used to shape the personal story of the characters:

- Gender
- Environment
- Religion, upbringing, traditions
- Economic situation
- Family values and attitudes towards oneself, others and society

- Ethnicity and culture
- Personal and professional goals
- Dreams for the future
- Relationships with friends, intimate girlfriends
- Education, success in school, educational goals
- Possible abuse or harassment (physical, mental, emotional)
- Sexual orientation
- Sexual experience
- Favorite hobbies, colors, eccentricity, interests - music, movies, etc.

The differences in the personal stories of the characters will help to form a conflict between them in the process of creating, performing and improving the scenes or etudes.

#### **FIFTH STAGE: Performing the scenes created with the partners.**

The purpose of this stage is to help further develop the characters after the performance of the improvised scenes. The actors play an etude, trying to put themselves in the shoes of the characters - both physically and psychologically. This is done as follows: A volunteer and their partner start playing their characters in front of the group. The audience then asks questions through which the personal story of the characters can be enriched. After a few minutes, other participants from the group take the stage and again the audience asks questions and the actors answer. In the course of rehearsals and performances, participants begin to understand that thanks to these details, they can "get into the skin" of the character, be guided by his logic and play their role calmly. This creates credibility of the characters and helps to create and build complete images.

#### **STAGE SIX: Connecting the scenes in a logical sequence and playing in front of a live audience outside of the group.**

In this optional stage the individual scenes are selected and connected in a logical sequence according to the educational objectives. Each group of participants in educational theater is different. Sometimes there are great differences in experience, anxiety, enthusiasm, intelligence and talent. Therefore, each performance happens differently, which is one of the most interesting aspects in this type of work.

## **STAGE SEVEN: Linking the message to the audience. Discussion after the performance.**

In order to convey and connect the message to the audience and to achieve the educational objectives, it is very important to have a discussion with the actors after the performance on stage. During this discussion, the actors continue to play their character and answer the audience's questions as the character himself would answer. The discussion is necessary to make sure that the audience understands the message. In addition, the audience can "help" the characters in the scene or etude to solve their problems, as well as resolve the conflict in the scene and dispel existing myths and stereotypes. The discussion after the performance expands the etude and complements its effect. The personal stories that the actors have developed are necessary for them to be able to answer the audience's questions. They allow the actors-trainers and the peers-actors to understand the motivation of their characters and all the factors that determine their personality and behavior. Building the physical and inner traits of the characters is an ongoing process. It is difficult to build characters of flesh and blood after just one exercise or rehearsal. There is always something new to discover about the characters and it is these discoveries that make the work interesting and alive, and interesting for young people. Even if the performance is intended for a specific audience, the probability of huge differences within that audience is very high. It is very important to create a sense of belonging in people who are different, instead of sticking a label on them.

In order for a discussion after the performance to be effective, it is necessary to have a well-prepared leading actor-trainer for this purpose. The discussion takes place after the performance of an etude or an entire play, if this is the case. It is led by a the actor-tainer who serves as a bridge between the performers (they remain in the role of their characters during the discussion) and the audience. This discussion reinforces the educational aspect because it provides additional information, dispels myths and answers questions from the audience.

The success of a discussion depends on the planning done in advance. Of course, any activity with a live audience can cause unexpected difficulties and challenges, but the better the performing group plans its work, the better the discussion outcomes will be. Participants need to be aware of the educational objectives of the scene and consider how the group can provide more information during the discussion. The main points the group wants to present and the role of each actor-trainer and facilitator in the discussion should be discussed and agreed upon in advance.

A good discussion facilitator (usually the actor-trainer or program leader) is always aware of the objectives of the scene or etude. He leads the group and the audience confidently, but does not show bias or impatience. He should predispose the participants by being friendly, listening carefully, directing questions and showing approval. He must be able to maintain order in the room or hall, lead the discussion to the main message and ensure its continuous rhythm.

The good peer actor during the discussion does not forget the educational objectives of the session and adheres to their role. For example, their task may be to present myths that can be

refuted or to recreate a negative role model. The actor must be willing to engage in these roles, even if there is a danger of audience disapproval. During the discussion, he/ she should continue to play the role of his/ her character and his/ her answers should correspond to the character.

Over time, experienced peers-actors can start leading the discussion after the performance. Although such development is suitable more for long term programs for education theater, this is the ideal solution, because then all activities will be performed by peers. Facilitation skills though are not easy to develop and this should be done under the supervision of the experienced program leaders or the actor-trainer. Finally, the young actors can lead the whole process alone, but only under the supervision (supervision) of a trainer who sits in the audience and is always ready to intervene if necessary. Some important skills for good discussion are:

- Use of language that does not express criticism
- Not allowing direct confrontation
- Good sense of humor
- Gestures expressing a desire to interact with the audience
- Maintaining eye contact with the audience
- Asking unmentioned questions
- Dealing with aggressive participants.

**These are** the main points, stages and considerations for setting up an education theater activity or program in the work with children from vulnerable groups. In a separate document, practice sessions that have been found to be successful with this type of target groups will be described in detail.



## Introduction

This case study aims to illustrate in detail the method of application of theater as a form of therapy and education for juveniles from vulnerable groups, which has been described theoretically and practically in the main paper on theater as a form of art therapy. Together the two papers should form a detailed instruction on how to test the theater approach in the work with vulnerable young people.

As established by the practice, including of IGA, theater is never a standalone activity. It should be placed carefully between other specific activities in order to help understand better and developed further any knowledge and attitudes gained, for example, in cognitive education sessions.

In IGA's practice theater activities have established themselves as a part of a larger program, called "Alternatives". The program is intended mostly for juveniles in residential social services, although with certain adaptations it can be applied with ordinary schoolchildren.

The "Alternatives" program consists of two main streams of work with the children:

- a structured cognitive-behavioral program based on "Solid Basis for the Future", an intervention developed in the period 2014-2016 based on a successful program implemented in the Netherlands.
- additional activities such as theater, cultural and musical activities, walks and activities in nature, cooking together etc, that are designed and applied to enrich and develop the cognitive-behavioral component.

