



# PROMOTING SOCIAL INCLUSION THROUGH ART: THE ART4PSY TOOLKIT

A PRACTICAL GUIDE FOR  
MENTAL HEALTH PROFESSIONALS AND ARTISTS

## Partner Organizations





# **PROMOTING SOCIAL INCLUSION THROUGH ART: THE ART4PSY TOOLKIT**

**A PRACTICAL GUIDE FOR  
MENTAL HEALTH PROFESSIONALS AND ARTISTS**

**Edited by:  
Nikos Drosos**



## IMPRINT

The ART4PSY toolkit is a product of the ART4PSY consortium, which is co-funded by the Creative Europe of the European Union. The views expressed are those of the authors. The European Commission cannot be held responsible for any use which is made of the information published in this toolkit.

©ART4PSY Consortium, 2022

Reproduction and distribution is authorized, provided the source is acknowledged. For further information and contact, please visit our website at [www.art4psy.eu](http://www.art4psy.eu)

Published by: PEPSAEE

**Edited by: Nikos Drosos**

ISBN (pint version): 978-618-85982-4-9

ISBN (e-book): 978-618-85982-5-6



Co-funded by the  
Creative Europe Programme  
of the European Union



The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



## **CONTENTS**

<b>INTRODUCTION.....</b>	<b>5</b>
<b>THE ART4PSY CONSORTIUM .....</b>	<b>8</b>
<b>CHAPTER I: ART IN PSYCHOSOCIAL REHABILITATION: PEPSAEE's EXPERIENCE .....</b>	<b>11</b>
<b>CHAPTER II: ART IN PSYCHOSOCIAL REHABILITATION: L'APPETIT DES INDIGESTES's EXPERIENCE .....</b>	<b>33</b>
<b>CHAPTER III: ART IN PSYCHOSOCIAL REHABILITATION: ART MOVEMENT's EXPERIENCE .....</b>	<b>42</b>
<b>CHAPTER IV: THE ART4PSY FESTIVALS .....</b>	<b>56</b>
<b>CHAPTER V: THE DIGITAL LIBRARY (...AND HOW TO USE IT) .....</b>	<b>59</b>
<b>CHAPTER VI: GOOD PRACTICES .....</b>	<b>63</b>

## INTRODUCTION

5

In the recent years there has been growing interest in using art as means to promote psycho-social rehabilitation and recovery of people with mental health problems. The idea that mental illness and creativity are connected is hardly a new one. Mental disorders, such as bipolar disorder, major depressive disorder etc., appear to be significantly more common among playwrights, novelists, biographers, and artists. Notable examples are Edward Munch, Vincent Van Gogh, Paul Gauguin, and Francisco Jose de Goya y Lucientes. Several studies have demonstrated correlations between creative occupations and people living with mental illness. Nevertheless the exact relationship between creativity and mental illness is not clear. One could assume that people with mental illness may have the capacity to experience the world in a really original way, and therefore their creativity is increased. On the other hand, we could assume that creative people are more prone to mental illness. Whatever the case, one thing has been constantly appeared in studies: when people with symptoms of mental illness engage in creativity and the arts, they are much more likely to get better as a result.

### Assessing the needs

This idea of using art as therapeutic means is gaining more and more mental health practitioners; and therapies that include art are becoming more and more popular among mental health units. Nevertheless, steps toward this direction are rather slow. Some mental health units consider art mostly as a creative therapeutic way to keep patients occupied and promote their well-being, and therefore they are less focused in the artistic result, or in helping mental health patients to advance in a potential artistic career. In many cases they do not have the necessary experience or artistic know-how to assist their patients in reaching their full potential. The present practical guide for mental health practitioners is trying to address these issues.

Although all European countries have had psychiatric reforms, moving from asylums to community-centred units, there are significant differences between countries. Each country – and in many cases each mental health unit – is developing its own methodology, activities and tools. A European Network for art and mental health was established two years ago (NEFELE<sup>1</sup>) via “Creative Europe”, and it is an important initiative but it is more focused in networking than in developing methodologies and tools that can be used by mental health professionals. The ART4PSY project will contribute in fighting stigma and promoting social inclusion, while mental health patients will

<sup>1</sup> <https://art4more.org/nefele/>

develop artistic skills, and will be encouraged to explore the creative sector as possible career opportunity.

### The ART4PSY project

The vision of the ART4PSY project is to set up a sustainable European cooperation for using art as way to promote social inclusion for mental health patients and creating new career opportunities. Closely connected with this vision is the ambition to create the structures and personal resources necessary for longitudinal, large scale, international co-operation toward this goal. For this purpose, part of the project was dedicated to the development of **(a) the present toolkit, which constitutes a practical guide for mental health professionals and artists that can be used by mental health units from all over the world; and (b) a digital library where artwork of mental health patients from all over the world will be exhibited and promoted.** The project is characterised by multi-disciplinarity and it is practice-orientated having mental health experts, artists and mental health patients working together into developing innovative methods to connect art and mental health.

**Three (3) ART4PSY festivals (one in each country) took place in 2021.** The festivals had theatrical performances, painting exhibition and photography exhibition.

In summary, the ART4PSY project had the following objectives:

- **Developing new skills and know-how of the mental health Units.** This was achieved through the development of the toolkit, and the implementation of the ART4PSY festivals.
- **Promoting European co-operation and connecting Art and Mental Health** through the co-production of a Theatrical Performance and parallel Art Exhibitions in three European countries.
- Promoting the transnational circulations of cultural and creative works of mental health patients. This was, also, achieved by the co-production of a Theatrical Performance and parallel Art Exhibitions in three European countries, and the Digital Library.
- **Internationalizing and disseminating the artwork of mental health patients-artists.**
- Developing career prospects of artists with mental health problems by promoting their artwork through the creation of the Digital Library.
- **Reaching new audiences within Europe (and hopefully beyond).** This was achieved in two levels: the ART4PSY festivals provided the opportunity to reach a much broader audience in the three participating countries, and the Digital Library provides the opportunity to reach an even greater audience worldwide. As it is publicized to all mental health units in Europe, we believe that it has the potential to become a tool that will be used from mental health practitioners from different countries in the years to come.
- **Fighting stigma and increasing public awareness** of talents and skills of artists with mental health problems.

### The 2020-22 pandemic

The first months of 2020 were marked by the spread of a novel coronavirus (COVID-19) thought to have first infected humans in late 2019. By October 2020, the World Health Organization (WHO) counted 34.8 million cases and more than 1 million deaths worldwide from COVID-19. Most countries implemented physical distancing practices, lockdowns, and quarantines to reduce the spread of the

virus. Additionally, many businesses, schools, shopping malls, and other organizations either closed their doors or ceased operations entirely, causing a sudden drop in economic activity and an acute decline in the world economic outlook. This affected heavily all mental health units. In all three countries the organizations that assisted mental health service users in their recovery through art had to cease operations. People were forced to stay in their houses (either in their residential houses or in the community). Moreover, travelling abroad was prohibited.

Therefore, we had to invent new innovative ways to continue working on our programme. Rehearsals were taking place via zoom or Skype with each member being in his/her home, transnational meetings took place on-line, joined rehearsals were conducted by zoom. The documentary (23 minutes video) that was produced within our project shows exactly how we managed to stay connected throughout the project despite all these difficulties.

7

### The ART4PSY toolkit's Structure

The Toolkit was developed on the basis of a comprehensive international literature review, taking into consideration each partners' expertise. It provides Mental Health professionals and artists working in mental health units with useful tools and ideas regarding art and recovery. The toolkit is comprised by the following chapters:

- Description of the ART4PSY consortium and each partner's expertise.
- The methodologies and tools of PEPSAEE for achieving psychosocial rehabilitation through art
- The methodologies and tools of "L'Appetit des indigestes" for achieving psychosocial rehabilitation through art
- The methodologies and tools of ART MOVEMENT for achieving psychosocial rehabilitation through art
- The ART4PSY Festivals
- The Digital Library and how to use it
- Good practices from Europe

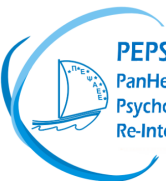
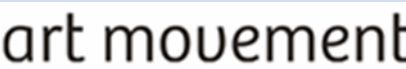


## THE ART4PSY CONSORTIUM

The ART4PSY consortium consists of organizations who share a common vision: They do not consider mental health patients as incapable of having high quality artistic results, but as people with great creative potential. Therefore art does not become only a therapeutic means but it also provides a substantial career opportunity.

Another common element between PEPSAEE, Art Movement and “L’ appetite des indigestes” is that one of their core activities is producing theatrical performances, but they also have other artistic activities as well. Nevertheless, each organization has its unique features that give added value to the project:

8

 <p><b>PEPSAEE</b> PanHellenic Association for the Psychosocial Rehabilitation &amp; Work Re-Integration</p>	<p>The <b>Panhellenic Association for Psycho-social Rehabilitation and Work Integration (PEPSAEE)</b> is a Scientific Non-Governmental Organization that was established more than 20 years ago. It aims at facilitating the social inclusion and work integration of people with psychosocial problems and participates in the national programme for psychiatric reform in Greece. One of its rehabilitation structures is the “Alternative Rehabilitation Activities Office”, a place where mental health professionals and artists, employees and volunteers are combining art and the methodology of “Recovery” in order to help people with mental health problems on their way to social integration. More than 50 art and culture groups take place every week, together with personal counseling sessions and more than 300 patients attend them. The building where this Day Center is located used to be a theatre. This is an important asset for the implementation of the Day Center’s theatrical rehearsals. During the last years, PEPSAEE has presented more than 7 theatrical shows, with multiple performances of each show and more than 400 people attended them. At the same time it has hosted several art exhibitions with the result products of the groups.</p>
	<p>The <b>Art Movement (AM)</b> is a non-governmental non-profit organization that was established in 2009 in Prague. AM focuses on providing educational activities, support of civil initiatives in the area of culture and arts with the emphasis on the implementation of quality Czech and foreign international or domestic projects, and awareness of Czech society on the issue of exclusion of the mentally ill and their de-stigmatization. The means to achieve these goals consist of cultural, educational and information projects, especially long-lasting Parallel Lives project. AM is using current trends (e.g. virtual interactive simulators) and research methods for raising the public awareness about the talents and skills of artists with mental health problems. AM has established collaborations with research institutes, universities, art centers and various NGO’s as well as individuals across the Europe and beyond.</p>



## L'Appétit des Indigestes

"L'appétit des Indigestes (ASBL)" is a theater troupe that brings together people with diverse experiences of psychiatry and madness. The troupe is currently composed with 26 actors, it is open to all, regardless of the course of life, the strengths and weaknesses of the person. The only condition to be part is to come with the desire to create a play that will be built through questions confronting the borders of madness and normality/ sanity. The role of the director is to help everyone to reveal his creativity and/by putting the focus on what each person brings with him to the troupe; keeping the closest attention to whom and where he is at that specific time. Through bi-weekly theater workshops including creative research and writing but also through the theatrical performances in cultural institutions, hospitals and events involving social issues (conferences, festivals, etc.), "L' appétit des Indigestes" creates a movement between the ones who look at and the ones who show. This double movement operates at first "of oneself" being at the same time expressed towards the public, it is then a work of de-stigmatization process that can start, as well as for the participants themselves as for the public to whom they address themselves.



Founded in 1985, **Omega Technology** is an experienced and well known company in IT services in Greece. The company has a proven record in conceptual system architecture, system design, software development, systems integration and systems evaluation. Omega Technology has been involved in many European projects as systems integrator and software developer. Apart from traditional Software Development services the company offers to cultural organizations (a) Digital preservation and duration of cultural heritage, (b) Development of digital interpretations and learning approaches, and (c) Multi-channel distribution and sustainability over time. The company's experts propose and implement up-to-date strategies regarding cultural content and user experience design, in order to help cultural organizations to reach public and audience with the best-possible way and expand outreach to all digital channels, both those controlled by the organization and those generated by users.



The ART4PSY team during the Kick-Off meeting in Athens

10



The ART4PSY team during the Kick-Off meeting in Athens



# **CHAPTER I**

## **ART IN PSYCHOSOCIAL REHABILITATION:**

### **PEPSAEE's EXPERIENCE**

11

*By Niki Louladaki, Christos Ververoudis, Thaleia Giannakopoulou & Yiannis Yigourtakis*

The valuable contribution of art to mental health is now widely accepted. Whether in the form of a therapeutic process or as a means of psychosocial rehabilitation, art contributes significantly to the understanding, relief, treatment, social dialogue and inclusion of people with psychosocial difficulties. Although the basic components of any art form are freedom of expression in the creative process, acceptance and creative "dialogue" with the public, the core of art education is solid, stable and specific. The combination of these characteristics creates a safe environment for people with psychosocial difficulties to attempt the path to creation, redefining their relationship with themselves and society.

In PEPSAEE mental health professionals and artists, employees and volunteers are combining art and the methodology of "Recovery" in order to help people with mental health problems on their way to social integration. We follow a program for the implementation of artistic groups corresponding to that of art schools with acceptance of mental difficulty and emphasis on strengthening the creative potential of our members. More than 50 art and culture groups take place every week, together with personal counseling sessions and more than 300 mental health services users attend them.

