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ammattikorkeakoulu

The viewpoints on art-based work

Edited by
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& Kati Vapalahti

Art-based methods in social,
youth, health, and therapeutic work

South-Eastern Finland University of Applied Sciences
in co-operation with
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INTRODUCTION

The idea for this article collection was raised in Saint Petersburg at a welfare dinner after a successful Intensive Program called ART-BASED METHODS IN SOCIAL, YOUTH, HEALTH, AND THERAPEUTIC WORK on 16th March 2018. The content of the intensive program was planned in collaboration with teachers and international staff of South-Eastern Finland University of Applied Sciences and St. Petersburg State Institute of Psychology and Social Work. During an intensive week in March 2018, 24 students and 7 teachers from Finland and Russia participated in lectures, workshops, group works, a field visit, and a cultural excursion. The program included pre-assignments on the theoretical background of art-based methods and online communication before the actual week. After the intensive week, the students and teachers wrote delivered learn-

ing results in blogs, digi-stories, reports, articles, and in seminar presentations. In addition to participants of the Intensive course, we also invited a larger group of people involved in art based work to write articles for this publication.

Art and culture has been considered to be a valuable part of well-being in social and health care. In youth work, art and cultural methods have been a traditional approach. Art-therapy in psychiatric work has a long history as well. Empowerment and communication are common in all these professional areas. Art-based methods support participants to feel empowerment at a personal level, but also as a group member and in society. Art is a strong way to make visible different feelings, conflicts in every-day situations and injustice that occurs in society. Art-based work provides

a safe environment for testing different decision possibilities and to discussing them critically. The way of working is playful and, at the same time, the content to be discussed is serious. That makes working meaningful and fun. The dialogue is often quite open in art work without the control that is normal in everyday situations.

Dialogue is a discussion of multiple voices and multifaceted viewpoints. That easily comes true in learning situations involving different people with different ages and different socio-cultural backgrounds in a multi-cultural context. That was the case in the intensive program Art-based methods in social, youth, health, and therapeutic work. That is also the case by the authors of this publication and in the communities that are described in many of these articles.

The main aim of this publication is an increase in the common understanding between the disciplines of social, health, youth and psychology, and how art and culture have been seen there theoretically and practically. In order to create a multifaceted view of the art based work, we invited students, teachers, researchers, developers, and professional practitioners to deliver their knowledge and experience. Thus, we have two parts in this publication. The first part is a theoretical and developmental viewpoint, and the second involves descriptions of artbased work in practice and some pedagogical and learning experiences.

Another important aim of this publication is to create dialogue in an international context. The phenomena faced in social, health, and youth work in the world are such global issues that collaboration and dialogue in the international context are needed. Art-based methods are one of the good ways to create international dialogue,

as well as handle these issues with people. In this publication, the authors discuss art-based work from their own scientific or professional context. They provide very different viewpoints and interpretations to art-based work. The question is, however, always about supporting participants' empowerment and creation of dialogue.

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THEORETICAL
DEFINITIONS
AND
DEVELOPMENTAL
APPROACHES
TO ART BASED
WORK

Piia Kleimola & Taru Tähti

PROMOTING CULTURE AND WELFARE AS A PART OF STRATEGIC PLANNING IN THE COUNTY

In this article, we represent two cases, in which culture and wellbeing are promoted in Finland as a part of strategic regional planning during the regional government, health and social services reform: In Kymenlaakso, the cultural rights of social and health care customers are supported in a partnership project between six regions. In South Savo, a strategic plan for culture and wellbeing has been created in a participatory process. In both cases, multi-professional and multi-sectoral collaboration has been at the core of the promotion and development.

Currently in Finland there is a regional government, health and social services reform under way. This is one of the largest governmental

reforms ever made in Finland. The reform will establish 18 new counties and reform the structure, services and funding of health and social services, as well as transfer new duties to the counties. (Finnish Government.)

Simultaneously Finland's Ministry of Education and Culture has a key project *Expanding the Percept for Art Scheme*. The aim of the key project: is to improve access to art and culture and in this manner promote the well-being effects of art. The long-term objective is to make art-based and, in this manner, culture-based well-being services a permanent part of social welfare and healthcare structures and the monitoring of well-being. The key project will be carried out in cooperation with

the Ministry of Social Affairs and Health. The key project funds various development projects, and the application and funding process of the projects is the responsibility of the Arts Promotion Centre Finland. (Ministry of Education and Culture.)

In the future, the promotion of health and welfare through the Arts and culture will be part of the interests and responsibilities of both municipalities and counties and must be implemented in multisectoral networks. Therefore, the key project funds regional strategic development work in several counties to ensure that the Arts and culture will be considered when reforming the structures of health promotion, and health and social services.

In this article we describe, how culture and wellbeing are strategically promoted in two key project funded counties of Eastern Finland—Kymenlaakso and South Savo. We also highlight the insights and challenges of regional development work.

Case Kymenlaakso: Preventing loneliness through culture

Culture in social and health services -project (2018), which aims at bringing together the cultural, social and healthcare sectors, is a partnership project between six regions (North Savo Hospital District). In the Kymenlaakso region, the project's partner is Carea, the Kymenlaakso Social and Health Services joint authority. The regional working group for promoting health and wellbeing serves as the project's steering group. The project is coordinated by a Kouvola-based drama and theatre specialist, together with the

director of mental health and substance abuse services for the City of Kotka. The coordinators view pair work as a rewarding method from the point of view of both the art and culture and the social welfare and health care sector. They also consider it beneficial from the regional perspective that the coordinators represent different sectors.

Culture in social and health services -project supports the preparatory work for the regional government, health and social services reform by highlighting the importance of cultural wellbeing and the enforcement of the clients' cultural rights as part of social welfare and health care services, or at related contact points. The goal is to ensure that these themes are included in documents governing the delivery and production of regional social welfare and health care services. The project also aims at increasing both public awareness and the understanding among senior office holders and social welfare and health care professionals of the wellbeing benefits of art and culture.

In the Kymenlaakso region, the project's target group consists of substance abuse and mental health rehabilitation patients. The goal is to document, during the project, the value and impact of art and culture in the target group's everyday life, hobbies, cultural experiences, tailored workshops and cultural wellbeing services (such as collaborative pair work between representatives of the art and culture and the social welfare and health care sectors), as well as in art therapy.

Culture in social and health services -project is backed and supported by the Kymenlaakso Art and Culture for Wellbeing network, founded in spring 2017. The network includes Kymenlaakso-based art and culture and social welfare and health care professionals, businesses, associations and organizations. The network strengthens interaction and collaboration between the different sectors and operators. Both the project and the network strive to cooperate with local vocational institutions. The participants consider it important

to instill knowledge and understanding of the significance of cultural wellbeing in future social welfare and health care professionals

Case South Savo: Creating a strategic plan for culture and wellbeing

The first regional plan, strategically focused on culture and wellbeing, was formulated in Pirkanmaa in 2017 (Tampere Region Hospital District & Arts Promotion Centre Finland 2017). Inspired by their plan, the Regional Council of South Savo, together with the regional social and health care services Essote and Sosteri and the local Centre for Economic Development, Transport and the Environment, began to create a strategic plan for culture and wellbeing as a part of a project called Cultural Wellbeing in South Savo (2017–2018, The Regional Council of South Savo).

The regional plan for culture and wellbeing is a strategic, directional document, which for one's part implements the regional programme of South Savo in 2018–2021. The aim of the plan is to increase the accessibility of the Arts to ensure the realization of the cultural rights, to enhance the position of the Arts and culture in health promotion, to create practical solutions to organizing and funding the services of culture and wellbeing and to stabilize models of multi-sectoral networking. The plan doesn't oblige its implementation, but instead it tries to inspire and encourage social and health care organizations, municipalities, associations, companies and educational institutions to try and to apply actions created in local collaboration.

The regional plan for culture and wellbeing has been compiled in a participatory process, considering the strengths and challenges of the county. Multisectoral working groups have reflected culture and wellbeing from different viewpoints,

for instance children and the youth, working life, the elderly, special support, environment, and education and research. We also organized public workshops around these themes. In addition to that, we have co-operated, for example, with the children and youth parliaments and municipal wellbeing groups, which are responsible for promoting health and welfare in the municipalities. During the process about 300 South Savo inhabitants have participated in the process. The draft of the plan was open for comments on the county's website. The strategic head of the plan is to offer possibilities to enjoy a participatory, creative and healthy life here in South Savo (Picture 3). At the end of 2018, the plan will be accepted by the provincial government, and the governments of the local social and health care services will also be informed of the plan. Apart from the regional programme, the plan relates to other regional documents, such as the regional health promotion plan and the strategy of the future county.



Picture 1. Empowering photography workshop for mental health rehabilitation patients at the Rautakorpi supported accommodation (picture: Päivi Eskola).

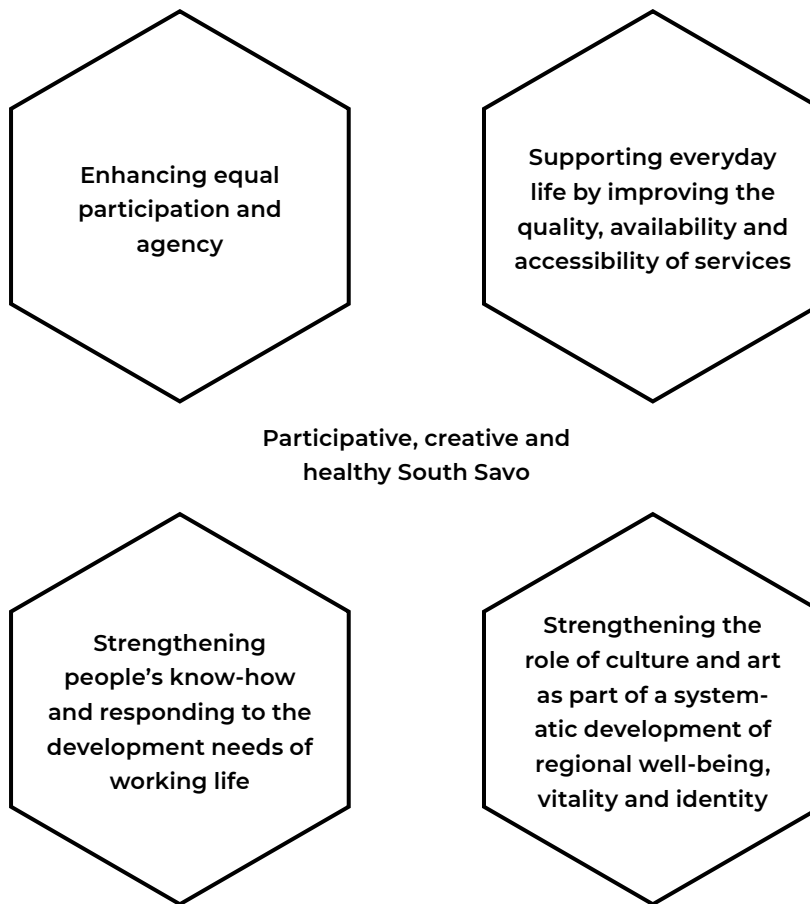


Picture 2. Creating the plan in a workshop in South Savo (picture: Taru Tähti).

Conclusion and discussion

Multi-professional and multi-sectoral collaboration has been the core of promoting and developing culture and wellbeing on a regional level. Someone has said that if you want to go fast, you better go by yourself, but if you want to go further, you need companions. Multi-professional collaboration offers possibilities to learn from other fields and enables the development of customer-oriented services and plain service paths. Collaboration and participatory processes strengthen the community spirit and the social capital of the counties. Due to collaboration, cultural activities and the accessibility of art services have been considered in service strategies, regional health promotion plans and other administrative documents and agreements for multi-sectoral service production in the future counties.

Along with the counties' own processes, the key project of the Ministry of Education and



Picture 3. The strategic head of the plan for culture and wellbeing in South Savo.

Culture has ensured that the *regional agents* of culture and wellbeing have toughened up their national network and have actively shared their knowledge in promoting health and welfare and advancing the regional government, health and social services reform.

During the projects we've tried to link the practices of culture and wellbeing to several posts and job descriptions at different levels of practical, educational and administrative work in the counties. But the challenge is always the continuity: The projects have provided resources for promoting and networking, but the future will tell, whether the collaboration and the administrative documents have any influence on budgets and human resources. Are the local employees committed to applying new practices and developing multi-professional collaboration? And are the local decision-makers ready to appreciate how

the Arts and culture raise the quality of life and offer an advantage in the tightening competition of social and health care service providers?

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PERSPECTIVES FOR THE APPLICATION OF THE DRAWING-METAPHORS METHOD. I. SOLOMIN'S "LIFE PATH" IN INDIVIDUAL AND GROUP ART-THERAPEUTIC WORK

Introduction

For art therapy, the evaluation of the effectiveness of therapeutic work is especially difficult. As for any other psychotherapeutic method, this problem is caused by the uniqueness of each pair of *therapist-client* relationship. The specifics and depth of these relationships are decisive factors in achieving a psychotherapeutic outcome. The unique experience of effective psychotherapeutic interaction that emerges each time is poorly formalized, and, therefore, poorly reproduced.

A more specific reason for the problem of assessing the effectiveness of art therapy is associated with the insight-oriented art therapy - in many cases it does not set goals to correct the social behavior of the client or to eliminate the specific manifestation of the disorder. With art-therapeutic work, changes take place in the inner world of the client and do not always have measurable manifestations in external behavior (Kopytin 2001, 60).

Specific for art therapy, three-way communication (between the client, the art therapist and

the product of the client's creative activity) is thus a key prerequisite for poor reproducibility of the art-therapeutic process and its results (Kopytin 2001, 61).

If for psychotherapy as a whole the significance of subjective, semantic changes led to the development of a specific tool for fixing and researching the effect of psychotherapeutic action (for example, modified variants of the semantic differential, methods of repertory grids), which allowed to research the subjective experience of man in

the concept of cognitive and semantic paradigms (Kejselman 2007), art-therapy in its phenomenological basis is deprived of the possibility of a direct art product for such a measurable and researching.

The aim of the article is an attempt to solve the task of fixing and researching the effect of art-therapeutic action on the basis of diagnostics of the art-product of the client's activity, taking into account some limitations.

Formulation of the problem

If we exclude the *therapist-client* communication pair common to most psychotherapeutic methods from the tried *therapist-art-product-client*, the question of the measurability of the effectiveness of art therapy can be reduced to assessing the effectiveness of the client-therapist relations through the product of the client's creative activity. Restricting art objects solely to drawing

performance, the task of measuring the results of therapy becomes the task of a measurable diagnosis of the figure as a test. In such a formulation, the method of drawing metaphors *The Life Path* developed by I Solomin can serve as a possible instrument for solving this problem. (Solomin 2016.)

The technique is a complex way of psychological diagnosis and counseling of adolescents and adults. The technique consists of two parts: the client's image of their own life in the form of a picture and the discussion of this figure with the therapist. The technique allows you to: establish the emotional state of a person, identify the characteristics of temperament and character, personal problems and possible ways to solve them, determine the idea of their lives and attitude towards it, formulate goals and plan ways to achieve them (Solomin 2006, 164). The key feature that makes it possible to use it to measure the dynamics of a client's relationship include two points: The method defined

by the form of fixing the results, which includes a set of indicators of the customer's performance of the drawing (the client's behavior during the execution of the methodology, layout and technical characteristics of the drawing, semantic content), which, in its content, corresponds simultaneously to several formats for registering the art-therapeutic work (formalized form, detailed description of the scheme, chronogram of group art-therapeutic work) (Kopytin 2001, 55). Further, there are interpretation tables, including the indicators of the client's behavior and execution of the figure, their possible numerical values with a diagnostic interpretation and the likelihood of the reliability of the interpretation, possible comments and questions for the therapeutic dialogue. Such an interpretation tool potentially allows us to construct judgments about the structure of the client's problem on the basis of numerical probabilistic estimates of the reliability of the interpretation of individual indicators, realizing a quantitative diagnostic assessment.

Direction of research

The above features of the methodology allow us to determine the direction of research on the application of the method *The Life Path* in art-therapeutic work: Development of art-therapeutic techniques, in which the product of the client's creative activity is determined by the *Life Path* methodology. In this case, a significant difference from the phenomenological approach that is dominant in art-therapy will be the implementation of documenting the dynamics of visual changes in the client's drawings as the therapeutic work develops, not only qualitatively but also quantitatively. In the limit, this will allow the development of quantifiable quantitative criteria for evaluating the effectiveness of therapy on the basis of measurable quantitative indicators of the client's performance of the figure.

Integration of the methodology *Life Path* into other therapeutic paradigms as an art-diagnostic

tool and a means of evaluating the effectiveness of therapeutic work. Such an application of diagnostic tools, when the therapist integrates the obtained diagnostic interpretation into the counseling process, significantly increases the effectiveness of therapy (Kochyunas 2017, 97). In the case of individual therapy, the structure of the interpretation and measurability of interpreted indicators can provide a unified logging of the therapy process. A set of measurable indicators defines a specialized diagnostic language that describes the problem and its possible solutions with a set of graphical elements.

The variety of psychotherapeutic groups and solved in groups of therapeutic problems requires a separate line of research to clarify specific areas of application of the methodology in the art direction. Practical results of integration of the authors of this methodology into training exercises allow us to talk about its successful application in solving problems of the mutual enhancement of

team members' values, improvement of the psychological climate in teams, development of the professional reflection of students-psychologists (Kuzmenkova, Kuskov 2018, 185).

Discussion and conclusions

Realizing the basic principles of isothermal work, the method *Life Path* allows one to carry out a diagnostic interpretation on the basis of a number of formalized indicators: the client's behavior during the execution of the methodology, layout and technical characteristics of the drawing execution, the semantic content. A quantitative assessment of indicators makes it possible to monitor the course and results of therapy, compare the results for client groups in order to determine the effectiveness of specific therapeutic techniques. A structured description of the interpretation of performance indicators of the figure will allow one to unify the therapeutic documentation and ensure a compa-

rability of assessments of the dynamics of client states and their reactions to therapeutic effects.

We can assume the following limitations of the application of this approach in art-therapeutic work:

Narrowing the age range of clients—the technique is aimed at adults and adolescents. Thus, the application of this approach to children's art-therapy is excluded.

The method *Life Path* does not limit the time of drawing (while fixing the average experimental estimate at the level of 30 minutes). If this is the normal time for traditional art-therapy, then, in the case of using the technique as a diagnostic tool, such time costs may be unacceptable.

The technique assumes that the client only uses a pencil or pen of one color, which can reduce the range of phenomenological perception of the picture by the art therapist.

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THROUGH THE LENSES OF KALEIDOSCOPIIC PEDAGOGY – COLLECTIVE IMAGINING OF DEMOCRATIC FORMS OF BEING

Introduction

This chapter focuses on *Kaleidoscopic Pedagogy* (KP) as a conceptual frame of arts based method (ABM) applied to a discussion and collective imagining of democratic forms of being with young people, artists, art pedagogues and researchers. The background of KP is a problem identified by one of the founding theorist of critical pedagogy Henry A. Giroux (2014a), which is that democracy has been sullied as a concept—as a *service*—and no longer offers the promise of emancipation (Giroux 2014b). The discussion,

therefore, is about understandings of democracy: what it might look like and how it would feel to be in it according to young people themselves.

This chapter is part of the research which has been undertaken as part of the *ArtsEqual*-project funded by the Academy of Finland's Strategic Research Council from its *Equality in Society*-programme (project no. 293199), Innovation Booster -project funded by Business Finland, as well as *Beyond Text Erasmus +* -project.

Kaleidoscopic Pedagogy as a conceptual frame of arts based method

In this section, we introduce KP as a conceptual frame of the ABM in relation to the mode of learning that takes equality to be a starting point not the end goal. The idea of the KP can be explain with the Greek word *kaleidoscope*; *kalos* meaning beautiful, *eidōs* meaning form and *skopeō* meaning, to look at. In this sense KP is allows understanding to be clarified, shaped and shared through the aesthetic in a series of

successive phases that hold for a while before the next shift, resonates with our intuitive sense of how understanding is constructed. (Pässilä, Malin & Owens, forthcoming 2018)

The next image (1) introduces a model of KP between six points of references: imagination, doing and acting, knowledge and knowing, participation, transforming and understanding possibilities.

Through this model emerges the possibilities of using imagination to combine in a new way: imagining possible worlds, converting task into action, being aware of actions and identifying alternative and ethical ways to act in a context of critical thinking. Instead of focusing on finding solid answers or doing more with less, the inspiration is to find, through different voices, perplexed questions that have not been asked to develop critical thinking and understanding. (Pässilä, Malin & Owens, forthcoming 2018) As

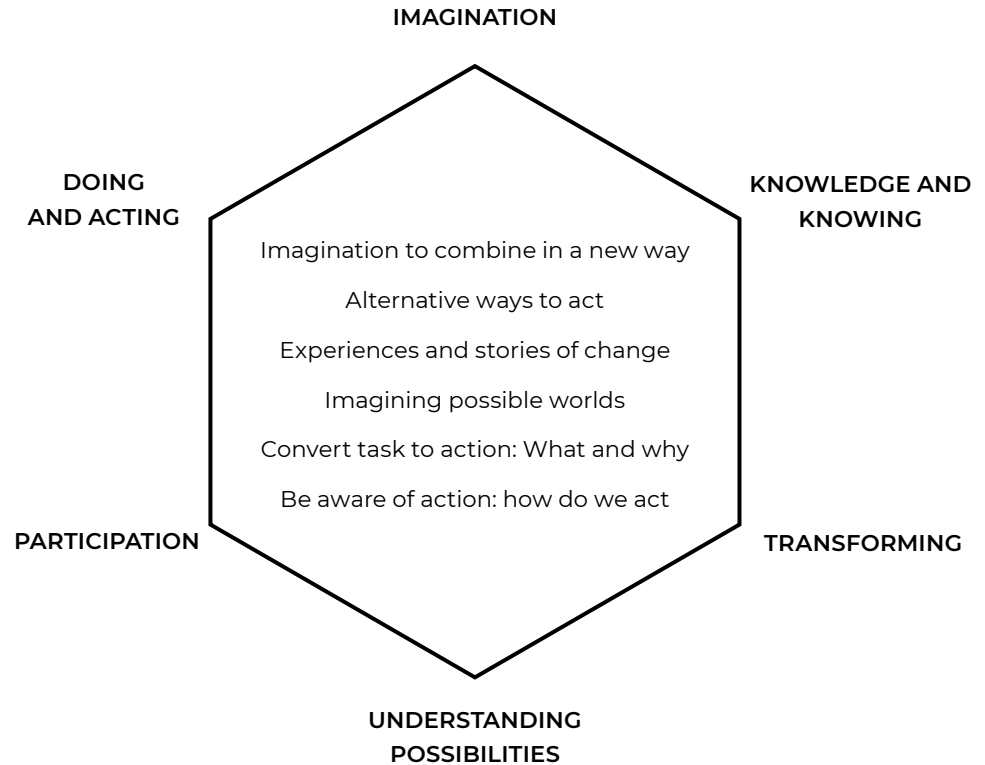


Image 1. Model of Kaleidoscopic Pedagogy.

