

UNLOCKED

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Different Ways of Using Art Therapy with Marginalized, Vulnerable Social Groups

Workshop Booklet

Edited by Lídia Lindner and Mercedes Mészáros

2021

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1st international meeting in Budapest

24-25.06.2021. (Thursday-Friday)

SCHEDULE

Váltó-sáv Alapítvány / office address: 1082 Budapest, Üllői út 42. 4. 1. (doorbell: 41)

Váltó-sáv Alapítvány / Half-way Flat address: 1082 Budapest, XXX¹

Phone numbers:

Giba András: 70-2345-341

Lindner Lídia: 70-597-6370

1st day, Thursday

08.30 meeting before Corvin Holiday Inn (travelling to Vác Strict and Medium Regime Prison together)

Giba András is waiting for the representatives of the partner organizations (will be wearing a shirt with Váltó-sáv's logo)

10.00-12.00 visitation in Vác Strict and Medium Regime Prison

12.00-14.00 lunch (individually), travelling back to Budapest

15.00-18.00 professional discussion in the Half-way Flat of Váltó-sáv Alapítvány (Bulgarian partner joins us online)

experiences, questions, impressions in connection of the prison visitation
introduction of the location and professional concept of the Half-way Flat Reintegration Program

O1 (Ways of using art therapy Studies /analyses - Best practice guidelines report): introduction, professional discussion regarding the compiled material per organization

18.00 - Dinner together (Madame Pho restaurant, 1082 Corvin sétány 5., VSA budget)

¹ It is a safe house, so the address cannot be published.

2nd day, Friday

- 08.30 - meeting before Corvin Holiday Inn (travelling to ChocoLeaf Studio together /1035 Budapest, Kerék u. 28./)
Giba András is waiting for the representatives of the partner organizations (will be wearing a shirt with Váltó-sáv's logo)
- 09.00-11.00 ChocolateWorkshop
- 11.00-13.00 travelling back, lunch (individually)
- 13.00-17.00 professional discussion in the Half-way Flat (Bulgarian partner joins us online)
- O4 Educating the educators Course / curriculum Pilot course / module
 - development of a joint dissemination portfolio
 - evaluation
 - Q&A (operative, professional)
- 17.00- travelling home



BUDAPEST

VÁLTÓ-SÁV ALAPÍTVÁNY (HU)



The organization has elaborated on the following topics in the O1 professional material:

- literature therapy in closed institutions
- ReadingSpace (good practice introduction)
- Arts & Crafts: self-expression and family relation strengthening
- new techniques in Arts & Crafts: Paverpol and Encaustic painting (good practices)
- special "art therapy": ChocolateWorkshop (new field, good practice)

Target groups:

- prisoners and released
- people living in closed institutions (penitentiaries, correctional facilities, foster homes, etc.)

Context: the inclusion of art therapy programs in closed institutions is based on the recognition that the sensory and detection skills of the participant 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 which are necessary for living a life in an acceptable form to society and for a healthy personality and that they are partially or completely lacking. If the participant learns to look differently at the problems and opportunities around him or her there will be a change in his or perceptual, cognitive and social skills. Group sessions can help in this process of change; while we know that we cannot do wonders not only in totally closed institutions but also with disadvantaged young people as personality can hardly be changed at all the emphases within the personality structure can be rearranged, which can be enough but at least induce the acceptance and following of the system of values and norms of majority society, i.e. the formation of its orientation and assertiveness towards the goals and future accepted by society.

The **first part** of the material is based on nearly 10 years of literature therapy work performed as a group leader and literature therapist by Eszter Csorba-Simon at the

Baranya County Remand Prison (Pécs, Hungary) with juveniles and female prisoners; moreover in the group homes in Szigetvár and Komló and in the foster home in Pécs. These sessions are self-knowledge development groups, receptive and non-clinical in nature.

Literature therapy can help the participant to 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. Literature texts often articulate ordinary, human problems in artistic terms. 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.

To put it simply, a literary therapy is a reading of a book or books together for the purpose of helping the reader cope with some personal problem.