This is why the following case study is developed in two components:

- short descriptions of four cognitive-behavioral sessions that have to be implemented in advance to serve as a fundament for the theater activity. "Alternatives" consists of three main modules: "Me as myself", "Me and my relations" and "Me and society". The sessions described here are from the beginning of the second module and comprise sessions 1, 2, 3 and 5 of the module, focused on family, friends and partners. In order to keep this document concise and focused, two otherwise relevant sessions have been omitted – session 4 "Making friends" and session 6 "Me as a boyfriend/ girlfriend or partner".
- the second component is an instruction on developing a three scene etude to recreate a story related to the knowledge and attitudes attained in the cognitive sessions. An example of a script has been developed specifically for the purpose of this case study to serve as an illustration of the practical application of the method.

### **Setting of the case study**

As mentioned above, the overall program is intended for juveniles in residential social services. This means that the environment and participants have to be considered:

- Participants: boys and girls, aged from 12-13 to 17-18. Usually their ethnic background is mixed and in our practice we find that there is a predominance of the Roma ethnic minority. Therefore some knowledge on specific cultural characteristics of the community is necessary. Another aspect that needs to be considered is religion, as often we find that along with Christianity, which is the predominant religion in Bulgaria, there are also Muslim boys and girls, so attention should be paid to religious specifics as well.
- Environment: residential social services in Bulgaria comprise of small communities of up to 12 children, aged between 7 and 18, so usually a group for the program is around 8 boys and girls. The residential service usually comprises dormitory/bedrooms, a common living area resembling a living room, a kitchen, bathrooms and a yard, often containing a playground,



benches with tables etc. As children attend regular schools and the cognitive-behavioral program is also set in a classroom like environment, it is important that theater focuses on areas of the residential service that are not obviously connected with the image of an institution. Smart use should be made of the yard (to depict places where kids hang around), the living room and the kitchen (where interaction with family members most often occur) etc.

### **Team**

Ideally the team for implementing activities such as the ones described in this paper should consist of a professional or well trained actor-trainer, a co-trainer with some experience in the theater approach and two cognitive-behavioral program leaders, a male and a female. In reality this is not always possible, but the involvement of a trained actor for the theater part, and a program leader from the cognitive-behavioral component (who can also support the actor in the theater component and lead discussions) is imperative. Talented and bright boys or girls from the group itself can develop into co-trainers to help the actor-trainer.

### **Materials**

When it comes to theater the more materials the better, but with limited funding typical for the social services, including residential ones, the imagination is a manager's best friend. Everyday clothes can often be used in place of costumes, but it is good to add at least one or two clothing elements that will help both the role-playing children and the audience to imagine the character and not identify with the individual child. In the same way ordinary rooms in the social service can be used as scene locations, but the children with the help of the actor-trainer can and should add elements or change the order in the room in order to distinguish it from the real life (i.e. reordering furniture, adding photos or pictures etc.)

### **Audience**

In the beginning the recommended audience is the target group itself, along with staff of the social service. It is important that children gain the necessary confidence and have the time and chance to improve the scenes they develop, before they perform for others.

Once the confidence is in place and the etude goes smoothly, it can be performed for other children in vulnerable situation (such as those placed in similar residential social services) and staff of social services. A link with the ordinary non-vulnerable communities can be established by, for example, organizing a presentation for teachers and school psychologists from the regular schools the children attend. And performing for representatives of the social and education administration can have a good impact on gaining support and even more funding from the administrative/political level.

**Part A: Recommended sessions from “Alternatives” to precede the theater activity**
**SESSION: ME AS A FAMILY MEMBER**

<b>Goal</b>	Participants gain insight in processes and patterns in their family system. Participants gain awareness on their role as a son and brother.
<b>Material</b>	Flipchart and markers. Optional: cards of celebrities for the family constellation (see part 3).
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Welcome/explanation of the structure of the session;</li> <li>• Introduction to module ‘Me and Relations’;</li> <li>• Family constellation;</li> <li>• Closure.</li> </ul>

**Welcome and explanation of the structure of the session**

Duration: 5 minutes

Welcome the participants and pay attention to thoughts and feelings that are present at that time. Explain the program of this session.

**Introduction of the module ‘Me and Relations’**

Duration: 5 minutes

“This is the second module of our program. During the first module, you have focused on yourself. Questions you’ve asked included: Who am I and where do I come from? What makes me happy? What are my qualities? How do I look?”

“Knowing yourself is the beginning of all wisdom”, Aristotle once said.

But nobody is alone. Everybody has relations with other people. We all have responsibilities towards other people, and other people have a responsibility towards us. Everybody fulfills (and/or will soon fulfill) different roles in life. Can you think of examples? (the role of son, brother, friend, boyfriend partner, grandchild, father...)

How you fulfill these roles is the central theme of this module. You will learn to be aware of the different roles you have, now and in the future. You will also learn how to stand stronger in the different roles/how to give form to your own behavior in those different roles in an adequate manner. This will allow you to feel happier in your different roles in everyday life.”

## Family constellation

Duration: 30 minutes

### *Introduction*

“Your life takes place in several 'systems'. That can be your family, but also a company/school, the family you come from or a close group of friends. They are all groups with their own rules and laws, where everybody has his role.

The network, the roles and patterns are usually invisible. But in many cases, they determine how you behave, and most importantly, how you can not behave. The people around you, they do something with you. You can hardly see it, but sometimes it will come out, for example in worries or problem behavior.

Today, we will focus on your family. With a 'constellation', you get to see the invisible unconscious processes and patterns in your family system. You literally stand between the people in your "system". That provides almost always immediate insight. The abstract and imperceptible mutual patterns are suddenly visible. You see relationships, you recognize behaviors and you know what can help you.

You experience who you are and why you are so. That can sometimes be quite intense.”