Giroux (2014 a; 2014b) argues, it is not only participation in education that is important but the way that education provides the means towards governance. Critical thinking is crucial to this idea, but ‘critical thinking divorced from action is often as sterile as action divorced from critical theory’ as Giroux (2014, 45) explains it. Critical thinking as an elemental part of critical pedagogy and education is one that is not subservient to corporations or business interests, but rather one that is designed in the form of democracy, and from which democracy is produced and enabled (Pässilä & Owens 2017).

The context of the arts based method

In this section, we introduce the context of the ABM by describing the practical example of discussions organized through the PAUSE-festival (2017 and 2018), as well as the background of

this event (Mellanen & Häkli 2018). Emphasis is placed on the way the PAUSE-festival was framed to create a space for critical thinking (Giroux 2011) and discussion about democracy (Adams & Owens 2015). Every generation has to have right to define its understanding of democracy, what it would like and how would be to live within it. Therefore, PAUSE-festival was organized as an event staged to enable young citizens to imagine this. In concrete terms, this meant that the team of professionals (artists, art pedagogues, educators and arts-based researchers) and young citizens co-created a set of arts-based pedagogical and artistic practices that would enable a collective imagining of democratic being. During 2017 and 2018 (all together six days), the festival asked the questions: “What do you pause for in this life?” and “What would you like to pause for?”. These questions challenged the taken-for-granted patriarchal authority, *useful* citizenship and neoliberalist valued ways of spending time in society, as well as the authoritarianism of older generations.

Pre-text as the content of the arts-based methods applied in PAUSE

In this section, we offer a brief explanation of the pre-text process drama as a specific content of the ABM applied PAUSE-festival. This is followed by a description of the process providing a sense of what the experience of this type is like for young people.

Drama practitioner and scholar Allan Owens has created a specific form of pre-text process drama which refers to the source of the drama activity that is located within the range of participative, communal performance genres in the oral storytelling tradition. It is an art practice in which emphasis is placed on translation in “an attempt to understand one another across the cultural gaps.” (Owens 2014, 47). Pre-text process drama offers a fictional—metaphorical—framework to explore lived experiences, in PAUSE-festival it provided a shared polyphonic space for making sense of what is happening in society at the moment.

A specific content of an arts-based method—pretext process drama—focused on the free access to high quality artistic experience as the touchstone for the collective voicing of what is felt in a democratic society. In order to be able to do this, four dramaturgical aspects were established; role (who we are), situation (where we are), focus (what is at the center of the fictional action) and tension (which provides a perspective and challenge for fictional action and critical thinking). (Owens 2014.)

Discussion and the conclusion

In this chapter, we discuss Kaleidoscopic Pedagogy (KP) as a conceptual frame of the arts based method (ABM). In a context critical pedagogy, emphasis was about understandings of democracy: what it might look like and how it would feel to be in it according to young people themselves.

Giroux (2014a; 2014b) argues that one way of questioning authoritarianism is “to reclaim the relationship between critical education and social change”. The problem he identifies is that democracy has been sullied as a concept as participation as a service and no longer offers the promise of emancipation, nor solidarity.

The solution for this, according to Giroux (ibid.), is to institute a critical education as a means to revitalize democracy by encouraging and enabling citizens to engage with issues of citizenship, rather than service user and emancipation. In his words “reclaiming a kind of humanity that should inspire and inform our collective willingness to this what a real democracy might look like”. Based on Giroux (2014a; 2014b) and our lived experiences, we argue that it was and it is possible to create a temporary space—as an example of PAUSE-festival in this chapter—where young and older citizens expressed their opinion with no attempt to come to some sort of consensus.

PAUSE Festival, as an example of KP, drew on the parallels between models of democracy, and models of art, whereby art is able to disrupt normalizing societal roles and practices, as well as offer a space for critical thinking. This seemed to be important to young and older citizens during PAUSE-space as in a vision that sees democracy as perpetually challenging, critical and disruptive, whereby art provided a means to enable this critical social engagement.

According to young people themselves, democracy might look like collaborative and collective local projects rather than as in the more conventional institutional view—singular and individual, and democracy would feel to be constructed through creative practices, especially those in which a context for collective democratic action is created. (Pässilä & Owens 2017; Adams & Owens 2015; Mellanen & Häkli 2018.)

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Virpi Toivonen

LET´S FORM A CIRCLE

Introduction

In an encounter, no one is entirely oblivious, and no one is entirely wise. There are only people who together try to learn more than they know at that moment. (Freire 2005, 99.)

The subjects of my research are youth under the age of 29, who were a part of three art-based projects in 2017. The three art-based projects that constituted my thesis (Toivonen 2018) were the Ankkuli -project at Vantaa's youth workshop, the Pause -festival at Lahti's youth workshop facilities, and a play called *Tunne Nimeltä Rakkaus* [An emotion called Love] at Maunula's Maunulatalo and Finnish National Theatre, Kansallisteatteri. The goal was to understand

the formation of commitment, agency, and art's import in the lives of youth, and to think about the possibilities of art-based activity.

Projects

The Ankkuli -project lasted for six months, and it was part of the activity at Vantaa's Communication and Interaction Workshop. 29 youths participated in a workshop of creative expression. 18 youths participated in a questionnaire. 15 youths answered that youth are more committed to work at the workshop than at educational establishments. They explained these answers with the following reasons: workshops have smaller group-sizes, the atmosphere is relaxed and unstressful,

the receiving of labor market support, workshops provide individual guidance and support from peers and the activities are enjoyable.

Although 67% of the participants in the questionnaire had quit their education or job before the work trial, only 24% quit their contract for the workshop before the agreed upon date. The goal of art-based activity in workshop activity is exposing youth to arts and trying out different ways of self-expression together. In their current form however, the youth's workshops do not provide enough space for changes in the agency of the youth.

More possibilities for the change of agency were given for young people in the three-day

Pause-festival – against indifference/apathy, and for meaningfulness. The festival tried to give young people a chance to take a break and reflect on things through art. 32 young people and 12 adults over the age of 30 participated in the festival. The process drama directed by Allan Owens gave the youth a chance to reflect on the challenging situations where they must make choices in their lives, through drama.

In a short period of time, links were formed in the group between people who were unfamiliar with each other before the festival. Owen said that art has the role of an ice-breaker. Art in Owen's opinion is an excuse for young people to talk to each other (Skyten 2017). During the art-laboratory resembling activities, themes that were topical and significant for the youth were discussed in different ways of expression. Learning together at the Pause was according to Anne Pässilä an important part of influencing and being a part of something (Pässilä & Owens 2017, 1–2). The

thought of the nuclear team (Kantola, Mellanen, Pässilä & Tuliainen) consisted of supporting young people's role as a self-guiding individual, as well as supporting the execution of a next Pause-festival. The team's wish was for the youth themselves to make the festival happen without the control of an organization.

Tunne Nimeltä Rakkaus [An emotion called love] was a year-long project done in cooperation with Finnish National Theatre, in Maunula Helsinki. Eveliina Heinonen, the director of the project, realized the workshop nights of the spring of 2017 with supporting director Siren, and the script for the performance Tunne Nimeltä Rakkaus with dramatist Gröndahl. 200 hours of training, and over 50 people, locals from Maunula as well as theatre professionals, were included in the large investment of the Finnish National Theatre. The project's operation mode and the phenomena involving it resemble the genre of participatory collective theatre (Haapalainen & Ranta-Tyrkkö 2016, 145). The

project unified a large group of people of all ages from all around Maunula. The youngest performer was 11 years old and the oldest was 86 (Berghäll 2017). During the performance, discussions were generated between the audience and the performers. There were 10 performances and 500 spectators overall. The Finnish National Theatre provided a chance to work with professionals of the industry in the facilities of theatre establishments.

Results

The contents of my thesis comprised of the answers from the questionnaire and two theme interviews (Toivonen 2018, 6–8). In all the art-based projects, the young people had strong commitment towards the activities. Their grading of their commitment towards both the workshop activities and the theatre project was high. In the Pause festival, a group of active young people started to already plan the next summer's event.

In all projects, the reason for committing was the good atmosphere. A good atmosphere was achieved when pressure was avoided, relaxing was encouraged, the environment was built to be cozy with self-made things, and people were allowed to play and have fun. Working with arts gives a space for this kind of atmosphere. An accepting and supportive atmosphere, as well as support from peers, were emphasized in the interviews and questionnaires directed at the young people.

Art gives a person a way to tell about themselves and their thoughts in a whole new way, it provides a space for the formation of understanding and empathy. Sharing personal stories and understanding one another through those stories, was integral in the performance Tunne Nimeltä Rakkaus. The mutual understanding between generations strengthened the growth of the young people. In Pause, the dialogue generated through the dramatic storytelling, also generated reflection on the young people's own

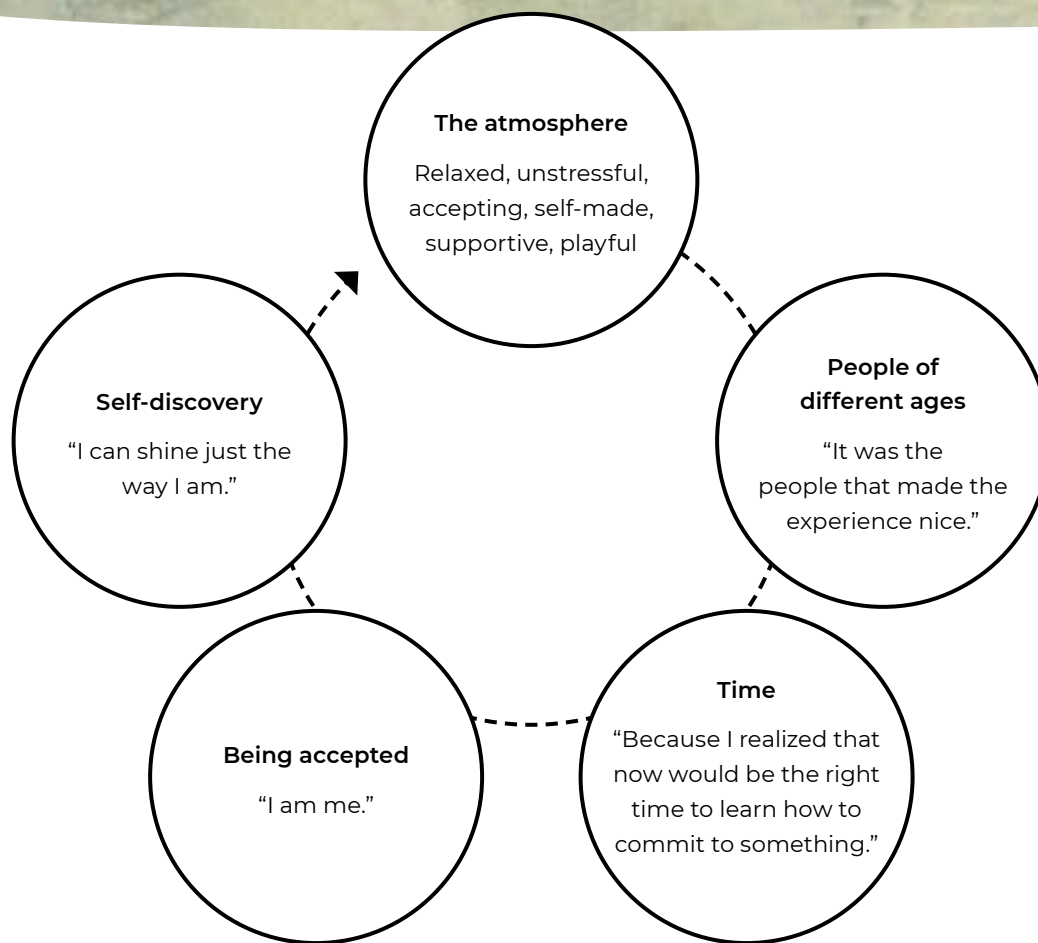


Figure 1. The most important reasons for committing to art-based activity (Toivonen 2018, 81).

lives. The shared discussion helped the young people with their choice-making situations in life. The choices were brought up democratically and space was given, and even wished for, for critical thinking. In the Ankkuli, working with art in diverse ways represented an enjoyable way of doing things with others of the same age.

The second thing that was highlighted was the heterogenic group. The age-difference of the participants had no negative impact, the diversity was considered as a gift to the group, and it had no negative effects on any of the three projects. The encounters between the generations were significant both in the project Tunne Nimeltä Rakkaus as well as in the Pause.

The third important thing about commitment for young people was the feeling of being accepted into the group as they were and being given the chance to fail and practice. The feeling of being accepted was brought up in all the interviews

and answers of the youth. Art-based activities give things a chance to become visible.

The fourth reason for commitment was time. The significance of giving young people the time to develop and the significance of working together for a long time were both highlighted in the Ankkuli and the Tunne Nimeltä Rakkaus. One of the young people of the performance stated that committing became a habit, when a whole year was spent together. The right timing for an activity is important especially in the lives of the unemployed youth. "Because I realized that this would be the best time to learn how to commit." was the poignant comment of one of the interviewees of the Ankkuli-project's questionnaire.

Discussion

The powerful committing effect of theatre is shown in particular in the answers of the young

people who participated in Tunne Nimeltä Rakkaus, regarding the way they felt that they learned something about themselves through artistic activity. They also told that they had gained more courage to face strangers in their everyday lives because of the discussions they generated with the audience in the performances. The roles provided protection and confidence. A particularly impactful comment came from one of the participants: "I can shine just the way I am". Young people have a strong need to please others, but through the experience of working in theatre, the process of growing one's own identity was strengthened through the act of caring for one's self. The young people told how the pressures of being something else than what you are, were diminished. Tunne Nimeltä Rakkaus was an example of growing and developing with people from different age-groups.

The importance of art-based guidance in the youth workshops has to be justified a lot more

than other methods of guidance, even though the facts that the positive influence the Arts have on a human's wellbeing is undeniable and that the Arts have helped forward the possibilities for people to function in society as equals (ArtsEqual 2016, 1-5). Bardy (2007, 21-33) explains this phenomenon with the argument that art-based projects are evaluated the same way as any other project, even though the measuring of their effects and results is difficult.

The base line for the Ankkuli was that the arts belong to all young people. Art-based activity was based on the idea that young people should be given a chance to experiment and express themselves through arts. A few people from the workshops had found art-activity outside of the school's curriculum. R. Vance Peavy's (2006, 37) sociodynamic guidance method enforcing respect, true helping and encountering is a good guidance philosophy for a working environment, such as youth workshops (Toivonen 2010, 15). Peavy's

guidance activity principles also provide material and wise insight to art-based group activities. According to Peavy (1999, 160) constructivist groups are needed and they are designed to serve the empowerment of the individual. In this way of participating in social life and learning together, a person can get new chances for operating.

The promise that "Pause is owned by the young people" requires the guiding nuclear team to give up power and possession. The way the Pause-festival is operated shows a lot of signs of Paulo Freire's critical pedagogy. There were many older adults in the group, but they had to knowingly avoid controlling the subjects and themes raised in the discussion. The Freirean thought of Mellanen was that older participants in the Pause-festival could go there to learn from the younger generation (Toivonen 2018, 71).

In some way, the Arts in all of the projects touch and enable young people to enter a deeper space

of another kind of encounter. An encounter that enhances understanding and communication. According to Bardy (2007, 25) collective activity where the world is a space left between people is essential in collective art-projects. "The most important thing about the project was the people involved" said director Heinonen after the last performance of Tunne Nimeltä Rakkaus (Toivonen 2018, 56).

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Regina Kaiumova & Vlada Bulat

ART-THERAPEUTIC METHODS “SPONTANEOUS PAINTING” AND “FREE LINE” FOR CORRECTION OF EMOTIONAL STATE OF STUDENTS OF A HUMANITARIAN UNIVERSITY

Introduction

This article considers an art-therapeutic method of correction of the emotional state of students of a humanitarian university, based on using the methods *Spontaneous Painting* and *Free line*. The given method was developed in Experimental Laboratory of Innovative Art Projects *Sound and Color* in St. Petersburg State Institute of Psychology and Social Work

Experiment included three steps: first – ascertaining the experiment, second – application

of the comprehensive art-therapeutic method, and the last – resulting step (assessment of the effectiveness of the art-therapeutic method).

As the result of a comprehensive art-therapeutic method application, it was found that the emotional state has been corrected. The given method can be used not only for correction of the emotional state, but diagnostics of this emotional state, tendency to a certain type of thinking and the assessment of the level of creativity.

In the era of the information society, a person is forced to process huge flows of information every day that brings overstrain and stress, and emotional intelligence is becoming increasingly important. In this situation, a person's psycho-emotional state acts as a regulator of the body's activity and a source of motivation. Therefore, there is an urgent need for a tool for correcting the emotional state, in particular for young people, especially students. According to modern educational standards the main responsibility for the quality of education lays on the students themselves, and the emotional

state of students plays a leading role in the whole process of education. (Rybina 2017, 277.) During the period of studentship, a new subjective reality is emerging: self-esteem evolves, critical thinking is strengthened, a need for self-development for further self-realization appears (Klaptsova 2016, 67). The period before exams is the most intense time for students that can lead to an imbalance of the emotional state. During this time, students may experience a low mood, be prone to excessive self-criticism and low self-esteem. There is a risk that the personal qualities and potential of young people will not be fully disclosed, the consequences of it may be a lack of efficiency and motivation for scientific and educational activities, dissatisfaction with themselves and their lives. Therefore, in such situations, there is a need to use special programs designed to correct the emotional state of the students.

In the article we propose using the method of art therapy to achieve this goal. According to a num-

ber of experts (A. Kopytin, M. V. Kisileva, G. M. Fers, T. Zinkevich-Evstegneva), art therapy is a mild method: it is applicable to any person, regardless of their drawing skills, involves the sphere of the unconscious and free expression, and usually improves the emotional state. Lebedeva believes that art therapy contributes to the realization of the internal potential of a person that motivates towards positive changes and has a direct impact on the assimilation of training material. (Lebedeva 2007, 27.) Moscovskaya [S. V. Konanchuk] emphasizes that the most effective art-therapeutic methods are based on the synthesis of the arts, for example, the connection of music and art therapy. In addition to the art therapeutic effect, the methods of art synthesis therapy promote the development of communication skills and creative thinking, which is especially necessary for students of humanitarian universities. (Moscovskaya, 1996.) All of the above characteristics make the method of art therapy one of the most promising in pedagogy.

We offer new methods of art therapy that have been developed in Experimental Laboratory of Innovative Art Projects *Sound and Color* in St. Petersburg State Institute of Psychology and Social Work. The background of these methods was the long-term practice of artists O. Sidlin and Y. Nashivochnikov with their students. (Moscovskaya [Konanchuk] 2012.) Since the 1930s, the exercises have been used in the artistic sphere. During 2017-2018, in work with students, we adapted these exercises to be used as art-therapeutic methods of the correction of the psycho-emotional state. Positive feedback from students on the promotion of well-being became a prerequisite for the study.

Methods “Spontaneous drawing” and “Free line”

The basis of the art-therapeutic technique consists of two exercises: *Spontaneous drawing* and

Free line. The exercise Spontaneous drawing: with closed eyes fill the sheet of paper with spontaneous movement of the dominant hand. The task in the exercise Free line: with open eyes fill the sheet with free lines (like children's scribbles). Each exercise is performed on five sheets of A5 format.

The set of exercises consists of 3 blocks:

1. Both exercises are performed with the dominant hand (the tool is a pencil).
2. The exercises are performed with both hands at the same time (tools—pencil and pen for the left and right hand).
3. Respondents are asked to draw on a free theme with two hands simultaneously on an A4 sheet (pencil and pen are tools for the left and right hand).

During the first and the final stages of the experiment for assessment of the impact of the proposed

set of exercises on the emotional state of the respondents, we used the method of self-assessment of emotional state, developed by American psychologists A. Wessman and D. Ricks. This test is designed to assess the emotional state of the respondent, based on their own opinion. This method is quite simple, which makes it an operational tool for rapid diagnostics. (Karelin 2007, 39.)

The experiment was attended by 30 students of the Department of Psycho-social Work of the St. Petersburg State Institute of Psychology and Social Work aged 19 to 24 years.

Diagnosis of the emotional state by the method of Wessman and Ricks showed that before the exercises 47% of students evaluated their well-being condition as high, and 53% rated it as average. After a set of exercises, the ratio changed: 53% – high, 47% – average. In particular, 16% of respondents' emotional state increased by 5–12

points, 47% – by 1–3 points, 16% – remained unchanged, and 20% fell by 1–4 points.

The given set of exercises was evaluated in terms of its use as a diagnostic tool. Such features of pictures, as “quality of lines”, “load of picture plane”, “force of pressure of a pencil”, “pictur- esqueness” were analyzed. In the last block, “the integrity of the image”, “symmetry”, “the figurative/abstractiveness”, “originality” and “originality of performance” was also assessed.

The following relationship between the total assessment of the level of emotional state by the method of Wessman and Ricks and the following indicators was found:

- the *quality of lines* in all three blocks varied from *high tension* to *equable, smooth line*;
- *loading of the picture plane* in blocks 1 and 2 changed from *overloading with*

details to free, harmonious, unloaded with details of the picture plane;

- *picturesqueness*—in the exercise *Spontaneous drawing* of the second block, the drawings of respondents with a high level of emotional state have some artistic expressiveness;
- respondents with a low total score on the Wessman and Ricks test have abstract images, while students with high scores perform drawings in a figurative style;
- students with a high overall assessment of the emotional state have a lower level of originality in the execution of drawings in the final block than students with a low level of emotional state.
- In addition to the identified relationships between the level of emotional state estimated by the method of Wessman and Ricks and the results of the proposed complex, the

following features were observed:

- in the first set of exercises, pictures of 78% of the participants were overloaded with details and lines, which in our opinion may indicate the need of respondents in artistic expression;
- in our opinion, the respondents with a low level of emotional state, showed themselves as the most creative: their drawings were original and aesthetic. The results of the exercise *Spontaneous drawing* of the second block, which was performed with two hands at the same time, were the most aesthetic;
- in the last set, 53% of respondents showed laconic drawings with minimal details that may indicate stabilization of the emotional state;
- often the implementation of art-therapeutic tasks causes resistance among respondents, the most common

phrase: “I cannot draw”. Also, some participants may have difficulties if the task of drawing is *free theme*. It can be noted that by the end of our tasks all of the participants had “more liberated” drawings and they were made without any difficulties.

Conclusion

Accordingly, for the results of our study, we can conclude that the proposed set of exercises is not only a method of harmonizing the psychological and emotional state of students, but also a diagnostic tool. The simplicity of implementation of this art-therapeutic complex of exercises, provides its practical applicability not only in the framework of higher education, but also in other conditions, for respondents of different ages, as well as a tool for the self-regulation of the psychological and emotional state and development of the creative potential of the individual.

