

**PROGRESSION**  
**2021-1-HU01-KA210-ADU-000035074**

## **Good practices, methods in learning projects for people with barriers**



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2022.

This publication has been produced with the financial support of the Erasmus+ Programme of the European Union. The contents of this publication are the sole responsibility of the project partners, above, and can in no way be taken to reflect the views of the European Commission.

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## Introduction, context

Disadvantage is a relative concept, it can be defined by comparing the target group with other members of the society to see how and to what extent they are disadvantaged. It is a mixed set of biological, demographic and social phenomena, and almost everything within it can be considered both cause and effect at the same time.

The concept of being disadvantaged can stigmatize, label. This is why the regulations establishing the programmes of Erasmus+ and European Solidarity Corps use the term "young **people with fewer opportunities**", who are individuals "who, for **economic, social, cultural, geographical or health reasons**, due to their **migrant** background, or for reasons such as **disability or educational difficulties** or for any **other reason**, including a reason that could give rise to discrimination under Article 21 of the Charter of Fundamental Rights of the European Union, face obstacles that prevent them from having effective access to opportunities under the Programme".

In other words, the concept of disadvantaged should be replaced by the concept of those with fewer opportunities or with barriers.

Who belongs here? What barriers are we talking about?

- Disabilities;
- health problems;
- barriers linked to education and training systems (early leavers from education and training, drop outs, NEETs (people not in education, employment or training) and low-skilled adults);
- cultural differences (migrants, refugees, minorities);
- **social barriers** (limited social competences, anti-social or high-risk behaviors, (former) offenders, (former) drug or alcohol abusers, or social marginalization; family circumstances, for instance having lived or currently living in institutional care;
- economic barriers (low income, unemployment, etc.);
- **barriers as a result of discriminations** linked to gender (gender identity, gender expression, etc.), age, ethnicity, religion, beliefs, sexual orientation, disability, or intersectional factors (a combination of one or several of the mentioned discrimination barriers);
- geographical barriers.

A joint strategic partnership was established between two organizations - the Hungarian Crime Stop Foundation and the Turkish Bozyazi Kultur Sanat Ve Muzik Dernegi to support the aforementioned target group, to promote and develop joint work and cooperation during the project period and beyond. Our objective is to enhance the learning capacity of the final beneficiary group, i.e. those facing any kind of barriers, to identify opportunities, to learn and share experiences together, to learn and apply systems, methods and potentials unused by the organizations before.

It is no secret that we also have the objective of increasing organizational capacity and organizational development - both organizations are relatively small but they are constantly working. This is because when organizations grow and develop, it necessarily has a positive impact on the life chances of their target group, as they can do better, higher quality and more professional work, which has a significant impact on the quality of life of their clients.

Giba András  
Crime Stop Foundation  
project leader

## **Giba András: Introducing Crime Stop Foundation**

As its name implies, Crime Stop Foundation was established in 2014 in order to support crime prevention by encouraging social (re)integration of disadvantaged groups. Although the Foundation works nationally, its seat is in Balassagyarmat, Nógrád county of Hungary, mainly because in this region unemployment and consequent crime rates are extremely high. We wish to reach closed regions as well, where there is none or hard access to other non-governmental support programs in punishment institutions due to e.g. its geographical location.

Since 2015, we have been providing services (competence development for free life) mainly to the prisoner group in Balassagyarmat Medium and High Regime Prison and in Állampuszta National Prison. Within this, we also targeted a group of prisoners who are disadvantaged even in the (re)integration support work and in the case of the special target group: offenders inhabited in the so-called rehabilitation-education ward. Because of the accumulation of multiple disadvantages and deprivation, working with them is lacking in the supporting work, and we are trying to respond to this by developing methods and possibilities.

Besides, we are also trying to implement innovative possibilities that seem almost unimaginable or difficult to implement in a totally closed world, but more because of "habits" and attitudes. For example, the development of digital competences, the possibility of acquiring IT skills while in detention, since in the 21st century, these skills are indispensable in the post-release situation (e.g. online portal to access documents, ID card, etc.). And to strengthen family and relationship with relatives, we organize so-called Skype visitations, which are a significant cost for the Foundation, but have a significant connection and impact for detainees who have not seen their loved ones for years. During the COVID-19 pandemic, the scattered good practices became common practice in the prison service: the prisoners and the prison institutions now conducted the visitations via Skype, due to the impossibility of personal contacts. This practice was maintained after the "opening", i.e. prisoners and their families could choose the most suitable meeting option. Overall, Skype meetings have become commonplace at a system level, although it is questionable whether all relatives have the infrastructure to manage them. Crime Stop's service was pioneering in this area and in this field because, on the one hand, it provided the appropriate technical equipment and, on the other hand, it brought a support worker into the family's life alongside the displaced "hardware", so that the support work was extended to the prisoner and his family, or both together.