### *Exercise: your family constellation.*

Invite one participant to come forward. Give the following instructions:

- “You make the constellation yourself. From this group, intuitively choose alternates/representations for you and your family members (father, mother, brother(s), sister(s), other important family members).”

**TIP:** If participants find it difficult to start the family constellation, start with a family constellation of your own family.

**TIP:** Depersonalize the other participants by giving them the identity of a famous person with positive and/or negative qualities (for example, hang a picture of rapper 50 Cent or actor Danny Trejo around the neck of a participant that represents his brother). In this way, participants won't become upset when they represent a negative family member.

- “Put them in this space the way you want. Once they are installed, they experience the thoughts and emotions of the people they represent.”

- “Take a place somewhere in the constellation.”

Ask follow-up questions on/like:

- The choice of the participants to represent a specific family member (for example: what characteristics do X and your father have in common?).
- The location of the family members (for example: can you explain why you have placed your sister far away from the rest of the family?).
- What do your parents/brothers/sisters mean to you?
- Is this person positively or negatively important to you?
- What do you know about your parents/brothers/sisters?
- How do your parents/brothers/sisters see you? What do they like about you/how would they describe you? What are their expectations towards you?
- What qualities do you see in yourself as a son/brother? (For example: caring, attentive and the like).
- What happened to your family that is tragic or uncommon? (illness, death, victimization, ...)
- What do you want to say to your father/mother/brother/sister/ ...?

When a participant finishes the constellation, ask him to make a snapshot of the constellation, or record it in some way on paper. Invite the remaining participants to come forward and make a family constellation.

**TIP:** Instead of a family constellation, you can also let the participants draw their family-situation and let them talk about their drawing.

Conclude by explaining that “there are no perfect families: ideal, always happy families only exist in movies. But no matter what your family is, you are a part of it. Maybe it has not been the best family for you. Remember that one day; you will have the chance to build your own family; this can be your change to create the family that you would love to have”.

### **Closure**

Duration: 10 minutes

Short evaluation: what did the participants think of the session? What did they learn (from each other)? Give feedback to the participants, focusing on what went well. End the meeting with a short physical exercise, to release possible stress.

### SESSION: WHAT IS REAL FRIENDSHIP?

<b>Goal</b>	<p>Participants become aware of the importance of friendship.</p> <p>Participants become aware of their values in friendship.</p>
<b>Material</b>	Flipchart and markers.
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Welcome/explanation of the structure of the session;</li> <li>• Friendship or not?;</li> <li>• A good friend;</li> <li>• Closure.</li> </ul>

#### **Welcome and explanation of the structure of the session**

Duration: 5 minutes

Welcome the participants and pay attention to thoughts and feelings that are present at that time. Explain the program of this session, which is all about friends. People almost always have friends. Ask the participants: what is a friend?

#### **Friendship or not?**

Duration: 40 minutes

#### *Exercise*

Hang two flipchart sheets in two opposite sides of the training space; one with the text 'Good friend', the other 'Bad friend'. Let the participants study the cases on worksheet 1, one by one. One participant reads the case out loud or two participants demonstrate the case by means of role-play.

Ask the participants if they see this as an example of friendship or not. Let them give and exchange arguments for their view. Write down central arguments on the flipchart. Come to a group decision. Place the cases on the correct sheet. In case of a 'bad' friend: discuss how the friend could/should have acted.

**Worksheet 1: Friendship or not?****Case 1: Andy and David**

Andy asks David to come with him to a party. David says he can't come to the party: he has an important exam tomorrow; he wants to use his evening to study. Andy tries to convince David by saying that there will be free drinks at the party and that studying is boring anyway. But David sticks to his first reply: he will stay at home to study. Andy is very angry and disappointed and says that if David won't come to the party, he won't ever invite him again.

Is Andy a good friend?

**Case 2: Eva and Maria**

Eva has been dating with a boy for almost one year. Yesterday, he suddenly broke up their relationship. Eva feels sad about this and wonders why he decided to break up. Is there something she had done or said? Then her friend Maria comes by. Maria says to Eva: "Come on, don't waste your time on that stupid boy, there are so many better ones out there, let's go out and find you one right now!"

Is Maria a good friend?

**Case 3: Nick and Ryan**

Nick and Ryan have been classmates for years. The last few months however, Ryan has regularly missed classes. Instead of going to school, Ryan hangs out with other friends. Nick has talked to Ryan about this for several times, and has tried to convince Ryan to come to school, but Ryan refused. He says it's useless because he will never be able to get his diploma anyway.

Nick visits Ryan at home. During the visit, Ryan's mother asks Nick how Ryan and he are doing at school. Nick tells Ryan's mother that he is worried about Ryan, because he has missed quite some classes.

Is Nick a good friend?

**Case 4: Chris and his friends**

Chris has serious worries on money. He has a small part time job in the supermarket, but has spent much more than what he has earned. His friends know about this, and suggest a solution: they sometimes deal drugs, and business goes very well; they could really use a partner. They tell Chris that his money problems will be gone in no time when he joins their drugs business.

Are Chris' friends good friends?

**Pause**

Duration: 10 minutes

During the pause, let the participants do some kind of trust based physical activity in pairs, where they need to help each other. For example:

- blind fold one of the participants and let him do an exercise while the rest of the group guides him;
- place a ball between two participants' arms/belly/elbow/... and let them walk to a specific destination without dropping the ball.

## **A good friend**

Duration: 30 minutes

### ***Introduction***

Ask the participants:

- What did you learn from the previous exercise on characteristics that you find important in a friend?
- Which good and bad friends have you had in your life?

### ***Exercise***

Let each participant make a top five of qualities that they value most in a friend. Each participant writes down the selected qualities on worksheet 2.

#### *Worksheet 2: Five qualities that I value most in a friend*

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

Exchange the selected qualities.

Follow-up questions may include:

- Is it necessary that a friend has all the qualities that you like?
- What can you do when a friend has characteristics that you don't like? Can you talk about this? How?