The **second part** of the material (Mercedes Mészáros) is a good practice introduction - ReadingSpace - which program has been run / is running in both women's and men's penitentiaries. The sessions are usually structured according to the followings:

- warm up, ice breaker
- reading a short story
- discussing the issues raised by the short story (part 1: what do you feel after listening to the short story? what kind of feelings, thought came up? part 2: processing other questions together)
- inclusion of related topic areas, more general approach to the topic.

The **third part** of the material (Kornél Pósa, Mercedes Mészáros) is Arts & Crafts; providing a creative activity in which the creator or recipient encounters hardly or totally inexpressible content in words, so emotions, memories, conflicts and thoughts that are

difficult to formulate. The participant can become aware of these experiences with the help of a tangible work (drawing, painting, work made with other techniques) and he or she can share his experience and insights with others. Since the framework for art therapy is broad and we interpret it this way, these groups also involve the operation of creative, structured, or semi-structured leisure activities. Our stated goals and tasks with the operation of the groups: 1. manual competence development and structured/semi-structured leisure time in a totally closed institution, value creation, personality development; 2. strengthening family relationships (handmade souvenirs for family members, children); 3. inducing supportive individual/group conversations in a working atmosphere (joint activity and work, creativity/self-assessment, values, etc.); 4. the breakdown of the partial and temporary prison hierarchy, which is crucial in both the inside life and post-release life (helping each other, working and creating together). The program also makes it possible to strengthen social inclusion (facilitating self-produced works, strengthening/expanding external social/human relations). Creative activity, dedicated time, attunement, relaxation, success, presence of others, feedback, looking back at the end result and process, articulating recognitions, looking back at creations, experiencing change together have a constructive effect on personality development.

Techniques also include re-use, which actually and symbolically ensures sustainable development: the “recycling” of what the majority society sees as waste/garbage into social functioning (integration) as well as recycling objects (frugality, creativity, value creation, community). In the next (**fourth**) part of the material (Tünde Juhászné Ceglédi) we present two good practices, two new techniques: the paverpol (textile sculpture) and the enchaustic painting (wax ironing) technique and the related topic processing possibilities. We see that both techniques are novel in totally closed institutions, we would like to show that they are not only impressive but also constructive and applicable in several respects.

The **last part** of the material (Edit Braun) is a completely new experimental field for us too: ChocolateWorkshop. Creating from/with chocolate helps and develops a lot of perception, sensation and competence: taste, smell, sight; counting, accuracy, awareness,

creativity, collaboration, structuring multiple, parallel tasks; insight into several types of work processes: melting, casting, shaping, freezing, decorating, packaging, etc. Extremely spectacular, experiential, since who wouldn't want to work with chocolate? Who wouldn't want to give or receive chocolate? Who wouldn'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.



CRIME PREVENTION FUND - IGA (BG)

Theatre as a form of art therapy for juveniles in residential services

IGA's contribution material 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 product 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.

The IO1 material produced by IGA 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).

With regards to the end target group, IGA's contribution 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.

In addition to the more theoretically based main paper, a case study has been developed to illustrate the practical implementation of the methodology for theatre as a form of art therapy. Furthermore, the scenes that form the etude presented in the case study have been specifically developed for the purpose of the project and have never been played before.

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:

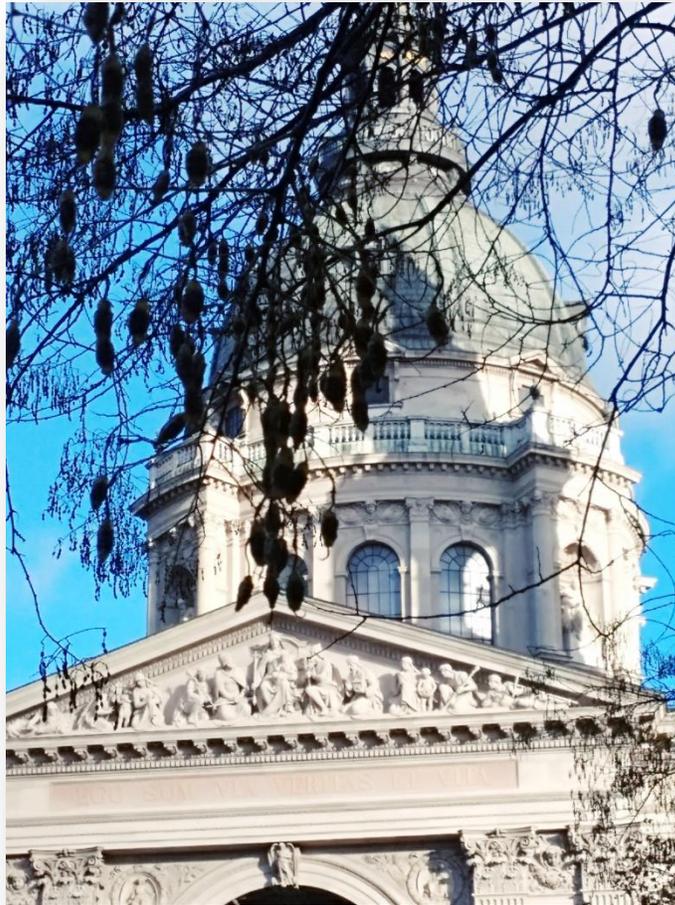
- a structured cognitive-behavioral program based on "Solid Basis for the Future", an intervention developed in the period 2014-2016 based on a successful program implemented in the Netherlands.
- additional activities such as theater, cultural and musical activities, walks and activities in nature, cooking together etc, that are designed and applied to enrich and develop the cognitive-behavioral component.

This is why the 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.



UTRUZENJE ZA MENTALNU HIGIJENU ANTROPOS (SRB)

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 marginalized 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. 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 tool, is primarily used in primary prevention in 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. 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. Tales until the 19th century were only for adults, as well as so many adventure 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 the

n varies in a variety of ways. In the basic structures of these stories and tales, the common spiritual morphological identity of mankind can be discovered (C. G. Jung).

Conflicts throughout the story of fairy tales are condensed problems of real life, which are embodied in images and events. Through tales, one can gain valid knowledge about how the world works and what life tasks man has. How to gain helpers, how to deal with evil and hostile forces that threaten us, and they also show the way in how these forces can be tamed or overcome.

During the sessions, we work with tales that show patterns of behavior and thinking to pre-teens and teenagers. During the processing of the tales, the participants carry out pilot actions, they try it first in imagination and then decide whether to try it in reality as well. The small group work form provides an opportunity to “test” the newly learned mode of operation with the help of other participants.

In addition to the theoretical background, a specific fairytale workshop is presented in our study, as well as some tales that are suitable for holding tale therapy workshops.

Introduction of Tale Therapy Workshop

In October 2020, on the request of a class teacher from a local secondary school, we held monthly workshops on the 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).

Pattern of the story and the target group

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

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 your mind about the word flying?
Story telling (7 minutes):	I am reminded of a story about flying. Can I tell?
Processing (12 minutes):	<p>Focus questions, of which we ask questions tailored to the current mood of the group:</p> <ol style="list-style-type: none"> 1. What happens in this tale? 2. What is the conflict of this tale? 3. Why did Lotilko get into trouble? 4. What causes the tension in this tale? 5. What is at stake in the story? 6. Who or who are the helpers here? 7. Could it be otherwise? 8. Is there an opponent in the tale? Who is? 9. Is there an important sentence or scene that you would highlight?
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.

AMAKA ASTIKI MI KERDOSKOPIKI ETAIPIA (GR)

AMAKA NGO presented Thiva 102km good practice as part of IO1: Best practice guidelines report - Ways of using art therapy Studies /analyses.

AMAKA's specific case example is part of Thiva 102km project 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 theoretical background and methodology of the project was grounded in multimodal art-therapy/expressive art therapy/art as therapy and a variety of methods (i.e. visual arts, drama, new media, dance). In particular, the medium of photography and the created image is seen as a source of new knowledge and dialogue that help participants to communicate with the group. The workshop provided a safe and supportive environment for participants to take risks, therefore it allows experimentation and trying out new behaviors which in return, enhance their social skills.

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.

Specific techniques and activities were presented by AMAKA on how to work with phototherapy/art therapy with inmates. 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. 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. 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.

The identified needs were: 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.

In overall, 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.

Some quotes from participants/inmates who reflected on Thiva 102km Project were:

“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.”

“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.”







The photos about Budapest was taken by the participants of the Halfway Flat Complex Reintegration Program of Váltó-sáv Alapítvány.