We also implemented a project in Balassagyarmat Medium and High Regime Prison related to the centenary of World War I: the FrontProgram has created an exhibition about World War I in the chapel/community space of the prison, and we have organized educational events (FrontMozi, FrontQuiz, FrontExhibition, FrontGame). The grant was awarded by the Public Foundation for Research on Central and Eastern European History And Society.



Our crime prevention work takes place not only in totally closed institutions, but also in community spaces. The CsóKa project was a project of the Hungarian Pentecostal Church, but we contributed with our digital competence development activities. The CsóKa Community Space is located in the centre of the Kalocsa segregate, in a typically Roma neighborhood. The community space offered the opportunity to provide support to the people living there mainly in the "soft" area (counseling, mentoring, competence development, structured and semi-structured leisure programmes, prevention programmes - drug abuse prevention, crime prevention). The programme element we implemented was digital competence development: for older people, adults, young adults, children. Although they tend to operate social media sites at a skill level, their basic knowledge of the ICT world is deficient. The programme was a response to this and

was very popular with the target group, and it was not uncommon for mothers-daughters-grandchildren to take the suitable courses together.



The professionals associated with the Crime Stop Foundation have all done helping work in prisons (release preparation, art therapy, peer support, digital and key competence development, individual case management, etc. ) and/or after release, they have worked on several EU and national projects, including innovative projects (e.g. digital competence development during imprisonment, peer support training, art therapy programmes in prisons, etc.). As far as their qualification is concerned the helping professionals are teachers, socio-politicians, sociologists, psychologists, etc.

## Mesut Budak: Introducing Bozyazı Kültür Sanat ve Müzik Derneği

Bozyazı Kültür Sanat ve Müzik Derneği (Bozyazı Culture, Arts and Music Association) is a non-profit association -NGO- which was established and has been working actively since 2014. We have been striving for the promotion of art activities among and for the development of adults and young people within all branches of art, in our region. With our board of directors, with more than 50 volunteer members and with the families of more than 100 students, we have been trying to provide art-activities and art education to all dwellers in our region. We especially encourage the adults to participate in active citizenship activities and our cultural and artistic meetings. Not just in Bozyazı, we also have been working with the public and private organizations in Anamur and Aydınçık districts. In two different buildings for our management issues and art activities in Bozyazı district center, we continue to develop art and civic engagement activities. All of our region is composed of rural cities and most of the population is composed of low educated people. So, it is very important that in all our activities, we continuously try to disseminate the art and emphasize the basic conceptualizations of all European values and especially democratic culture.





Just beginning from the year our association was established, we have been providing services mainly to the disadvantaged groups like disabled people, women living in socially and economically difficult conditions and gypsies in or region. We have 15 artists and trainers providing art-activities for our participants. We also arrange events and exhibitions designed to nurture, to encourage and explore the creative spirit of the people from all ages.



We perform arts and try to inspire the creative side of our people with our teachers and regional artists. Some examples of classes/activities we offer in our association are intelligence games courses, Painting, Handicraft Courses, Adult Theater Courses, theater for people with autism, Creative Drama Courses, drama for children with autism, ebru (marbling art courses), English Teaching with Arts, violin Courses, Baglama/Saz Courses, Guitar courses, Reading Courses for people with special needs.



We have been going on working to develop innovative art activities and educational methodologies. “Dual Educative Framework” was developed for integrating the adults and youngsters with disadvantages, especially the ones with disabilities, by amalgamation of different art-therapy activities and dual educational plannings. The “dual educational program” had been developed as an amalgamation of art education/activities with special needs education, at the beginning. After we had understood that it would bring about many new opportunities for other groups of people with disadvantages, we began to try to extend it, and adapt and apply its main principles to fields dealing with other groups of disadvantaged adults in the society.