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Sari Miettinen

PHOTO AS AN EMPOWERING METHOD FOR SUPPORTING WELFARE OF THE MIND

Introduction

Welfare of the mind is a complex wholeness. It is more than an absence of mental disorders. It is a fundamental condition to people's ability to think, act, interact with others and enjoy life successfully. (World health organization 2010.) This article deals with photos and photographing as a resource-centered approach to supporting welfare. The idea of a resource-centered approach is that welfare can be supported at every stage of life and in both preventative and corrective work. In this article, I introduce the ways to use photos and photographing as a method for supporting the welfare of the mind in a resource-centered and empowering way.

The empowering point of view to the welfare of the mind

Welfare of the mind is not a stable condition. We face different kinds of life situations during our life, which challenge our state of mind. Some of them touch all of us, for example, growing up, and moving away from our childhood home. Some situations touch many of us: for example, a child's birth, divorce or the death of one's own parents. Then there are situations which are unexpected, for example, unemployment or accidents. New situations challenge our welfare of the mind, even if they are positive ones. In these new situations, we need flexibility of the mind. (Erkko & Hannukkala 2015, 29–31.)

In the empowering point of view to the welfare of the mind, the focus is to support our well-being as a whole. The main idea is that we can support the welfare of the mind- no matter if the person has a mental problem or not. In the empowering point of view, the wellbeing can be supported, and the diagnosis is not the main focus. Empowering work is good for everyone, for both those with a mental disorder and for those without. (Röning 2014.)

There are three main ideas in the empowering point of view to welfare of the mind. The first is a positive attitude to life. We can't necessarily influence the incidents or happenings we meet. But we can learn to change our attitude

towards the incidents. It is very important to our wellbeing to try to see positive aspects in our life. The second idea is the entitlement to all kind of feelings. Everybody has the right to feel any feeling, all of which have their rights to existence. The third idea is the feeling of hope. There is always a possibility to change. There is usually more than one path to follow, even if one doesn't see all the alternatives right away. At least there are always many attitudes to take to different situations. In the empowering approach, it is important to maintain these main ideas. (Röning 2014.)

When we do the empowering work, the important task is to create the circumstances in which a person can find the way and strength to solve their problems by themselves. The person has the keys and answers to their problems, if only they can see them. The therapist or counselor can help him/her to find the way and strength. A method to help this is through dialogue and

cooperation. Successful cooperation and the feeling of being heard create the feeling of power. In this way, the person can find the way to help themselves. The worker is a fellow traveler, not a guide. (Rostila 2001, 39–42.)

The feeling of belonging somewhere and being the part of a community or a group increases the feeling of empowerment. The important feeling is to feel oneself as a subject, not as an object of different kinds of actions or life situations. To get to this we need confidence between the person and therapist/counselors/worker. The important point is respect and seeing the other as a whole person. (Rostila 2001, 39–42.)

Collectivity and communality has an important role in social pedagogically oriented work (Ranne 2005, 17–18). Art-based methods provide the way to work collectively and also deconstruct power relations between a worker and a person or a group of people we work with. It is the counter-

force to an individual centered way of thinking (see Kiilakoski & Tervahartiala 2015, 31–67).

Photo and photographing as a method for empowering approach—different levels

Photographing and watching photos is one method for empowering people and reducing power relationships. Photos can be used in this purpose in different ways. I have divided these ways into three levels: working with individuals, working with groups and societal level. Each level has the same but also different purposes, and you can also mix them.

The idea of empowering photographing came from Miina Savolainen. In this method, photography is used as the creator of an empowering process either with individual or groups. The main idea is that you can't empower another person, but you

can help her/him to empower her/himself. You can utilize different kinds of aspects in the method of empowering photography, for example album photos, interaction of a photo session, portrait and photographing the themes of everyday life. The main points are to make things visible: the subject or protagonist of a photograph, feelings or emotions and relationships and confirm the feeling of empowerment. (Empowering photography.) Photographing can be used when working with individuals, groups or also make societal differences visible. One session of photographing can represent several levels at the same time.

Working with individuals

Working with one person (protagonist, see Empowering photography) is perhaps the most widely used way to use photos or photographing. Miina Savolainen has described in her book the way she used photographing with foster care girls (Savolainen 2008). She took pictures of

girls one by one. The idea of the project was to offer girls the possibility to be seen like they want by themselves, not as foster care girls. At the end of the project, there was an exhibition about the photographs.

When using photographing with individuals, the protagonist of a process gets the possibility to define her/himself. S/he will be the subject, instead of being the object of photographing. S/he will decide how the others will see her/him. This is usually an empowering experience. It is also possible to analyze a person's life, relationships with others and relationship to the past with pictures. It is important to use a gentle look when watching other's pictures. The pictures can be taken right now or we can look at and analyze pictures about the past, but always in a gentle and appreciative way.

Working with groups

When using empowering photographing with groups the main point is to create communality. Communality creates well-being to individuals and it is the basic need of human beings. In order to feel communality, there has to be trust, dialogue and everyone's participation between individuals. Everybody needs to feel that they are valuable, needed, accepted and unique.

I have used photographing to create communality between the students who have started their studies in the same year. If we manage to bring about communality between a new group of students, they enjoy themselves better in their new studying place and also succeed in their studies better and engage in their studies.

During the first week, new students got a homework assignment to photograph each other in pairs or small groups. They received the instructions to find a place they like and where they

feel comfortable. This also helps them to get to know their new study town. The other instruction was to make a picture where they were as they would like to be seen, so they could express the features they like in themselves to their new study mates. When they took the pictures in small groups or with pairs, they also got to know each other. After making a picture students wrote lyrics about their pictures. It could be a little poem, aphorism, sentence or a word. Everyone introduced one's own picture to the others and s/he had a possibility to tell about the picture and her/himself to others. In the end, the pictures were linked together to the booklet of this studying group and everyone got her/his own copy. This was a symbol of belonging to this group.

Societal level

It is a giving of a voice to a group of people who have not been visible in society. It is important

in this level to create the feeling of empowering among individuals who participate in this kind of project. One example of societal influencing with photos and photographing is the *Camera Obscura* project (see Hannula 2009) in which the group of unemployed people photographed their life and surroundings. Their purpose was to create discussion about unemployment and the position of unemployed people and tried to make societal dialogue between people in different societal levels.

The project was held between 2004 and 2006. At the end of the project, there was an exhibition in a public place where the audience could find it easily. It also received publicity in media. According to the participants, the audience reached the feeling of loneliness through the exhibition. This was the shared feeling of the participants of the project. Dialogue between unemployed participants and the others had come to exist. (Hannula 2009.) In addition, other critical pro-

jects have been organized in order to make visible the problems faced in society, e.g. concerning the domestic violence.

Photographing has been used to make visible different kinds of groups of people. The feeling of being seen and belonging to a group and being part of a community and a society increase the welfare of the mind, also at an individual level. (for example, Nivala & Rynänen 2013)

Conclusions

Art has been seen to have strong effect on human beings (for example, Kiilakoski & Tervahartiala 2015). It can give us experiences, it connects people and creates emotions. The art can sensitize us to understand things at different levels. When people make art together, they often feel strong social cohesion. That's why art based methods can be successfully used when we want

to create communality. Communality is one way to support welfare of the mind

Art is the way to understand other people's point of view. The inequality of society can be shown with art. That's why art also has a strong political impact, like in the example concerning the Camera Obscura -project.

Photographs have a strong impact on our self-esteem. We live in the world of pictures. Social media crank out to us pictures and models continuously and we send selfies all the time through Facebook, Instagram, Snapchat ect. to be evaluated by others. Too often we are the object of criticism, especially among young people. In an empowering point of view, it is very important to look at the pictures of others in a gentle and appreciative way and also learn to look at yourself in a loving way. Because of this continuous evaluation, we are exposing

ourselves all the time—this is more important today than ever before.

Photographs are windows to the past and present. They can be interpreters of emotions and feelings. They can be a bridge to understand others and yourself too. They can be the instruments to dialogue between different worlds. One picture tells more than thousands of words.

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Kati Vapalahti

THEATRE AS DIALOGUE

Introduction

Dialogue can be created with *language of art* completely or partly in a nonverbal way. This article focuses on *language of theatre* (see Jackson 1992; Boal 1992). The aim of this article is to reflect the concept of dialogue to Augusto Boal's *Theatre of Oppressed*. We can speak about polylog, when the interaction flows between several persons in work with groups, whereas, in dialogue, the interaction usually flows between two persons. I will use the concept of dialogue concerning both the work with groups and individuals in this article. I investigated the concepts of dialogue and collaborative argumentation in my doctoral thesis (Vapalahti 2017). First, I will determine the concept of dialogue based on

theoretical resources. Then I will describe some of the main work steps during the development of the Theatre of the Oppressed and reflect the concept of dialogue to them.

Dialogue

In dialogue, different viewpoints are highlighted in order to create a common understanding in a reciprocity way (Mönkkönen 2007, 86; Walton 1992). Dialogue is an argumentative process, where the interaction of different viewpoints will combine (Muller Mirza et. 2009). Coffin and O'Halloran (2009), for their part, determine argumentation as a dialogical process, collaboration, and the search for consensus, especially

through counter argumentation. The counter argumentation is important for the understanding of different alternatives and viewpoints (Billig 1987, 226; Kuhn 1991) and for making conflicts and realistic action possibilities visible (Juhila 2000, 105–129; Kurki & Tomperi 2011, 123–125).

Humanistic thinking is dialogical in its nature, and dialogue includes provoking people to express their viewpoints, contrasting them, and testing different ideas (Huttunen 2003). In addition to that, Walton (1992) highlights aiming towards a collective solution by a certain mindset, such as listening and sharing ideas in an open way. The problems faced during social situations are often complicated, and solution achieving requires dialogue with the aim of common meaning and

a new learning experience so that opinions may change in some cases (Huttunen 2003; Sayed 2015). Thus, dialogical environments involving a safe atmosphere also for argumentative discussion provides a learning possibility. There information can be discussed in a critical way, and different viewpoints can be created to the themes under exploring. This is a way of expanding multiple understanding through social dialogue. (Kuhn et al. 2016).

Dialogical work requires a new kind of democratic attitude, also from professionals. In many cases, it used to be thought that professionals were authorities of the knowledge, and the changing of the opinion threatens their professional status. However, dialogue is based on common wondering, discussing, and open questions, instead of ready determinations and comments. (Anderson et al. 2001). International Federation of Social Workers (2014) highlights dialogue as an important practice, where the political and

personal levels face each other. A social worker has a role in supporting their client's consciousness and the realization of their rights (International Federation of Social Workers 2014).

Dialogue in Theatre of Oppressed

Augusto Boal founded Theatre of Oppressed in 1973 in Brasil. The aims and principles for working are as follows: to support consciousness and active action for social change; to create different solutions to conflicts from perspective of oppressed person; and to support involvement and dialog. Theatre of Oppressed supports the attitude that all people are active actors of their own life in society. It is a way to make visible feelings, ideas, and conflicts in order to social change. It is dialogue between different perspectives and alternative possibilities for supporting people to become *spect-actors*, not only

spectators. (Jackson 1992, xix; Schutzman & Cohen-Cruz 1994, 1.) In the following Figure 1, I present some of the steps in the development of Theater of Oppressed.

Augusto Boal's first theatre group was *Teatro de Arena*. The group travelled through poor areas of Brazil and presented political agitation theatre plays about the injustice and oppression that peasants and miners faced. The actors also presented violent solutions in the plays, the aim of which was to agitate the oppressed audience to fight for their rights with guns and revolution. Finally, the actor group faced the problem of their approach, when one man in the peasant audience, named Virgilio, asked the actors to join them in revolution and fight with them. However, the theatre group was not ready for real fighting, but only for playing and agitating the peasants to fight. (Boal 1995, 1-3.) Teatro de Arena, no doubt, aimed at supporting the audience's consciousness about their rights as

Teatro de Arena 1957

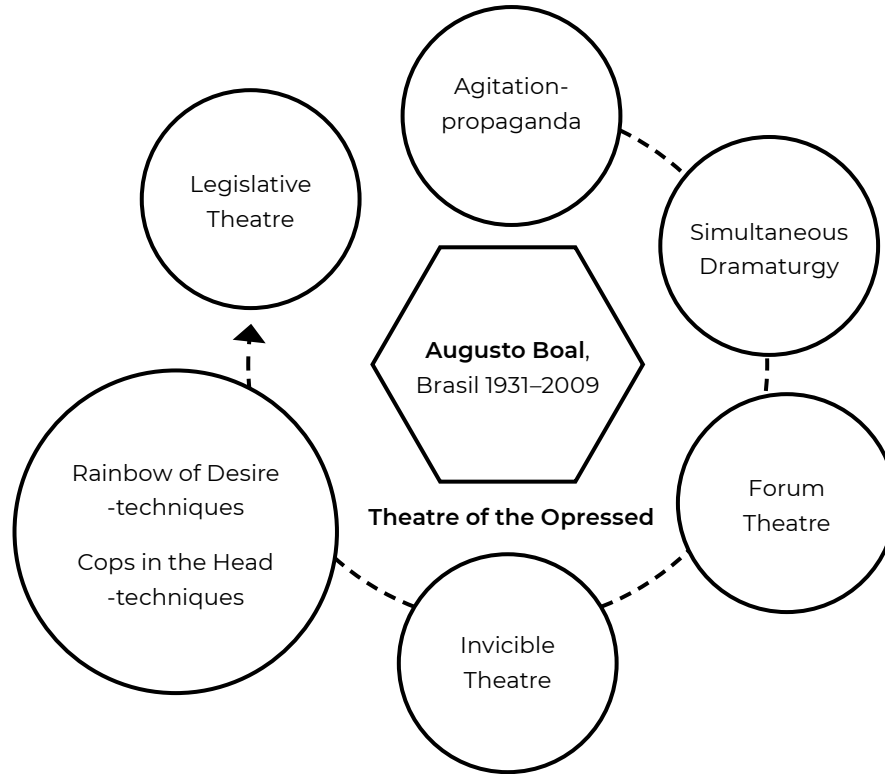


Figure 1. Development steps of Theatre of Oppressed (applied from the presentation of Piekkari 1999).

the International Federation of Social Workers (2014) also highlights nowadays. However, showing the inequalities from one perspective is not enough, but also open dialogue for trying to solve the problems is required. Augusto Boal also learned this through Che Guevaras phase: "Solidarity means running the same risks". Agitation-propaganda is a suitable method to support consciousness if the agitators are able to work as they advise. Otherwise, a more reciprocity approach is needed.

Simultaneous dramaturgy was Augusto Boal's theatre form where, instead of advises, learning together took place. In the simultaneous dramaturgy, the problem is presented as a scene without any solutions. The audience have to search for different solutions. The scenes are written according to the social investigation to guarantee that the cases to be presented are realistic and concern the actual problem. Augusto Boal (1992, 232-234) uses the name *joker*, meaning facilitator,

who acts as an intermediary between the audience and original actors for creating a democratic and safe learning situation for all participants. The joker's duty is to facilitate dialogue through open questions. The basic, but applicable facilitation questions are as follows: Is the situation to be presented realistic? What might be true? Who is the oppressed person? What would s(he) wish? Did (s)he get what was wished? Why didn't s(he)? What could s(he) do? (see Piekari 1999; Rohd 1997.) The audience discuss these questions aiming to find solutions. The actors then show the solutions described by the audience. (Boal 1995, 3; Piekari 1999.) The argumentative process is emphasized in the simultaneous dramaturgy (see Coffin & O'Halloran 2009; Muller Mirza et. 2009). The participants search for solutions that are realistic and believable in real life (see Boal, 1992, 233), especially through counter argumentation (see Coffin & O'Halloran 2009; Billig 1987, 226; Kuhn 1991; Juhila 2000, 105–129; Kurki & Tomperi 2011, 123–125).

Once there was a situation in a simultaneous dramaturgy session facilitated by Boal, when one person was not satisfied with the solution provided and acted by actors. After many tries, Augusto Boal asked the person to replace the actor to show their idea themselves. After replacing and showing, no one had any doubt about the idea that the person meant. The idea of Forum Theater was born. In Forum Theater, the spectators started to act by replacing the original actors and acting their ideas out in order to create solutions to the problem to be presented (see Boal, 1992, 17–39; Boal 1995, 3–7.) When acting out ideas, the dialogical features like presenting and discussing different viewpoints (see Mönkkönen 2007, 86; Walton 1992) is realized in a very visible way. The meaning of counter argumentation is especially realized by the facilitator's work, when the facilitator supports critical discussion and justification (see Coffin & O'Halloran 2009; Billig 1987, 226; Boal, 1992, 233; Kuhn 1991).

Forum theatre was politically very powerful by making oppressed structures visible, and there was a time, when politicians forbade it. Then Augusto Boal began to do invisible theatre. Invisible theater means theatre at the public place, where people participate in action without knowing they are part of a theater play. The actors script and rehearse a scene according their social investigation. Some of the actors have roles of provocateurs among the audience. Their task is to comment for and against the dilemma presented in the invisible scene. (Jackson 1992, xx; Boal 1992, 6–17.) Invisible theatre supports peoples' consciousness concerning their rights through argumentative dialogue (see International Federation of Social Workers 2014) during the actual situation and by the people, who have seen the invisible theatre situation, and tell it to other people, and thus the consciousness of the problematic theme expands. However, dialogical reciprocity and the mindset of being present, listening, and sharing ideas in an open way (see Mönkkönen 2007, 86; Walton

1992) often remain under the direct debate at least in current sessions. The question is, whether it is ethically right to involve people in situations that they are unaware of.

Augusto Boal lived and worked in Europe for 15 years. There he noticed that the problems are more abstract than in Latin America. They concerned e.g. communication problems, loneliness, and the fear of emptiness. For these requirements, Augusto Boal created more or less therapeutic working methods, so called *Rainbow of desire* and *Cops in the head* -techniques. (Boal 1995, 7–9.) The idea of dialogue focuses in this kind of therapeutic work on Walton's (1992) determination of being present, listening, and sharing ideas in an open way. The dialogue will be realized not only with other people, but also with one self as an inner dialogue.

Legislative theatre was founded when Augusto Boal got into the parliament of Rio de Janeiro.

He hired his theatre group as political assistants. Thus, they made politics with the method of forum-theatre. They went to public places to meet people and ask about the problems people face in their life. They rehearsed forum-theatre plays, played them, and searched for solutions together with the spect-actors. The solutions were developed as political bills. (Piekkari 1999.)

Discussion

Dialogical interaction has been noted to advance such general skills needed in everyday life as critical thinking, problem solving, respect, tolerance, openness, solidarity, and courage (Jonassen & Kim 2010). Different aspects of dialogue, with variable emphasizes, seem to be present in different forms of Theatre of Oppressed. Thus, this kind of work would be useful from the educational perspective. Maybe the most crucial reason for continuing Augusto Boal's work, is the

need for multifaceted understanding. Extremism and hate speech increases along with polarization throughout the world. Thus, methods and environments for social dialogue are perhaps needed more than ever before

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Tiina Ikkonen

USING DRAMA IN SERVICE DESIGN

Introduction

In this article, I will present three case examples from the public sector that have included drama as a method to collect or present user experience and data. In each case, I have held a different participative role. Through these examples, I want to point out situations where drama methods could be potential tools to gain user information or, in general, to be used in the service design process. The way I work is practical with a learning by doing attitude. Therefore, this article is mainly based on field studies, experiments and experiences

Service design and design thinking

Service design can help to solve some important challenges faced by organizations (Stickdorn et al. 2017, 19). Service design is one way of creating new or improving existing services with the users. Users and co-creation are the key elements in a successful service design process. In order to create functioning and appealing products, it is necessary to understand the users' point of view. The needs, hopes and wishes – even the ones that users do not even know exists, can be revealed by using the service design research methods. Design thinking is another term that can be used alongside with service design (Stickdorn et al. 2017, 23). According to Arne van Osteroom, by obeying a

mindset of being curious, open and interested in users and learning by doing, you can call yourself a service design thinker or rather a service design doer (Stickdorn et al. 2017, 20). Service design can be seen as an independent discipline, as a mindset to work customer oriented, as a continuous process, as a toolbox to create understanding, as a glue or common language between different fields or as a management approach (Stickdorn et al. 2017, 20–21).

Today service design is more visible than ever (Stickdorn et al. 2017, 23). It has mostly developed during the past 25 years. Professor Dr. Michael Erlhoff at Köln International School of Design first introduced it as a field of discipline in 1991. (Curedale 2013, 4, 7.) This approach

to working with services grew out of design methodology in the 1990s and 2000s and was developed by designers (Stickdorn et al. 2017, 23).

Common methods in service design with elements or metaphors from drama

Service design has some research tools that, as terms, are adapted and are more familiar from theatre and dramaturgy. Some of the following terms are used in the case descriptions below. For example, visualization of the dramatic arc of a service experience can help to understand which parts of the service the customer valued and which part was experienced negatively or even rejected (Stickdorn et al. 2017, 48). Frontstage and backstage are known terms when using service blueprint tool to show which activities are visible and non-visible for a customer (Stickdorn et al. 2017, 54, 56).

Alan Cooper invented personas in 1998. They are created from the raw data of users and they represent a group of users in a role who share the same goals, attitudes and behaviors when interacting with a certain product or service (Curedale 2016, 21). Dramaturgy is a form of prototyping and it is used to make personas more dynamic. Method is useful when more info is needed about the context or the users and in exploring concepts (Curedale 2013, 99). In service design dramaturgy is a method that uses drama techniques to help understand users' behavior and needs. Storytelling is an interview technique that brings information about customers and how they experienced the service (Curedale 2013, 183). Props and tools are needed in workspaces and workshops to encourage people to prototype their ideas and prompt playful, curious, empathic or experimental mindsets (Stickdorn et al. 2017, 409).

Adam St John Lawrence and Markus Hormess from WorkPlayExperience consultancy, use the-

atrical tools in service design to help companies create memorable service experiences. They say that theatre is not only a presentation form but also an investigative, developmental tool. The basic tool they use in service design projects are service rehearsals. Doing and using the body instead of talking brings up emotions and makes people co-create more. (Design Transitions.)

Movies can be used to promote empathy skills (González Blasco & Moreto 2012). In the design field, empathy means identifying with others and adopting their perspective. It is an understanding of other people's experiences and point of views. In order to successfully design for other people and build trust, empathy is the number one rehearsable skill for a designer. To practice empathy, a designer can, for example, simply observe, ask questions and listen to the answers, notice body language and take a personal interest in people. (Curedale 2013, 100.)

Case 1: School transport content development

The city of Kouvola wanted to develop the content of certain school bus routes due to negative feedback they received on their annual feedback questionnaire for parents. I participated in this case as a service designer with two colleagues. Our task was to find out the situation behind the feedback and bring solutions to problems we might bump into.