## **PART 1: The theater group**

### **Our philosophy**

Theater is a complex art that activates and strengthens all the expressive possibilities. Theater requires practice both in the physical and in the emotional and spiritual realms. Furthermore, it is the ultimate place where one works on the experience of relating (with one self, with the text, with the co-workers, the space, the audience etc.) and expressing/sharing with others. Therefore, it is a powerful mean for empowerment people with mental health issues and provides a creative way for social integration and de-stigmatization.

In PEPSAEE's theater groups the Theatrical Act is a process that activates and encourages the individual to mobilize, with the same intensity, both his/her mental and physical skills. It becomes the field of a game, where mechanisms will be mobilized so that the body and the spirit work together creatively for a harmonious result. During this process we discover possibilities that we have not had the opportunity to discover in the past. Also, the moment we manage to express ourselves, following these procedures, that exact moment the feedback comes. Throughout our work in the group we explore famous theatrical plays

that help us to enrich the understanding of the poetic language their writers use and we creatively confront the complex personalities of their heroes. But we also create our own scenarios or use the stories created in other artistic (literature) groups of the organization.

The group consists of people with mental health difficulties, along with people from the local community who love theater and professional artists. Each member has rights and responsibilities and is welcomed to propose and/or undertake one or more areas of implementation of a project. Equity and acceptance are the main principles on which the function of the group is based.

Theatrical education offers a training that includes the development of all human means of expression. Voice, speech, body are involved in interpretation and expression. In various Physical Theatre methodologies such as those of V. Meyerhold, K. Stanislavski, Jerzy Grotowski, Tapa Sudana, Odin Theatre methods etc. we find the exercises required to build a training program based on the needs of the members of our theatrical group. Body work is based on contemporary dance methods, such as M. Graham, J. Limon, Release Technique, Contact Improvisation, Butoh etc. Vocal training follows the principles of vocal work in theatre and singing methods.

12

### Assembling the theatrical group

In PEPSAEE the theatrical group is part of a holistic program that involves art, among other, and its main goal is to provide support during the psychosocial rehabilitation process of people who are receiving services from our Day Centre. The framework of collaboration between mental health professionals and artists concerns the selection of the art groups that mental health services users are going to participate in, as part of their individual therapeutic plan, as well as their support throughout their participation in these groups.

The selection process begins at the request of the person receiving services from our organization. In collaboration with the mental health professional who is his/her reference person, they explore the importance of his/her participation in the theater group. The person is informed about the framework of cooperation with the coordinators and the other members of the group and is asked to consider if he/she wants to participate. Each new member has the opportunity to participate in the educational activity of the group for a month and then decide whether he/she wants to stay and commit to the creative process. The maximum number of participants per group is 15 people. The same holds for the theater group too.

The main reasons for this limit are:

- 1) During the implementation of the theatrical group it is necessary to give time to each member to improvise and discuss with the whole group the produced material.
- 2) The training program applied to the group requires the coordinators to provide the necessary time for technical corrections individually for every member of the group.
- 3) The limitation of the number of roles one can find in theatrical plays.

The training program we follow for our theatrical team requires three coordinators specialized in each of the areas of education (vocal coach, dance / kinesiology instructor, acting coach). The suggested number of meetings of the group per week is two and the suggested duration of each meeting between to 2-3 hours. This frequency and the duration of meetings serve:



- a) At the educational level, the continuation in the practice of the members and the development of their creative skills.
- b) At the development of bonds of cooperation between members and the enhancement of the sense of the team working for a common goal in its safe creative space.

The venue where the group meetings take place should have enough empty space so that the members can move comfortably. In case their training contains intense physical exercise, there should be a suitable floor and a relative privacy so that the members feel safe to express themselves freely.

### Getting started

The first meeting of the newly formed theatrical group has three parts:

- 1) The coordinators welcome the members, introduce themselves and provide information about the training program the group follows.
- 2) The acquaintance of the members with each other and with the coordinators by using funny name games and team building games.
- 3) The “co-creation contract” that functions as a safety framework for all members.

PEPSAEE’S Theatre Group meetings have a specific structure divided in three stages:

- Warm up, preparation of body and mind. For warm-up we always use relaxation exercises and conscious use of breathing in order to help members eliminate the tensions of the day and prepare their body and mind to connect with the group process.
- Main body of the training. It contains:
  - Body awareness training (Body warm up, dance training and contact improvisation etc.)
  - Vocal training (orthophony, breathing, music perception and singing exercises etc.)
  - Acting training (face expressions, how to study or build a theatrical personality (role), acting improvisations, analysis of theatrical role and interpretation, exercises for stage presence etc.)
- End of the meeting. We close every meeting with a discussion about our experience of the present day’s training, our thoughts or things we wish to suggest for the next time we meet. Then we gather in a circle, holding hands and say goodbye to the group with a nice warm, gentle phrase.

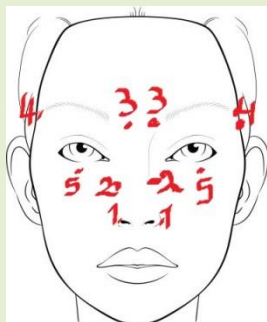
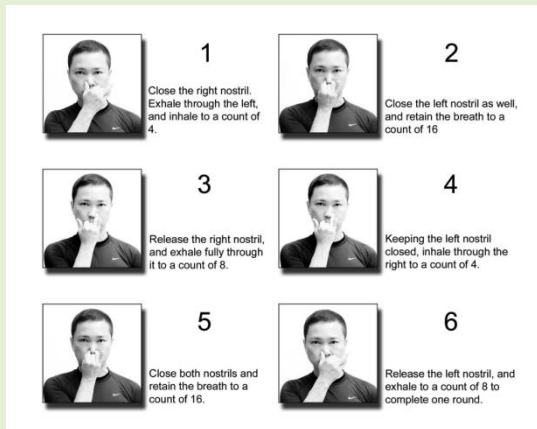
## WARM UP EXERCISES

Title	Progressive Neuromuscular Relaxation technique
<b>Aim</b>	<p>Progressive Neuromuscular Relaxation can help</p> <ul style="list-style-type: none"> <li>- to with stressful situations as well as daily fatigue</li> <li>- to improve memory and concentration</li> <li>- to better deal with the general effects of stress and to avoid overreaction</li> <li>- to deal with the onset of other anxiety disorders</li> </ul>
<b>Theoretical Framework</b>	<p>The most well-known relaxation technique is Progressive Neuromuscular or Muscular Relaxation. It is based on the finding of the American scientist E. Jacobson that stress states are usually accompanied by an increase in muscle tension while at rest, the muscles are relaxed.</p>
<b>Exercise description / Teaching Instructions</b>	<ol style="list-style-type: none"> <li>1. Sit on a chair with your back upright and your head in a straight line with your spine, your feet pressing parallel to the ground.</li> <li>2. During the preparation breathe loosely,</li> <li>3. Be careful not to interrupt the relaxation exercise (e.g. closed cell phone)</li> <li>4. Wear comfortable clothes and create the relaxation area appropriately, depending on your needs</li> </ol> <p>Muscle relaxation guidance is as follows</p> <p>We start from the feet.</p> <ol style="list-style-type: none"> <li>1. We tighten our feet (toes, sole, etc.). and at the same time hold our breath counting to five, then release the tightness and exhale, repeat the exercise.</li> <li>2. Tighten the calves and at the same time hold our breath counting to five, then release the tightening and exhale</li> <li>3. Tighten our thighs and at the same time hold our breath counting to five, then release the tightness and exhale, repeat the exercise.</li> <li>4. Tighten our pelvis and at the same time hold our breath counting to five, then release the tightness and exhale, repeat the exercise.</li> <li>5. Tighten our abdomen inwards and at the same time hold our breath counting to five, then release the tightening and exhale, repeat the exercise.</li> <li>6. Squeeze our hands and at the same time hold our breath counting to five, then release the tightness and exhale, repeat the exercise.</li> <li>7. Tighten our arms and at the same time hold our breath counting to five, then release the tightening and exhale, repeat the exercise.</li> <li>8. Tighten our shoulders and at the same time hold our breath counting to five, then release the tightness and exhale, repeat the exercise.</li> <li>9. Tighten the face, making a grimace and at the same time hold our breath counting to five, then release the tightening and exhale, repeat the exercise.</li> <li>10. At the end we tighten all the points mentioned above and at the same time we hold our breath counting up to five, then we release the tightness and exhale, we repeat the exercise.</li> </ol>



<b>Comments</b>	<p>It is essential to help the members of your group to concentrate on each body part they are working with at the moment and avoid overthinking.</p> <p>As in all exercises, here we use musical background (432 hz).</p> <p>References <a href="https://en.wikipedia.org/wiki/Progressive_muscle_relaxation">https://en.wikipedia.org/wiki/Progressive_muscle_relaxation</a></p>
-----------------	--

<b>Title</b>	<b>RHYTHMIC BREATH</b>
<b>Aim</b>	Rhythmic breathing helps to control breathing during exercise, speech, and generally where there is a need for rhythm in breathing. The duration of the breath can be from 4 seconds, depending on the exercise. Give a great basis to the rhythm and try to feel the vibration of this breath throughout the body.
<b>Theoretical Framework</b>	Diaphragm movements during breathing exercise massage the stomach, small intestine, liver and pancreas. The upward movement of the diaphragm also massages the heart. When you inhale air your diaphragm lowers and your abdomen expands. With this action the vital organs are massaged and the circulation in them is improved. Controlled breathing also strengthens and tones your abdominal muscles.
<b>Exercise description / Teaching Instructions</b>	<p>Sit on a chair with your spine straight and your neck aligned. The chest is open and the shoulders are relaxed away from the ears. The hands rest comfortably and loosely on the feet and the palms are facing up.</p> <p>1) Take a slow, deep breath through your nose for 4 seconds.</p> <p>2) Hold it for 4 seconds.</p> <p>3) Exhale slowly through the nose, counting as many seconds as you inhale (4 or 6), then exhale.</p> <p>You can repeat the exercise a few times, but without tiring your body.</p> <p>In the end, two cleansing breaths are the best to relax you and at the same time clear your lungs.</p>
<b>Comments</b>	<p>If some thoughts come to our mind, we do not censor them, but let them pass.</p> <p>If a member experiences dizziness the instructor should ask him/her to stop the exercise for a while, observe how he/she feels and if he/she wants to continue with less deep breathing.</p> <p>Musical background 432hz</p> <p>References: <a href="http://bhavanayoga.com">bhavanayoga.com</a></p>

<b>Title</b>	<b>Breathing for the mind</b>
<b>Aim</b>	Cleanses the mind and nervous system. Helps with reading (before or even during) and clarity of mind, also helps cleanse and strengthen the lungs.
<b>Exercise description / Teaching Instructions</b>	<p>Sitting on a chair with the spine straight and the neck aligned with it,</p> <p>1.</p> <p>Place the tips of your fingers at the base of the nose (position 1 - picture 1) as shown in the picture, lightly press the points counting to ten, as soon as the pressure is over, massage the area. Repeat the exercise for the other points. The whole process is repeated three times.</p>  <p>(Picture 1)</p> <p>2.</p> <p>With your little finger you close the left nostril and inhale with the right. Remove the little finger and close the right nostril with the thumb, inhaling from the left nostril. (Picture 2)</p> <p>Without changing position on the fingers you inhale from the left nostril. Change fingers and exhale from the right nostril. Continue the same process as many times as needed.</p>  <p>(Picture 2)</p> <p>3.</p> <p>we massage all over the face, on the head and end up in the neck, in order to relax any point that has tension</p>

## VOICE WARM UP

Title	Stretches of the torso, ribs, chest & shoulders
Aim	Relaxation and activation of the torso, ribs, chest and shoulders, as all the muscles of the upper body participate in the process of speech and song. They need to be activated and relaxed beforehand in order to participate smoothly in the vocal process.
Exercise description / Teaching Instructions	<ul style="list-style-type: none"> <li>With the torso in a straight position (either sitting or standing) take 3 large diaphragmatic breaths by inhaling through the nose and exhaling through the mouth.</li> <li>Close your eyes, let go of any thoughts and concentrate on your body.</li> <li>In a circular motion, do 4 laps with your shoulders backwards and 4 forward.</li> <li>Stretch your left arm over your torso as if you want to grab something up and right. Repeat the same with the right arm.</li> <li>Repeat the whole set 3 times.</li> </ul>
Comments	<ul style="list-style-type: none"> <li>Perform the exercises at a slow speed and consciously.</li> <li>Breathe normally during the exercise, do not hold your breath.</li> <li>Do not push your muscles more than the feeling of a small pull.</li> </ul>

17

Title	Speech articulation exercises
Aim	To activate the mouth to achieve good speech articulation.
Exercise description / Teaching Instructions	Stand up straight, inhale and say in "extreme positions" (extreme activated articulation) all the consonants together with the vowels, in order "a", "e", "i", "o" (according to the alphabet of your native language,) Taking a new breath in every change of consonant.
Comments	Do the exercise with concentration, taking care to maintain the "extreme position" in the joint and at the same time not to tighten your neck.