For this exercise, quality cards can be used:

<b>Loyal</b> Always stands up for me	<b>Generous</b> Not easily jealous	<b>Funny</b> Someone to laugh with	<b>Honest</b> Does not gossip on me
<b>Loyal</b> Calls me often	<b>Friendly</b> Is (almost) always nice	<b>Humoristic</b> Has my humor	<b>Honest</b> Can be trusted
<b>Loyal</b> Does not leave me alone	<b>Gentle</b> Does not become mad easily	<b>Gentle</b> Is a good listener	<b>Understanding</b> Understands me well
<b>Understanding</b> Knows what I mean	<b>Understanding</b> Knows when I feel bad	<b>Helpful</b> I can borrow his things	<b>Helpful</b> Always helps me
.....	.....	.....	.....

**Closure**

Duration: 5 minutes

Short evaluation: what did the participants think of the session? What did they learn (from each other)? Give feedback to the participants, focusing on what went well.

**SESSION: ME AS A FRIEND**

<b>Goal</b>	<p>Participants learn what their qualities in a friendship are.</p> <p>Participants learn how to deal with difficult situations in friendships.</p>
<b>Material</b>	<p>Flipchart and markers.</p> <p>Bandage for exercise on peer pressure.</p>
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Welcome/explanation of the structure of the session;</li> <li>• My qualities as a friend;</li> <li>• Difficult situations in a friendship;</li> <li>• Being yourself among friends;</li> <li>• Closure.</li> </ul>



***Remark for the trainer***

*Be attentive for participants who don't have any friends.*

**Welcome and explanation of the structure of the session**      Duration: 5 minutes

Welcome the participants and pay attention to thoughts and feelings that are present at that time. Explain the program of this session.

**My qualities as a friend**      Duration: 25 minutes***Introduction***

Ask the participants the following questions:

- How many friends do you have? Focus both on friends inside and outside the residential social service.
- What do you do with these friends?
- Do you think that your friends think that you are a good friend? What do they appreciate in you?

For all questions, let them make a distinction between the period before their stay in the social service and now (what are differences and similarities).

***Exercise: My qualities as a friend***

Introduce the exercise: “In a friendship, there are always two people. During the previous session, we have mapped the qualities that you appreciate in a friend. But what kind of friend are *you*?”

Encourage the participants to mention qualities about themselves as a friend. Ask the participants to come up with concrete events to explain their choices. For this exercise, the quality cards of the previous session can be used.

OPTION 1: Each participant makes a top three of qualities that they see in themselves (see worksheet 1).

**Worksheet 1: Three of my qualities as a friend**

- 1.....
- 2.....
- 3.....

OPTION 2: Let the participants write down their qualities as a friend on a post-it and place this on a flipchart sheet.

Exchange the selected qualities.

Encourage participants to mention more qualities as a friend of their group members.

## **Difficult situations in a friendship**

Duration: 35 minutes

### ***Introduction***

Ask the participants: What do you find difficult in a friendship?

### ***Exercise: Difficult situations in a friendship***

OPTION 1: Present each participant a worksheet with 12 situations that can occur in a friendly relationship (see Worksheet 2). For each situation, let them decide if they find the situation difficult or not.

OPTION 2: Place the 12 situations on cards. Introduce the cards one by one and let the participants indicate if they find the situation difficult or not.

Ask each participant to mention an example of a situation where he/she has answered ‘yes’. Let them discuss on and/or display in a role play how you could deal with such a situation.

Together, let the participants formulate even more situations that may be difficult in a friendly relationship and how you can deal with them.

### ***Closure***

Conclude by explaining that a friendship is not always easy. It is important to invest in friendships. You can do so by (among others) investing time, making your needs known and to show something of yourself.

<b><i>Worksheet 2: Difficult situations in a friendship</i></b>	
<b>To say ‘no’ to my friend.</b> <input type="checkbox"/> Yes <input type="checkbox"/> No	<b>When my friend does something with someone else.</b> <input type="checkbox"/> Yes <input type="checkbox"/> No
<b>To settle an argument with my friend.</b>	<b>When my friend has things that I want.</b>

<input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>	<input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>
<b>When my friend gossips on me.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>	<b>When my friend doesn't have time for me.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>
<b>When my friend gives information to the police.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>	<b>When my friend asks me for money.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>
<b>When my friend criticizes me.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>	<b>To help a friend when he's in trouble.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>
<b>When my friend steals from me.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>	<b>When my friend doesn't give me drugs.</b> <input type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>

**Being yourself among friends**

Duration: 10 minutes

***Exercise: Peer pressure***

Draw a line on the floor. Put a bandage around the eyes of a boy or girl. Identify a comfort zone and a deadline (after the deadline there is a deep, life threatening gorge).

First ask the participant walk alone, without feedback from the other participants: then the boy/ girl will stop in time. Then let the other participants encourage the boy/girl to walk further (“Come on! Wimp!”etc.).

Questions afterwards:

- What did you think and feel when the other participants encouraged you to walk further?
- What made you (not) do this?

- To all participants: do you sometimes say or do things among friends that you wouldn't have done when you're alone?
- What can you do or say to set your boundaries?
- What is generally your role in a group? (leader, follower, ...)

Execute the exercise one more time with another volunteer.

**Closure**

Duration: 5 minutes

Short evaluation: what did the participants think of the session? What did they learn (from each other)? Give feedback to the participants, focusing on what went well.

**SESSION: WHAT IS A GOOD RELATIONSHIP?**

<b>Goal</b>	Participants learn what their core values in a partner relationship are.
<b>Material</b>	Flipchart and markers. Materials for exercise on the inside and outside of your partner (see part 2).
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Welcome/explanation of the structure of the session;</li> <li>• The outside and inside of your partner;</li> <li>• A good relationship;</li> <li>• Closure.</li> </ul>

**Remarks for the trainer**

*For this session, a trainer duo of a man and a woman would be best. A male trainer can identify with the male participants; a female trainer – with the girls. Both can bring the perspective of the other gender.*

*Some participants will not have had a relationship yet. Let these participants imagine their future: what would be important for them in a future relationship?*

*Prepare the cards with the photos and the qualities on the back carefully and in a balanced way – i.e. choose a more negative quality for the back of a photo that pictures an obviously attractive girl (i.e. a model). When selecting photos keep in mind the physical characteristics of your group – if you have a boy or a girl participant that is overweight, avoid selecting photos with overweight persons. Same goes for skin color.*

### Welcome and explanation structure meeting

Duration: 5 minutes

Welcome the participants and pay attention to thoughts and feelings that are present at that time. Explain the program of this meeting.