After getting to know the project backgrounds and feedback questionnaire, information about the bus rides was collected through creative design methods. We interviewed bus drivers, schools, parents and teenagers, who were the main users of the school transport. We traveled on the routes ourselves and observed what was happening. According to observations and the data collected, it was evident that the bus rides were actually easy-going and quite fluent during

most of the steps on the customer journey. However, the steps that needed improving were easily found and reprocessed in a workshop we arranged for teenage pupils who ride the school busses.

We had created personas of all the stakeholders. We scripted two different scenarios of school bus rides and included personas/roles in them. The classroom was transformed into a stage where some of the students could watch the play and some of them were given roles and advised to play their part in a given role with us. The plays were called *The bad bus ride* and *The better bus ride*. The bad ride was the worst-case scenario based on our observations and interviews and included bullying, bad language and a grumpy driver who was late from the schedule. The better ride was calm and passengers were quiet and friendly to each other. By participating pupils in acting, we wanted to bring about feelings and thoughts and make the teenagers

think about their own roles as passengers and the consequences of their actions.

Finally, the pupils got to think of *The best ride* in small groups. Groups discussed the presented scenarios and created the ideal ride experience. Participation in acting, either in a role or in an audience, was an eye-opening experience to the teenagers. Working with the final task was easy because the acting had raised empathy and gave the pupils an understanding of what the school ride, as a service, consists of.

The challenges in the acting task were definitely the number of participants. A majority of the group were in the audience as viewers. In addition, nobody wanted to take an acting role self-imposed so we were dealing the roles to pupils. It might have made the experience uncomfortable to some teenagers.

Case 2: Disruptive behavior at libraries

In this case, I was participating more as a researcher in the *CityDrivers* -project funded by the European Social Fund. The project aims to improve the creative industry professionals, entrepreneurs, students and teachers innovation and collaboration skills, which are required when participating in various stages of multi-stakeholder and multidisciplinary innovation projects.

The project collaborated with local libraries in South-Eastern Finland. Small libraries shared the same challenge of facing disruptive behavior by library users, especially youngsters, but also drug users and alcoholics. I wanted to see if a creative method could help the staff to face and find tools to deal with these encounters. Forum theatre was chosen to be tested in this case because the local drama instructor could recommend it and she had experience of working with it in similar cases at schools.

Forum theatre workshop was arranged for eight staff members. My role was mainly to observe, but I also participated in the *play*. The workshop began by standing in a circle form doing tasks to get to know participants, gain trust and set into a relaxed mood. The next step was to discuss the main topic in pairs: What problems and challenges are there at work? Participants shared their discussions with others and several problems were listed down. I was impressed by this phase; I was presented with a completely new way in which to collect user experience and information. I noticed that I got much more and even new information about how the staff really feels and what they see as challenges, compared to the background information that I had received by interviewing staff members on a one to one basis.

Up next, the team was divided into two smaller groups. The teams chose their topic to create a play that included specific roles; a person been

bullied, a bully and an influencer. Both teams chose to present a small scene of a situation in which a teenager is playing music loud in the library, bothering other customers and using bad language. Staff took their roles, played and watched the other team performing. Discussions followed and the other play was performed again with slight changes and pauses. On this round, the audience took on an active role and gave actors tips in which to solve tricky situations. Augusto Boal, developer of participatory theatre, states that the idea of forum theatre is to physically engage the audience with the play and improvise a possible solution for the characters' situation (McCarthy 2010, 86).

Half of the staff members found the workshop to be useful because it made them think about the situation from the bully's perspective. It made them remember that there is always something behind that explains someone's disruptive behavior. They also found drama to be a new and fresh

way to deal with challenges. The other half did not find the methods to be useful at all, because it did not actually solve any of the problems. They did not feel comfortable during the workshop and found it to be ridiculous. They were sorry for losing affective working hours. It is known that drama based activity can be uncomfortable (Curedale 2013, 99). Despite this feedback, everyone participated actively and with commitment.

Case 3: Making customer experience pain points visible with box theatre

In a seminar of the CityDrivers project in Tampere, playback theatre was used to make customer experience from public health care come to life and visible. Playback theatre, founded in 1975 by Jonathan Fox and Jo Salas, is an interactive form of improvisational theatre in which the audience tell stories from their lives and then



Forum theatre workshop.

watch them reenacted on the spot (International Playback Theatre Network). In the seminar, the audience was asked to tell examples of their bad or good experiences and the professional actors played the situations. I took part as a passive viewer in the audience. As a good side of this method, I see that it makes customer experiences more understandable and easy to relate to and again, raise empathy. It is fun and entertaining and can be performed in any situation or location. As a challenge, I see the risk of misunderstanding between the experiencer and the actor.

Discussion

Methods and tools from dramaturgy increase understanding and communication between people. When you take part with your whole body, you open up yourself and can experience and feel more effectively. Using vocabulary from dramaturgy is also a good idea in service design



Playback theatre.

projects; people are familiar with theatrical terms and most of us understand them the same way. (Design Transitions 2012.) All of this can break silos and barriers and build trust and co-operation more easily. Perhaps in the future drama methods could be added to students' curricula in any discipline, so that future design thinkers and doers would have a lower step to use them on the field. Acting and taking roles widens perspective but also makes people come out of their comfort zone. This can lead to new innovations and better solutions to create services we actually need.

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Kaisa Lantta, Paula Rahikainen & Taneli Selin

THE TIME BEFORE THE BEGINNING – TOWARDS SOCIAL INVOLVEMENT IN THE SPOTLIGHTS OF THEATRE. ARTS-BASED METHODS IN SOCIAL REHABILITATION



Hokkanen Ville: Aika [Time] 2018.

Introduction

Social rehabilitation aims at reinforcing the capacity of social functioning and the experience of social involvement. Both of these aims are defined and fulfilled as objective experiences and and, thus, need individually suited methods. The *Kuhan selviit* -project [Just Cope -project] has been experimenting with arts-based methods to suit these needs.

Social rehabilitation

The field of rehabilitation in Finland is traditionally divided into four main categories: medical, vocational, educational and social rehabilitation. The first three categories are quite simply explained by their names. Yet, the social rehabilitation has not received any precise and detailed definition. During earlier decades, social rehabilitation was a catch-all category for ser-

vices and approaches that did not fall into other categories. (Haimi & Kahilainen 2012.)

During the 1970's, social rehabilitation gained more attention. Finally, in 1982 Rehabilitation International Finnish National Committee published an up-to-date definition. Social rehabilitation was defined as a process bound to its environment. The process attempts to minimize any possible barrier between the individual and their environment. (Kiviniemi 1982.)

Social rehabilitation has a wide field of action and thus the definition for its process and setting goals is far from simple. Different authorities might have set goals beneficial for their needs from their point-of-view. The new Social Welfare Act (2014) targets social rehabilitation in reinforcing the capacity of social functioning, preventing social exclusion and encouraging social involvement.

Social involvement can be considered as an opposite to social exclusion. Even though it can be agreed as a universal goal its fulfillment still relies on individual experience. Allardt (1976) has defined social involvement as a combination of resources for three dimensions: adequate materialistic basic needs, connection to other human beings and communal feeling.

Social involvement in Sosku

Social involvement can also be seen from different point-of-views. These depend on the motive of the authority involved. In Finland, these motives generally fall into two categories: reinforcing social involvement as an employee, or as an individual. (Karjalainen & Raivio 2013.)

Sosku is a national development project operated by the National Institute for Health and Welfare.

Theatre work in “Everyday Life is Drama” -group

The project clarifies the definition and practical approaches of social rehabilitation. It develops and tests different methods for social rehabilitation and also sets criteria for high-quality social rehabilitation. The project started in 2015 and has 11 sub-projects around Finland lasting until the end of 2018. (THL 2018.)

Sosku has set its primary target group to clients of social welfare within the working age. An exception for this is given for South Savo Social and Health Care Authority (Essote), which will target young people. *Kuhan selviit* [Just Cope], the Essote sub-project targets people between 13 and 29 years old without a diploma from basic education or not in a further education.

The *Kuhan selviit* project has developed and proved different arts-based methods. One of the success stories born during the project is

a theatre group gathering at the premises of Mikkeli Theatre. *Arki on draamaa* [Everyday Life is Drama] group offers an opportunity to participate in social activity guided by theatre professionals within an authentic environment.

The group process is based on theories and orientations from sociocultural animation. It attempts to bring life to where there is none and support the skills that exist for success (see Kurki 2000). The main objectives for the group are helping the participants to figure out their own strengths and to involve participants into the group process. (Tuusa 2017.)

Findings by the staff and experiences of the participants consist of strengthening of social skills and appearance of peer support. Both the staff and participants have left their own personal comfort zones. Participating in the group offers a safe environment for opening oneself layer by layer and overcoming barriers one by one. The

group utilizes drama and offers different roles for participants.

The group enables a hobby that is not possible for everyone. For some, the theatre was the reason to participate, or it was the easiness of not needing any admission notes. Theatre exercises deal with emotions and expressing them. It is all about trying, feeling and getting comfortable. There is room for expressing yourself and your emotions. It is fine to be quiet or to yell. (Tuusa 2017.)

Settings and positions

Participants share stories about skewed power settings and unreasonable use of power. The group operates in physical premises that are often seen to be high on the social status scale. The theatre curator leads the group and breaks any possible prejudiced power settings. It is important because external influences affect

the self-perception. Social rehabilitation should happen in environments and settings that break unhealthy positions and norms (Ikonen 2018).

Authority is a relationship between two individuals. It is also defined by the context of the situation. Roles and positions are usually set and shared out within the first seconds of confrontation. It becomes more complicated in the typical social work setting. The work is done in the office building by the office-holding workers and so is already a biased situation.

Specialists support the group, but participants decide how much they are willing to share in each session. Freedom builds space for personal agency. Nobody is deciding or demanding anything. The group makes room for everyone to be uncertain, to attempt, to participate or just be. Just being present is important. It is the tiniest fragment of social involvement (Siponen 2018).

About the spaces

Acting in a group and doing exercises builds social skills. Theatre brings the physical framework for training skills. Different approaches of drama and arts were used, but the reason was not underlined. It was not due to gaining social skills. It was due to theatre. The group operates in theatre, both physically and mentally.

Being on stage is fun and doing theatre at the theatre gives it even more value (Diakoniamattikorkeakoulu 2018).

One participant told that positive feedback strengthens her existence. Human is a psychophysical body. Psyche and motivation will improve from positive external feedback. Each individual and their presence is in the center of the group. Their existence will become stronger when joining in exercises and dialogue.

“This is something else than just a social gathering” (Group participant).

She also told that joining the group was easy because the theatre as a physical space did not belong to anyone. It is different when a client has to enter an office building of a social worker. It skews the setting in power. It may even paralyze and make it look like you are not willing or capable of handling your personal matters. It takes the expertise to the best expert – the client him/herself.

The time before the beginning

When the time begins it happens in relation to the environment and other people. Confrontations, spaces, movement. Moving from one space and time to another makes time and person existing. Movement causes change. You can handle



(Hokkanen Ville: Riesa [Annoyance] 2018).

the direction of your own movement. Indoors it is safe. There the time stops.

Movement fuels from frustration or a spark of hope or fear of something or escaping from somewhere. Fear and distress cause chaos. Time begins when someone asks how you are doing. You can choose to reply. When another participant replies, it creates an equal dialogue – human interaction.

Who creates the time before the beginning? Maybe it is you and me. A mouth can be bigger than the words coming out of it – making the time stop. My time and your time are different, they do not run synchronously. Time begins when we are right here, right now. In thoughts, in speech, in looks, in postures. Those tiny moments randomly flying past us will determine the outcome of the confrontation.

Without roots, you will become loose. The time before the beginning attaches you to something.

Be it another person, a simple melody, a familiar scent or place. The time before the beginning is built from tiny things from everyday life. These negligible things have a magnificent role in deciding the outcome. Participants keep referring to these things that made significant changes in their lives.

The path of least resistance

Life would be easy if the road is open and always leads toward your preference. No barriers, no challenges. You would agree with everyone about everything. You would be nice for everyone. You would not disturb anyone but set into the box given for you. Be part of the grey mass. At the average of it.

If you do not fit into the mainstream, are you the problem? Is the problem in people or in the things? Is it about living your life whilst disturb-

ing others as little as possible? Can you trust a person who does not accept you unconditionally?

Quite often it is the professional who sets your route and possibilities. It is possible that your own will does not get heard and you will have to work hard to get your own way. And even then you need excuses for your decisions. Is it always necessary for the route to lead forward – from the professional point-of-view?

Frozen or stolen

We agree it is a theft if I steal your pie. What if you take a matter that is important to someone else – like a rehabilitation process – and make it your own? Is it a theft? What if you decide which box they should fit into because you think it is best? Is that a theft? What if you form the individual with your speech into someone new – have you then committed an identity theft?

What gives you the authorization to decide whether the tiredness or stress felt by someone else is a good or bad thing? Why not ask the person themselves how they feel about it? Only they have the authorization where the change should head and when it should happen. Feelings are individual, they have different meanings for everyone. My right is not necessarily the same as your right. It could be totally unnecessary for you.

The takeover or the theft is not always a conscious act. That makes it even more dangerous. It might happen without your attention. When it happens, the target might freeze to defend themselves. To defend themselves. To defend in silence- in denial. Like a deer in headlights. You are frozen and stolen.

Conclusions

Guiding a theatre group is a challenging task for the professionals. You will have to combine two different agencies, try to understand, challenge and question each other. Confidence between the professionals is visible for participants. Honoring each other with their personal beliefs resonates to participants. We need continuous co-creation and reflection between involved parties.

Arts-based methods open up new possibilities for social work. Professionals might become frustrated when clients do not show up to their scheduled appointments. Or even more when participating in pointless meetings. Operating becomes meaningful when you feel the need to participate. Theatre group offers participants something emotionally touching and a safe physical space to be yourself. When it is meaningful for both sides, it becomes a win-win situation.

Social rehabilitation builds on everyday skills, social skills and communal skills (Raivio 2018). The group hovers over the categories of social and communal skills. Participants have the freedom to choose which skills they want to exercise at the time. It is all about individual and personal needs and objectives. The group makes it possible.

Arts-based methods give fresh and new possibilities for the institute responsible for implementing the social work. Possibilities for working and confronting the client – as an individual human being.

This article – or the whole Kuhan Selviit sub-project – would not be possible without people. We would like to thank everyone involved, especially Heini Kärki who gave us great inspiration throughout the whole process.

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Andrey Ipatov & Tatiana Shishigina

POTENTIAL OF POETRY IN THE CORRECTION OF SELF-DESTRUCTIVE BEHAVIOR OF ADOLESCENTS

Introduction

The problems of adolescent behavior have never been experienced so urgently, we can take notice of the increase in the number of the adolescents who make slow progress in studies, play truant, smoke, take drugs and alcohol. The self-destructive behavior of adolescents is a disorder of behavior in consequence of disturbance of personal development (Ipatov 2012).

Art and particularly poetry can be considered as a means of correcting adolescent self-destruction. Influence of art can be of highly different kinds. It inspires, rejoices heart, elevates spirit, relaxes

and reinforces, teaches new (other) modes of perception of the world and self, arouses the feelings which have never been experienced in real life (such as heroism, selflessness and other feelings of this rank). Art opens (broadens) ideas of life and also forms cultural self-consciousness. This is the point, focusing a very important idea of psycho-corrective work with self-destructive adolescents. It is art with its unreasoning, metaphorism, polyphony offers the best approaches for correcting personal deviations which provoke self-destructive behavior.

Of all the kinds of art, our attention is drawn to poetry as it is a verbal (speech) kind, using

peculiar words as expressive means which are sensed by vocal organs, renew thinking, form new ideas (notions). Poetry is a more complicated kind of art (as compared with visual arts), with its dialectics of distinguishing form and content it appeals to the personal core by cultivating a voluntary creative effort, readiness to surmounting, reflection and self-discipline. Poetry changes a man *turning him from a social animal into an autonomous "I"*. (Brodsky 1987). The personality of a poet expressed in a poetic piece is a decent model of individual transfiguration. In this sense, the appeal to poetry means a discovery of the self as *expressed and acquired* (Hegel s.a.).

Explanation

The basis of the corrective potential of poetry for teenagers with self-destructive behavior can be characterized in the following way:

1. Their higher feelings can be inspired by poetry.
2. Verses are able to harmonize inner personal disorders of self-destructive adolescents. With their distinguishing rhythm and intonation verses give impetus to an act of self-communication. The right cerebral hemisphere determines musical and visual abilities, the left hemisphere determines linguistic abilities, and through rhythmical alternation of sounds, conditions for congruence of both hemispheres are supported. By means of reading poetry, the lowest parts of the central nervous system are stimulated in such a way that as a result the cognitive

meaning of a verse is increased, memory processes are intensified and a general state of mind contributes to physiological harmony and social accordance.

3. Poetry can encourage self-destructive adolescents to surmount their craving for dependence. "Every new aesthetic reality makes one's experience even more private; and this form of privacy, assuming at times the guise of literal (or some other) taste, can itself turn out to be, if as guarantee, then a form of defense against enslavement" (Brodsky 1987)
4. There is a certain sensitivity of adolescents to poetic form (Anan'ev 1999).
5. One of the manifestations of the corrective potential of poetry is seen in its ability to harmonize self-communication. The distinguishing

poetic order creates the intonation, transforming a message into talking to oneself. Poems with their peculiar rhythm and intonation give impetus to inner dialogue, because in this case rhythmic and melodic systems are not moved from the communicative system *Self – Another*, but are originated from the structure *Self – Self*.

6. An understanding of poems requires a certain intellectual exertion. By means of imagination, poems open life perspectives, give possibilities to overcome the bounds of ordinary situation, to ascend to the level of over situational activity that is the essential indication of personality. As a result of that transcending transition, one's own behavior is disclosed in a new mode, it can be problematized and becomes more approachable to be influenced upon.

7. A poetic composition is not only an analysis of inner feelings, but also a definite communicative state that is a means of the author's appeal and expression of a certain attitude to another person. In accordance with the theory of transactional analysis of E. Berne, interactions of people are interpreted with the use of the models of ego-states underlying structural and functional analysis of personality. In this context, verses of different authors present a palette of various states setting a tone of communication with other people. Reading and understanding of poetry lets one experiment and experience different communicative states. The mastering of states takes place in the conditions of psychological security when psychological defence does not obstruct the processes of learning.

Conclusion

Thus, the direction of the psychological correction of self-destruction facilitating the process of the personal development of adolescents is realized on poetic material. Poetry, as a kind of art, appeals to the personal core. The main corrective potential of poetry consists in its ability to tune self-communication as a subtle instrument of self-regulation, to harmonize the inward dialogue of self-destructive teenagers, to generate a range of possibilities for progressive development.

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Irina Mishina

AESTHETIC FEELINGS AS MEANS OF OVERCOMING PERSONAL CONFLICTS

Introduction

A feeling of uncertainty, lack of confidence, fixation on immediate and momentary goals and plans, an intense search for stable value orientations become the constant sources of inner tension for a personality. The purpose of the article is to reveal the significance of esthetic feelings in overcoming life crises of a personality and to underline the necessity of the development of these abilities by means of art-based work.

The main concepts used in the article are the following:

- aesthetic attitude (of a man to reality) means a stable attitude to the objects of reality displayed in their estimation on the basis of impression, an emotional reaction deprived of any practical or materialistic interests;
- aesthetic feelings are emotional experiences which arise as a result of a correlation of an estimated object with the inner criteria of a non-material disinterested character;
- aesthetic activity is the activity aimed at the estimation and transformation of reality objects on the basis of a non-material disinterested character;
- aesthetic motivation is an aspiration for experiencing aesthetic feelings.

The application of these concepts and the development of emotional experience of an aesthetic kind should be included in the list of tasks of art-based methods, as it could give a personality a way to comprehend and cope with crises caused by rapid changes of outer cultural circumstances and interrelations with other people.

The article is based on the results of summarizing the author's experience of teaching aesthetic disciplines in higher educational institutions and represents a theoretical base for further empirical

research on the subject. The interpretation of the concepts of the article were influenced mostly by the approaches to interpretation of classical aesthetic categories developed and applied by Professor V. Selivanov (1937–2016) in his lectures on Aesthetics in Saint-Petersburg State University and Saint-Petersburg State Institute (Academy) of Culture.

Content

The modern mass culture activates the factors maintaining the intensity, acuteness, and dynamics of emotional life. At the same time, it impoverishes the emotional world of a personality by blocking aesthetic activity and stimulating strong sensations and passions of vital character. It leads to an increase in the naturalistic tendencies in artistic life, weakening and shortening aesthetic components in perceptive processes.

According to traditional philosophical and psychological approaches, the aesthetic attitude of a personality to the world is revealed in the ability and the habit to estimate reality on the basis of emotional reaction and resulting impression. Although aesthetic feelings are considered to be concentrated mainly in the sphere of artistic creativity, the study of their role as means of overcoming life crises must not be limited. Moreover it is essential for the principles of art-based therapeutical methods in different areas of their application to accentuate the statement that aesthetic feelings provide a realization of aspiration to perceive the outer and inner world and life as a whole. Aesthetic feelings motivate one to rearrange and reconsider the values and orientations through imagination and creation of an integral picture of the world on a renewed basis.

Such an emotional activity can be defined as a desire to master “art of life” inherent to a personality. In that background, the stimuli of aesthetic

emotional activity can be interpreted as rejection and overcoming the formlessness through reconstitution of the logics of life events, their transformation into a coherent narrative, as a plot of a composition with specific dramaturgy and dynamics. Aesthetic activity should be considered as a universal human ability expressed in the aspiration to resist uncertainty, vagueness, disruptiveness of the available existence. It can also restore the images destroyed by an incursion of empirical reality. This can happen unconsciously and spontaneously, as well as arise from sensible and purposeful efforts.

Self-improvement caused by concern about harmonic development also has an aesthetic emotional foundation. An aesthetic solution of personal and interpersonal contradictions is stipulated by psychological readiness for constant restoration and the transformation of images in conditions of a loss of integrity, completeness and perfection. Aesthetic activity requires concentra-

tion on the world of feeling, self-contemplation and leads to a recognition of the uniqueness of the individual emotional experience and a wish to accentuate and form it.

Such an aesthetic emotional activity allows one to compare a personality experiencing these feelings with an artist in a sense. In this case, history of life becomes the object and the product of general aesthetic creativity. The individual forces and abilities are concentrated and revealed for arranging chaotic uncoordinated disorderly material of impressions into a complete consistency of outer events and inner states, which disclose a certain meaning and idea.