## BODY WORK FOR THEATER

Title	Awaking the feet
Aim	Awaking the mobility of the feet. Empowering the connection between the feet and the ground.
Exercise description /	A. -Stand with the feet in parallel position and the body straight (Basic Position)

Teaching Instructions	<p>-Lift the right heel, bend the right knee, until the weight of the foot rests on the metatarsus and toes.</p> <p>-Push the foot gently to achieve the best arch possible and return to the basic position.</p> <p>-Repeat the same with the left foot.</p> <p>Repeat the exercise for 8 times and accelerate the tempo</p> <p>B.</p> <p>-Standing on the basic position.</p> <p>-Lift the toes first and then metatarsus of the right foot until the weight of the foot rest on the heel.</p> <p>-Gradually start to return to the basic position by placing first the metatarsus and then the toes to the ground</p> <p>-Repeat with the left foot.</p> <p>Repeat the whole exercise for 8 times and accelerate the tempo.</p> <p>C.</p> <p>-A combination of A. &amp; B.</p> <p>-Lift the right heel, bend the right knee, until the weight of the foot rests on the metatarsus and toes.</p> <p>-Push the foot gently to achieve the best arch possible and return to the basic position.</p> <p>Lift the toes first and then metatarsus of the right foot until the weight of the foot rest on the heel.</p> <p>-Gradually start to return to the basic position by placing the metatarsus first and then the toes to the ground.</p> <p>-Repeat the whole combination 4 times for each foot.</p>
-----------------------	--

Title	The Wave
Aim	To experience how the body parts are connected in flow.
Exercise description / Teaching Instructions	<p>-Stand with the feet in parallel position and the body straight (Basic Position)</p> <p>-Imagine there is a wall in front of you and you want to leave a series of traces of your knees, pelvis, stomach, chest and forehead on it.</p> <p>-Start the movement by bending your knees and imagine they touch the wall.</p> <p>-Bring your pelvis to the wall. The body is already in a position of arch.</p> <p>-Your stomach follows your pelvis while the knees return to the basic position and the chest follows the stomach while the pelvis returns to the basic position.</p> <p>-By the time your forehead meets the wall the rest of the body is already moving back to the basic position.</p> <p>-Start the exercise in a really slow pace so you have time to understand the sequence of movements.</p> <p>-Increase the speed of the movement to the point where the whole sequence will flow.</p> <p>The goal is to imitate the motion of the wave.</p>

Title	Walking in various ways
Aim	To connect with the space around us. To liberate our walking habit. To enrich our kinetic vocabulary concerning walking. To learn how to walk in various rhythms and styles.
Exercise description / Teaching Instructions	-Walk around the space freely following the rhythm of the music, with frequent changes of direction. -Walk fast and slow. -Walk like if the ground is cold and slippery. -Walk on hot sand. -Walk on cotton. -Walk on eggs trying not to break them. -Walk on your toes. -Walk on your heels. -Walk like a baby who tries to do his first steps. -Walk like a very old person.
Comments	You can imagine a number of different walking challenges to introduce the members of your group to.  Cheerful music is suggested for this exercise.

Title	Contact in couples - The marionettes
Aim	Introduction to the ways of two bodies can move together in harmony or in conflict. Responsibility and sensitivity in contact improvisation. Shift of attention from atomic motion to binary motion How to build trust and kinetic relations.
Exercise description / Teaching Instructions	-Ask from the members of your group to choose a couple. -One person of the couple is the leader of the movement and the other is the recipient. -The recipient is in standing position, calm, with eyes closed (if possible) while the leader starts to set in motion one body part of his/her partner, experimenting on how the joints of the partner are moving, as well as the impact that motion has on the rest of the body. -Once the leader feels that the partner is relaxed and feels safe, he/she can proceed to more complicated moves. -Change the parts and the leader becomes recipient while the recipient becomes leader.

Title	Contact in couples- Trust me I'll walk you through the space.
Aim	Introduction to the ways that two bodies can move together in harmony or in conflict. Responsibility and sensitivity in contact improvisation. Shift of attention from atomic motion to binary motion How to build trust and kinetic relations.
Exercise	-The whole group is separated in couples.

description / Teaching Instructions	<ul style="list-style-type: none"> <li>-Each couple has a leader and recipient, with the recipient to remain with eyes closed.</li> <li>-The leader holds recipient's hand and walk him/her around the space being extra careful to keep him/her safe during this walk.</li> <li>- Change the parts and the leader becomes recipient while the recipient becomes leader</li> </ul>
-------------------------------------	--

Title	Contact in couples - Exploration in Harmony and Conflict
Aim	<p>Introduction to the ways that two bodies can move together in harmony or in conflict.</p> <p>Responsibility and sensitivity in contact improvisation.</p> <p>Shift of attention from atomic motion to binary motion.</p> <p>How to build trust and kinetic relations.</p>
Exercise description / Teaching Instructions	<p><b>In Harmony</b></p> <ul style="list-style-type: none"> <li>-The whole group is separated in couples.</li> <li>-Inspired by the music, each couple starts to move keeping at least one part of their bodies in contact.</li> <li>-Gradually more parts of the two bodies are in contact and the partners are exploring the ways the two bodies can move together.</li> </ul> <p><b>In Conflict</b></p> <ul style="list-style-type: none"> <li>-The whole group is separated in couples.</li> <li>-Inspired by the music, each couple starts to move keeping at least one part of their bodies in contact. The two parts are in rivalry, they are arguing.</li> <li>-Gradually more parts of the two bodies are involved in the argue and the partners are exploring the ways the two bodies can move together and yet interpret a fight.</li> </ul>

## ACTING TRAINING - Working on the Text.

### A. Improvisation with text

### B. Working on a theatrical text.

Title	<b>Play a story</b>
Aim	<ul style="list-style-type: none"> <li>- Practice imagination</li> <li>-Practice the ability to present a story in an interesting and convincing way.</li> <li>-Training on the animation of the role</li> <li>-Self-presentation</li> <li>-Stage presence management</li> <li>-Train how to build dialogue.</li> <li>-Contact</li> </ul>
Theoretical Framework	<p>After the body and the voice have been properly prepared and activated, the work in acting begins.</p> <p>Instead of getting involved in a process of educational rules and prefabricated acting form, we choose to follow the path of creating short theatrical stories by the group</p>



	<p>members themselves. In this way the revelation of their expressive possibilities is enhanced, while at the same time they are actively involved in the exploration and realization of their own theatrical universe.</p> <p>Based on the principles of physical theater (Jerzy Grotowski and Eugenio Barba methods) this exercise offers space and time to the team members to practice the basic skills of the actor via improvisation.</p> <p>References:</p> <ol style="list-style-type: none"> <li>1. Jerzy Grotowski's acting method</li> <li>2. Eugenio Barba's acting method (Theatre Anthropology)</li> </ol>
Exercise description / Teaching Instructions	<p><b>VARIATION 1. In a small group</b></p> <ul style="list-style-type: none"> <li>-Ask the members of your group to choose some partners and form sub groups.</li> <li>-Each sub group must agree to the basic elements (place, time ,characters)needed to create a short story.</li> <li>-The first group gets on stage take places and start the interpretation of their story.</li> <li>-When all the groups complete the task a discussion amongst the members is suggested. The topic could be the ideas they had, the ways they chose to implement them and what was interesting or what was with low stage energy.</li> </ul> <p>The conversation is not about evaluation of the actors (who was good and who wasn't) , it is more about what can be attractive to the audience, or not.</p>

Title	<b>VARIATION 2. You talk, I move.</b>
Exercise description / Teaching Instructions	<ul style="list-style-type: none"> <li>-The group is divided in couples .</li> <li>-Each couple gets on the stage and the first partner is sitting on a chair while the other is standing next to him/her.</li> <li>-The story must be an improvisation created by the first partner at that moment</li> <li>-The first partner is the narrator. He/she tells a story while the second partner is moving like the hero of the story expressing with his/her body the feelings/emotions/actions of the hero.</li> <li>-They change places and repeat the exercise.</li> </ul>

Title	<b>VARIATION 3. Monologue</b>
Exercise description / Teaching Instructions	-Each member gets on the stage and tells a story like if he/she is the hero of the story.

Title	<b>Dramatological analysis of theatrical text. A., B. &amp; C</b>
Aim	<ul style="list-style-type: none"> <li>- To learn how to analyze the script and the character</li> <li>- To answer the basic questions "what"(action), "why"(target), "how"(adjustment), which are the main axis of dramaturgy and character development</li> <li>- To work on the relationship between the characters</li> </ul>
Theoretical Framework	<p>Whether the group is working on a specific play or creating its own, the following process is necessary for the animation of the characters and the veracity of the situations described in the text.</p> <p>At this stage of the analysis, and the re-composition of the theatrical text and the characters, by the members of the group, the condition is created that will lead to the completion of the journey and to the achievement of the goal, the performance.</p> <p>Having discovered the answers to the key questions that form the axis of the story and allow for an honest, free from exaggeration, approach and interpretation of the characters of the theatrical text, the members of the group can be led to the composition and smooth interpretation of the story and share with the audience.</p> <p>References: Stanislavski method</p>
Exercise description / Teaching Instructions	<ul style="list-style-type: none"> <li>• -After reading the theatrical text several times the group starts to analyze the era the story is happening. Explores the manners and customs of the time mentioned in the text, social conventions, family relationships, etc. and in this way, the members of the group become familiar with the social / historical / family context in which its story unfolds.</li> </ul> <p><b>B.</b> Building the character.</p> <p>-For each character of the text, the members are required to explore/fill in the life background of the character. To use their imagination and reveal characters appearance /voice/manners/movement.</p> <p>-For each and every suggestion they make on the character, they try it via improvisation.</p> <p>This is a creative procedure that allows members to take time and build a relation with the character.</p> <p>Provides the space to animate each character of the play in their own unique way within the framework defined by the theatrical text.</p> <p>It is a constant conversation with the theatrical text and the story of each character created through research and improvisation</p> <p><b>C.</b> Building the relationship between the characters</p> <p>-Each character's interaction with others within the framework defined by the theatrical text, is a challenge to observe if the previous "character building" process brought fruitful results.</p> <p>-This is the last chapter of the preparation.</p>

## PEPSAEE's previous theatrical plays

During the last years, PEPSAEE has presented more than 7 theatrical shows, with multiple performances of each show and more than 400 people attended them.

### Bollywood, from Athens to India (2014)



23





### Fairytale (2014)



24

### My Recovery (2015)



### Time Zero (2016)



25

### Lelos Pinelos (2016)





## Zeus (2017)



26

## No salt (2017)





### Midnight Summer Dream (2018)



27

### Life in low flights (2019)



## **PART 2: The painting and photography groups**

As evidenced by the international literature and research on the use of visual art in adult psychosocial reintegration groups, the art of painting and the art of photography provide significant and multiple therapeutic benefits for physical, mental and spiritual health. More specifically, art aims at empowering the self by enhancing personal development and personal boundaries, expressing positive emotions and behaviors while controlling tension, reducing stress and depression, offering peace of mind.

Participation in such groups helps members improve memory, concentration and visual perceptual functions and encourages both verbal and non-verbal communication. Through creative and imaginative function, it increases the feeling of satisfaction, liberation, hope and control and leads to the improvement of self-image. The exhibition of the painting group's works at cultural events is a goal for removing prejudices and destigmatizing people with psychosocial difficulties.

28

### **Assembling the groups**

In PEPSAEE the art groups are part of a holistic program, and their main goal is to provide support during the psychosocial rehabilitation process of people who are receiving services from our Day Centre. The framework of collaboration between mental health professionals and artists concerns the selection of the art groups that mental health services users are going to participate in, as part of their individual therapeutic plan, as well as their support throughout their participation in these groups.

The selection process begins at the request of the person receiving services from our organization. In collaboration with the mental health professional who is his/her reference person, they explore the importance of his/her participation in the painting group. The person is informed about the framework of cooperation with the coordinators and the other members of the group and is asked to consider if he/she wants to participate. Each new member has the opportunity to participate in the educational activity of the group for a month and then decide whether he/she wants to stay and commit to the creative process..

In our organization the maximum number of participants per group is 15 people. The same holds for the painting and the photography group too.

The main reasons for this limit are:

- 4) It is necessary to give time to each member to improvise and discuss with the whole group the produced material.
- 5) The training program applied to the group requires the coordinators to provide the necessary time for technical corrections individually for every member of the group.

The suggested number of meetings of the group per week is two and the suggested duration of each meeting between to 2-3 hours.

This frequency and the duration of meetings serve:

- a) At the educational level, the continuation in the practice of the members and the development of their creative skills.

b) At the development of bonds of cooperation between members and the enhancement of the sense of the team working for a common goal in its safe creative space.