### The outside and inside of your partner

Duration: 40 minutes

#### *Introduction*

Ask the participants: What do you find important in a girlfriend?

#### *Exercise 1: The outside of your partner*

Randomly lay six photos of different looking girls and six of different looking boys on an empty table (see next pages). Ask the boys to lay the photos in order of attractiveness of the girls, and the girls to put in order of attractiveness the photos of boys.

TIP: If you think the group might get too excited (i.e. boys may start to make explicit remarks that might offend the girls) you might split the group for this exercise.

Note: Tell the participants that they **should not pick up the photos**, but slide them to another position on the table. Let the participants exchange arguments for their answers.

Let the participants then write down three appearance characteristics that they find important for their partner.

Worksheet 3: Three appearance characteristics that are important for my partner

1. ....
2. ....
3. ....

#### *Exercise 2: The inside of your partner*

Turn the six photos upside down and lay them on the table in a random order, to reveal that now each photo contains on its back a description of certain positive or negative qualities of a partner. Ask the participants to lay the photos in order of importance of these qualities. Let the participants exchange arguments for their answers.

Turn the photos around when the participants have chosen an order. This order will probably be different from the order based on appearance of the girls and the boys.

Start a discussion on the question: "How important is the appearance of a partner?"

Let the participants write down three qualities that they find important for their partner.

Can listen well	Is not easily angry
Is caring	Stands up for you
Is not jealous	Is reliable
Has time for you	Is generous
Can you laugh with	Is helpful
Is honest	Takes you into account
Lets you in your value	Loves to cuddle
Can talk to you well	Cannot be without you
	Other, namely .....

### A good relationship

Duration: 35 minutes

#### *Introduction*

Ask the participants:

- Who has (had) a relationship with someone you feel attracted to?
- What defines a good relationship? Write the input on a flipchart sheet.

#### *Exercise:*

Hang two flipchart sheets in two corners of the training space: one with a YES and one with a NO written on it. Let the participants scan the 15 statements on partner relationships (see worksheet 1).

#### Worksheet 1: Importance statements on partner relationships

1. That you can trust each other
2. That you take care of each other
3. That you don't fight
4. That you take into account each other's feelings
5. That you do everything together

6. That you have the same friends
7. That you cannot live without each other for one moment
8. That you enjoy doing things together
9. That you can laugh together
10. That you often have sex
11. That you can talk about many things
12. That you don't fall in love with other girls
13. That you're prepared to do everything for the other
14. That you don't have any time left for your friends
15. That you can really be yourself

Ask two participants to select one statement, and let them demonstrate this by means of role-play. (For example: nr. 7 could be demonstrated by holding each other really closely; nr. 12 could be demonstrated by passing by another girl and flirting with her). The other participants guess which statement they have tried to demonstrate.

Ask the participants: "Does this statement belong to a good partner relationship?"

Let the participants take position in the room, depending on their answer to the question. Let them exchange arguments for their answers.

Stop after approximately 5 demonstrations. Ask if the participants want to mention additional characteristics of a good partner relationship to the list.

Now let the participants write down three statements that they agree with most, and three that they not agree with most.

Worksheet 2: A good relationship according to me

What is part of a good relationship for you?	What is not part of a good relationship?
1. ....	1. ....
2. ....	2. ....
3. ....	3. ....

## Closure

Duration: 5 minutes

Short evaluation: what did the participants think of the session? What did they learn (from each other)? Give feedback to the participants, focusing on what went well.

**NB!!** If you are planning to apply theater as the next activity/session, you can build on the role-play exercise that the group just performed to introduce shortly the theater activity that will follow.

## APPLYING THEATER TO DEVELOP THE NEW KNOWLEDGE/ ATTITUDE

### The story for the etude

*This etude has been developed specifically for the purpose of the Unlocked Project and has not been played before. Important considerations include:*

- *conflict and situations are purposefully not resolved in any of the three scenes. The discussion after each scene should be used to explore different solutions and incorporate the opinions of the characters and the audience. After Scene 3 a final resolution should be reached together by the characters and the audience.*
- *stereotypes should be avoided at all costs when the acting children decide on issues of ethnicity, religion etc., and should not be obvious in speech, costumes or other elements.*

### 24 HOURS

17-year old Tony (*remember that the actual character names will be chosen by the participants and should be different from their real names*) and 16-year old Maria have been dating for a while. They are happy together and describe their relationship as „being in love”.

### Scene 1

One evening after returning from school Maria learns that her parents have decided to move to Germany to find better work, and take Maria and her brother David (19 years old) with them. Maria doesn't want to leave Tony, but has little choice as she is still considered a child and is dependent on her parents. But she is so upset, that her father suddenly proposes that Tony could come with them to Germany, where he can also work and the two can be together.

### Scene 2

Maria meets Tony full of hope that they can still be together, even in this situation. They consider their options – should they just run away and hide somewhere together, which is risky and challenging, or should Tony take the opportunity and go with Maria for Germany.



They are interrupted by two of Tony's friends. One of them knows Maria's family and immediately tells Tony that he wouldn't think twice and would go to Germany to earn real money and make a family. The other tells Tony he should better complete his education first, otherwise he will end up working low paid jobs for the rest of his life, and one day Maria might reconsider her feelings with view of the perspective for low quality life.