As in the creative process, an imaginative dialogue with the expected public is formed, a subject of aesthetic activity intends to touch other people, anticipates emotional reaction, appraisal and expects sympathy and compassion. It is especially important for settling crises in inter-

relations with people rousing affections. Among the factors determining our special attention to the significance of aesthetic feelings in the emotional life of youth nowadays, we must take into consideration, on the one hand, various forms of manifestation of aesthetic motivation in behavior, and on the other hand a certain inertia caused by disorientation in the modern kaleidoscopic artistic environment, which is characterized by a multitude of trends.

The limited understanding of aesthetic experience and reducing it to the sphere of artistic creativity superfluous for routine pragmatic activity deprive a personality of an important way of overcoming personal conflicts intensified by current cultural environment. "Action in the world becomes increasingly difficult as the individual succumbs to a motivation crisis in which finds himself either with behavior for which he has no impulse, or impulse for which he has no behavior ... Education must rediscover a real concern with subject-reflex-

ive action [that] is the foundation of intelligence of feeling." (Witkin 1974, 28–29.)

Comprehension and development of the terms maintaining aesthetic activity should be the main task of teaching the humanities and arts in a higher educational institution. The necessity of such an approach has been emphasized by leading European thinkers and specialists in the sphere of aesthetic theory and practice for the past decades: "We can argue that artistic experience is as fully rational, and as fully involves cognition or understanding, as any discipline in the curriculum, including so-called core areas of the sciences and mathematics ... We need to reject subjectivism, and to insist that artistic feeling is itself cognitive and open to objective justification." (Best 1992, 15.) It is especially actual for the students acquiring professional training in the spheres, where the ability to understand the real complex motivation of human behavior is estimated as a professional quality.

The investigation of the terms of forming and revealing aesthetic feeling in student youth behavior should be directed by the following parameters:

1. the meaning of aesthetic categories in perception (and system of value orientations) of young people, ways of their understanding and interpretation of aesthetic categories (such as "beautiful", "sublime", "heroic", "ideal" and others);
2. aesthetic factors as determinants of activity of youth; degrees and ways of display, the main forms and means of the expression of aesthetic feelings in different spheres of everyday culture: educational activity, professional (labor) activity, social activity (including voluntary activity), communication and relations, artistic activity, leisure;
3. significance of aesthetic feelings in everyday activity;
4. ways and means of realization and manifestation of aesthetic motivation in the system of behavior of a personality in the terms of the modern social and cultural background (including phenomena of image-making, self-presentation and self-promotion, etc.);
5. aesthetic components in the system of modern culture (including professional, organizational, corporative culture); a wide usage and actualization of such concepts as "form", "image", "style", "expressiveness" and others must be considered to be a significant trend;
6. interrelation of aesthetic and pseudoaesthetic factors determining the means of influence and perception of the phenomena of mass culture;
7. possible criteria of a description of the aesthetic activity of a personality.

The particular sphere of display of aesthetic feelings is created by affections which have a complex and ambivalent nature and can vary from spontaneous sensuality and passion causing dependence to the feeling of realization of an ideal. As N. Luhmann states: "Love as a medium is not itself a feeling, but rather a code of communication, according to the rules of which one can express, form and stimulate feelings" (Luhmann 1986, 20). Anyway love endows a man with a chance to link chaotic incidental events together in an unavoidable consecution of an individual story of love that is the story of life.

From the aesthetic point of view, one of the main causes of inevitable suffering and disappointment in love experience is provoked by a situation when the object of affection is escaping and eluding the image fixed in the perception of a loving personality by force of imagination. Besides, the striving of a lover to reconstruct and

retain a desired self-image in the imagination of the object of affection can obtain an obsessive and urgent character. By this way, feelings can lead to blindness and delusion if they are embodied in an obsessive projective fixation on the object. Thus, emotional relations being craved for by a personality as a means of attainment of integrity and solution of contradictions without the will to understand the real nature of feelings and actions of other people in their own turn result in new conflicts.

Aesthetic feelings can be considered as required means of overcoming conflicts of that kind. A highly inspired feeling activity is based on an individual ambition to arrange and even to contrast a new vision of reality as a counterbalance disarray caused by threats of breaking up and a downfall of created fascinating images through ordinary existence and a customary everyday experience.

Such a way of solving conflicts can be defined conditionally as aesthetic *distancing*. It can take a temporal or spatial character. The memories and anticipating events, idle fantasies, day-dreams and reveries become sources of elevated delight. Aesthetic distancing can take a sheer psychological character that assumes acknowledgement of self-determination, self-government, self-sufficiency, inner independency, behavior spontaneity (including one's own aesthetic activity) of an object of affection in perception of a loving personality. Aesthetic attitude is also revealed in the *release* of an object of affection from the narrowness and unilateralism of projections, interpretations, requirements caused by subjective interest.

It must be pointed out that the effective detailed research of the ways of overcoming personal and interpersonal conflicts by means of aesthetic feelings depends on the following conditions:

- fixation on revealing the aesthetic feelings in modern social and cultural phenomena;
- methodological strictness;
- provision of the empirical argumentation of theoretical statements, bridging the gap between conceptual models and empirical material;
- complex analysis of aesthetic feelings as a sphere of the manifestation of the creative abilities of a personality in different fields of activity.

Conclusion

It is essential to underline that further empirical studies of aesthetic feelings, as means of overcoming personal conflicts, will contribute to

an extension of the range of art-based methods used for the differentiating and harmonizing of an individual inner world and interrelations with others. A profound investigation of aesthetic feelings proves that the universal way which leads to the discovering and manifesting of creative abilities and gaining spiritual maturity lays only through feeling. Thanks to aesthetic creativity, the emotional life of a personality changes from *heart impatience to training of feelings*.

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II

PRACTICAL
IMPLEMENTATIONS
AND EXPERIENCES
ABOUT ART
BASED WORK

Laura Hokkanen

OUR CULTURE, OUR ROOTS. CULTURAL HERITAGE EDUCATION WITH ART-BASED METHODS

Introduction

The origins of many Finnish traditional celebrations are several annual feasts that have gradually diminished within time and remembrance, or they have become unfamiliar to modern day people. Such a feast is, for instance, Kekri in late autumn after the crop harvest. The celebration included sharing food, drink and spending time with fellow villagers and taking part in the feast rituals. Old feasts offer interesting aspects for Finnish mythology and the respectful stance for nature, i.e. forests, farms and lakes.

In the article, the idea is to take a glance at the old mythology and celebrations and their possibilities

of utilization for today. How Finnish mythology could be used as a part of cultural heritage education? Is it useful to teach old annual feasts and knowledge? What kind of art-based methods could be used to modernize these celebrations and mythological stories and give them a new life and form? Such possibilities have been introduced to students in the *Creative Methods* -course in the *Civic activities and youth work* -programme.

Cultural heritage education

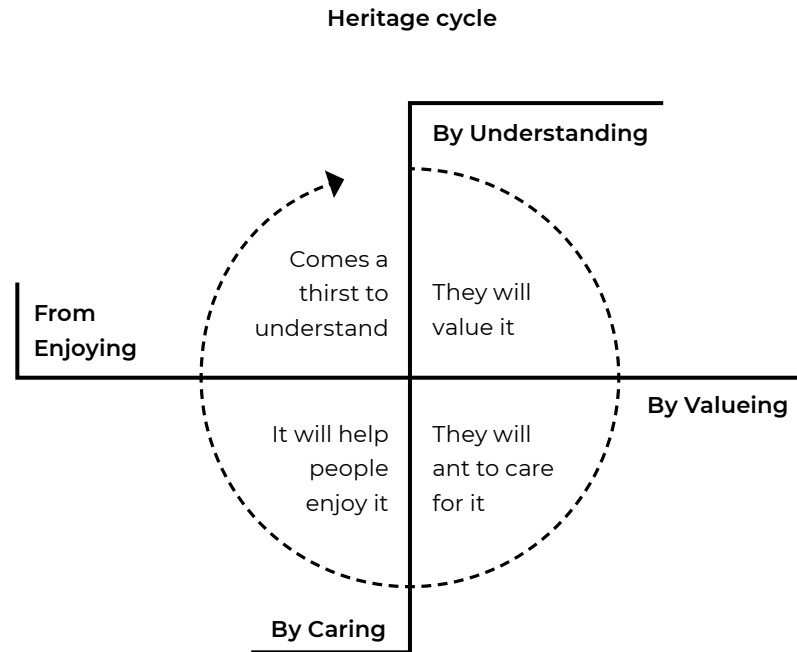
Some may believe that old traditions belong to the past and they are no longer relevant. At the same time, there is a concern about who will look

after the existing heritage or develop new activities, if especially children and young people are not engaged in protecting the cultural heritage (OMC 2014, 5). Cultural heritage may stimulate education and learning, the understanding of history, as well as feelings of civic pride and personal development. It can help build social capital and the feeling of belonging, and contributes to social cohesion. (Europa Nostra 2015, 29.)

Unesco categorizes cultural heritage into tangible heritage and intangible heritage such as oral traditions, performing arts, crafts and rituals (Unesco 2003). World Heritage education advocates the reaffirmation of identity, mutual respect, dialogue, unity in diversity, solidarity

and a positive interaction among the cultures of the world. Heritage education is also a process, which embodies the four pillars of learning for the twenty-first century – learning to know, learning to do, learning to be and learning to live together. (Matsuura 2002, 4.)

Matsuura (2002, 3) argues that over the past centuries, much of our heritage has been irretrievably lost. Some causes of this are ignorance, indifference, lack of care and lack of appreciation. Thurley (2005, 26) introduces the heritage cycle to tell about the way how to protect the historic environment. Later, this cycle has been developed to handle the cultural heritage in general (picture 1). The cycle gives us an idea how we can make the past part of our future. It helps explain the process of finding and incorporating culture into our lives. It begins with understanding the culture. Only then may we begin to value it. From there, we can learn to care for a culture and eventually enjoy it. (Culture in Development 2018.)



Picture 1. The Heritage Cycle idea from Simon Thurley (2005) and developed by Culture in development.

During the course Creative Methods, students have to debate for instance the following questions: How can cultural education promote the well-being of individuals and societies and how can we explore our identity through culture? The cultural heritage education is not mentioned as a particular target in the course, but it is easy to see its task as building the meaning of the student's own culture and to explore the student's identity through culture.

Every year, one interesting and common shared notion is that students are quite unfamiliar with Finnish mythology and Kalevala, which has played an important role in the development of the Finnish national identity. Students seem to regard Kalevala as a boring, weird and very difficult book. On the other hand, they agree that it would be great possibility to use it, for example, as a manuscript for a role play or camp adventure. From this perspective, one part of the course is to develop a modern way to be familiar with Kalevala and Finnish mythology.

The world of Finnish spirits

The background of Finnish culture is in the deep of Finnish mythology and the belief in spirits. Spirits were spiritual beings tied to a particular place and fell into two categories: the spirits of cultural places and the spirits of nature (of the earth, water and forest) (Talve 1997, 224). Believing in spirits represents the old belief that humanlike creatures are in all places. The first literal source in Finnish popular belief is the list of deities given by Mikael Agricola in his foreword of his Psalter in 1551: he mentions eleven *gods* from Häme and twelve from Karelia, such as Ahti (god of water), Tapio (god of the forest) and Tonttu (a small creature, which lives in houses and acts as their guardian).

Finnish mythology offers a good opportunity to use art-based methods in cultural heritage education. All of those supernatural characters can inspire our imaginations: what could they

look like? How do they act? Where do they live in the landscape of our everyday life? From these perspectives, it is easy to identify many forms of art, which are usable to handle the mythology: drama, music, literature, visual arts etc. Every student in the course will get their own character of Finnish mythology. They have to find out, according to the literature, what kind of character they are and what are the stories behind it. Half of the group will arrange the adventure of Kalevala and another half the adventure of Finnish spirits and mythology.

In the Kalevala adventure, the background story comes direct from Kalevala: The god-hero Väinämöinen is working with his boat, but forgets three magic words. Then a passing herdsman tells him where they might be likely searched for:

*You can get a hundred spells,
A thousand strands of magic verse
From the mouth of Vipunen,
Belly of the verseful one.
But to get there you must travel
On a path that must be followed –
It is not the best of journeys
Nor the very worst of passes. [–]
(Kalevala poem 17)*

In the Kalevala adventure, participants will meet some Kalevala people, who will guide them to Antero Vipunen. They introduce themselves in a new role to their audience and promise to help the participants if they first get through a task. Students have to think up what kind of task could be suitable for their role character and how they could use art-based methods in this task. Perhaps Väinämöinen would need help making music with a modern *kantele* (a traditional Finnish harp), Seppo Ilmarinen might need help with *Sampo*

(a magical artifact), Aino may need a great love poem or Lemminkäinen's Mother may need help arranging the pieces of her son's body.

Kekri

Another way to use art-based methods with cultural heritage education is to arrange a traditional feast. In an agricultural society, the end of the year naturally came at the end of the harvest. The New Year celebration in the autumn was known as Kekri. Originally, the feast was not settled on a particular day. Different villages and houses would celebrate it when they had finished harvesting their fields. A typical Kekri involved massive feasting and drinking. People remembered their dead relatives by offering them food. (Nirkko 2004, 159, 166.)

One popular Kekri tradition was to dress up as a female kekritär or as a kekri buck with horns,

knock on people's doors and ask for food and drink. The *Kekri buck* and *Kekritär* women walked from house to house and asked for food treats. If a house should refuse to offer anything good for the guests, they might threaten to break the oven. (Nirkko 2004, 166.)

Kekri celebration offers several possibilities to use art-based methods: making the kekri buck mask (visual arts or design), singing the traditional songs (music) and writing and telling the ghosts stories or foretelling the future (literature). Students can even take the roles of ancient people, old social classes and occupations and introduce them with drama methods. *The time travel* can feel like an experience, when students share their time, food and atmosphere by the same table and sing aloud the traditional kekri song from *the ancient poems of the Finnish people* (Suomen Kansan Vanhat Runot):

*In Karelia grew an ox,
Monstrous bull in Finland fattened.
It was neither big nor small,
Just an ordinary bull calf!*
[--]

Actually, kekri could also be a modern day feast for good reason: it offers an alternative to American Halloween to respect our own roots and way of life. It is not old fashioned to come together and eat vegetables, berries, meat and other food from local farms and forests. Even the porridge can taste festive when we can understand all those stories and history behind this tradition. With kekri buck mask and music, it is possible to bring this feast to today's world by using media art and recording "a rap" with a music application. Masks can be a good way to offer anonymity and courage for participants to make their rap (picture 2).

Conclusions

Our identity is the result of our past and our environment. If we do not know where we come from, it is difficult to know where we are going. (Unesco 2011.) This idea is the main principle to teach students the backgrounds of Finnish culture. At the same time, it is an important aspect in the multicultural world: it will teach us to understand that every nation has their own interesting cultures, which are an important part of their identity.

A question worth attention is to talk about the rights to vary an old tradition. Oring (2013, 26–27) reminds us that actually everything changes all the time. Tradition becomes an interpretive term applied to ideas and practices that are new that take on a symbolic value as old. Creative storytellers are the ones who modern-

ize and renew the folktale tradition to make it attractive for current consumption. Tradition is not and has never been something static, the most stable aspect of any tradition being its own ability to change in response to changing needs. (Oring 2013, 26–27.) From this perspective, the functional value of old feast and mythology are not necessarily the same as old times, but still we can use them in a similar meaning, even in today's world: coming together, sharing time and see the value of nature and our roots. The symbolic value of an old tradition can be seen as the wider sense of Finnish identity and shared cultural story. Art-based methods are the tools, which will make the old tradition feel attractive and lively. The cultural past is the important part of our own roots and our future.



Picture 2. Kekri rap with buck masks

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Natalya Dmitrieva & Anastasia Shishkina

PSYCHOLOGICAL TREATMENT OF CARDIOPHOBIA BY MEANS OF ART-THERAPY

Introduction

Every day, people experience different fears that help them survive. There are constructive fears and there are destructive ones – phobias which affect destructively the human psyche and the body as a whole. *Cardiophobia* (in Greek *kardia* means heart, *phobos* – fear) is a painful sensation in the heart area which happens in the form of attacks in the absence of confirmed functional abnormalities. Thus, signs of Cardiophobia in the form of a sensation of cardiac fading, pain, or rapid heart rate are not caused by a heart malfunction, but by a violation of a person's mental activity.

Paroxysmal anxiety states in which patients fear that their heart will stop working and they will die from cardiovascular failure can occur without any physical disorders, and therefore belong to the group of psychosomatic suffering (Tyolle 1999, 3). If a person experiences causeless symptoms of heart failure (attacks of pain in the chest, arrhythmia, cardiac spasms and blood pressure changes), then we can talk about Cardiophobia. Attacks can last from several minutes to several years. People suffering from this phobia are afraid of cardiac arrest. They constantly monitor their heart rate, pressure, and breathing. When these parameters slightly deviate from the norm, they feel discomfort in the chest area and the need to see a doctor immediately.

Cardiophobia can be brought about by:

- discomfort, anxiety, and nervous tension;
- a friend's or a relative's prolonged and severe heart disease (especially if there was a fatal outcome);
- previous heart disease;
- mistaken medical diagnosis;
- neurotic disorders;
- suspiciousness and pedantry;
- weak-resistant psyche, high exposure to external influences;
- disruption of the nervous system (vegetovascular dystonia);

- stress, protracted conflict, nervous overstrain;
- prolonged loneliness, separation or death of a loved one. (Aleksandrovskiy 2007, 1.)

Psychological work with the fear is aimed at analyzing conflicts and studying the causes that provoked the first panic attack. The possibilities of using art-therapy methods, such as associative (projective) cards, in dealing with Cardiophobia are considered in this article. It should be emphasized that psychotherapy only begins after a visit to a doctor, in order to exclude the organic causes of disruption of the heart.

Application and Practice

The following example are several fragments of a psychological session with a man 39 y. o. diagnosed with Cardiophobia 10 years ago. He was outside once and he had an attack (high blood pressure and cardiac pain). Since that moment, he is afraid

to go outside because he believes that it may happen to him again. Psychotherapist (**P**): From the deck called *Say goodbye to live* (face up) choose cards that reflect your problem and describe them. Client (**C**) chose these cards (Picture 1).

C (client): I am afraid to leave the apartment. I work as a translator and I have not gone outside for a long time. As soon as I walk out I feel bad. I am afraid my heart will stop. That is the reason I chose the card with a cemetery. When I am at home, I am afraid to stay alone. My daughter helps, especially when she comes back from school earlier and spends time with me. She draws my thoughts away from my sick heart and I feel better.

P: What do you feel, think, and sense when you look at these cards?

C: Horror! It's scary at the cemetery. But even scarier is the sense of split personality. I always feel like there are two persons living in me and they are both feeling bad.



Picture 1. Card 1 and Card 2.

P: Do you want to get rid of this illness?

C: I should have done it a long time ago. It is not good for a young man to have these fears.

P: Let's pretend that the fears suddenly disappear. What changes are going to happen to your life?

C: I am going to find a job. I will go outside to actively communicate with friends and colleagues, as I did before. The truth is once I break the daily routine I have an attack, I have heart pains...

P: Let us talk about your Cardiophobia. Look at the pyramid (Picture 2) and try to answer questions placed at each of its levels.

We introduce the author's version of the pyramid *Me and my symptom*, based on Robert Dilts' neurological levels (Dilts 1990, 4; Dilts 1996, 5). At the next step, we discuss with the client the contents of the Table 1 *Me and my symptom*:

Picture 2. Robert Dilts' pyramid "Me and my symptom".

What does the world give me? Why do I need to be healthy?

Why does the world need me? What do I give to the world? What is the purpose of the symptom?

Who am I and who is IT?
The old and the new metaphor of the symptom.

What is the value of the symptom?
What good is given to me for? (secondary benefit)

Wrong reasoning as cause of the symptom.
What health principles do you live by?

What is the symptom given to me for?

Does the symptom act as an enemy, a friend, a punishing judge? What else it can be?

What does it stop me from doing?

Where, when, in connection to whom did the symptom appear?

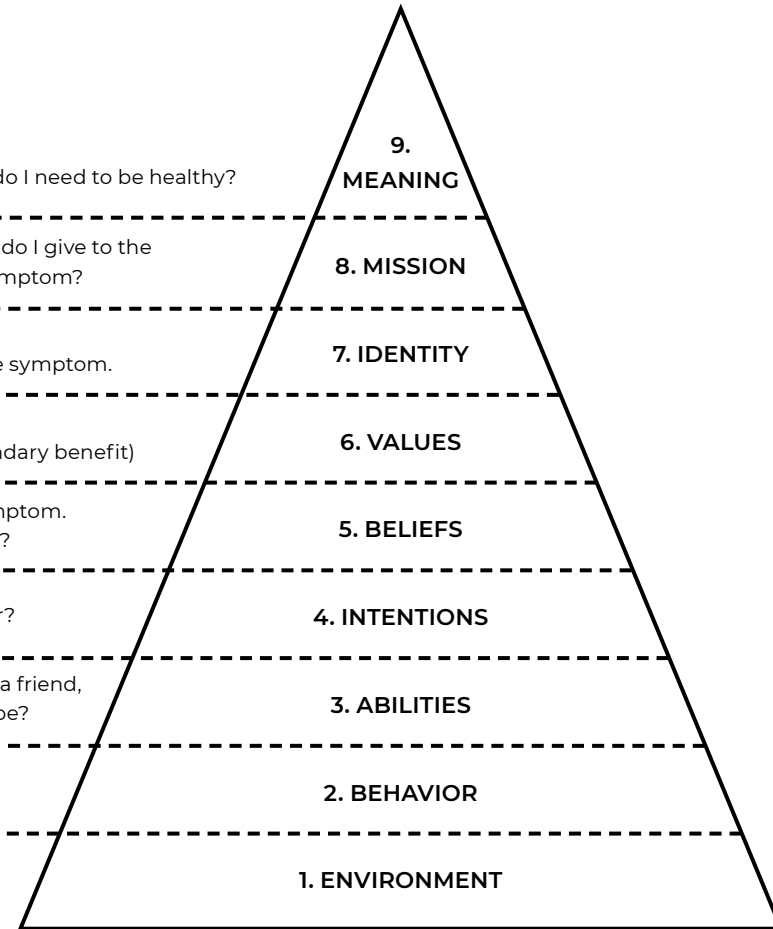


Table 1. “Me and my symptom”

	Neurological levels	Me	Symptom
9	Meaning (Catamnesis)	What does the world give me?	What is the meaning of the symptom?
8	Mission	Why does the world need me? What do I give to the world?	What is the purpose of the symptom?
7	Identity (Who am I?)	I am a...	The old and the new metaphor of the symptom.
6	Values	Why do I tolerate the symptom?	Why does the symptom work this way? What is the value (primary, secondary, tertiary benefit) of the symptom?
5	Beliefs	I believe that... What health principles do you live by?	What (good/bad) is the symptom given to me for? (for suffering, for protection, for...)
4	Intentions	To be or not to be sick? That is the question.	The symptom came to ... Help realize that...
3	Abilities	I can/cannot overcome the symptom.	The symptom can act as an enemy, a friend, a punishment... Which of my needs can the symptom meet?
2	Behavior	Hit, run, freeze. What do I do about the symptom?	What is it that the symptom stops me from doing?
1	Environment	Anamnesis: where, when, in connection to whom did the symptom appear?	What position in my life does the symptom occupy?