Title	INTRODUCTION
<b>Aim</b>	<p>The basic purpose of the "painting group" is to give the opportunity to every member to reach his/her inner artist or the power of expression of himself/herself through an image and share it by his own piece of art among the other participants.</p> <p>So, every lesson is a combination between two parts, the first one is about the production of our images and during the second part we discuss while every member presents his own piece.</p> <p>This way, we try to achieve two of our central goals: The first one is that every member learns some basic rules of painting. The second and most important is that each one explores with multiple ways and materials, so at the end he/she finds his/her own way to work and express himself. They also learn how to be a member of a team, communicate with all the other and have a warm and positive feedback from this experience.</p>
<b>Exercise description / Teaching Instructions</b>	<p>After doing some exercises about drawing and painting an image, learning for example geometry and stereometry and how we can use them in action or what is the light and how we can use colour to give life in objects or our feeling, we try to work separately with every member to create individual art pieces.</p> <p>We try to learn and grow skills, but this is not the purpose. Everybody calls the moderator "a teacher" in the classroom but he is more like a companion with a specific identity. At the end what is important is to have pleasure through this, mostly through our efforts and the acceptance from the others.</p>
<b>Comments</b>	<p>We try to create a team with equality through individuality. We have to be very careful but honest and always pay our attention to what is happening with the dynamics of the group. We always try to look the bright side of things.</p> <p>It is very important to show pictures from the history of art and see how there is a change every time in the history of arts about what is important or not. We can use this element to prove that any kind of personal thinking about an image or way to express can be interesting. After all, today's art must be first of all interesting.</p> <p>Another thing we must be aware of, is the condition of every member, basically if he/she can hold a pencil or a brush. If, for example, he is not able because his hands are shaking, we try to use a material in which stability is not that necessary, such as charcoal or every other with big flexibility. In a situation like this we can't do naturalistic images but we can do abstract images or we can use action painting in large scale like Pollock did.</p> <p>We must be creative and not present a lesson in an Academic way. Our students get tired easily. From my own experience some of them don't like long exercises. They produce their piece very fast and then they say that they like to stay without doing anything else, just stay and watch, so they can share their work at the end of the workshop.</p>

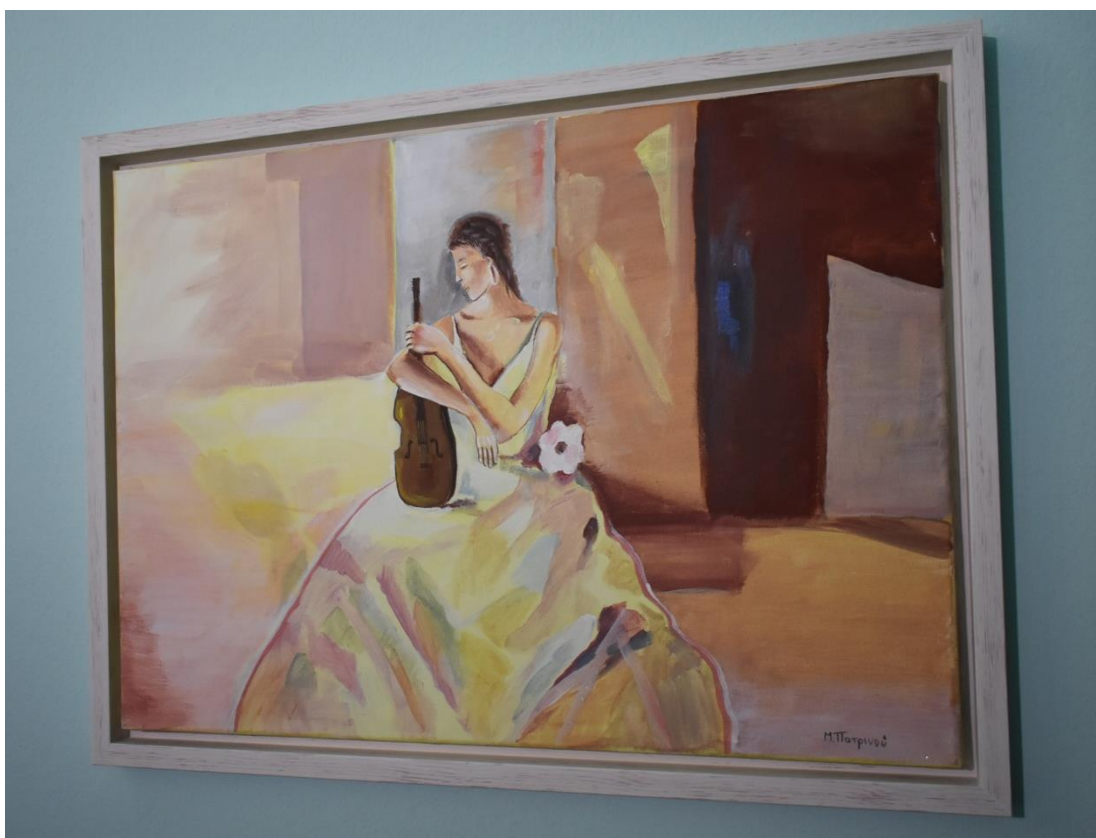
<b>Title</b>	<b>BEGINNING OF THE PAINTING GROUP</b>
<b>Aim</b>	At first, we decide what we want from the group and how we want to behave.
<b>Exercise description / Teaching Instructions</b>	<p>At the beginning of the groups, we don't share personal information, mostly names, previous experience through arts and why we choose to be a part of the group. If we have any specific expectations for the new members or demands from the old ones.</p> <p>Then we discuss about the rules of the group and how we must always respect the others.</p> <p>Then the instructor starts to explain the form of the lesson.</p> <p>We explain the duality of the lesson: the first part is to learn and develop and the second to show and discuss. Most of the times we ask older members to help the new ones as an assistant.</p> <p>Then, we present a material to start. For an absolute beginner, we suggest charcoal as there are many ways to use it or in case someone is afraid of black soft pastel colors, a pencil or even markers for children can be very useful.</p> <p>Now the members are asked to do something on their own. Sometimes this is quite difficult for the new members, they refuse or they stay still, so we propose an exercise, to draw their names, to create a picture from each name or to decorate their own.</p> <p>At the end of the meeting, we discuss about our pieces. Sometimes new members feel shy and they should always be encouraged.</p> <p>They are asked about their emotions, at the beginning, during procedure and now at the end. If the members felt acceptance or admiration then the feeling is positive and good , if not we try to solve it at the upcoming lessons</p>
<b>Comments</b>	<p>We must always to keep balance. Some people like to show themselves much more than others. Sometimes, there's jealousy and competition. What we try to do in these cases is to solve it through the sense of individuality. For example, we can say that George has a unique talent in creating images with a great composition of colours and John on the other hand is a very skilled drawer and you can't compare two different ways of sowing something. There is not a certain way or a wrong one to speak through arts. I try to make them feel unique and admire difference in others.</p>

<b>Title</b>	<b>WORKING WITH THE PAINTING GROUP</b>
<b>Aim</b>	To have a good time.
<b>Theoretical Framework</b>	We try to find for each one his own personal signature. For example, one person likes to draw steady lines in a white background and another like to do lines with color that flows.



<b>Exercise description / Teaching Instructions</b>	<p>At the beginning every one selects his position on our big table.</p> <p>We start every meeting with a small chat, how is everyone, if there is any specific demand for the lesson, if we can use it for the others or work with it in private. If there is not, the instructor proposes the theme of the lesson which is always something different but into a cycle:</p> <ul style="list-style-type: none"> <li>- Learn about a new material</li> <li>- Exercises for skills development</li> <li>- Experimenting</li> <li>- Make your own picture</li> <li>- Looking at pictures, visiting a gallery or a museum using photography to inspire</li> <li>- The cycle ends and a new one starts with a new material and a different way to express.</li> </ul> <p>We close with our conversation, cleaning our palettes and gathering our equipment.</p> <p>We have a warm goodbye</p>
<b>Comments</b>	<p>We must be on schedule and on time. This is very important but sometimes the group does not respond. Then we have to be a little bit flexible.</p>

### Painting Group's previous artworks





32





## **CHAPTER II**

# **ART IN PSYCHOSOCIAL REHABILITATION: L'APPETIT DES INDIGESTES' EXPERIENCE**

33

*By Sophie Muselle, Pierre Renaux & Sema Ustun*

### **PART A: The Theatrical Group**

L'Appétit des Indigestes is a diverse theater company that questions the boundaries between madness and normality through its own writing and plays. Art is at the heart of our process, it is as much a landmark as a rampart. Art is subjective and demanding as much as the creative life process with which everyone has to deal. Art is not a therapy but has a therapeutic effect which requires a clear working framework. Our theater group includes mental health professionals, persons that have or have gone through psychiatric issues, professional actors and anyone that is interested in mental health. The diversity brings a positive effect on all of us and it is the common thread that binds us all together.

Acting allows us to bring to life someone else 's story. As actors in a creative process, we are "playing at" by interpreting our character, we are "playing with" our fellow actors and we are "playing for" our audience; three subjective dimensions inside a global process with a diverse group of participants: I am a writer, I am an actor, and I am a member of the company.

Starting with our own inner resources, we build from our strengths and weaknesses so we can change places with one another. This movement requires rigor and its goal is art and truth.

The writing and acting process gives each and every one a role to play, building and experiencing creativity, responsibility towards oneself and one another and towards the public; each role is significant in the global process. Each role has his specific movement thriving towards the production of a play where we all stand giving the unheard a voice; we stand together as caregivers, as care receivers, professional actors... We are all actors for a specific moment.

Our philosophy is built on an organic and ongoing learning process. Furthermore, we are inclusive of anyone who wants to participate. We are continuously open to new members. Our philosophy is also based on freedom and acceptance while at the same time on being rigorous in our commitment to excellence, so that the actors can be proud of their work, since the play will be presented to a large audience. Learning through laughter and expression, we seek to investigate questions of madness and normality in society.

### **Assembling the theater group**

There is no selection process as all are welcome. You simply have to be interested by the questions as well as boundaries of madness and normality. We are a diverse theatre company comprising of artists who have

psychiatric experiences and artists who have degrees in psychology, and as a result, we are aware of each individual's personal challenges in the group and when needed we work with understudies to ensure the production of each presentation. In order to maintain our quality goals and ensure everyone's continuous inclusion, we are attentive at each step of the process.

We don't have a minimum or maximum number of participants even if we work in a small place. We are 40 members in the company, and around 20 participants during the working session. Some persons have a role in a play production and keep it all along, some actors are in all the plays, some come to write etc. We meet two times a week for two hours each time. It is important in order to create a kind of everyday rhythm, which we think that helps us to build a routine and a bond between the members of the group. Meeting two times a week, one session during the evening and one on the afternoon gives the chance for more people to come. From the production point of view, working that way also enriches the directing of the actors when we come to the last part of the rehearsals before the production of the play. We use these two meetings as two different rehearsal moments, one to go through the whole play and one to concentrate on the details of the acting.

34

Each time, before the workshop starts, 15 minutes of informal time is given, in order for everyone to arrive and talk. The "Pianocktail" (area of the meetings) is a cultural bar and so the structure gives the possibility for all that wants to stay after the workshop to have a drink and talk. We close every trimester session by a writing workshop on the theme of "L'Appétit des Indigestes", giving a moment for each one to make a step back and talk about what she/he lived during the workshops. We also gather around a good lunch. There are no workshops during the school holidays, since this is a good moment to have a break and an easy way for each one to follow the year. We write, rehearse and play our production premieres inside the "Pianocktail" before we play them in different institutions as well as theaters, psychiatric hospitals, festivals etc.

## Getting started

There is no specific procedure for the first meeting. When a new person arrives, she immerses herself into the working stage we are in. If we are already in the rehearsals of a play, she may not have a role in the production but she will get the chance to give the reply to another actor, or write if she has the desire to. Doing so enhances the possibility to enter the group at any time. We start the meeting by 15 minutes of informal time when we place the tables, the chairs, giving a moment to talk.

*Arriving ritual: Always the same two exercises. "Saying my name out loud in the circle" and "I am coming with"*

*Closing ritual: "I am leaving with"*

## Warm – up exercises

<b>Title</b>	Saying my name out loud in the circle
<b>Aim</b>	Presentation to the group. This is the ritual of opening each workshop.
<b>Theoretical Framework</b>	Making a place for each one Acting

<b>Exercise description / Teaching Instructions</b>	We make a circle. Each one in the circle steps forward on his turn and says his name out loud looking everybody else. Then he steps backward and the following person in the circle begins
<b>Comments</b>	Looking and listening to everyone

<b>Title</b>	Inside the circle "I am coming with"
<b>Aim</b>	To "take the temperature" of the members of the group and see how everyone feels but not in a psychological way Acting: working the memory combining the voice and movement
<b>Theoretical Framework</b>	Being inside the circle gives the feeling to be part of the group Acting: Giving the attention to the coordination of the voice with the movement
<b>Exercise description / Teaching Instructions</b>	Inside the circle the first person moves one step forward and says what she comes with, combining her words to a gesture. Then she makes a step backward. The person following repeats what the first said and says what he comes with.
<b>Comments</b>	It is important to help the person with the memory if needed and give the attention on what the person comes with, if the feeling is positive or negative. We can take time after the workshop if needed to talk about it. Acting: It's a first step to exercise the voice and the listening of the others

### Closing/meeting completion exercises

<b>Title</b>	I am leaving with
<b>Aim</b>	To give the possibility to each one to close the workshop on how he felt.
<b>Theoretical Framework</b>	Being inside the circle to close the workshop with all the participants.
<b>Exercise description / Teaching Instructions</b>	Inside the circle each one takes a step forward and saying what you are leaving with.
<b>Comments</b>	Important to pay attention to each person in the group to know how she lived the workshop.

## Exercises for each stage of the main body of our work with the theater group

### Writing the scenario:

We make groups of two and each person tells his story to the other person in reference with the theme given (first time in a psychiatric hospital, when did you feel on the edge etc). The person that listened then writes a monologue, a dialogue with the emotion he received mixed with his own, he can change aspects or bring new ones. The story is first shared between the group of two and then to the whole group at the end of the workshop. One of the persons type the story in a computer so that it can be saved.