We implemented a few projects supported by national ministries or the European Union. One of these projects was “1 Brush 1 Note and 1000 Smiles” supported by the Turkish Ministry of Interior. The project had been performed by the groups which were formed in accordance with the dual education method. We organized 5 different groups based on the dual educative method and amalgamation of arts and education activities. In these groups, the educators brought 3 participants with disabilities and 3 volunteers together. In the 1st phase of the project, which was perpetuated for 3 months, the participants in the groups determined some problems of the disabled people, and they expressed, adapted these problems into the art-field. In the second phase of the project, which was also perpetuated for 3 months, the participants in the groups altogether tried to find some solutions to the problems of the people with disabilities, which were determined in the 1st phase of the project. They created art-activities that show these solutions for the problems in an “artistic perspective”, not in a direct way.

Besides art-therapy techniques were applied, all the activities performed by the project groups were prepared/planned in accordance with the “dual method” by our educators/artists. The educators were firstly taken in training themselves for providing them the knowledge of details of “dual method”.



We also implemented a project which was based upon the idea that the teachers can make their students understand the abstract concepts by making them more concrete by providing them the ways to use the creative side of art and utilize all the possibilities of technology at the maximum level, and by increasing their awareness of building common values and social inclusion. As a dual education method, amalgamation of “Experiential Learning Model and Creative Drama Method” was used together in our project activities. The teachers and families in our region were included into the education process that continued for 6 months. The experiences of the participant teachers within their schools were collected in a comprehensive guidance and a methodological framework for the amalgamation of cultural heritage and the development of cultural artistic values among teachers, families working or have students in our partner schools. All the activities of the project were also prepared with the principles of the “dual educative method”.



## **Braun Edit: Chocolate Workshop (a special technique)<sup>1</sup>**

### *Short history of chocolate*

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

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

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

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

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

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

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<sup>1</sup> <http://www.unlocked.hu/io1-art-therapy.html>. In: Different Ways of Using Art Therapy with Marginalized, Vulnerable Social Groups (Studies /analyses - Best practice guidelines / report). Edited by: Lindner Lída, Mészáros Mercedes (Váltó-sáv Alapítvány). Manuscript, 2021. Created under the UNLOCKED project with the support of Erasmus +. <http://www.unlocked.hu/index.html>

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

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

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

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

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

### *The workshop*

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

Everyone has some connection/relationship with chocolate. Most people love it, some hate it. Some people just like dark chocolate, some like Gombóc Artúr<sup>2</sup> likes round chocolate, perforated chocolate, filled chocolate... Let it all be chocolate! We also start the workshops

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<sup>2</sup> Gombóc Artúr (his name translates to Arthur Dumpling) is a well-known Hungarian fictional figure, fat blue bird in the cartoon series Pom Pom Tales, based on the idea of the writer István Csukás, whose drawn figure was created by graphic artist Ferenc Sajdik. The most well-known trait of Gombóc Artúr is that he is passionate about chocolate. The scene about this in the pilot episode, in which he lists all kinds of chocolate he loves, is also in the public consciousness. In the episode, Pom Pom recounts that Gombóc Artúr is a particularly fat bird that has already become flightless, so he decided to cut into a special diet that he could only eat chocolate. Of course, his dieting does not end in results.

by getting to know what everyone thinks about chocolate, what they know about it. It often happens that by the end of the workshop, the participants' attitudes towards chocolate will change (in a positive or negative direction), many will discover how the combination of flavors and flavorings changes the experience of eating chocolate. Developing (awakening) creativity and taste is one of the cornerstones of the workshop. We show some flavor combinations that were rarely used in store-bought chocolates, thereby also encouraging participants to dare to combine flavors. During the workshops, the participants already created a number of strange, unexpected, but still exciting and unique taste combinations: such as the lemon-cinnamon white chocolate candy filled with ganache.

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

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

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

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

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

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

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

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

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

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

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

Ganache has a distinctive yet natural taste in itself. It can be excellently flavored with edible oils, sweeteners, fruit purees, creams. During the workshop, we try to make ganache with a variety of flavors, thus strengthening the creativity of the participants, and last but not least, their courage to dare to try new flavors and new combinations. The flavoring process is always an interesting experience for everyone. We taste each other's ganaches and it can be a lot of fun to see who tastes what out of each cream. The orange-chili ganache is one of my favorites because it's sweet and spicy at the same time. At first you feel the pleasant sweetness of the orange, and then suddenly the spicyness of the chili hits you.