P: We will be moving from the bottom level to the top of the pyramid. Let's talk about your environment and how it affected the appearance of the fear. Remember where, when, and with whom could the appearance of a symptom be associated?

C: I remember that the symptom appeared after a quarrel I had with my boss. He humiliated me in front the whole team, and when I came home we had to call an ambulance. It was ten years ago. Then I had everything: a good job and even a mistress. However my wife and I had quarrels. She threatened to leave me if I did not stop cheating on her. Perhaps the cause of the illness was overload? I worked hard at the time.

P: What do you think is the place of the symptom in your life?

C: Important place, of course. There is nothing more valuable to me than me

and my life. The less likely the symptom will be, the longer I will live.

P: Let's go to level 2. How do you think the symptom prevents you from doing?

C: To live a full life. To work, first of all. I do not go anywhere anymore, and I've lost contact with my friends. I am afraid of exacerbation of the disease, therefore I live a closed, passive life.

P: Let's go to level 3 – *Abilities*. Does your symptom act as an enemy, as a friend or as a punishing judge? How does it affect your abilities?

C: Probably, as a punishing judge: my heart problems are some kind of punishment for constant betrayal. I am not able to cope with the symptom myself: I feel that it is the winner and I am the victim.

P: And what need of yours does the symptom satisfy?

C: The need for security, but at the expense of others. For example, my wife earns more than I do and invests into the family more than I do.

P: Let's go to level 4: what is the symptom for?

C: To reflect on life, to sit down and look back – to think that maybe I did something wrong.

P: And what is better – to be sick or not to be sick?

C: Better not to be... Although then you have to fight with your wife for power in the house. You know, she cannot live without power. She runs under her boss at work, and when she comes home she uses me to let off steam. For her, power is more valuable than money. I do not want to fight with her. Let her direct and command, if she so wants.

P: Go to level 5. What are the health rules you live by?

C: At the moment, I'm very careful about my health. I do not drink, I do not smoke, I live a healthy life. However I often think of the phrase: "Do not bust your gut trying to live a healthy life". In my opinion, I'm not about to bust my gut.

P: Level 6. What is the value of Cardiophobia? What good reason is it given to you for? (determine the primary, secondary, and tertiary benefits)

C: I do not see any value in it, except for one – I began to spend all my time with my family... And, perhaps, fear serves me as a life-saver from different misfortunes. But as for benefits – I do not understand the question. Please, explain.

P: If a person understands the need to give up a problem, knows how to do that but nevertheless holds onto it, it means that the symptom is beneficial to that person. There are three benefits from the problem. The

primary benefit is when, with the help of a symptom, a person is released from unpleasant situations, duties, responsibilities, etc. The secondary benefit is when people around accept the behavior of the owner of the symptom as adequate. The tertiary benefit is obtaining material dividends by owning the symptom. For example, the ability to receive money on a sick leave [2].

C: Probably, the primary benefit does exist – I work from home and, as you said, I have to be responsible to neither the mythical boss (I work for myself), nor to my wife who is happy that I am always "at home".

P: What about the secondary benefit? How do the people close to you interpret your behavior?

C: They are more or less at peace with it. At least, my wife and I do not fight anymore. My daughter likes being with me.

P: Do you receive dividends by the tertiary benefit?

C: Of course. I am being paid a sick leave allowance.

P: Let's go to level 7 – identity. Who is You in your relationship with the symptom, and who is He?

C: I'm like a coward who hides in the trench during a battle, and IT is my commander. He decides everything for (laughs).

P: Now try to answer the questions of the 8th level: "Why does the world need me? What do I give to the world? Why do I need the symptom?"

C: Why does the world need me? I believe there is no special need. I place all my hopes on my daughter. And I cannot give anything to the world either. Probably, the symptom is my punishment after all.

P: What do you think is hidden behind the symptom?

C: Fear of responsibility.

P: Turn to the 9th level. What does the world give you? Why should you be healthy?

C: I want to stop being worthless. The world gave me a beautiful family, which I did not appreciate. It gave me abilities that I did not use. I want to recover to have time to do something on this earth... I do not want to be henpecked. I want to feel like a man. I will change my relationship with my wife.

P: How are you feeling?

C: Good.

P: Choose the cards (face up) which reflect your “good” and describe them.

The client chose card 3 (Picture 3, an illustration of the client’s positive feeling).

C: Whatever happens I will solve my problems like this flower and reach out to the new life.

Conclusion

The analysis of the conducted therapy allows to conclude that it is advantageous for the client to have Cardiophobia, which lets him be in the role of a victim as it allows him to:

- Avoid responsibility for his own life and for his family.
- Have free time and be lazy.
- Manipulate others (the client knows that at the first signs of the disease all his desires will be fulfilled).



Picture 3. Card 3.

- Satisfy the neurotic need for control, recognition due to illness (the client cannot directly rule his wife, but turns into a pursuer during the symptom attacks).
- Avoid the risk of facing the difficulties of life.

At the end of the session the client reported that he realized the benefits of his phobia and decided to take the risk of refusing them, to take an active life position and exit the role of the victim. Thus, the conducted psych intervention of the fear of cardiac arrest included an analysis of the neurotic conflict that occurs as a *Want-Can* type (I want to be recognized by others, but I cannot get it without the help of a disease). When asked about what he would do first to obtain recognition without using the benefits of a disease, he answered that, he would start to leave the house

to go to work, gradually increasing the time spent outside the house, and then he would change the nature of relations with his wife and daughter by building personal boundaries.

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Svetlana Konanchuk

THE INNOVATIVE ART-THERAPEUTIC TECHNOLOGIES: SYNESTHESIA AND SYNTHESIS OF ARTS

Introduction

The article considers innovative art-therapeutic technologies, based on studying and developing the phenomenon of synesthesia. It is noted that synesthetic art-therapeutic methods can be used to various population groups: pre-school and school children, adolescents, young persons and elderly for the purpose of emotional state correction and the development of creative thinking. In a given research the synesthesia is understood as the basis for the non-verbal associative thinking and as a compensatory mechanism restoring the lost completeness (wholeness) of *co-sensitivities* and *co-perceptiveness*.

In the modern world new forms and kinds of art are developing quickly, therefore, the models of human perception are inclined to a greater complexity of sensual image, clustering and multidimensionality in obtaining information about any phenomenon and object. The communicative function of modern art is based, first of all, on the synesthetic perception of space and this allows for viewing synesthesia, as a universal basis of intersensual interactions in art or as an aesthetic category. B. Galleev (1987) interpret synesthesia as a natural conscious ability to relate the objects of various modalities and intersensual associations, the one that has been worked out

in culture and are socially determined. In B. Galeev's (1987) opinion, the more synesthetic a piece of art is, the greater its geniality.

Synesthesia represents a special way of coding information in a figuratively and symbolic language of art (musical, artistic, plastic, and poetic), using figurative and stylistic approaches whose components acquire the ability of harmonious combination via interspecific associations. Synesthesia represents intersensual associations characterizing the holistic features of perception. Synesthesia also reflects the manifestations of the deep abilities of a person revealed in the

social sphere, first of all, in arts. Besides that, synesthesia contributes to the development of the meanings coded in a concrete sensual form. It is actually the major component of the art (imaginative, non-verbal) thinking. Special meaning is to have the timbre characteristics of the sound, e.g. transparency, lightness, heaviness, density, silverness, colorfulness and others carrying the synesthesia qualities, as well as the rhythm of musical and voice accompaniment and the movement of video. The sound of the voice dictates the special rhythm, for instance, relaxing – *feel, touch*, or activating – *buzz, act*. The phenomenon of synesthesia has physiological, psychological and linguistic characteristics, therefore its impact on a person is revealed in the enhancement of sensuality and in the creation of conditions favorable for the absorption of the concept of the transmitted message.

Currently, synesthesia is most actively studied in the areas of neuropsychology, neuroaesthetics,

philosophy and arts; in the sphere of education, the meaning of synesthesia is constantly widening due to the development of interactive technologies.

Comprehension of synaesthetic models of thinking and perception allows us to see in them the value of the mechanisms of cognition, based on the idea of harmony and integrity of perception.

This article considers innovative art-therapeutic technologies, based on studying and developing the phenomenon of synesthesia. In a given research, the synesthesia is understood as the basis for the non-verbal associative thinking and as a compensatory mechanism restoring the lost completeness (wholeness) of “co-sensitivities” and “co-perceptioness”. Given understanding of the phenomenon of synesthesia, based on the research of German scholars A. Wellek (1963) and G. Anschutz (1931, 240–253), and the Russian scholar B. Galeev (1987), and also considers the newest findings of German scholars M. Hurte

(1982) and J. Jewanski (2001, 3–12) in the area of musical synesthetics. Art-therapeutic technologies, based on synesthesia and synthesis of arts, are viewed on the basis of the method of synthesis of arts by K. Orff and methodology of *Musical Graphics* by O. Rainer (1925), methodology of *Drawing Music* by I. Vanechkina and I. Trofimova (2000), also the methodology of musical and aesthetic upbringing by N. Kolyadenko (2003) and synesthetic method *Sound and Color* worked out by S. Moskovskaya [S. Konanchuk] (1996, 70–71). These researchers have established that the drawing of music fulfills, on one hand, the role of the psychogram characterizing the client’s condition, and, on the other hand, serves, along with music, as a means of correcting their emotional state.

Concerning the definition of *synesthetic*, it should be noted that while studying the laws of *vertical editing* in cinema, S. Eisenstein (1964, 189–269), along with traditional synesthesia,

introduced a new concept – *synesthetics*, which he defines as *the ability to bring together all the different sensations brought from different areas by different senses*.

The innovative art-therapeutic techniques based on synaesthesia

One of the innovative art-therapeutic techniques based on synaesthesia is the *Sound and Color* technique of S. Moskovskaya [S. Konanchuk] (1996). For example, the method of improvisation on musical instruments can be used as an art therapy method for junior and senior students in order to harmonize the emotional state, and to develop communication skills and creative thinking.

Improvisation on musical instruments

Exercise in Rhythm — "The Wheel"

The purpose of the exercise: to sense the *Large Rhythm* (the *Wheel*), which is divided into the same number of time parts (spokes) as there are people playing the game.

Sound is passed along the symbolic circle; as a result, each participant plays one share in a cycle—the aim being that these parts should form a steady rhythm (a perfect *Wheel* or circle, or a uniform rotation of the *Wheel*). Sound can be produced by clapping, or with any musical instrument.

A more complicated version of this exercise involves changing the speed of rotation of the *Wheel* i.e. acceleration or slowing down of the *Rhythm*. Most important is that those taking

part should feel the *Large Rhythm*—the connection between sounds—and that each should sense their place in this rhythm. When this level of play has been mastered, a still more complicated version involves several players playing in syn-copation or in accordance with a more complex rhythmical model. The other players, meanwhile, must not lose the main rhythm: the *Wheel* must keep turning evenly! Another refinement involves the use of whole musical phrases, which can be played by the participants on different musical instruments. The number of players must be changed to allow different rhythms (2, 3, 4, 5, part rhythms) to be mastered.

A modification of the exercise is a game where players missing their entry are excluded from play. The game continues until such a time as there remain 1, 2, or 3 winners capable of playing three correct turns of the *Wheel*.

"The Rainbow"

This exercise is for seven participants. Each pupil chooses a color, and then an instrument which they considers to the most capable of expressing this color.

To begin with, each participant reproduces their own color; then all come together and, whilst each improvises on their own instrument, an attempt is made to represent the Rainbow. The object of this exercise is to learn to play in an ensemble, to feel and hear each instrument (each color) separately and all notes together (*the Rainbow*).

A modification of the exercise has each participant playing contrasting colors on their own.

"Drawing with Sound" (best played by 3–5 participants)

Here you must explain to the children that music is born from Silence. Silence is a blank sheet of paper, which is then drawn upon; this drawing is a musical motif. You must explain that a piece of music must have a complete form—Silence, Beginning, Culmination, Conclusion, Silence. Special emphasis should be placed on the conclusion of a piece of music: this is the point where playing together is most difficult. The motif for improvisation (*Drawing with Sound*) can be set by the teacher or chosen by the children. Each participant then chooses the instrument most suitable for the selected motif.

The object of the exercise is to express as accurately as possible, in the space of a small interval of time (1–3 minutes), the selected motif.

The teacher's task is to help the children, directing them—but not so actively as to suppress the children's own instincts. This exercise should give the children an understanding of Music's internal breathing. *Drawing with Sound* can be used as support for lectures on the subject of parallels between audio and visual concepts, such as: tone, range, density, design, ornamentation, texture (canvas), background, proportion, the law of repetition, rhythm, harmony.

There is a game version of this exercise—*Musical Puzzles*. The children are divided into two groups: players (3–5 children) and guessers. The players think up and perform a subject, which the guessers then try to guess. This exercise helps to develop imagination and reasoning. It refines feeling and teaches children to think in musical images which are then embodied in the form of real sounds. The game gives children the joy

of free creation—a joy which comes from their being able to guess thoughts without words, through music alone. In all these exercises the teacher can quietly help the children—giving them harmonic and rhythmic support, watching to ensure that the sounds they make do not turn into chaos, and constantly improvising to make sure that the music does not become monotonous or repetitive.

Conclusion

As a result, some perspectives for further research have been determined. First, it is the identification of multifunctional capabilities of art-therapeutic and pedagogical technologies for the development of synaesthesia. Secondly, further study of the influence of synaesthesia on the human psyche, on the success of learning

and on the development of creative abilities. Thirdly, the discovery of other criteria for the manifestation, development and diagnosis of synaesthesia in training classes, both in music schools and in secondary and higher music education institutions.

In summary, the following should be noted: practical experiments have confirmed that synaesthetic art-therapeutic methods can be used for various groups of the population: preschool and school children, adolescents, young people and the elderly with the aim of correcting the emotional state and developing creative thinking.

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POSSIBILITIES OF IMPROVING ART-THERAPEUTIC METHODS OF SOCIAL WORK IN THE CONDITIONS OF THE ANOMIE AND VIRTUALIZATION OF THE MODERN SOCIETY

Introduction

Art therapy is one of the most promising and rapidly developing socio-psychological technologies in the arsenal of a social worker. However, when creating art-therapeutic technologies, one should bear in mind that they can be most effective if they are based on modern theoretical bases and actual statistical data. This article analyzes the features of modern society, which must be taken into account when creating art-therapeutic technologies for social work. The concrete ways

of improvement of these technologies, which are based on accounting of the latest features of social life, are considered in the article. In addition, this article is intended to help bridge the gap between sociological theory and the practice of social work.

The purpose of this article consists of a search for ways to increase the efficiency of art and therapeutic technologies of social work. An increase in the efficiency of these technologies is con-

nected with the strengthening of their ability to reduce the level of a social anomie which is the main source of deviant and criminal behavior in society. For a realization of this purpose in the article, theoretical and technological aspects which will be useful both to modification of the existing art and therapeutic technologies, and the creation of the essentially new are specified.

Society as a social environment for the application of technology

Any social technologies can only be really effective if only if they take into account the characteristics of social change. New phenomena in society generate new problems and require the development of new approaches to their solution. Among many new phenomena in society, the process of anomie and virtualization has the greatest influence on the individual. The concept of virtualization has been used to describe modern society since the late 90s of the twentieth century (Kroker 1994). This concept in sociological discourse replaced the concept of globalization. It means transferring a real object to virtual reality or simulating real social processes. In the virtualization environment, virtualization leads to the development of many negative processes in society. First of all, it destroys the real effective communication between people and leads to a confusion of the values of different cultures. The

mixing of cultures reinforces another negative process in society—the social anomie. This is because different cultures have conflicting, and sometimes completely opposite values. In the conditions of the coexistence of cultures in the same social space, these conflicting value settings affect a person simultaneously. The values of the culture to which a person belongs, no longer seem indisputable and obvious to him. Such a contradiction leads to value conflicts in the person's life world when it is difficult for him to determine which value imperatives to follow. In sociology, this state of conflict of values is defined as anomie. The concept of anomie, which is known since antiquity, at the turn of the XX–XXI centuries is becoming more relevant.

Anomie is understood as the absence in society of social norms or a normative crisis, when simultaneously there are contradictory norms and values.

Art-therapeutic technologies of social work have a great potential for the prevention of anomie and its consequences. The socio-psychological essence of anomie is defined as a state of stress, and art therapy effectively helps in the fight against stress. In addition, art therapy expands the range of interests of the person, helps him to distract from the values of consumption and to join the values of art.

Theoretical basis

Numerous empirical sociological studies indicate that the level of anomie increases throughout the world (Bjerregaard 2008). For practitioners, this is a very interesting conclusion, since anomie and deviation are correlated as a cause and effect. If we draw an analogy with the medical sciences, then working with anomie experts influences the cause of social disease, rather than on numerous symptoms.

Thus, modern theories of anomie are the basis for the prevention of deviation with the help of art therapy. They point to the causes of socially destructive phenomena with which it is necessary to work. In particular, we can use the institutional theory of anomie (Messner 2013), which perfectly explains the increase in social and psychological stress in modern society. According to this theory, all institutions of modern society are increasingly oriented toward economic goals to the detriment of their basic functions. As a result, educational institutions, religious associations, commercial organizations and other institutions are all the worse for adapting a person to the conditions of ever-changing life. Given the circumstances, it would be useful in many institutes to introduce art-therapeutic trainings that could distract people from the constant race for well-being and interpersonal competition.

No less interesting both from the theoretical and from the practical point of view, is the general

stress theory of R. Agnew (Agnew 2017), which explains the anomie at the level of the individual. The cause of anomie at this level can serve as a negative evaluation of the individual meaningful to them by the group. Agnew singled out a number of sources of personality anomie that are not related to the economy. Art-therapeutic technologies of social work have a huge potential for overcoming anomie as a personality crisis. Art therapy opens up for the person an additional source of self-realization and creativity, helps to cope with stress and tension, improves the quality of life (Solan 2018). Technology to overcome anomie personality with the help of art therapy will be particularly effective in the work on the prevention of deviant behavior among adolescents.

Technological aspects

Any technology of social work arises when a certain theory turns into techniques of practi-

cal activity (Rubin 1984, 274). In this article, the technology of social work is meant as the way of the organization of activity in this area directed to realization of goals and tasks. The anomie theories considered in the context of the virtualization of modern society make it possible to get an idea of what characteristics the most effective art-therapeutic technology of social work should possess. Technology development should begin with a qualitative sociological study of the client group or with a secondary analysis of already conducted studies (Clift 2015, 231).

For successful prevention of deviation, art-therapeutic technology must take into account the peculiarities of anomie both, at the level of society and at the level of the individual. In addition, it is necessary to take into account the multicultural nature of modern society. A concrete realization of this idea can be a group art-therapeutic training of personal growth. This training should pursue three independent goals: solving personal problems, har-

monizing relations in a group and understanding the socially positive goals of the organization.

The organization of art-therapeutic training is useful to combine with the creation of a virtual community in a social network. Such a virtual community will facilitate the continuation of real communication between the participants of the training, it will stimulate people to independently engage in creativity after the end of the training.

Recommendations

Next, let us analyze the possibility of applying the theoretical and technological ideas examined in a concrete example. Take the organization of art therapy training in a school consisting of several classes. Before starting the training, the organizer should take several free interviews to find out the problems in motivation for studies, in the relationships in the classroom and the per-

sonal problems of the students. The first lesson is *learning for good luck*, where students are invited to write on their paper their progress in school. The purpose of the lesson is to feel the results of independent creativity, to form a positive self-esteem. During the lesson, a group discussion of each figure takes place under the motto *you cannot erase, but you can finish painting*, which is designed to form an attitude to mistakes as a positive experience.

During the second lesson *I am a part of the team*, students are encouraged to portray their class. During the discussion of the results, students need to name a few positive qualities of each member of the class. The purpose of the lesson is to form positive group cohesion. At the end of the lesson, students are invited to come up with the motto of the class.

The third lesson *sculptor* aims to rid the person of various sources of anxiety and anomie. During

the first stage, students are invited to draw themselves on paper in the form of a sculpture and tell about those things that concern them. At the second stage, participants look for the positive qualities of each student and reflect on how to eliminate the disturbing circumstances. Then the participant needs to improve the painted sculpture, complete the positive elements. As a result, each student should feel like a sculptor, who creates himself like a sculpture. Anomic uncertainty and aimlessness should be replaced by vigorous socially positive activity.

The last lesson is to create a virtual class community. This community can be organized in one of the social networks and serve as a place for creative communication, presentation of their work. Successful organization of such a community can prolong the effect of art therapy training for a long time.

Conclusion

This article presents only one of the possible ways of organizing art therapy training, for the prevention of anomie and as a consequence of various forms of deviation under virtualization conditions. In any case, the organization of such trainings should begin with a qualitative study and be conducted in the light of the latest sociological theory. Following this path, it is possible to organically combine theory and practice, create technologies of social work that will bring much benefit to the whole society.

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Polina Ivanova

ART-BASED METHODS OF PSYCHOLOGICAL SUPPORT FOR CHILDREN WITH ONCOLOGICAL DISEASE

Introduction

The article will examine art therapy used in Russia as an innovative method of working with people who have psychological problems or suffer psychotraumatic situations that do not allow an individual to live a full life. Art therapy can be used in social and psychological work with various categories of people who have peculiarities in their mental or physical development or have a serious illness obstructing their social and psychological adaptation.

Each year, approximately 300,000 children are diagnosed with cancer – a disease that touches countless families and communities in all regions of the world. When the child enters the hospital for treatment, the fears of children and parents are actualized, emotional tension and anxiety increase, as well as the conflictual nature of the child-parent relationship. Children with cancer need opportunities, encouragement and support to express themselves emotionally in these situations to overcome their fears, constraint, anxiety etc.

Art-therapy and play can provide:

- the opportunity for a child to realize and accept oneself and the illness;
- adaptation to new environmental conditions of hospitalization;
- the opportunity to express all suppressed experiences and feelings;
- the ability to receive strong support from doctors, parents, volunteers in creative activity.

Art-Based Methods of Psychological Support of Children

Art-therapy method is effective in correcting conscious and unconscious aspects of the human psyche. Comfort and safety of the creative process allow one to disable powerful protection mechanisms, to trust in oneself and the world. The main mechanism of art-therapy impact is the technique of active imagination. Depending on the nature and the kind of the creative activity, it is possible to discern the following types of art-therapy in work with children: visual art therapy, music therapy, fairy-tale therapy etc.

Visual art-therapy is a method of psychological correction by means of fine arts. The use of this method activates the work of the right and left hemispheres of the brain, induces a person to analyze the artistic picture created during the session, study the problem situation and try to find a way out of it. The specialist or a volunteer

builds up their relationships with the child in such a way that the child talks about the feelings, which arise during the visual art-therapy.