### Acting exercise:

We learn to play with an acting that is very natural, we use our names and no costumes. We go through different emotions and learn to play from our own emotions. We rehearse a lot, sitting down, standing up far closer

### Listening exercise:

We don't have a listening exercise but the listening is always in the center of the process as we learn to listen to each participant as he is reading his text, playing his reply etc. We also use chorus in our play and a directing technique of a singular way of being on stage while acting. When a person is playing his reply, the acting code is to look at him and listen attentively.

### Voice exercise:

To learn to upper our voice we use physical distance. The actor tries to be heard from a far distance.

### Before we play the production with an audience:

See exercise in the table below

<b>Title</b>	The numbers
<b>Aim</b>	Create a concentration and a bond between the actors before they go on stage
<b>Theoretical Framework</b>	The exercise is taking place before each play in front of the audience. All the actors are together in the circle.
<b>Exercise description / Teaching Instructions</b>	We are all standing in the circle and we are going to count (if we are 15 we will count until 15). One person says out loud 1, another 2, another 3, and so on. When two persons say the same number at the same time, we start from the beginnings until we reach 15.
<b>Comments</b>	This exercise is important to bring the concentration of everyone before we go on stage. It's important to have a silent and calmness.

The last workshop is at the end of June as we follow the school holidays. We close with a writing session on the year and gather around a table of food which we prepare with members of the group that like to join.

## Cooperation with mental health professionals and recovery outcomes

We are a member of the Brussels community mental health platform, which has more than fifteen mental health institutions as members. Some members of the company have joined “L’Appétit des Indigestes” through their psychiatrist and through mental institutions. We also cooperate with universities and superior schools as we receive groups of students during the year and they immerse themselves the same way as any other member of the company. Some of the students decide after the workshop to stay with the company.

Having a very clear framework and strong artistic goal is very important for the general behavior of each one in the group. We built strong relations based on respect all through the year and we learn from each one’s character through the writing, the rehearsals and performing. We learn together what tolerance is and try to accept each one as he is. When is needed a moment after the workshop is taken to talk with one person that showed difficulties during the workshop but very often it is the group that regulates the conflicts. We also have a rule for the last rehearsals before the production, as everybody has to be there.

37

Multiple improvements are being noticed in the acting as well as in the building of the well-being of the person. Working together towards a same goal gives the opportunity to each one to improve himself. The main positive aspects we have noticed are:

*Wanting to reach a goal for oneself*

*Being able to follow a schedule*

*Recovering memory skills*

*Recovering listening skills*

*Being able to count on another through the creation of relationships*

*Recovery of the feeling of trust and self-confidence*

*Being able to control alcohol issues*

*Talking more freely about oneself*

*Being able to understand a crisis and learn from it*

[www.lappetitdesindigestes.be](http://www.lappetitdesindigestes.be)









## **PART 2: The painting group**

The meeting is made once a month and the workshop lasts 4 hours. The space is dedicated for craft work, cutting and collage from magazines. All the material is given and everyone is free to take any material he wants. At the end the person can show his work only if he wants to and bring it home or not. There is no subscribing, anybody can join.

The workshops take place in the “Pianocktail” which was created 10 years ago from psychiatric patients and psychiatrists. Professionals from Psychiatric hospitals and mental health institutions communicate with their patients about the different activities of the “Pianocktail”. There is also one meeting per month that is open to everyone in order to talk about the activities and hear if a person wants to present and give a workshop; today there are several different workshops: philosophy, chat, cooking, knitting workshops. There is no selection process for the workshops nor for the painting group. There is one person (sometimes two) that directs the workshop. There are no minimum participants but the “Pianocktail” is not very big so it’s more in terms of space needed that the number is adjusted. The space has a bar and is very friendly. Before and after the workshop the participants can stay and have a drink.



There is no warm up but we present the materials to the participants and each one sees what he wants to use. Everybody puts back the material together.

<b>Aim</b>	Create a personal art work
<b>Theoretical Framework</b>	Creating art work for expression
	Old magazines, glue and scissors are on the tables. Talk with the participants to bring her/him to find inspiration for her/his work. The person can do what she wants but it's important for the animator to always be present
<b>Comments</b>	It's important to create an atmosphere that is calm and open in order to create.

40

The participants that want to show their work to the rest of the group can but there is no obligation. Before each workshop participants can show their last work, but again there is no obligation. When the workshops ends the participants that want can show their work. After the workshop participants that want to stay to have a drink can.

### **PART 3: The photography group**

Two members of “L’Appétit des Indigestes” have great experience of photography. They work differently, as one is teaching us how to be ourselves during close ups and the other one takes pictures during the rehearsals and plays. After the photography sessions we gather around the photographic material. It is a great experience for the members of the company and a difficult exercise sometimes to see oneself in a photo. Time after time, we have learned to have a “friendly relation” with the camera, feel more and more natural and play with the technique. We also have a camera and if someone wants to use it during some rehearsals or writing session can, in order to learn how to use this kind of material.

It is a member of the theatre group that started to take pictures and explaining and teaching photography techniques. The fact that it was one person of the group made it easier. There is no therapeutic plan but we can see the therapeutic effects through the ongoing process. Letting oneself being taken in picture is something difficult. The relaxing atmosphere as well as the bond between members of the group that participate make the activity easier.

At first, the photographer explained to the group the techniques of photography close ups, the light, the movement. We then had the possibility to try and see the results of our photos. Little by little people who would like to photograph could use the camera of L’Appétit des Indigestes.

After each workshop we look at the pictures last sent on the computer. We also share the pictures with a link.

<b>Title</b>	Photography shooting of the theatrical group's rehearsals
<b>Aim</b>	Self-confidence. Being able to rehearse and stay focused while being photographed
<b>Theoretical Framework</b>	There has to be a trusted atmosphere
<b>Exercise description / Teaching Instructions</b>	One person has the camera and another is being photographed
<b>Comments</b>	It is important to build a trusted atmosphere

### Recovery outcomes

*Being able to look at oneself in a photo*

*Building self esteem*

*Building a confidence in your gaze*

*Learning to use new equipment and new techniques*

*Being able to act when being photographed*

## **CHAPTER III**

# **ART IN PSYCHOSOCIAL REHABILITATION: ART MOVEMENT's EXPERIENCE**

42

*By Klára Jakubová & Dagmar Skůpová*

The importance of art for the current form of human civilization is indisputable and the creation process itself, creativity researches and its impacts (not only in the cultural field) is paid great attention, especially in the last thirty years. It is in recent decades that we have witnessed enormous socio-economic and environmental changes worldwide, in which the constant acceleration of technological progress and its penetration into all areas of human life plays a role. What role do these factors play in the unprecedented rise in mental illness in recent years? Just in the Czech Republic, since 2000, there has been an increase of the number of patients who visited a psychiatric clinic by more than a third. Statistically speaking, every fifth person in the Czech Republic has experience with a mental illness and every twenty-fifth lives with it, at the same time these diseases appear at an even younger age. This finding is also alarming in terms of economic impact, as it cuts more and more of mandatory state spending. According to the World Health Organization and the World Bank, various forms of mental illness will become the most important cause of illness of the developed world in the future, thus overcoming cardiovascular disease. The good news, however, is that due to the destigmatization of the topic, more people than in the past are willing to be examined by an expert, and thus have a better chance of recovery. Just in the process of healing, in many cases art plays its irreplaceable role, whether from the position of a consumer or an active creator.

The involvement of techniques and elements used in the world of art in psychotherapeutic procedures is a relatively young method that began to develop in the second half of the last century, along with the development of psychotherapy as such. We call this method art therapy and divide it into two parts, while the first focuses on the therapeutic effect of the creative process itself and for the second part there are more substantial interpretations of the outputs and experiences from the creative process, which it further work with. Whether in this sense we can speak of the art therapeutic effects of art across the centuries could be the subject of an interesting historical research, especially if we realize that the oldest surviving artistic depiction has been known since prehistoric times. However, in the Czech area, the records of the artistic disciplines to the involvement in the healing process are documented at the peak period of the industrial revolution (mid-19th century). Already from the previous era, in which psychiatric institutions were established as separated institutions, we know the use of various rehabilitation methods, which in today's sense are more occupational therapies (also guided by the effort for economic stability of these institutions).

### Therapy via art in the Czech area

For its time, a very progressive institution was the so-called Jedlička Institute in Prague, which was founded by prof. Rudolf Jedlička (originally a surgeon) in 1913 for disabled children. The innovative connection of rehabilitation, artistic-aesthetic functions of art and modern pedagogical methods had an extraordinary influence on the clients of the institute. In Czech society, the central idea of this institution still resonates strongly, namely that it is more advantageous for people suffering from disabilities and the society around them when those who are dependent on benefits become those who pay taxes. Therefore, great attention was paid to the quality of products, some of which won valuable medals, such as in 1925 the highest Grand Prix for hand-knotted carpet at the International Exhibition of Decorative Arts in Paris. Other working places included joinery, tailoring, horticulture, orthopedic workshops for the production of prosthetic aids, etc. The Jedlička Institute has been operating after the difficult times of the German protectorate and 40 years of communism until these days. Although its target group at the time of founding was not a person with mental illness experience, the Institute established a tradition, to which pioneering psychiatrists and artists with long-term hospitalized patients in various psychiatric institutions gradually joined. In today's words, Jedlička Institute pedagogues worked more artefiletically - see theatr for the definition - rather than art therapeutically.

The development of the use of art therapeutic methods in treatment occurred during the 1930s, when contact with foreign professionals is possible and information enters the Czech environment, especially from France (in the form of translations) and the German-language environment. During World War II, there was a logical slowdown, and then, in the 1950s, rapid development began. The creation of specialized centers confirmed the need for art therapy as a specific tool in the healing process (not only for people with mental illness experience). In 1956, the Art Therapy Studio was established in the Psychiatrická nemocnice Bohnice in Prague, led by the academic painter prof. Kamba with art therapy training in France. In the following years, art ateliers were established in psychiatric hospitals throughout the former Czechoslovakia. The development of the field is of course influenced by the political situation (1948 - 1989 communist government), there is a lack of exchange of professional information with foreign countries, therefore the field is based on enthusiasm, creativity and will to promote new methods through individual founding personalities (Darja Kocábová, Jan Slavík, Antonín Šimek, Karel Peřina, and many others). In relaxed 1960's there is still wish for changes, begins work with other artistic techniques, not only with the art component and art therapy is increasingly used as part of psychotherapy, not as an additional activity (Denní stacionář Horní Palata, Psychiatrická léčebna Opava, atd.).

The following decades, in addition to the politically and socially unfavorable climate (1968 - occupation by Warsaw Pact troops), also bring an era of increased use of psychotropic drugs in treatment, alternative forms of treatment are receding into the background. Nevertheless, it was possible to initiate the establishment of an art therapy section within the Psychoterapeutická společnost České lékařské společnosti Jana Evangelisty Purkyně and those interested in the issue can be educated at special seminars and workshops. In the 1980s, the first training art therapy group was formed there and expanded into the pedagogical field, gaining specific popularity in the field of special pedagogy. After the Velvet Revolution in 1989, art therapy was established as a bachelor's degree at the Jihočeská Univerzita (České Budějovice), the first branch conference took place and other medical facilities (very often in the form of non-profit organizations) were established (eg. FOKUS ČR). And, of course, there is space for adding information on the development of the field abroad during a forty-year break. The whole era culminates in the establishment of the Česká arteterapeutická asociace (ČAA) in 1994, which aims to: "...care this field, organize educational, informative and other activities in the field, and coordinate the efforts of other entities", which has continued uninterrupted since then.



Nevertheless, there are still challenges in the industry that need to be addressed. After the year 2000, it is necessary to take the profession of art therapist in the legal system, where it is still missing, and therefore in 2014 conditions were created for the cooperation of four associations of expressive therapies (drama therapy, music therapy, movement therapy and art therapy). During its existence, the organization has become a respected supporter of the professional level of art therapists and the development of the field in an international context in the Czech environment. The ČAA also regularly organizes conferences with domestic and foreign representation (Spaces for Art Therapy), from 2002 to 2016 it published the journal Art Therapy and in 2019 it became a member of the European Federation of Art Therapists (EFAT).

### Art Movement

At the Art Movement (a non-governmental non-profit organization), we have been working with art therapy methods in the process of integrating people with experience of mental illness into everyday life since its establishment in 2009. Our long-term goal, which we fulfill through national (Paralelní životy I - IV, Paralelní světy), local (OKO, Rozvoj OKA) and transnational projects (Civic Minds, Containera) is a permanent destigmatization campaign to support people with experience of mental illnesses. We believe that the persistent disruption of stigmatizing stereotypes in public space through art is an effective way to include any person suffering from social isolation for various reasons, in our case due to mental illness. We work both with the receptive method (the use of a specific artistic discipline or piece of art as an emotional "key") and productive (the connection of various creative activities as a means of self-expression). We create author activation programs that include space for expression and participation in the creation of cultural destigmatization content (currently intended for the project of a mobile community center for the city of Prague). In the content we can find theater performances, art and photographic exhibitions, animation workshops, concerts, various types of lectures (peer consultants included), documentaries, a composed program for school children and teenagers, etc.