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

It's also very interesting how someone takes a candy in their hands. Does he or she look at the lightness, smoothness of the chocolate, smell it, bite it in half, smell the filling, and so on. When making the filling, you have to "think" about the taste of the chocolate, and also that after a few days the taste of the filling will deepen, become stronger, more intense. It's not that easy to make a really delicious filling so...

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

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

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

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

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

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

## **Conclusion**

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

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





## Galló Ramóna-Puy Tamás-Mészáros Mercedes: Art Éra Foundation<sup>3</sup>

Our foundation is formed by recovered addicts and trained addiction professionals. We see community care for addicts as a way of meeting their needs more fully. Our primary target population is the addiction-affected residents of District 8, but we want to make our services as widely available as possible, so we do not have any restrictions on residence or age.

We currently provide our services to our clients at our headquarters in Rottenbiller utca (Budapest, District 7), in details:

- the facilities and equipment for the club-like sessions,
- free internet access, computer use,
- music, daily and weekly newspapers and magazines,
- leisure time programs, self-help groups, support networks,
- initiating self-awareness sessions,
- tea and biscuits,
- a choice of good quality second-hand clothes,
- washing and drying clothes,
- hepatitis/HIV fingertip screening.

**Staff:** when setting up the team, we considered it important to have a team of individuals with several years of experience, but we also considered it important to have colleagues from different professional backgrounds working at our foundation. This included a social worker, a psychologist, a social caregiver, an addictologist, an addiction counsellor and a recovered addict. Another important aspect was to implement our programmes and operate our services with people who have worked together in different programmes, so cooperation, looking in the same direction and progress also helps the development of our foundation. In addition to their professional skills, our staff have years of experience in the fields of organisation, coordination, proposal writing and administration.

**Material conditions:** we have a 75 m<sup>2</sup> room, renovated this year and rented from the Erzsébetváros Municipality since 2008.

In addition, we have furnished this room with equipment suitable for our club room, drop-in service, such as a desk, sofa, armchairs, table, storage furniture, computer structures, office, etc.

We are the only organisation providing community and low-threshold services for addicts in District 7 since 2009, filling a gap in this area. We have been an active member of the District Drugs Consultative Forum since the beginning of our activities.

**The Art Éra Foundation's mission is to organise and operate social, therapeutic, health promotion, special education, arts, cultural and community services for young people and young adults with and at risk of addiction and their families.** Its aim is to develop, operate and continuously improve the quality of a complex system of services based on the principles and practice of self-help, which, in addition to preventive work, integrates the tasks of the process from early treatment to development, employment and aftercare, adapting to

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<sup>3</sup> Excerpt from the professional action plan for the call for proposals of EFOP-1.8.7-16 Targeted prevention programmes for the prevention of addiction.

the individual needs of the person, and providing a long-term form of support rich in care methods and information, with the participation of recovered addicts employed as peer helpers.

We first sought to disprove the "hopelessness" of the field by employing social workers who had themselves "recovered" from drug addiction, having not used any psychoactive substances, whether legal (alcohol, nicotine) or illegal, for a long time. Using modern construction techniques, we have created a functional and easily accessible place for our target groups, open four hours a day and easily accessible by public transport. Eight different services have been developed and are provided on a continuous basis, each of them used and applied to meet the needs of the target group and to respond to changing needs. At the same time, we have developed a significant network of professional contacts with the relevant professional organisations in the area and with local decision-makers. Among our achievements, the most important is that we have a lively and intensive relationship with the members of our target group, we work with the families and environment of drug addicts on a daily basis through our excellent staff, and we achieve good results and concrete improvements, and the objectives set out in our founding charter are being met every day.

## **Our services:**

### ***1. Low-threshold care for addicts***

The aim of the service is to reach and welcome the widest possible range of addicts and their immediate environment, to reduce substance use and its harms, and to initiate and facilitate change.

#### ***Reducing health-related harms:***

- Facilitating access to, encouraging access to and, where necessary, referral for further treatment of HIV/ syphilis and HCV;
- preventing life-threatening situations, encouraging lifestyle changes and providing sufficient quantity and quality of information;
- providing access to vitamins, mineral water and tea to reduce harm.