The main stages of visual activity can be defined in the following way:

- the child describes the painting made during the session;
- the child is asked questions about the picture (What are you doing in the picture? What do the painted objects mean to you?);
- a special attention is paid to the color design of the work (for example, the meaning of the colors for the child);
- then the painting or drawing is postponed, and the real life situations of the child are worked out;
- the art therapist stops at those things that come to the fore for the child. It is

necessary to express great interest and perseverance (Kiseleva 2002, 19–21).

It is also essential to notice the external manifestations of observation: the peculiarities of the child's voice, the position of the body, the expression of the face, gestures, and breathing. Having expressed pain, shame, fear, the child acquires freedom, the ability to create, to love another person and to be oneself at the same time.

Often the children's drawings have the following names: *Monster, My death, My illness, I'm scared*, etc.

Working with angry feelings, their awareness and the ability to express them in an adequate form is very important for children because open anger can be a great resource for the child's recovery. Great attention must be given to the ways in which respond to anger. Here the technique *Figure of the Vulcan* is useful, when children can identify themselves with a Vulcan erupting



Picture 1. I'm scared (P. Attink, 2017).



Picture 2. Vulcan (P. Attink, 2017).

in a flame and lava, give it a name and write on its behalf a story about how they live, who surrounds them, at what moments of their lives they *spew a flame*, and when *sleep* (Rae 1991,198–207). This story is about oneself and shows how the child can live with anger or suppress it.

As a rule, children with oncological disease avoid talking about their fears. In this situation, work

with fear is inevitable and complex. Psychologist J. Latunen (2009, 39) uses the art therapy method *Masks of fear*. Children make masks, put them on and try to move, to dance in masks that help them recognize their fear and overcome it.

It is also possible to apply the method based on working with the image of a cancerous tumor, visualized by the child during relaxation and meditation.

Visual art therapy can be used in synthesis with music therapy to strengthen the psychotherapeutic process. Music therapy is a method that uses music as a psychotherapeutic agent. M. Kiseleva (2007,123), a candidate of medical sciences, one of the leading lecturers of Saint-Petersburg State Institute of Psychology and Social Work, divides musical works into ergotropic ones (they affect the sympathetic nervous system, increase the



Picture 3. Mask of fear
(P. Attink, 2017).



Picture 4. My body and soul are
healthy (V. Nazina, 2018).

pressure level, the heart rate, reduce the work of the digestive tract) and trophotropic (affect the parasympathetic nervous system, lower the level of pressure, heart rate, strengthen the work of the gastrointestinal tract).

The effect of music therapy is called forth by some factors:

- music allows one to overcome a child's psychological defense;
- it helps develop the communicative and creative abilities of the child;
- it increases self-esteem;
- music carries and has a strong soothing effect on the child;
- music develops skills of interaction with other people.

The main kinds of music therapy methods are playing a melody on a musical instrument, danc-



Picture 5. Luntik and his friends
(E. Bacalova, 2018).

ing on a given topic (for example, *my life force*, *dance of recovery* etc.), drawing to music, etc. The joint work of the volunteer and children with oncological disease is very important. The following types of work are carried out: creative crafts, modeling of plasticine, theatrical performance, the creation of animated films based on

work with children and other types of activity. The joint work of a volunteer will allow a child to understand the surrounding world, other people and oneself better. As a result the specialists observe positive changes in the behavior of the children: they become more open, often smile, laugh, joke, help others with exercises and show

initiative. It proves that the methods of art therapy lead to progress, development, improvement of the internal state of the child. With the help of art therapy, the children are capable of solving their internal psychological problems associated with hospitalization, illness, new relationships with the family and other people.



Picture 6. Emerald Leningrad
(E. Bacalova, 2018).

Conclusion

The presented types of art therapy are carried out on the basis of a constructive dialogue between a specialist or a volunteer and a child, allowing the latter to develop attention to inner feelings, to build a sense of internal control.

The presented types of psychological support of children with oncological disease help to provide:

- transformation of psychologically traumatizing situations at a symbolic level;
- change of the attitudes towards oneself, one's own past, present and future, important people and perception of life on the whole;
- development of new, more productive relationships with the environment.

During art-therapy classes, it is necessary to involve parents to work with children, thus the

parents can relax, get rid of emotional stress. The parents can interact creatively with the child and the psychologist and learn more about the psychological state of the child. Sometimes it leads to a realization of the need to refer to a psychologist as a specialist, and it is a very important point. The use of art-based methods contributes to the solution of problems within the family, establishment of a trusting relationship between the parents and the child without feeling guilty and aggression for the situation influencing the psychological state of the child.

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Magdaleena Mimi

ART-BASED METHODS IN MENTAL HEALTH REHABILITATION

Why use art-based methods?

Studies have shown that art and culture promote individuals and community's well-being and health (Korhonen n.d.). Also, Hyyppä & Liikanen (2005, 7, 113, 124) notes that art and culture activities have several effects which increase well-being. These effects are art as experience and meanings, and art as pleasures as such, when a part of a human's need are fulfilled. Art stimulates the senses and enriches an individual's experiences. Art and culture activities have contact to good health, and experience about good life. In addition, it is easier to control daily life with art and culture activities. Creativity art-based methods can also bring out a participant's unused capacity.

Creative methods could become very significant to the individual, because the methods give energy and life joy. By methods, we have an opportunity to go through our life experiences, learn to understand different life states and recognize and express feelings and emotions (Noppari et al. 2007, 214.)

During my studies of Bachelor of Social Services, I have organized art-based workshops including a project work course, and the bachelor's Thesis. The workshops were organized for mental health rehabilitees in two different organizations. The goals of the art-based methods were to increase rehabilitees' creational activities and advance clients' well-being and involvement.

Project work with creativity art methods

The art-based activity which was included in my project studies was kept in autumn 2017. Its purpose was to be a pilot, so the thesis' practical part would have been clearer to organize. Five clients participated in the first workshops and the activity was implemented four times. The workshop's main aspect was nature in autumn. We used nature materials, paints and different colors at the workshops. In the first workshop, we went to the forest together with the clients and gathered art materials from the nature. After that we made free art works by using the nature materials and pastel shades. The idea of the sec-



Picture 1. Autumn
(picture: Magdaleena Mimi).

ond workshop was to use different art materials than the last time. Participants used watercolors, carbon and color pencils, materials they didn't tried the last time.

Participants used their imagination, and I was totally surprised how they were able to express their feelings onto the paper. Rehabitees also got a chance to write a poem about their work of art, if they wanted to. One participant wrote a very beautiful poem about the Finnish nature. Afterward, I found out that he had read that poem in the facility's Independence Day celebration. It was remarkable how significant these kinds of methods could be. A person, who affairs performing and have a lot of disabilities in his life, could do something like that because of art. We used our third meeting for preparations of the art exhibition by baking muffins and pies for the guests. The workshops culminated in an art exhibition, which was open to all rehabitees who were living in that facility. In the

exhibition participants declared and told about their artworks to others. Almost all residents of that rehabilitation center came to see what the others had made in the workshops. After the whole workshop project, we noted that art has a very special power - not only to give energy for an individual, but in addition to get people together. It was a special experience of community for me.

Thesis' workshops

Thesis' workshops were kept in the spring 2018 – in another organization than the former. There were six workshops and nine participants. Participants were shared between two different groups, so there were altogether twelve workshops. Before I began to plan the workshops' themes, I interviewed participants and found out, what kind of methods they would like to use and get to know. Based on these answers, I started



Picture 2. Storm
(picture: Magdaleena Mimi).

to structure the workshops. Finally, the themes of the workshops were; using nature materials, painting and using colors, clay working, jewellery handicrafts with fimo-mass, and resource working. Working with emotions were also a part of almost every workshop. The activity in two groups deviated slightly from each other, because the rehabilitees' abilities were different. However, the main themes of workshops were the same. Thesis' workshops also included a researching aspect, to find out clients' experiences about the methods and what the methods mean to them. Clients' experiences have been collected by interviews and through perceptions.

We started the workshops with a nature theme. The purpose was to describe themselves or one's own emotions by using the nature materials. When all participants were ready with their piece of art, we introduced our productions to the other group members. Before we started working, I gave a task to choose a feeling card,

which would reflect their own feelings at that moment. After the workshop, I asked if anyone would like to change the feeling card, depending on how they feel right now, after the workshop. Two participants told that they would like to change their cards, because they felt that the workshop had influenced them and their vitality.

At the next workshop, the theme was to use water-colors and acryl paints. First, we did color circles, where everyone was allowed to choose colors that they liked, or which reflected their emotions at the moment. The workshop's main theme was to paint two emotions, which were opposite to each other. After this workshop, the participants were very curious of what we would do the next time.

The third workshop was a jewellery workshop. The task was to make jewellery that describes the participant itself somehow – if that felt too difficult, participants were allowed to do something else. To my surprise, one rehabilitee came

to the workshop with the drafts, which she had designed in her free time, just for this workshop. We made the jewellery out of fimo-mass, which is like play-dough that is cured in the oven. Some of the participants felt that this workshop was a little bit difficult, but they told that they still had successful experiences. Because of that, in my opinion, it is important, that the activity is not too easy, but not too hard as well.

We had planned to do clay works at the fourth workshop. Unfortunately, the clay was cured so badly, that we couldn't use that. So, we started finishing our jewellery, which we did the last time. In addition, instead of clay we used the magic dough by doing *mobiles*. At the fifth and sixth workshop, we concentrated on working with a resource ship, which I had prepared. The task was to make ships, which would reflect the participants. Rehabilitees portrayed the ship with their thoughts, wishes, fears and things that prevented them from achieving something. The anchor reflected things that

prevent to achieve things that prevent one from achieving things and the most mirrors things that get them to move forward in their lives. A range of rocks mirrors their fears, sun mirrors the things that bring joy for life and in the clouds are the participants' wishes

After all these twelve workshops, we arranged a meeting for all the participants. In the meeting we showed our art works to the other group's members. At this last meeting, we drank a cup of coffee and spoke about the workshops and the art activities. During the meeting, I interviewed every participant individually. Through interviews I wanted to sort out rehabilitees' thoughts about the methods which they had taken part in.

Feedback and conclusions

The purpose of the workshops was to work together with the client, instead of directly tell-



Picture 3. Contradictory emotions (picture: Magdaleena Mimi).



Picture 4. Resource ship
(picture: Magdaleena Mimi).

ing them what to do. I think that when I have participated in the activities for myself, it effects the community, and the participants can relax easier. Workshop participants experienced that they had got a feeling of success, while working with art methods. They described that they started to relax and remembered memories.

Participants felt that the methods effected their vitality, thoughts and concentration. One participant told that she was quite tired after the workshops, because she became so absorbed in an exercise. Almost all the rehabilitees were satisfied and surprised about how much they achieved. Just one participant notified that he didn't notice any effects. Others thought that the methods developed their intelligence and that their mood had raised in a group. They described their state of affair as relaxed, peaceful and emancipated.

All participants notified that they had come to the workshops in a good mood, waiting excitedly for the workshops. All of them were also interested in participating in the same kind of activities in the future.

With art-based methods people can get to think about their own situation and recognize their emotions. While directing these workshops, I saw concretely how it was easier for the participants to open their mindscape and describe their thoughts with art activities, compared to talking. Even though these art-based methods have many positive effects, the methods are rarely used. My interest in the use of these methods is based on the fact that, in my opinion, these methods are used too rarely, compared to their effectiveness. I wish that in the future we could develop social work by using diverse art methods.

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Alisa Slavskaja

THEATRICAL METHODS OF ART THERAPY IN SOCIAL AND PEDAGOGICAL WORK WITH YOUTH

Introduction

This article presents the Russian experience of using theatrical methods and means in pedagogical and social work with youth that contribute to the prevention of behavioral deviation. At present, group forms of art therapy are becoming increasingly popular in social and pedagogical work contributing not only to creative development, but also to the creation of new values.

One of the successful forms of work with adolescents is theater therapy. Its main approaches and methods allow the transfer of one's own knowledge and communication skills from the

simulated situation to the real one. Over the course of the creative process, forming the ability to recognize and express feelings and emotions helps to reduce tension and remove the danger of possible negative consequences of communication.

The purpose of this article is to describe some methods of theatrical therapy that promote the establishment of emotional contact and the creation of trusting relations between the group members, make it possible to change the notion of yourself and others.

Forum-Theater

As an effective way to prevent situations leading adolescents to various types of deviant behavior, one of the methods of work of the *Theater of the Oppressed*, created by Augusto Boal in the late 1960s, was adapted by social educators of the Institute for the Development of Education in Nizhny Novgorod. The *Forum-Theater* technique is based on a theatrical performance, the script of which contains a problem well-known to all participants of the project. The play, which takes place during 20 minutes and divided into several actions tells about the reasons that lead teenagers to smoking, drinking alcohol or con-

flicts with people around them. Such situations can occur daily, but because they are easily recognizable. A teenager not only looks for himself, but also imitates others by choosing certain forms of behavior. Being unable to defend one's own point of view or trying to avoid a quarrel, a teenager can get into an ambiguous situation.

Next is presented a sample scenario. A boy cannot solve the problem on his own and asks for help from his father, who is tired after work. He scolds his son for his lack of ingenuity. At school, the teenager gets a deuce for an incorrect answer to a task, what causes the ridicule of his classmates. Having returned from school, he turns on his music at full volume, which causes a conflict with his mother. After a quarrel with her, he runs away from home. On the street, familiar guys show sympathy and offer him a cigarette or beer to relieve stress. The teenager reaches for a cigarette or a bottle.

For the next stage, already the audience, trying to change the situation, come to the scene and offer roles and actions that can help the main character avoid possible harmful consequences. Improvisation is a crucial element of theatrical therapy, it presupposes a presence of courage and develops creative abilities in playing up various subjects (Valenta & Polinek 2013, 204).

The spectator involved in the performance gets an opportunity to act not only as an observer, but also as an actor, to exchange personal experiences, express their thoughts, feelings and emotions. Even if the audience does not enter the stage, they have the opportunity to talk with each other, discussing various versions of the events on the stage, and this is no less an important element of interactive technology, showing how deeply their problem has affected them.

It should be noted that the most important moment in working with young people is the

transmission of preventive information carried out both during the creative process itself and at its completion. If in the creative process at least one teenager participates with excitement and enthusiasm, it will enthrall the whole group. Since information received from teachers is more often perceived by children as a dictate or enforce, the greatest effect will be achieved when the preventive information will come from their peers (Edeleva 2004).

Art word

On the basis of the Secondary School № 336 (St. Petersburg), the teacher-psychologist Maria Kukushkina developed and tested the program *Art word*, the main purpose is to improve relations in the team and family, as well as the development of imagination and creativity (Kukushkina 2018, 104). The use of art therapy techniques in extracurricular activities helped to cope with

the conflict that arose between students of the same class and their teacher. Maria Kukushkina suggested that the children should be divided into two teams after school, and to beat the situation, in order to determine the cause of aggressive behavior of the adolescents.

The result of the game was that both teams united and went on the defense, rallied in the face of an imaginary enemy, before which the doors of the classroom were tightly locked. Subsequently, it was revealed that the teacher wore clothes that were mostly black and red, which provoked a display of hostility and the desire to attack.

For children of secondary school age, it is often difficult not only to understand the problem, but also to share their feelings and fears with other people. In one of the exercises, the children talked about their anxieties and unrest in the language of various animals, which allowed them not only to demonstrate themselves cre-

atively, but also to express their deep feelings. Thus, creativity freed teenagers from the need to hide their own feelings from themselves and others, they had additional opportunities for their expression.

As a result, Kukushkina (2018, 106) notes that the adolescents have improved relations not only with their classmates and teachers, but also with their parents, anxiety decreased when speaking in front of the class, and they have shown progress in their studies. The parents noted that the children had become calmer and more often express negative emotions in a constructive way.

Creative project

The teacher-psychologist of the Center for Psychological, Pedagogical, Medical and Social Assistance of the Nevsky District (St. Petersburg), Denis Chernov, proposed a program for resolving

the conflict situation between adolescents, during which the parties were united into a creative project. One of the boys in the classroom was periodically attacked by a group of teenagers. The guys were invited to come together to rehearse the video clip, in which they could depict the conflict situation and the way to resolve it.

The adolescents were inspired by the idea to lay out a future video on a well-known channel on the Internet, win the love and popularity of subscribers and make a lot of money on it.

The rehearsals lasted for several months, and during this time it became clear that the boy against whom the guys from the class were set up himself provoked them to these actions. He showered curses not only on his classmates, but also insulted their parents. And only when the teenagers were running out of patience did they start to beat him. At the same time, the boy believed that they are friends, and their fights—this is such a peculiar

game. He could not draw attention to himself in another way (Chernov 2018).

Even the most aggressive teenager is able to receive joy and satisfaction from practices that are not connected with fights and quarrels. In this case, creativity contributes to the fact that the teenager embarks on the path of change. It is necessary to offer a meaningful, fascinating activity to aggressive teenagers, so that they could feel the power of fruitful actions carried out with interest (Kramer 2014, 287).

Conclusion

The result of the use of various theatrical methods is the mobilization of the creative potential of the participants, allowing them to find different ways of expressing their experiences and needs, improve self-esteem, and learn to use different ways of communication.

Theatrical methods of art therapy, as a form of psychological correction, contribute to:

- removal of emotional stress;
- overcoming negativism;
- correction of fears;
- removal of barriers, as a consequence of the style of family upbringing;
- satisfaction of needs of interaction.

In the process of collective participation in theatrical activities, conditions are created for the development of skills to negotiate with each other, to concede, to contribute to the common cause, to take the initiative, to make assumptions, to defend their own space, idea. The use of theatrical methods of art therapy contributes not only to the development of creative abilities of adolescents, but also to the formation of the ability to solve internal and group problems, while expanding the repertoire of life roles.

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Anna-Katri Hänninen

DISCOVERING A NEW SELF-IMAGE THROUGH ARTISTIC ACTIVITY

Minäkuva® Art and photography

I'm a photographer and an entrepreneur by trade. I'm also the child of an artistic family. My family has owned an art gallery for nearly 20 years, so you might well say I was brought up with art in my mother's milk. The arts, photography and wellbeing have always been very dear to me. In the near future, I stand to become a gallerist as well, when I take over our family business. I'm also working on a Bachelor's Degree to become a Community Educator.

In December of 2015, I began to think about how I might combine photography and painting in a way that makes the client both the subject and maker. In my portrait work, I've always striven to capture the personality of the person I'm photographing. I wanted to portray more of the client's individual personality in paintings as well. This thought process eventually led to the thought of directing a painting workshop where each participant would paint their own picture. The process would have to be simple, easy, and such that anyone can do it without prior

experience of painting. At its most simplified, we can reflect our self with just one color or shape.

Introduction

The *Minäkuva*® [self-image] method is not about proficiency or the evaluation thereof. It is about letting go and doing things, and especially about getting started doing things. Many people dread the empty canvas and fear making that first brushstroke. Usually I encourage the participant



Picture 1. Interpreting of the paintings
(picture: Anna-Katri Hänninen).

to overcome that fear through activity. I direct them to choose any colors that they feel somehow reflect themselves in that moment, and to just start painting—anything at all.

Minäkuva® can be performed as individual guidance or as a group session. I have given Minäkuva® art workshops to hundreds of people of all ages. All of these sessions provide valuable information on how the art workshop functions in different groups. Things differ, based on whether the participants are part of a shared community, whether they know each other beforehand or if they're strangers, etc. People behave differently and share different things, depending on the present company. In a group, participants sometimes comment on each-others' unfinished work, or may unconsciously draw inspiration from other participants.



Picture 2. Portrait of Minäkuva®
(picture: Anna-Katri Hänninen).

The method: a description of the process

Minäkuva® is an artistic method, where the participant makes an abstract painting of their self-image. The purpose of the method is self-reflection through colors and shapes and a reinforcement of the participants' self-image. The process of creating the painting is documented as photographs, and finally the participant is photographed together with the finished painting. The method also includes reflection, guided by the instructor, on the emotions and experiences evoked by the process, as well as analysis of the choices of colors and shapes. Furthermore, an essential goal of the process is to encourage people's artistic self-expression and to utilize this novel artistic method in community work.

The process begins with choosing two colors. The first is chosen based on how we feel others

perceive us. We constantly receive feedback from friends, family, and work or school communities about how they see us. The second color is chosen based on how we perceive ourselves, and sometimes these two experiences contradict each other. This issue is often raised in these art workshops. I believe that is due to the fact we project a different self in different company and different situations.

During the workshop, I try not to affect the choices of colors or working methods. I want the paintings to be as intuitive as possible, as opposed to following a predetermined guideline. If I comment on the colors or other parts of an unfinished painting, I find that affects the future choices of the participant. I will advise when asked, of course, but I do not actively comment on the participants' work until they say they're finished.

Once complete, we discuss the content of the painting together. This is an entirely voluntary part, and the participant is free to decline this analysis. We discuss what the choices of color and shape possibly tell about their maker.

Experiences and observations

Getting the participants started is almost invariably difficult. Typically, there's at least one person in any group who begins to reminisce a poor art grade in school. Even young participants often count years since they've last painted anything. Nowadays, artistic subjects are increasingly absent in our schools. It seems that the longer it's been since a participant's last encounter with art, whether making something themselves or just experiencing art, the harder it is for them to begin making art. Especially if that last time was a bad experience or left them with the impression that they're not good at it.

An example of the experiential nature of painting, and its' impact on a participant

The start was difficult. The participant said they can't paint. They were hesitant and nervous. I encouraged them to just start painting and to not to think too much. I noticed how, little by little, they grew more confident with every brushstroke, and soon they took charge of the painting and began to direct their work with great purpose. "This part here needs more color! More blue over there. And some more light right here!"

At this stage of the process, I take a step back and keep documenting the rest of the painting's progress in photographs. I can see that the participant no longer consciously thinks about each stroke, but instead keeps going intuitively, and is visibly enjoying it. Some get quite excited, even. At the end of the guided session, I asked the participant how it felt to paint. They replied:



Picture 3. Making of Minäkuva®
(picture: Anna-Katri Hänninen).

“I don’t know why I was so nervous. This turned out really nice. I guess I can paint, after all!”

Most of Minäkuva® art workshops end on a similar note. The workshop’s duration is one hour. What a transformation in such a short time! The participant’s self-image is changed. Through intuitive activity, they discover a new perspective to on their ability, a new self-image. They start by saying “I can’t paint” and end with “What do you know, I can paint!” And all this, by throwing oneself at the work and setting conscious thought aside.

An example of the interpreting of the painting

The painting was done in yellow and green. The green is done in messy strokes, jumbled, going every which way. The yellow is done near the center of the painting, in a strong, controlling

column of bold color. The green is full of restless motion, while the yellow is static. The participant says that the green represents how they see themselves. A little confused, reaching erratically this way and that, but at the same time that color represents growth and peacefulness. They describe green as the color of the forest, and that forests are a calming place for them. The yellow represents how others perceive them, as a focused, energetic line. They don't feel that the yellow describes them at all.