### Scene 3

Tony's main concern is his mother and 7-year old sister. His mother has managed to break away from her violent ex-husband and has taken care of her children alone. She's graduated a vocational high school with a hairdresser qualification diploma when she was 18 and is managing relatively well working at a local beauty parlour. Tony's sister is just starting first grade and unlike Tony shows great potential for educational achievement.

That evening Tony decides to speak with mother. He doesn't want to lose Maria and he doesn't want to hurt his mother and sister.

## SCENE 1

### **FIRST STAGE: Concretization of the educational objectives and the message.**

- What problem do we want to address?

*Family relations and aspects that are very important for the family, including work and wellbeing.*

- What do we want to say about the specific problem?

*The conflict between family responsibilities and relations and partner relations are very hard to resolve.*

- What existing attitudes do we want to change? What new knowledge do we want the audience to acquire?

*This etude doesn't really have a „correct” resolution of the conflict, it is most important that all aspects are considered, that young people do not act impulsively.*

- What do we want the audience's behavior to be after the scene or etude?

*Young people should have learned to look at problems from different perspective should discuss with all the important others and incorporate their emotions and opinions in the final decision.*

## SECOND STAGE:

### Determining who, what and where (WWW)

#### A. Determine „What” the conflict is

- What is the scene about?

*The scene is about Maria’s family telling her about their decision to leave to Germany to work there.*

- What are the opposing forces that create the conflict?

*On one side are the parents and on the other is teenage Maria.*

- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

*The parents are concerned about the family’s perspectives and wellbeing. Maria’s opinion was never sought, and her love will be taken away from her against her will.*

#### B. Determine “Who” are the characters in the scene.

- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.

*Maria’s father and Maria herself are the two opposing sides in the conflict.*

- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?

*The relations between the characters are typical family relationships. The family has never separated. It is a patriarchic family, where the word of the father is the law. Maria is the younger child and still under 18.*

- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent?

*The family is not really poor but is far from middle class. Maria’s father is working in construction. He didn’t complete high school education but through his working experience has acquired some useful skills that help him provide at least the basics for his family. Maria’s mother is a quiet woman, who is staying at home, taking care of the children and the household. Maria’s brother has dropped out of school when he was 16 and has since been*

*helping his father working in construction. Maria is still going to school and is sometimes helping her mother with chores around the house.*

- What is the point of view of each of the characters to the problem?

*Maria's father knows that if the family moves to Germany, he and his son would be able to work for much bigger salary. He believes they can spend some years working there, save money to buy a better house in Bulgaria and one day retire with a better pension.*

*Maria's mother feels the pain of her daughter, but she is confident in her husband's decision and is hopeful of the perspective of a better life abroad.*

*Maria's brother is totally supportive of their father's decision, he never cared about school, so he wants to work for better pay, get a nice car, impress the girls and marry a beautiful girl.*

*Maria has been doing everything asked from her, has been an obedient child, but finding her first true love has made her starting to reconsider her role in the family and as an individual person.*

- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?

*Maria's father believes in his right to decide as the head of the family. He is determined to keep the family together.*

*Maria's mother wants to be a good wife and mother, and also wants the family to stick together.*

*Maria's brother is like a copy of his father and wants to follow his footsteps, but become better at work and richer.*

*Maria knows she has to do what her family says. So far she hasn't complained that her opinion is rarely sought for anything important.*

- How will these points of view change, or will not change, in the course of the scene?

*Maria's father will understand the importance of discussing important issues with his children. He will have to think of a compromising solution to accommodate their opinion.*

*Maria's mother and brother remain unchanged.*

*Maria realizes how a decision not made by her can affect her life in a matter of hours. She understands that she will have to get out of her comfort zone and maybe make some tough choices.*

C. Determine “where” the action takes place.

*The scene takes place in the evening, in the family living room. All four are having dinner together as usual. The room is not luxurious, but has all basic amenities and is nice and clean.*

**THIRD STAGE: Improvisation, processing and starting from scratch**

*Maria’s mother enters the living room and serves dinner to everyone, then sits down and looks at her husband.*

*Father: „Children, me and your mother have some important news for you... I received this offer for work in Germany in construction. As I can do dry walls and lay tiles, they are offering me 15 euro per hour. David can work as helper and will get 8 euro per hour until he learns the trade and starts receiving the same as me. This is going to be 5-6 times more than what we can make here. I’m tired of working 12 hours 6 days in the week and hardly make ends meet for you so that you have normal clothes and food at the table. So I’ve decided that we will go.”*

*Maria’s brother is immediately excited: „Cool! I bet in less than a year I will drive a nice car and come back with it in the summer and show it off to friends here!”*

*Maria doesn’t believe what she’s hearing. Her family knows that she’s dating Tony and nobody minds, but they’ve never taken their relationship seriously. She speaks in a low voice: „Mother, father, you know I have a boyfriend here, and I feel fantastic with him and we love each other very much...”*

*Father: „Oh, come on, you’re 16, do you know how many boyfriends you will probably have?! Don’t you think that there are boys in Germany too? Don’t you think a German boy from a good rich family will suit you better?”*

*Mother: „Dear, don’t talk like this, the kid is in love...”*

*Father (in angry loud voice): „Don’t interrupt me, woman! What’s this nonsense?! What’s more important, kids stupid dating or the prosperity of this family? This is not a children’s game, don’t you think I want the best for my children?! This is what I do!”*

*Maria, almost crying: „You never asked me what the best is for me! I like it here; it’s my home, my friends, not only Tony! I want to finish school, go to university, how can I do that in Germany, without the language, without anyone to help?! I am not a child anymore, I can take care of myself, you can go without me! Tony makes me feel strong, I love him, I can never leave him like that!” She bursts in tears and leaves the room.*

*After a few minutes, her father enters her room and tells her: „If you love your Tony so much, if he loves you too, why don't you ask him to come with us? He can do the same work David will; he can earn his own money the hard way. And if he is so serious and is really the love of your life, let him prove this to you and to me. No one will break my family apart, so let him decide, I am serious, he can sleep with us in the men's bedroom when we get there till we can afford a bit better housing. Let him work as a real man, I won't leave him without a dinner.”*

*Maria's desperation turns into hope. „I will ask him Dad, you will see he can be a real man, and he cares about me so much.”*

After each scene it is necessary review the educational objectives, check with the audience whether they have been made clear. The actor-trainer should comment on the correspondence between the preparation of the scene and its performance. The audience should discuss whether the scene was realistic. Then everyone together decides whether any parts of the scene should be changed.