In recruiting potential participants, we have long-term cooperation with a network of organizations associated at the national level in the Alliance destigmatizace at the Národní ústav duševního zdraví (Fokus ČR, Česká společnost pro duševní zdraví, Eset-help, Ledovec, Anima Viva, Bona, Vida and others) and other persons involved in the process of involving our target group in everyday life (doctors, social workers, family members and others), with whom we have established cooperation during our existence.

## **PART 1: The theater group**

Our philosophy is based on joint authorial work in the spirit of current theatrical trends. We are not interpreters of classical texts. On the contrary, we prefer authentic creation, improvisation, work with associations, with movement. We often start from the present moment. Each participant brings their personality, their experience, their mood to the creation and to the space. We respond to each other and share together our stories, as a base point. Thus, creation is a form of therapy also, because it allows us to look at our experience from another perspective, or through the eyes of another person. Feedback is important in this process. At the same time, we avoid ratings/judging.

With the theoretical framework of our work, we rank in the Czech environment into alternative forms of theater of the 21st Century. We combine movement, improvisation and association procedures, from which a solid structure and scenario are created later. From the point of view of acting, we avoid experiential methods. On the contrary, we work with abbreviations, symbolism, minimal textuality.



*"In its top productions, this theater is authentic in that it respects and, in rare harmony, creatively enhances the personal, personal, regional and social specifics of the members and communities who embody it on stage, create it in its background and consume it in the auditorium"<sup>2</sup>.*

### Assembling the group

Participation in a theatrical group is a voluntary activity based on a public call and contacting Prague community centers, which bring together clients with experience of mental illness (Vida, Eset-help, GreenDoors, Fokus). Everyone has the opportunity to participate in the initial stages of preparation and creation, and each of them assesses whether to continue.

The group can change during the year depending on the condition of the individuals and also the time load, because the work involves regular meetings and not every participant has these long-term time options. The prerequisite for the participant was the desire to create together, the desire to co-work in a group and pushing the boundaries of shame, given that the output at the end of the project should be a public presentation and rerun of the finished production.

In the last year, the group is stabilized at 8 permanent participants and 4 external collaborators. This is also our recommendation for the size of the theatrical group, so that mutual trust and the ability and discipline to meet regularly in the same composition of participants still work (of course, acute exceptions are expected). The organization requires the organization's management, project coordinator, supervision of artistic content - playwright and director (with experience in working with specific groups - guarantor).

The group has the opportunity to meet once every two weeks for 3-4 hour afternoon / evening rehearsals. Intensive workshops are also planned - plain airs for 3 days outside Prague (a total of 3-4, depending on the time possibilities).

Regular meetings are important to maintain a sense of reciprocity and 3-4 hours are ideal so that participants are not tired and at the same time so that we can tune in and work with teams in depth. Countryside workshops allow us to invite other professionals and thematically focus the stays. At the same time, there is an intensive creative process without the external influences of our everyday worries and the new quiet environment (outside the big city) brings new inspirations.

For regular theatrical rehearsals, a theater space is required, ideally with a ballet floor or carpet surface, and ideally for the space to be equipped with sound and light technology and a projector. Preparation in the current situation (when it is not allowed to meet) also takes place online - via email communication and assignment and writing texts.

### Beginning to work for the ART4PSY project

At the first meeting, the acquaintance took place first, and then the project and its goals were first introduced. There was also a lot of discussion about organizational issues and time options for individual applicants. We framed our theme with the theme of Elements. We also use overlaps from other artistic disciplines to work in a theater group. We work with the art component, the movement component, imagination, photography. It is used for inspiration for the theme of Elements. We look for inspiration in different ways.

<sup>2</sup> S. Lavrik <https://www.nocka.sk/wp-content/uploads/2018/09/ML-NO-2016-04.pdf>

Firstly, we had an art workshop/Artefiletics<sup>3</sup> on the topic "I as an element". Everyone received a blank white sheet of paper, pastels and could start working. The task was to capture on paper the elements that are most present in us. It was interesting to observe what range of colors and images was formed in each of us, some captured more elements at once, others only one - dominant. Very often a blue color appeared - either as a representation of the element of water or air.

Another point of our program was a game with associations, in which we had to capture the other using elements and add an association to it - for example, FIRE - WARMING FIREPLACE or WATER - QUIET FLOW and we could go on like that. It was relieving telling whether we were real and honest with ourselves and others, whether others perceived us as we are inside.

The third and last point of our meeting was a movement workshop. The purpose of the workshop was for each of the actors to write on paper one element that is important to him/her in life and then, in 1 minute, add to it words/phrases that come to mind first regarding this element. The paper was folded so that the others could not see what we had written and sent to another person in the circle. He/she had to write again his/her associations regarding this element, for example, AIR, WATER, EARTH, METAL, FIRE, ETHER, WOOD, ERÓS. When the paper reached us described, this time we had the task to choose three phrases that best resonate with our selected element. And here we come to the essence of the movement workshop: Each one had the task to represent through motion the three selected phrases chosen by us so that the others know which element he was trying to describe. So, there was also a theater work done.

The whole half-day workshop was held in the spirit of getting to know yourself and others through the elements. It was a rewarding, enriching afternoon spent with nice and sincere people who have no desire to hide anything behind the "ego game".

46

### Working with the theatrical group

At the beginning of each meeting, there is an established ritual "circle of sharing" - emotions, feelings, situations that we are currently experiencing. Sharing helps us a lot in general, and added value is the support and advice of others on a similar wave, it's rewarding.

<b>Title</b>	Exercise with eyes closed
<b>Aim</b>	a) expanding the perception of the senses (touch, hearing, smell) b) Gaining confidence in the acting partner c) expanding of communication skills
<b>Theoretical Framework</b>	Theoretical framework: When a certain sense is limited, the perception of other senses is sharpened and developed. Receiving stimuli is in acting work important for the development of communication skills and to connect with the partner - actor.
<b>Exercise description / Teaching Instructions</b>	The actor has his/hers eyes closed, he/she has to rely on his partner who leads him around the space and also on his/hers other senses. We work in pairs. In the first half of the exercise, first person leads the second, and then the roles alternate. The leading person determines the direction, must not speak, uses only touch for communication. For example, if he/she wants to

<sup>3</sup> Artefiletics - it is a kind of combination of art therapy and a modern concept of art education. It uses art activities to treat mental and social problems.

	<p>draw attention to a step, he/she touches his partner's foot and leads it down the step.</p> <p>The exercise lasts up to 10 minutes. Several pairs move in area at once and must not collide. Participants touch things placed in the area and try to orient themselves. After the exercise, the feelings are analyzed.</p>
<b>Comments</b>	To provide enough space and safety of all the participants

<b>Title</b>	Sculptural group with closed eyes
<b>Aim</b>	To work with others as part of one organism by alternating views from inside and outside
<b>Theoretical Framework</b>	It is important in this exercise to distinguish between what I imagine and what is really going on.
<b>Exercise description / Teaching Instructions</b>	<p>The actors are freely distributed in area. After closing their eyes, receiving instructions to move, they are navigating by the director's voice. Together with others, it forms a circle that gradually shrinks. The director always touches one of the actors, who leaves the circle, opens his eyes for a while and then has to re-integrate into the already connected organism, which he left before, but at the same time added a new meaning to the whole. The actors follow the director's instructions in search of their new place and several sculptures, scenes and paintings are created. At the end of the rehearsal, the actors are given freedom and the director's instruction is that they have complement an object and a sculptural to their meaning.</p> <p>The game can be changed.</p>
<b>Comments</b>	Provide sufficient space and safety of all the participants

<b>Title</b>	Changing of the pace
<b>Aim</b>	To develop temporythmic abilities and concentration
<b>Theoretical Framework</b>	Developing the ability to react quickly to change
<b>Exercise description / Teaching Instructions</b>	<p>The whole group moves along the defined space at a certain pace, which is constantly changing at the instruction of the director. The director stops everyone's movement and starts it through a selected actor who sets a new tempo. At first, everything takes place without words, but the exercise can be made more difficult by vocal improvisation. Thus, the one who is called upon to start others at a certain pace, completes his/her movement with a voice expression - spoken in words. Some start the action at a slow pace and choose the content of their speech for that pace, others adapt to it. Actors must be vigilant and fully concentrated in order to be able to react actively</p>

	and quickly.
<b>Comments</b>	To provide sufficient space and safety of all the participants

<b>Title</b>	Serial association exercises
<b>Aim</b>	To develop imagination, alertness
<b>Theoretical Framework</b>	The association develops creativity, the ability to write and improve memory
<b>Exercise description / Teaching Instructions</b>	The actors lie on the ground and react to each other. They alternate organically, in no particular order, according to who comes up with any association to the previous word. One actor, one word. Revealing individual associations is also fun. The connections that occur to us are created on the basis of our experience and also what we are currently experiencing and solving.
<b>Comments</b> (things that we must pay attention to during the implementation of the exercise)	To support all participant to express, not only the most extroverted ones

After all the exercises, there is a final debate about what was pleasant and to whom. Which part was the biggest benefit and what inspiration do we take away from the exercises.

### Cooperation with mental health professionals

Our organization is a part of Destigmatization Alliance on the national level, so we can use a wide net of mental health professionals in case we need some consultation on specific topics. Although we are not part of our client's official treatment, to participate in the project means to support them in the treatment process through the self-expression during the artistic work.

During our meetings, we always take care to ensure a safe environment for all members and take note of their current needs. Despite the participant's differences and using the individual approach, in case we find any difference in usual atmosphere, the reaction is always the same. The responsible person should quickly stop the artistic work, give feedback to the member and listen to their needs. Depending on the nature of their complaint, to choose the solution (individual or team debate, calming techniques, e.t.c.) and end the break. If the disruptive behavior is raising, the responsible person emphasizes the commitments we mutually agreed upon when entering the project. The final step is to exclude the person from the project (fortunately we did not have to use this variant yet).



## ART MOVEMENT PREVIOUS PROJECTS

### 2012 CIVIC MIND PROJECT



49



## 2013 PARALLEL LIVES I.

Documentary movie: <https://www.youtube.com/watch?v=uFDVfZeJ5LI>



50





## 2014 PARALLEL WORLDS

# parallel worlds spriam iajlered

for better and mature visegrad region 2014

workshops  
Prague  
care  
discussions  
quality of life  
active contribution  
screenings  
Budapest  
mental disorders



[www.parallelworlds.cz](http://www.parallelworlds.cz)



51

## 2015 CONTAINERA



## 2016 PARALLEL LIVES II.

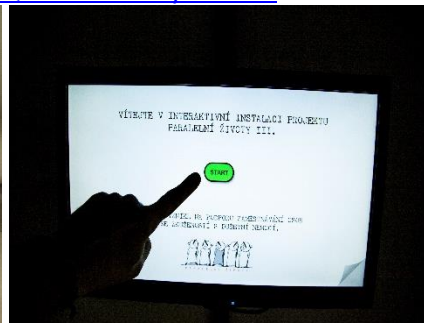


[art4psy.eu](http://art4psy.eu)

## 2017 PARALLEL LIVES III.

Movie trailer for audiovisual installation: <https://bit.ly/2Tng00Y>

Documentary movie: <https://www.youtube.com/watch?v=ZOP2fTPIQTE&feature=youtu.be>



52

## 2018 OKO I. – MOBILE COMMUNITY CENTRE



## 2019 PARALLEL LIVES IV.





## 2020 OKO II. – MOBILE COMMUNITY CENTRE



53

### **PART 2: The painting and photography group**

*"Photography helps me express what's going on in my head, because it's not always easy to understand. Thanks to photography, I also learn to better understand what is happening to me and communicate better with people."* Member of a photography group, Prague

Although the methods of work for the collective (theater) and individual techniques, as the visual part, are different, the recruitment of potential participants was the same. We adhere to the principle of voluntariness, open information and non-discrimination, both in recruitment and during the entire process, which we agree on in advance. Each participant has the right to withdraw in any part, ideally to inform in advance (which is not always possible for various reasons).

#### **Assembling the group**

We contacted our partner organizations to disseminate information about the project, its goals and main outputs. The recruitment itself took place in several phases. During April to June 2019, an initial meeting took place, where we presented the participants with project goals and opportunities for their involvement. Then there was a pause for everyone to clarify their expectations, during this break we answered individual questions to applicants and made a pre-selection of potential participants based on their reactions - manifested interest and opportunities offered. Previous artistic experience or creative achievements have not been set as a criterion.

In the next round (June 2019) we met with a narrower group, to which we introduced the project. The final selection followed, and then, still in June 2019, the first meeting of group members took place to present their personal stories. For all members of the groups, in addition to the possibility of creation, consulting and technical support, the possibility of presenting their work is a great motivation. For some participants, we chose the method of individual consultations in order to avoid restrictions in expression during the collective sharing of intentions or works already in progress. We offered the members of both groups the opportunity to choose the technique, i.e. some members became involved in the work on both. Every member conceived each topic from the individual exercises on its own way, the selection of works took place collectively after the presentation of individual works by the creators and the presentation of their intentions. We unified the diverse nature of the individual works, which were created relatively quickly, into a united layout for later

presentation in the on-line gallery. At the same time, we used the collected personal stories, which will also be part of the on-line gallery.