The future

In the future, I intend to further my education on various art-based therapeutic methods. I want to be as good as possible at giving Minäkuva® workshops. I also intend to work towards making this method more widely known and more popular as a tool in any environment. I hope to inspire similar, easily accessible creative activities and

programmes in other fields as well. Art is known to have significant impact on the improvement of people's wellbeing, regardless of their gender or age. In today's chaotic world and frantic pace, it's sometimes good to stop and allow art to carry you away, if only for a moment.

TOOLS FROM ART TO WELL-BEING

Introduction

We conducted an optional course (5 etc) for professionals and students. The course was attended by students from vocational education and university of applied sciences. The background of the students was from social work and from culture. The students' knowledge and knowledge base were very heterogeneous. The students were also different in their age and life experiences.

As teachers of art and social work, we wanted to learn to know the mindset of our work mates. We also wanted to learn how to co-operate with each other in the course of the teaching process. With the help of this co-operation, we wanted

to give our contribution to the realization of the cultural know-how of people. The positive impacts of art and culture have been examined in Finland as well as internationally during the last decades (Honkala & Laitinen 2017). Methods based on arts have been used increasingly in the studies of social work over the last years.

In Finland, so called *Culture Well-being Plans* were made last year (Ministry of Education and Culture). The intention of these plans was to strengthen people's rights to culture (UN 2015, article 27). The rights of the elderly, and people with disabilities, to cultural experiences have not been fulfilled in the desired way.

The main purpose of the course was to strengthen participants' experience and to increase the understanding of the influence of art on the social well-being of human being. There have been several studies on the effects of social well-being. In this course, we focused on the impact, especially on social participation and inclusion, the development of interaction skills, critical thinking and the development of habitats (Laitinen 2017). Our special attention to the design of the course was the influence of arts on the development of human relations and internal skills (Averett, Crove & Hall 2015), which are the key tools in the well-being sector.

Implementation of the course

The course consisted of contact teaching, intermediate duties and portfolio building. During the study period, there were four study days with eight hours of work. All days had a similar structure (Table 1). During the days, the theory and the practice alternated. The sections included theory of the day's theme, as well as from the point of view of prosperity and art. There was one theme for every day: visual, color, tactile and the story of life.

We built a confidential atmosphere for the course through common work, conversation and equal working culture. This made it possible to cooperate (Whittington 2003, 57–58). Both of us chose our theoretical approach independently. During the study days, we had discussions with teachers and students. We found that these discussions were very necessary and useful. The discussions clarified the diversities and similarities of our approaches.

It was both inspiring and distracting to realize the different approach angles of the reference frameworks. The process is crucial in art-based methods for the welfare while in the cultural sector attention is drawn to the outcome.

The different focus in the approach caused a very different rhythm for the students in different fields. The students of well-being started working on the exercises very quickly while the design phase was very thorough for students in the field of culture. We concluded that this difference was due to the above-mentioned different focus areas. In addition to this, the different ages of students also brought more visibility to the diversities of different lifelong emotional and functional experiences.

The valuable experience of mutual support and encouragement can be experienced in the art activities, which is why the exercises were carried out in an acceptable atmosphere. Only encouraging and positive feedback was given. That is why

Table 1. The structure of days

Time	Topic	Teacher
9.00–10.30	Orientation	to discuss together
10.30–11.00	Coffee break	
11.00–12.30	Knowledge of Well-being	Tuija
	Knowledge of Art	Katariina
12.30–13.30	Lunch	
13.30–15.00	Practice inducement to the day's theme	Katariina
15.00–15.30	Coffee break	
15.30–17.00	Good results of the day	to discuss together

communal and inclusive artwork has been found to be able to bring together people of different ages and backgrounds. It also brings a strong understanding of different cultures and generations, as well as an appreciation of difference and empathy with it (Laitinen 2017).

The themes of the Four Days

A Visual Day

At the beginning of the first training day, various works from contemporary art to classics were presented to the students. This aroused many thoughts and feelings by the students. Experiences were then discussed by reinforcing visual thinking and understanding that past experiences affect how we experience images.

The tone of discussion was encouraging because students who do not usually talk about visual

images can be shy when starting to tell about visual observations. The waking up of the gaze was made by going to the cafe and taking notes about the people in the room. By drawing a map from the view order, the students were able to analyze the factors that were involved in watching. After this exercise, adjectives were assigned to small groups (3 persons) and they were given the time needed. In the assignment, the subject was translated in the opposite direction, i.e. how the feeling is changed to a visible image.

A Color Day

The color wheel was used as a tool in order to get students to learn to know each other. The wheel was outlined in a large size on the floor. In their self-presentation, every person wrote three adjectives for of oneself describing the personality. After writing these three adjectives, they were asked to paint or color the words. We did not ask *what are your three favorite colors*, but we asked

students to determine the color of these three adjectives. In the conversation it was revealed that those adjectives, which were highly descriptive to every student, did not look like in the same way.

Colors are like a specific language with which one can communicate. Those students who carried out the task with brushes were able to create an exact color retention for each adjective. According to Laitinen (2017), it is possible to express oneself in artistic activities and to create a connection in a way that would not be possible through verbal interaction.

As a homework the emotional map of home is drawn. It depicts the floor plan of your own home or student hut where feelings are placed. Every student chooses the emotions that his/her own home arouses e.g. anxiety or joy. Prepare the task when presenting to other group members, the student can decide what to say about the feelings and factors that affect her/his in her/his home.

We used character art (Picture 1) in the task of hearing the color. The students were able to choose two different colors in both hands and close their eyes. To celebrate the celebration of Finland 100, we chose the familiar Jean Sibelius as *Valse Triste* as a musical piece that the students listened to with their eyes closed, while at the same time they were creating with both hands music-inspired imagery and thoughts onto the A3 size paper.

When the song was over, the picture was ready, and they could open their eyes. The surprise of the students was great when they saw their great works of abstract art. As Laitinen (2017) notes: an art project can provide a safe space and time. It can also provide an opportunity to share experiences, views and feelings with others and a respectful and encouraging atmosphere of joint action.

Picture 1. Character art (Suikkanen-Malin 2017).



A day of sense of touch (feeling)

On the day of the sensation, everybody brought some material that was interesting on the basis of the tactile character. We studied the material that everyone had brought. We were sitting by the table and we put the natural materials under the table, so we could not see them. We touched the materials but did not see them. Everyone had to write feelings about the material on a paper.

After the discussion, students were divided into groups and they had to tell the haptic, or handy story, of the materials they imported. The story progressed by touching the material. However, as the vision is stronger than the sensation, the story should also be visually functional. Visibility raises the desire to touch the story.

Placing the touching function story into the room also affects people's experience. Whether it is placed on the floor, the one who touches gets caught and cripples the story without any sight-

ing. It takes courage from the person because they are trusting the story without actually seeing it.

The power of object came to mind of the experience of his former life which brought power or energy to itself. Everyone was given a magic dough. The dough had to be molded into the other particle that was kept under the table. All of this without seeing it. It could bring strengths and secret tasks to the power object.

Introductory remarks to the next theme: On the day of the life story two groups of artworks were given to each group. The group talked about what kind of emotions and thoughts these artworks were generating. In the middle of the process it was possible to visit the art gallery or an art exhibition. The task was to choose one art work which touched the student somehow and after that describe the feeling.

A day of Life story

On this day students could draw a map or route from their own happy childhood playground. Fragrances and memories could be added to the route. The stories they presented about their childhood were interesting, especially in the very small details, like remembering how a hot rock felt on bare soles.

As a warming-up exercise towards making a life line, there was an experiment where one is trying to find how many different stories one line can tell. The task was to draw a line, for example, an old and shy line. The goal was to understand that with only one line you are able to tell and describe things about life. The actual task was to draw one line of life stories from birth to today and continue the line for the future.



Picture 2. Training of different lines
(Suikkanen-Malin 2017).

The map or route of a happy childhood playground had to be linked into to the life line. The line could jump as the life progressed. Everyone is an expert in their own life.

Lessons learned

We learned through co-operation that by stopping to listen to the basics and the knowledge base of another approach, the prejudices will be removed. The great fear of working like this is the fear that other industry representatives will take over our jobs. This fear turns out to be unnecessary when you learn to understand the core knowledge of others.

The challenges of cooperation were also visible in our mutual co-operation. Although we understood the importance of co-operation and acted determinedly to achieve it, we found its implementation to be difficult (Sennet 2013).

The younger students found it difficult to find a deeper value for art-oriented activities. In their cultural perceptions, art was mainly a recreation rather than an integrative activity. The co-education and the heterogeneous group also progressed well from a pedagogical point of view, despite the fact that it was quite laborious.

The significance of art for well-being was brightened in the implementation of training on many levels: through the shared story, as well as one's own experience and as short experiences and insights.

The importance of art to well-being at work, both at the individual and at the group level became apparent during the course. In addition to this, many ways of working and new operating models for customer care were found during this course.

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Marianne Forstner & Kati Vapalahti

EXPERIENCES ABOUT ART-BASED WORK IN FINNISH – AUSTRIAN COLLABORATION

Introduction

The aim of this article is to describe a Finnish–Austrian collaboration in developing and performing art-based workshops with students, who will use artistic creative methods in their social pedagogical work. We have had good experiences about the possibility for bench marking of our approaches for art-based work already for five years. We noticed that the art approaches based on therapeutic work and social change are good to combine.

The purpose of art-based workshops

Changes in social and youth work based on global phenomena nowadays show that international dialogue is important at every level: at a political, professional, individual and educational level. At the educational level, art-based work is like a common language without words for sometimes discussing very complicated problems faced in society. Added to this non-verbal communication possibility, art-based work provides an adjunct way to also improve verbal communication, within a safe learning environment.

The creation of a safe learning environment starts by preliminary information. Thus, we used to send participants the information letter *Using Creative Ways of Expression and Impression in the Socio Pedagogical Action Field*. The aim and themes of the art-based workshops and introductions of the teachers were presented in the information letter with some photos added to visualize the action orientation of the workshop.

In these workshops, we want to demonstrate, how artistic creative methods can offer possibilities to experience and broaden creative power

and creativity, especially in group processes. We think that getting to know each other in a *colorful and creative way* supports easier contact. We are all creators, creative and expressive beings and creators of ourselves and our lives. Therefore, we should activate and use this *artistic power* and *artistic potential*, the inner impulse to express ourselves creatively.

We are all actors of our own lives. This idea comes from Augusto Boal (1992) and can also be related to the art of Joseph Beuys, who proclaimed the ideas of *Everybody an Artist* and *Social Sculpture* (see Forstner 2012, 227–247). Theatre of the Oppressed includes different methods and techniques for exploring human lives' situations and society. The aim is to increase multidimensional understanding and social change in individuals' lives, communities and society.

The structure of art-based workshops

The structure for our workshops is always quite similar, starting with warm up exercises and learning to know each other's and ending with reflections of the experience and about applying the learned issues into the professional practice (see Boal 1992, 2). The section between the starting and ending is working with the chosen theme by different artistic and drama exercises. The working methods are a combination of image theater techniques by Augusto Boal and creative colorful painting and drawing exercises related to art based work from art pedagogy and art therapy. Some of the exercises are applied and further developed e.g. from the methods by Michael Rohd (1997), Karin Schottenloher (2003), and Georg Peez (2002).

1. Colorful warm up and getting to know each other

The aim of colorful warm up exercises is to support imagination, expression and contact in a relaxed atmosphere without pressure to perform. This is supposed to also increase safe learning atmosphere in the group. The facilitation instruction is to ask participants sitting in a circle to take a comfortable position and to concentrate on feelings and their mood today. Then participants are asked to image, *what is your today's color* according to their feelings and mood. The participants will then get the opportunity to paint or draw their own names and symbols with their today's color. After that independent work, the participants can get into contact with each other. Some music can be used to create a "happy" and relaxed atmosphere and to get into motion while moving around using the space in the room. When the music is stopped, the participants should find the person standing next to them and get into a conversation about

their names and feelings and the mood expressed by their colors and symbols they have used.

2. Input: We are all artistic and creative beings and actors

The students get information about the anthropogenic understanding of humans as artistic, creative and constructive and self-expressive beings. These ideas are related to the findings and qualitative perceptions made within the doctoral thesis of Marianne Forstner (2012). It is pointed out, that: “Visual thinking is our ability and tendency to organize feelings, thoughts, and perceptions about the world around us through images. We often use visual references to [for example] describe our perceptions of people and things we experience in our everyday lives (Malchiodi 2007, 9).

We also provide a short introduction to the Augusto Boal’s theater methods as a theoretical basis to practical work. We have learned that when the question is about studying art based work, the most effective way for understanding is learning by doing. Thus, the lectures involve a core theoretical content, and most time will be provided for practical work and collaborative reflection.

3. Exploring and using artistic drawing and painting materials

The students should also get to know the different materials and painting and drawing surfaces. Therefore, they take some papers and can experientially try out different materials without any concrete order. After that the participants get to know another exercise, which can also easily be used in their own working with groups. They choose a partner and get the task to get into contact with the other person drawing and painting on the paper, using their colors of today and the material they want to use.

4. Contact warm ups

We use to have physical contact warm up exercises. There are several different possibilities for getting participants warmed up. One good exercise is *traffic jam*. There people are standing in the circle and one person in the middle of the circle. The persons at the circle try to change their place with each other and the person in the middle tries to get the empty place. The contact has to be taken without words, and as many persons as possible can change the place in the same time (= traffic jam). We have noticed that this is a good exercise for not only physical warm up, but also for nonverbal communication.

5. Group rules

There are five group rules, which we discuss with the participants detailed. The group rules are:

- Trustfulness: Everyone has to be able to trust that what (s)he tells or does in the workshop remains inside the workshop.

- Non-judgment: Participants are free to agree and disagree with each others' statements with justifications, but no-one is judged.
- Respect: Everyone has to be respected.
- Openness: The stories will be contributed honestly in an open way to the workshop. However, everyone should take care him/herself physically, socially and mentally.
- Voluntarily: It is voluntary to participate in exercises. If someone doesn't want to participate, (s)he can just stay to observe others working silently. (S)he can reflect their feelings with facilitators after the workshop, when needed

6. Story telling about the chosen theme

The group will choose the theme for working. We as facilitators ask participants to think interesting themes for exploring in the workshop that includes some kind of conflict, inequality or oppression. It is worth using enough time for discussing the theme so that it is interesting to work with, and familiar for all. When the theme has been chosen, the participants tell as pairs three minute true stories about the theme so that the first one tells and another listens and vice versa. The stories should be storytellers' own stories meaning that they are somehow involved in the stories. The stories should include a start, middle and end, and facilitators clock them at exactly three minutes long. The stories will be told only for the pairs, not to the whole group, because the question is about the trust work. For the whole group, the listener will tell one word that expresses the story (s)he heard. The facilitator writes the words on a flip chart.

7. Image work

The image work is the method or *a language* without words for discussing and exploring the theme to be chosen in the workshop. First, the participants practice the language of image work in the group of five members. One person works as a sculptor and makes a frozen still image by using group members' bodies as *sculpting material*, and finally takes a position in the image by him or herself, too. When the first still image has been frozen for a while, one person unfreezes for changing the image. (S)he changes the image completely or just by one person, according to his /her idea about the theme. The words written to the flip chart will be utilized in the working, too.

The second stage in the image work is that the participants create three still images. The first one is about the problem concerning the chosen theme from the viewpoint of the oppressed person and the third image, the final one, is

about the situation when the problem is gone or a bit solved—again from the viewpoint of the oppressed person. The second still image expresses what could happen between the first and third images. The group shows the image series to others.

The whole group has a critical reflection together, whether the image series are realistic; about reasons to the problem; and about solving possibilities in real life situations.

8. Reflection by painting of the first positive step

Usually the problems to be explored in the workshops as well as in real life, are so complex that simply answers are not realistic. However, everyone can think about small steps towards positive social change. We ask students to reflect and express by painting in small groups the first positive step that could be arranged and to reflect

the meaning of the painting. Further they should talk about what could be a realistic next action to be taken in real life. All the paintings will be finally put together as an art exhibition for gallery walking.

Discussion

Mixing of theoretical inputs with practical exercises help students to get into the theoretical grounded theories and into the feelings of doing *art* or, at least, being expressively creative in many artistic ways. Especially the theater work based exercises can help to find an interesting central theme connecting to the ethical and humanistic aims of social work and social pedagogy, when it is proclaimed that: “Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion, and the empowerment and liberation of people.” (IFSW 2014).

The final reflection of the workshops concerns the questions, how the students could utilize the methods learned in the workshop in their social pedagogical work, and what are their feelings after the workshop. Often students had been impressed by the power of their own creativity and expressions and the energy of working together in groups expressing feelings, thoughts and ideas creatively. Many of them also reported that they were planning and willing to use those methods in their future field of work.

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Teemu Turunen

MY WEEK IN RUSSIA

Introduction

I am a community educator student from South-Eastern Finland University of Applied Sciences and my article describes my experiences with the intensive course *Art-based methods in social, youth, health, and therapeutic work* that was held in Russia in March of 2018. I will mostly tell in more detail about methods that I think will be most useful to me in the future and what methods I can use in my line of work. This article is based on my own recollection of the week and from notes I took on lectures.

When I first heard about the course, I almost immediately applied for it. I thought that the course sounded interesting and I was sure I would

be able to use the course material and methods we learned while there in my future work. I've also been interested in visiting Russia and learning about Russian culture and the course gave me the opportunity to do precisely that.

Week full of experiences

Monday. The course has started, and we were welcomed to both the country and to the St. Petersburg State Institute of Psychology and Social Work. On our first days lecture, we were introduced to the subject of art therapy and we were getting to know about the foundations of art-based methods. We were told about art therapy on a general level and were introduced

to the various aspects of art therapy that we would learn more about in the following days. Our instructor Marina Kiseleva taught us about possibilities of art therapy, as well as what kind of preparations are needed when working with art-based methods. I found the opening lecture to be very useful in introducing us to the subject that was still very new to me. (Kiseleva 2018A).

When evening came, and we had studied the day's subject material, we were given a welcoming dinner in a local restaurant and we were given a chance to get to know our fellow students from Russia. The food was great, the atmosphere relaxed and there were conversations all around the table. I remember talking with a few of the Russian students and learning that they were

studying conflictology. A field of study that I had no prior knowledge of. The evening went with us telling each other about our fields of studies and what we thought we would get out of the course we all chose to attend.

Tuesday. On this day we studied how we can use drawing and painting as an aspect of art therapy. Another part of the lesson was learning about the meaning of colors and emotions linked to them. According to our instructor, Marina Kiseleva, this was the easiest stage of art therapy. Our instructor emphasized the importance of getting clients uninfluenced view. This is achieved by questioning about the work of art they produce with as open questions as possible and asking as much as we can without leading the customer. While our instructor taught us from the perspective of a therapist or psychologist and as a community educator, we cannot do therapeutic work, I saw potential uses for the exercises we were thought in my own field of

work. The exercises were simple by nature and easy to reproduce. I have done similar exercises in my work prior to this course. What the lecture gave me was points of interests that I can observe in my clients' works, such as symbols and possible meanings behind their choices in the color they use and the way they draw or paint and give them better support with the things I have learned. (Kiseleva 2018B.)

Wednesday. The topic of Wednesday was fairytale therapy and the use of fairytales in a person's spiritual development. To me this was the most interesting topic in the entire weeks program. I've always thought stories and fairytales have an important part in children's upbringing and I consider them as an effective way to learn about culture, rules and other life lessons. So, I was very interested to learn different methods to use in my line of work. We were taught how in fairytale therapy there are three main stages. The first stage is creating a comfortable environ-

ment. The second is taking the client to fairytale environment by telling or reading an appropriate fairytale for the client. And the final stage is the client creating their own fairytale. We were taught to pay close attention to things like the title of the fairytale that the client creates, trying to analyze the plot, to pay attention to characters and to find important symbols in the fairytale. During the lecture we also made collective stories in a ring. In this exercise, one person starts a story and the next person continues it till it comes back to the person who started it. In this exercise we were also taught to analyze our own writing by collecting our own sentences from everyone's stories and trying to find patterns in our writings. I was honestly surprised to find a pattern in my own writings, considering I wrote each sentence in a different story. I haven't used anything like this in any work I have done, but I consider it to be a valuable lesson and something to keep in mind in the future. (Kiseleva 2018C.)

Thursday. We were taught about music therapy. Our lecture started with our instructor telling us how music and different sounds can affect people. For example, we were told how ergotropic music can increase our heart rate and induce excitement in us. While trophotropic music has the opposite effect on us. We were given different examples on how music can be used to influence people, such as using calming music before bedtime to help children get to sleep. In our lecture, we were told how music therapy has three forms. Passive, which refers to the client simply listening to music and being influenced by it. Mixed in which the client listens to music and is influenced by it like in passive, but also making their own creative works at the same time. Finally, active which refers to the client using musical instruments to express their emotions and experiences by creating music that reflects their inner thoughts. I think community educators can use some of these methods in our work, especially if we work with children. (Kiseleva 2018D.)

On Thursday evening, we were also introduced to playback theater by another instructor. The subject was familiar to me, though I knew it by different name. I still consider the lecture well implemented on our rather full schedule and I do consider it a wonderful use of improvisation to show someone's thoughts. (Suikkanen-Malin 2018.) But what I consider the biggest highlight of the entire course for me personally came afterwards. Our visit to Hermitage museum. I love culture and arts and Hermitage is a world class museum that is housed in the winter palace. I considered it a very thoughtful inclusion to our weeks schedule and I loved seeing all the cultural and historical artifacts that were shown there. Getting to see all that Hermitage offered free of charge is, in my opinion, a wonderful chance for any student that cares about art, history or culture.

Friday. It was our last day of lectures and the day's topic was sand play therapy. According to our instructor, Marina Kiseleva, this was the

strongest type of art therapy. It can be used to go through various kinds of conflicts. The method is used by having the client choose different figures from an extensive selection. The client should then place them on a sand container in any way they feel like with the instructor (ohjaaja) asking about the importance and meaning of the figures and the spots they are placed in. The instructor shouldn't lead the client in any way. An effective way to achieve that is by asking open questions and by using the client's own words as much as possible. (Kiseleva 2018E.)

Conclusion

When the week was over, and we were taught everything the course contained, I was both exhausted and very happy. I consider this course to have been very well worth it. I learned new things that I believe I can use in my work in the future. I had some amazing experiences that not

every course offers, such as studying abroad, visiting cultural locations and getting a chance to see how schools in other countries work. I believe that community educators can get some amazing methods from this course, but I also consider it very important that we remember that we are not therapists and that we don't try to do therapeutic work while using these methods. All in this course has given me wonderful memories and it has helped me become a better community educator.

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