#### **FOURTH STAGE: External and internal shaping and personal story of the characters**

After the first improvisation in most cases the characters will have to be enriched. The actor-trainer and the audience can help by asking questions about the characters, which will help the development of each character by adding to their background and traits.

*Not all of the elements below would be relevant for the objectives of this story dramatization. In the case of Scene 1 the following have already been mostly clarified:*

- Gender; Environment; Economic situation; Family values; Personal and professional goals, Dreams for the future; Attitudes towards oneself, others and society; Relationships with friends, intimate relationships; Possible abuse or harassment (physical, mental, emotional) (*no signs of such outside of some typical manifestations of the patriarchic family traditions*); upbringing, traditions; Education, success in school, educational goals; Sexual orientation

*Not clarified are the following:*

- Religion; Ethnicity and culture (*these will have to be considered with regard to the acting group and audience*); Sexual experience (*one gets the notion that Maria's family expects/ believes that she still hasn't had such*); Favorite hobbies, colors, eccentricity, interests - music, movies, etc. (*these are not important in this etude, perhaps only some activities and interests that Maria and Tony share that make their relationship stronger*).

## **FIFTH STAGE: Performing the scene created**

The final version of Scene 1 should be played in front of a small live audience – the remaining children from the group and the social service plus the staff present at the moment. Stages 6 and 7 are implemented after all three scenes have been developed and rehearsed, but the chance should be taken to have a short discussion on what the scene shows, how the characters feel and is there a „correct” solution to this situation.

## **SCENE 2**

### **FIRST STAGE: Concretization of the educational objectives and the message.**

- What problem do we want to address?

*Strength and value of friendships and relationships*

- What do we want to say about the specific problem?

*Opinions and conversation can help overcome impulsiveness and risk behavior*

- What existing attitudes do we want to change? What new knowledge do we want the audience to acquire?

*Skills to overcome temptations of risk behaviour, impulsiveness, radical, polar decision making*

- What do we want the audience's behavior to be after the scene or etude?

*To think before they act, to seek opinions of others, to look at a problem from different points of view, to reduce actions that might hurt other important ones*

### **SECOND STAGE:**

#### **Determining who, what and where (WWW)**

##### A. Determine „What” the conflict is

- What is the scene about?

*Finding the best resolution to a conflict between family values, traditions and emotional attachment*

- What are the opposing forces that create the conflict?

*The expectations of the families and society versus the newly found emotions and attachment*

- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

*Both Maria and Tony want to maintain their relationship. The opposing needs are for Maria to follow her family abroad as she is expected, and for Tony to remain with his family*

B. Determine “Who” are the characters in the scene.

- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.

*There is no real conflict, as the two teenagers strive for the same thing. The drama is in what other significant people in their lives would expect them to do and what is socially acceptable.*

- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?

*As described above, the two are confident that they love each other and want to maintain their relationship.*

- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent?

*This has already been clarified. Ethnicity has not been mentioned, but it is not desirable to introduce in this etude the theme of different ethnicities as it would mess with the main educational objectives. The two friends are just supplementary characters and should not be developed too much in order not to draw the attention of the audience from the main theme. They should be seen as simple carriers of two opinions.*

- What is the point of view of each of the characters to the problem?

*The main tension in the scene is created by the differing expectations and actions of the families of the two young people. Another layer of tension is created by the consideration of desadaptive strategies leading to risk behavior.*

- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?

*This has already been touched upon. Here it should be mentioned that in the difficult teenage age there is a great battle between new emotions and dreams, and the expectations of the rest of their close networks.*

- How will these points of view change, or will not change, in the course of the scene?

*The two teenagers will realize that „stupid” decisions such as running away are not the best solution. They will also learn that there are obstacles, which cannot be overcome and a way around them is the best they can try to find (the family of Maria is definitely leaving and they are definitely taking her with them, this is not subject to change. The focus of attention shifts to Tony, which sets up the next Scene 3).*

### C. Determine “where” the action takes place.

*The action takes place in the park. For this purpose the yard of the social service should be used – a children playground, a cradle, a bench are all suitable locations for the scene.*

### **THIRD STAGE: Improvisation, processing and starting from scratch**

*Maria and Tony are sitting in the park. Maria, looking sad and worried tells Tony about her family’s decision. Tony quickly understands that their decision is final. There’s a storm in his head...*

*Tony: „So they just get up and go and take you with them and nobody asks what you really want?! Can’t you stay here, I can get work, Mom can help us, you come and live with us! They have no right to take you away from me like this!”*

*Maria: „You know I can’t, I have to do what they tell me, I am not even an adult yet, they will take me no matter what I say...”*

*Tony: „Let’s just leave everything, let’s run away somewhere, we can manage on our own, can’t you just run away from them?!”*

*Maria: „Where will we go? Where will we live, in a tent? We’ll screw up school, we can’t find work, what will we do, work in the fields? Look...it might sound crazy but my dad has nothing against you, he says if you want me, you can come with us. He’ll get you a job no problem, we can study there and be together...one day we can be family...”*

*Two boys, friends of the couple, approach them. They are told of the situation and quickly jump to give opinion.*

*Boy 1: „Tony boy, what’s there to think about?! Someone offers you 8 euro per hour, you go to a nice country and you go with your girlfriend! If it was me, I would be packing already!”*

*Boy 2: „Yeah, go there without a diploma, language for what? To carry around bricks and sand all your life? Maria, what if you decide that this guy is not good enough for you carrying bricks around all day for minimum salary?”*

*Tony: „You shut up, I can get a better job and Maria is not that kind of girl!”*



*The two boys leave the scene, arguing between themselves what would be right to do. Tony and Maria are alone again.*

*Tony: „I can't just leave my mother and sister...they will be all alone, sis is going to school now, I can help her if she needs me...I try to help my mom when something needs to be done...”*

*Maria: „Your mom has a good job, won't you be more helpful if you worked for real money instead of staying here? Your sister is not a small child anymore, you live across from the school, she doesn't even need anyone to pick her up.”*

*Tony: „Mom will never forgive me if I leave...”*

Again after the scene, it is necessary review and possibly improve the dialogue and performance.