Our groups stabilized at 10 - 12 participants, i.e. each group consists of between 5-6 people, with 1 coordinator who is also a supervisor of artistic content. This ensures an intimate environment and continuity. We can imagine that each group could be larger (max. 15 people in 1 group), in the case of larger space and equipment. We usually meet 1 to 2 times a month, the duration of our meeting is 3 hours (including breaks). During the coronavirus period, we tried to work individually online by entering homework but this way did not manage to achieve the same results as in face - to - face meetings.

Standards of place is a sufficiently large enclosed space, with workplaces and basic equipment (paints, brushes, paper, camera, tripod, lighting, etc.), access to the Internet and the possibility of storing equipment and finished or work in progress art pieces.

### Working with the photography and painting group

Example of workshop structure:

- Introduction and welcome
- Exercises
- Techniques, topics - examples and inspiration of different approaches
- Assignment or joint preparation of topics
- Active work (photography also possible in the field)
- Opportunity to try professional technique (photos)
- Presentation of created visual works

<b>Title</b>	Marathon
<b>Aim</b>	To develop the clarification of the concept. This exercise trains alertness and the ability to think ahead of a visual work. At the same time, the participants learn to think about creating a collection that has a uniform feature, interconnectedness.
<b>Theoretical Framework</b>	Developing the ability to create and defend an intention of the art piece
<b>Exercise description / Teaching Instructions</b>	5 keywords will be specified. An artwork for each word will be created. The topics were: 1. trust, 2. eye, 3. depth, 4. emptiness, 5. love.

<b>Title</b>	Book (photographers only)
<b>Aim</b>	To encourage concentration on visual thinking
<b>Theoretical Framework</b>	The exercise develops the ability to retell a story using only photography.
<b>Exercise description / Teaching Instructions</b>	Create a photo file to illustrate your favorite book through 3 to 9 photos, a few sentences about why you like this book and a short excerpt. It will be a beautiful inspiration for others. We will share our outputs with each other.
<b>Comments</b>	Provide the equipment

<b>Title</b>	Ritual
<b>Aim</b>	To focus on the potential of a personal story
<b>Theoretical Framework</b>	The induction of a calming environment creates a state that supports the imagination and concentration on the uniqueness of each participant.
<b>Exercise description / Teaching Instructions</b>	Do you have any personal ritual? Rituals can be an important support for a person in times of uncertainty. They give us a sense of security. It is a certainty that we ourselves can consciously create. Because they are about activities that we repeat and have a certain procedure, we can look forward to them. Do you have a little thing that you look forward to during the day or week? Illustrate your ritual with one photo or sketch and write in a few words what you experience during such a ritual.
<b>Comments</b>	Provide the equipment

55

After all the exercises, there is a final conversation about what was pleasant and for whom, which part was the most interesting and what the participants “take with them” from the exercise.

## **CHAPTER IV**

### **THE ART4PSY FESTIVALS**

56

Due to the Pandemic of COVID-19 the ART4PSY Festival had been postponed for several months and the members of all artistic teams faced significant obstacles in pursuing their artistic goals. Nevertheless, the mental health users participating in the artistic groups managed to stay active, took the chance of co-creation and presented an amazing result!

- In Greece, the Festival took place the 19-20-21 November 2021 under the title “Art Creations & Mental Health via Zoom.
- In Belgium, the Festival took place the 22-23 October 2021 in the area of the “Pianocktail” Bar.
- In the Czech republic, the Festival took place the 27-28 of November, 2021 via Youtube channel.

In the ART4PSY website ([www.art4psy.eu](http://www.art4psy.eu)) everybody can watch the festivals and the theatrical plays.

#### **“Art Creations & Mental Health”: The Athens ART4PSY festival**

In Athens, the three days Festival, organized by PEPSAEE included:

- A presentation of the ART4PSY Project
- The 3 theatrical performances created by mental health users in Greece, Belgium and the Czech Republic
- Discussion panels for art and mental health
- A presentation of the ART4PSY Virtual Gallery, that hosts artwork from more than 10 mental health organizations in Greece and much more from other countries.

More than 200 participants were connected to the Festival!!!





## The ART4PSY Festival in Belgium

In Brussels, “L’Appetit des Indigestes” organized a two days festival in the “Pianocktail” bar. During the festival, the visitors had the chance to visit the artistic exhibition, which included pieces of collage, sculptures, paintings and black and white photographs.

The second day, the theatrical performance “Interstices”, as well as the theatrical plays created by PEPSAEE and ART Movement were presented.

58



## The Czech republic and ART4PSY Festival

Due to the lockdown, the festival was held in the Czech Republic only online, on November 27-28, 2021.

During the festival, visitors to the organization's YT channel had the opportunity to see all the theatrical performances that were created during the project and also to look at the paintings and photographs created by members of the art groups from all three countries.

The link to the theater performance was added to the organization's website after the festival, so they will be accessible to all other interested parties in the future.

## CHAPTER V

# THE ART4PSY DIGITAL LIBRARY

### (..and how to use it)

59

An online Digital Library was created where all artwork are stored and promoted. This digital library constitutes an art gallery where mental health service users can store and promote their work in the following years as well. Artists with mental health problems have the opportunity to reach a broader audience and develop their career using the online tools to upload and present their works. Through the platform they have the opportunity to create online profiles and portfolios, participate to virtual exhibitions, and add information for their, find customers for their products, see others works, etc. The platform includes an API that is the tool that handles the execution of all the communication protocols, and the synchronization and the data transfer among all components of the ART4PSY system; it also implements and monitors the main security mechanisms.

**Augmented Reality apps/readers:** Augmented Reality (AR) combines the physical world and an interactive, three-dimensional virtual world. The AR tools present additional information about the artists (e.g. artist's profile) to the visitors while the later point their smartphone or tablet's camera to a painting. All the work behind will be taking place through web services connecting the AR app to the project's portal. For the augmentation tools the platform **Vuforia's Web Services API** is used. The API enables third party services to upload and manage images in Cloud Databases using a REST based API via HTTP. The development of the AR players for iOS, Android is done with the **Unity3D** platform and **Vuforia's Augmented Reality SDK**.

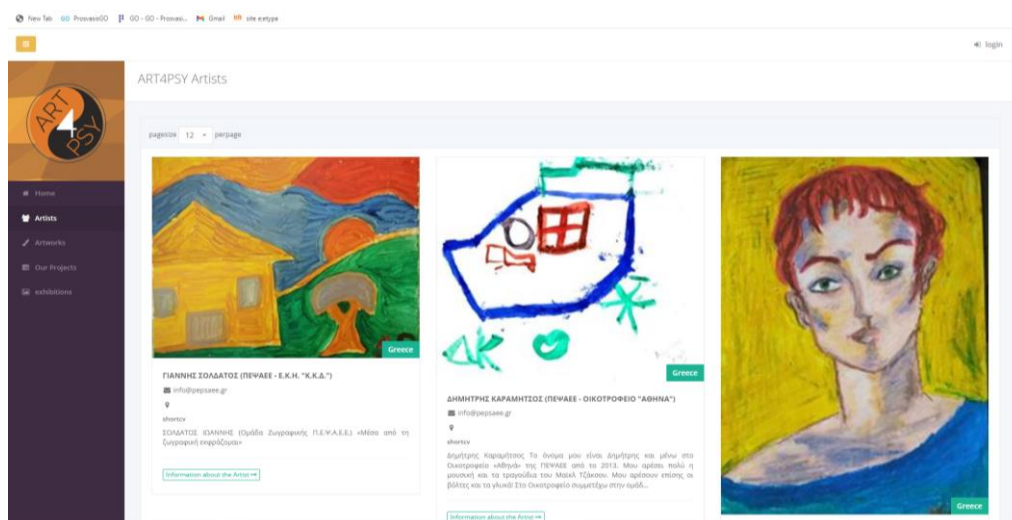
**Virtual Reality Applications:** The Virtual Reality (VR) app allows for integration of different media in Virtual Exhibitions. The tool is powered by Unity 3D, thus supporting a cornucopia of 2D and 3D graphics, including 3D worlds, while it incorporates VR interfaces allowing the user wearing the VR headsets to navigate in a 3D exhibitions and see more artifacts to those physically exhibited or even the artist while working on his atelier for the development of the artifact.



## Where can I find the library?

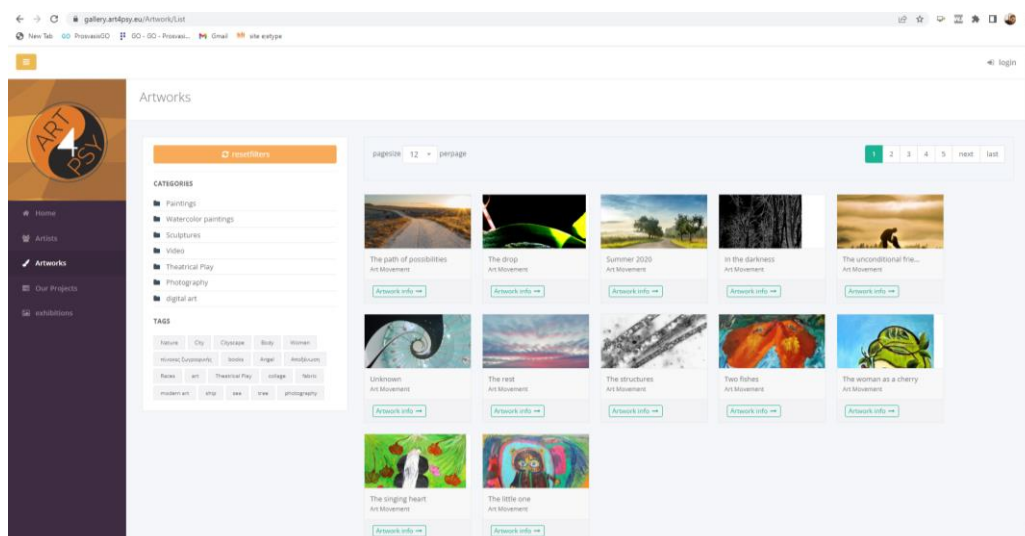
The digital library is located in <https://gallery.art4psy.eu/>

In the ARTISTS option (left menu) you can see all the artists who exhibit their works on the platform. Click on "Information about the artist" and you will find the following information: the name of the artist and next to it, in brackets, the institution that supports him/her, a short biography and, on the right, all his/her works.



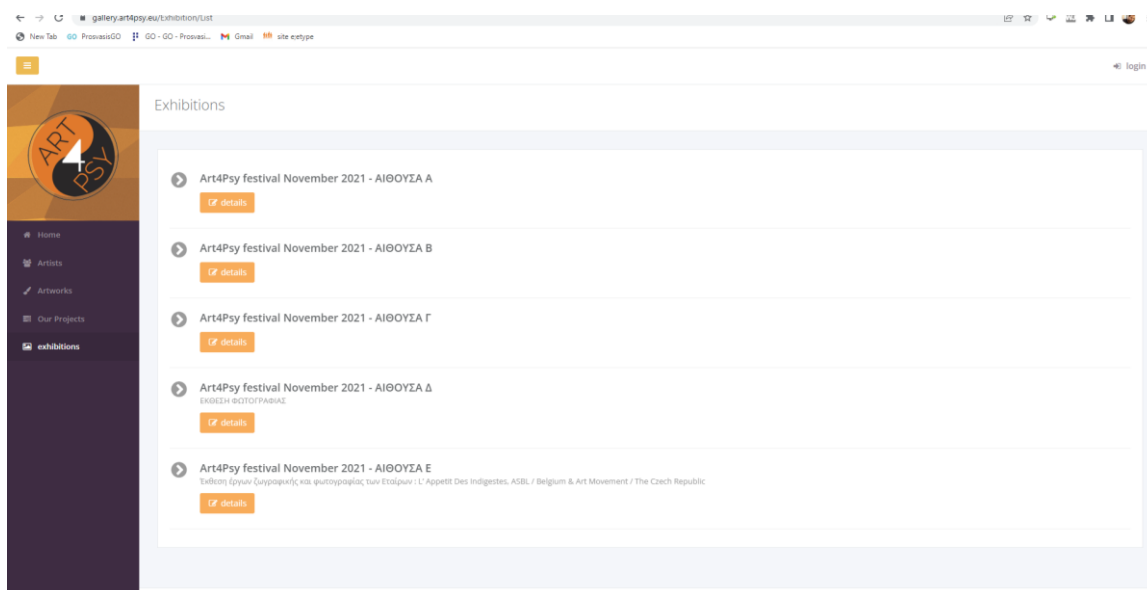
By clicking on the artist's works you can see additional information about each work, such as title, description, characteristics

In the ARTWORKS option (left menu) you can see all the artworks available on the platform. Here you can filter your selection using categories or tags. For example, clicking on the tag photography will only show you photos and not paintings.





In the EXHIBITIONS option (left menu) you can see the galleries where the artworks are exhibited.



61

### Virtual and augmented reality options

To browse the virtual gallery rooms where the artworks are displayed, you must:

1. Click on the link "You can download the Gallery from this link" to download and save to your computer a file folder named Art4psyGallery.zip.



2. Open the folder and extract the items to the desktop (click on each item and once they are marked click on the extract to option).

3. Double click on the Art4Psy.exe file to enter the gallery.

4. On the home screen, on the left, you can see the galleries.

5. To enter a room, first click on the name of the room and then on the START (bottom right of the screen). Then press the left option (the icon with the keyboard and mouse). Once you have entered the room you can navigate the room using the keyboard arrows ↑ to move forward, ↓ to move backward, ← to move left, and → to move to the right). To turn or rotate (right or left, up or down) right-click the mouse and while holding down the key move the mouse in the desired direction.



62

6. While browsing, when you are near a work of art, passing the cursor over the artwork, it is surrounded by a green frame and the following information is displayed at the bottom of the green box: The title of the work, the name of the work, the name of the artist and next to the name, in brackets, the institution that supports the work.



By clicking on the work when it is in the green frame, you can see more information regarding the artwork. You can close the information by clicking on the red top right of the tab.

## CHAPTER VI

# GOOD PRACTICES

A collection of good practices from Europe that were collected via an open invitation to mental health organizations.

63

### 1. Name of the organization: La Troupe du Possible

Type: Non-Profit

Country: Belgium

Art: Dance/ Theater

Website: [www.latroupedupossible.be](http://www.latroupedupossible.be)

"La Troupe du Possible" is a theatre company whose peculiarity comes from the fact that, in the process of creating performances in search of a vivid, poignant and raw theatrical style, it brings together persons from psychic, social and cultural worlds that society sometimes presents as very distant, contrasting, even incompatible. La Troupe du Possible was born in 2002 in a psychiatric hospital - the Fond'Roy clinic. Its creators, Thierry Snoy and Farid Ousamgane, thought of escaping the basic framework of the theatre workshop. This structure seemed to be quite frustrating for both organizers and patients. The general impression was that it was rather occupational therapy than theatre because of the fact that it would never end up with a real show. The name "Troupe du Possible" given by the participants themselves brought about a radical change: the patients would no longer feel as objects of the institutional care services. Even if for brief moments, from now on they could become performers, creators and actors of their own project. Within the institution, two shows were created and performed: "Patchwork de vies" and "Patchwork de vies plus..." A sort of interruption of the gap between the healers and the healed would thus begin: however, in the theatrical game patients would escape the rigid status they often faced the risk of being enclosed into. Right afterwards came the project of performing outside, on a real stage, before an ordinary public. Under the same coordination of Farid Ousamgane, the company now imagined the performance "Saccades en cascades" and presented it at Théâtre de Poche in 2005. The novelty was now welcomed by specialists of both theatre and psychiatry as a valuable initiative. In the meantime, it divided the institution's direction. Some of them thought that patients should not be exposed outside... That was the time when the company decided to quit its institutional matrix in order to conduct its project well. Outside the official psychiatric institution, it seemed that reaching the final stages of theatrical mediation would be more beneficial for everybody. Without a direct therapeutical goal, but somehow due to an overwhelming accumulation, through the mere dynamic of performing together.

Today, La Troupe du Possible is an association with a widened focus. It is generously hosted by Club Antonin Artaud.

With an average of about 30 performers, contemporary dancers and also opera singers or even acrobats mostly formed by the company, it usually creates one production each year. It has the advantage of promoting it within a professional circuit, thus building a bridge between marginal projects and the cultural environment in Brussels. Actors belong to a type of marginality including some individuals interested in non-academic performance art, or others experiencing moments of crisis. The common denominator - unaware of itself - would be that of resisting to an excessive "normality"...

The creation process is ongoing, diverse and adapted to the individuality of each actor. Paradoxically enough, candidates "knowing nothing" about theatre are in an advantageous position because they do not have to eventually go through a process of un-learning the inhibiting academic constraints. So, the bet the stage director Farid Ousamgane has made is that of assimilating the creativity of each of its members when and where this might spring. He understands how to take into account and also to cherish what would usually be designated as weaknesses and forces. La Troupe du Possible aims to be a space where daily criteria such as quality and normality are being subverted. This way, it emanates a kind of reassurance that makes actors and director confident in having the courage to perform. This perspective makes Farid Ousamgane explore new theatrical realms beyond the conventional artistic a priori. As a result, no actor is more exposed or valued because (s)he is more or less endowed. The final outcome appears as fruit of the solidarity and harmony between all the members of the company. Each moment, each manner of performing has to be reinvented, and it nourishes permanently the energy and the sense of joy to be staged once again.

Just like one of Asger Jorn's canvases, beyond a narrative that is sometimes incidental, let's ask ourselves: "What else could we add to what the work is telling us?"

## 2. Name of the organization: EDRA Social Cooperative Activities for Vulnerable Groups

Type: Non-Profit

Country: Greece

Art: visual; theater; therapeutic; contemporary

Website: [art4more.org](http://art4more.org)

- ART4MORE is an innovative International Arts Festival that brings awareness on mental health. The annual festival is run by EDRA in celebration of World Mental Health Day (10th October). Each year the festival explores different aspects of mental health and contemporary art, through international artworks, including visual arts, music, drama, dance, architecture, new media and design. The festival is being held under the auspices of the Greek Ministries of Health and Culture.
- EDRA is materialising the project "Artists Residencies in Mental Health Units", since 2016. The art of people who have experienced mental health challenges, was always an object of observation by the art professionals, theorists and artists. Direct and unconstrained, "raw art"



is imbued with a rare freshness of invention. Raw art – raw because it is “uncooked” by culture, raw because it came directly from the psyche, as an art touched by a raw nerve. In this project, artists by the Athens School of Fine Arts visit EDRA's mental health units and conduct short-term creative workshops with the members. Their stay in the units is supervised by the unit's art therapist and the project's supervisor artist Nikos Kanarelis. The students conceive and bring creative concepts, under which the mental health unit members creatively contribute, so that a final participatory artefact is produced by all. It's a kind of creative “assemblage” of many different artworks, with a therapeutic and rewarding value.

.....

### 3. Name of the organization: IKELOS SOMATEIO

Type: Non-Profit

Country: Greece

Art: Brut art/ artistic constructions

Contact: 0030-2106085641

65

IKELOS day center has a unique art workshop for the employment of psychiatric patients, helping their treatment and creative employment. The works of art of the members have been exhibited many times to the public with the aim of combating the moment of mental health.

.....

### 4. Name of the organization: Patras Association for Mental Health SOPSI

Type: Non-Profit

Country: Greece

Art: Writing as a way of expression

Website: <https://sopsipatron.gr/ta-sopsiha-mas/>

Our art has to do with storytelling in short texts or poems. Since the creation of the association, our members used writing as a way of expression for several years, creating a group that in the early stages had to do with the exchange views. Over time, the need to display these texts outside the group was increasing. The members need for wider results in our society, as well as some financial difficulties, led to an establishment of the electronic magazine, published in our website.

During our meetings, we experience the joy of creation and the spirit of mutual cooperation. The texts brought by the members became the means to overcome difficulties, to believe more in themselves and in their abilities, while working for a common goal. Over time, we managed to create a safe environment and become friends. We exchange ideas and manage to interact so that they express their concerns and most importantly, get in touch with their emotion, whatever that may be.

More specifically, the group takes place each week. The leaders of the group always have another form of art as a reason for discussion such as Architecture, Sculpture, Visual Arts, Literature, Poetry, Music, Theater, Cinema, Photography, then there is a discussion about the feelings of each member, the experiences he or she may have recalled and the thoughts around the creator of each work of

art. At the end of the day, our members write short stories or poems, which are a new cycle of discussion for the next time.

**5. Name of the organization: Day Centre "LOTOS" of Hellenic Center for Intercultural Psychiatry and Care "Costis Ballas"**

Type: Non-Profit

Country: Greece

Art: Creative Writing and Poetry

Website: <http://lotospoetry.blogspot.com/>

66

The Day Center "LOTOS" of Hellenic Center for Intercultural Psychiatry and Care "Costis Ballas" provide in their weekly rehabilitation Curriculum for mental health, a Therapeutic "Creative Writing and Poetry" group. A safe place to express and evolve yourself. Creative therapies have been used in addition to medical and pharmacological treatment with people with mental illness. Creative activity may serve as a window into the unconscious or as a means for promoting communication. Poetry is a form of expressive arts therapy, involves the therapeutic use of poems, narratives, the form of free verse, haiku, iambic pentameter and other spoken or written media to promote well-being and healing. Therapists may use existing literature as part of treatment or encourage those in therapy to produce their own literary works to express deep-seated emotions. In either case, they offer a safe, non-judgmental atmosphere in which people in therapy are able to explore their written expressions and associated emotional responses.

Art therapy through poetry allows the exploration of the patient's inner world in a non-threatening way. During poetry therapy sessions patients often use metaphors in describing their problems and it is concluded that discussing and writing poems helps the patients to identify themselves with the artistic and creative aspects of their personalities, thus enhancing their ego functioning. Individuals are stimulated to translate into symbolic texts their own feelings and experiences that are more difficult to express in current verbal language. Poetry cuts through a person's defences. It is verified that poetry helps to create a literal container where the various pieces of emotion can be held and, eventually, put back together again. As part of anti-stigma movement and on the basis of promoting the extroversion of people with mental health issues, the Day Center "LOTOS" is maintaining weekly a blogspot with the written voices of our patients.

Last but not least, the Center has achieved the Publication of Poetry Anthology with the title "Unrelated Words", Iolkos Publications 2020.

**6. Name of the organization: Day Centre "Iliotropio" of Hellenic Center for Intercultural Psychiatry and Care "Kostis Ballas"**

Type: Non-Profit

Country: Greece

Art: Music, theater, dance, painting

Website: [www.kostisballas.gr](http://www.kostisballas.gr) , [www.quilombo.gr](http://www.quilombo.gr)

PROJECT OF INTEGRATION OF THE MEMBERS OF THE DAY CENTRE “ILIOTROPIO” INTO THE COMMUNITY CULTURAL CENTRE “QUILOMBO”: 15 participants, members and carers of our mental health Day Centre, took part in 90min weekly group drumming sessions hosted by two coordinators of a Local Cultural Centre. Except for 15 participants, various members of the Cultural and Day Centre occasionally partook in the sessions. The program lasted ten months, including several live sessions online, due to lockdown. The sessions were led by a professional drummer, supported by an actress/entertainer for musical and theatrical events, both accomplished Afro-Brazilian percussionists.

67

From the total population, nine participants are diagnosed with psychosis-schizophrenia, two with bipolar disorder, one with schizoaffective disorder and one with obsessive-compulsive disorder (OCD). The reason for choosing group drumming was mainly the inclusion of our members in the community in order to reduce stigma and self-stigma. Group drumming permits the creation of a heterogeneous group, being non-verbal and not requiring previous knowledge in music, elements that facilitate the creation of a safe setting for socialization and learning in the community.

#### RESULTS OF THE PROJECT

Psychopathology: reduced anxiety, including O.C.D. symptoms, reduced paranoid thoughts during the sessions, improved mood, reduced social avoidance behavior.

Bodily condition: improved bilateral coordination skills and movement accuracy, improved gross and fine motor skills, torso strengthening, increased corporeal and mental self-regulation.

Well-being: motivation for participation in other activities of the Cultural and Day Centre, increased concentration, development of social skills, enhanced initiative, improved group coordination amongst the participants and improved self-confidence deriving from performance and accomplishments. Increases in boldness for new experiences, desire for further music occupation, will for self-exposure, bonding amongst the members of the group, including the coordinators, leading to improved interpersonal skills. Feelings of belonging and safety were expressed as well.

Carers indicated reduced stress and felt this project as protection from burn-out. Group drumming enabled an equalitarian setting where all the participants, patients, carers and coordinators aimed to making music regardless of the existence or not of a mental disorder, promoting our fundamental aspiration, inclusion.

.....

#### 7. Name of the organization: HELLENIC CENTRE FOR THE PROMOTION OF SOCIAL AND MENTAL HEALTH POREIA A.M.K.E.

Type: Non-Profit

Country: Greece

Art: Polymer, clay, mini sculpture

Website: <https://www.youtube.com/watch?v=6wPaqbN8Rn4>

#### POLYMER CLAY LIZARD – HOW TO CREATE:

Materials: Black polymer clay, Bronze acrylic

Tools: Flat painting brush, plaster roll, a house oven

- Take a piece of polymer clay (size depending on functionality) and shape it to a thick noodle.
- Place the noodle on a flat surface (ex. a sheet of paper) and using your index finger start rolling towards the left end to give it a sharp finish. This will be the lizard's snout.
- Decide where the lizard's head ends and form the neck by rolling the material with varying pressure. Once at the end of the neck, shape the lizard's torso by applying the appropriate force.
- Decide the point where the tail begins. Using your index finger, roll the tail's end until it has a thin finish. (the length of the tail should be about the same as the head and torso combined)
- Form a new noodle about as thick as the center of the tail and cut it in 4 equal pieces. Those will be the limbs.
- Connect the two pieces below the level of the neck, and the other two about the beginning point of the tail. Make sure all 4 limbs are facing the lizard's belly. Give all legs an S shape, where the two in the front are following the direction of the head and the two in the back follow the direction of the tail. Cut off the excess material.
- Gently position the lizard to an S form.
- Press a plaster sheet onto the lizard gently so it leaves a slight imprint. These are the scales.
- Form the fingers using a small, sharp tool.
- Bake according to the manufacturer's instructions. You can bake it before or after you begin painting.
- Apply the acrylic paint (bronze) by holding a dry brush in an almost horizontal position. Dry-brushing will give the scales some refinement.





**ISBN (pint version): 978-618-85982-4-9**

**ISBN (e-book): 978-618-85982-5-6**