#### **FOURTH STAGE: External and internal shaping and personal story of the characters**

*The different aspects have already been clarified for the main characters, and they don't have to be clarified for the two supporting ones.*

#### **FIFTH STAGE: Performing the scene created**

The final version of Scene 2 is then played in front of a small live audience. Again it is important to have a discussion on what the scene shows, how the characters feel and is there a „correct” solution to this situation now the audience has learned more about the characters.

### **SCENE 3**

#### **FIRST STAGE: Concretization of the educational objectives and the message.**

- What problem do we want to address?

*Tough decisions we have to make in life.*

- What do we want to say about the specific problem?

*You always have to consider the feelings, needs and opinion of your loved ones, even if you do not agree with them completely.*

- What existing attitudes do we want to change? What new knowledge do we want the audience to acquire?

*Making decisions on our own is never right and at least we have to hear the opinion and the feelings of those, who care about us.*

- What do we want the audience's behavior to be after the scene or etude?

*Understand that your family will always love you and care about you, but that you as an individual have needs and emotions, that cannot be simply suppress. Talking, conversation and looking together for a solution of a problem is the best.*

## **SECOND STAGE:**

### **Determining who, what and where (WWW)**

#### A. Determine „**What**” the conflict is

- What is the scene about?

*Similarly to Scene 1 here the scene is about family relations and their balance with personal, including intimate, relations and feelings.*

- What are the opposing forces that create the conflict?

*The difference between the feelings and expectations of the family, and the ones of the teenager who has found himself at a crossroad in his life.*

- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

*Tony is determined to keep his relationship with Maria. Tony's mother is shocked at the prospect to lose her son and be left alone with her young daughter, without „a man in the house”.*

#### B. Determine “**Who**” are the characters in the scene.

- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.

*Tony and his mother are the characters in the scene and „conflict”. Tony is obviously leaning towards following his dream of staying with Maria.*

- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?

*Family relationship. The mother has become a little overprotective since her violent husband is not with them anymore, and obviously wants to keep the rest of the family together.*

- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent?

*This has already been established in the lead story and the previous scenes.*

- What is the point of view of each of the characters to the problem?

*Tony believes that his feelings should not be denied. He is also tempted by the possibility to earn good money abroad. His mother wants him to stay with the family, continue his education and get at least a high school diploma and qualification.*

- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?

*The mother believes that no one can take care of her son better than her, and definitely not a 16 year old girl. Tony believes he's grown up enough to be able to make decisions for himself, to become a „real man” and create a family of his own.*

- How will these points of view change, or will not change, in the course of the scene?

*As already explained, there is no „correct” resolution of this situation. The audience will be divided in the end – the more emotional types will support Tony to leave with Maria, others will argue that the couple are still too young, a lot can change in the future for both of them, and that unlike partners, your family will always remain your family.*

### C. Determine “**where**” the action takes place.

*As there are only two characters, and in order to maintain dynamic change in scenery, it is best that this scene is organized in the kitchen of the social service.*

### **THIRD STAGE: Improvisation, processing and starting from scratch**

*Tony's mother is cooking in the kitchen. Tony walks in and sits on a chair by the table.*

*Tony: „Mom... Maria's family is leaving for Germany...”*

*Mother: „Oh, dear, so sorry to hear that...”*

*Tony interrupts: „Mom, I think I want to go with her.”*

*Mother: „Come on, that's impossible, how did you even think about this? Things like that happen in life, you will feel sorry for a while and then you will have a new girlfriend and will forget everything about her!”*

*Tony: „I really love her, mom! I’ll be fine if I go, I will have a job, I will stay with her family...her father, you know him, he says he’ll get me a job. I want to prove that I can be a real grown man, that I can be responsible and that I really love my girlfriend and am worthy of her! I am not going to the underworld, mom, I’ll be back every few months; we can talk on the phone every day, with sister as well... I can even send some of the money I make.”*

*Mother: „I can’t believe what I am hearing! Don’t you care about us; don’t you care about your sister?! After your horrible father left now you want to leave us two alone too?! It’s like it’s not my son speaking...what about school, you have to finish school, you’re not even 18 yet!”*

*Tony: „I can finish school there, mom, good school, better school than here! Please don’t hate me, I just want to be with the girl I love, you will always be my family, I will always love you!”*

*Tony’s mother bursts into tears. Tony remains at the table, holding his head in his hands, not even sure should he try to hug his mother or not. In his had there’s a complete emotional mess.*

**THE END**

The same guidelines for finishing with a discussion are valid here.

#### **FOURTH STAGE: External and internal shaping and personal story of the characters**

*The relevant information about the mother has been mentioned above. Tony’s character is fully developed by now.*

#### **FIFTH STAGE: Performing the scenes created with the partners**

Again as with previous scenes, the scene is assessed and refined until a final version is reached.

#### **STAGE SIX: Connecting the scenes in a logical sequence and playing in front of a live audience outside of the group**

The three scenes have been connected, so they provide a good example of the process of building up an etude. The same process is applicable to making larger productions – as you can see this story has remained „unresolved” and has the potential for a longer continuation. A year long theater program can build upon this and make for a complete theater play.

#### **STAGE SEVEN: Discussion after the performance**

Following the guidance for discussions in the main paper, the whole etude of three scenes should be discussed with the audience. Collecting as many opinions, arguments and solutions is important to be able to check the transmission of the messages and achievement of the educational objectives.