#### ***Contacting activity:***

- reaching out to those affected by or particularly at risk of addiction;
- providing them with our services and authentic information.

#### ***Information providing:***

- our aim is to collect, organise and make available information on addiction and abstinence;
- to provide information about addiction, its possible consequences, the treatment and support process, what to do about it and the expected effects of recovery;
- internet access, computer use;
- provision of daily and weekly newspapers;
- legal aid service;
- help with information to access work.

***Syringe exchange program:***

- providing sterile equipment;
- collection, safe storage, transport and disposal of used equipment (mainly in District 7, Budapest and its surroundings);
- organising access to medical care and health screening.

***Drop In***

- we target both active substance users and those who are already sober with a relaxation and sobering facility that is available during opening hours without conditions or expectations, without a treatment contract, without reimbursement, without health insurance and without giving your name;
- the visitor is given a client-assistant interview and information about our services;
- treatment of current problems.

**2. *Community treatment of addicts***

It aims to ensure that the addicts it cares for remain integrated and full members of society and reintegrate into the community. To this end, all forms of care, psycho-social rehabilitation and counselling are provided in the addict's home or in the place where he or she lives.

***Information providing:***

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- internet access, computer use;
- provision of daily and weekly newspapers;
- legal aid service;
- help with information to access work.

***Individual case management:***

- the maintenance of a supportive relationship adapted to the person's needs, wants, degree and nature of addiction, until the achievement of lasting sobriety, reintegration and the finding of natural micro-communities;
- skill development according to individual needs.

***Problem management, problem solving, consultation:***

- helping to identify and formulate personal problems and goals;
- identifying the motivating factors for change, encouraging change;
- problem-solving discussions;

- reducing the adverse consequences of the harms associated with substance use and dependence, providing immediate advice and assistance;
- reaching out to those affected by or particularly vulnerable to addiction.

***Psychosocial rehabilitation:***

- helping clients to get a job;
- helping clients to spend their free time in an organised way;
- helping to organise leisure, self-help groups and support networks.

***3. Diversion (preventive and awareness-raising services)***

It offers the possibility for occasional drug users who wish to commute their sentence by participating in the programme, provided, of course, that the legal conditions are met, taking into account their case.

If someone commits a minor drug-related offence involving only a small amount of drugs, a consumer-type drug offence, and attends a continuous 'drug treatment' programme of at least six months, their sentence will be revoked - colloquially known as 'diversion'. Diversion is therefore an alternative to prosecution, offered to the offender by the competent authority (police, court, prosecution).

The diversion itself is mostly a self-awareness session, in the form of individual or group counselling, led by qualified social workers. At the end of the six-month process, a certificate is issued by the professional who has carried out the joint work, which must be presented to the prosecuting authority, thus formally closing the criminal proceedings.



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<sup>4</sup> <https://www.artera2007.hu/hu/fooldal/>

## Vác Strict and Medium Regime Prison<sup>5</sup>

The penitentiary organisation is a governmental armed law enforcement agency under the Ministry of the Interior. Its central governing body is the Hungarian Prison Service, which includes 30 penitentiary institutions, 10 companies and 4 institutions: the Education, Training and Rehabilitation Center of the Prison Service, the National University of Public Service, Faculty of Law Enforcement, Penitentiary Department, the Central Hospital of the Prison Service and the Forensic Psychiatric and Mental Institution. The first three are for the training of staff, while the two medical institutions provide care for prisoners. They have a staff of more than 9,000 persons.

The penitentiary organisation also carries out custodial sentences, measures, coercive measures in criminal proceedings, detentions imposed in the course of the commutation of fines for offences, and, within the scope laid down by law, detention in custody.

Vác Strict and Medium Regime Prison is an executive institution on a national level. Its basic task is to execute the custodial sentences of adult men who have been finally sentenced to imprisonment on strict and medium regime, and to carry out pre-trial detention ordered by the four municipal (district) courts in its area of jurisdiction. Capacity: 720 persons.

The main building of the institution was built in 1777 as an educational institution for "noble youths". Following the entry into force of the new Austrian Imperial Penal Code in 1854, Vác Strict and Medium Regime Prison opened its doors in 1855, with the first inmates being admitted in November of that year. With the entry into force of the Csemegi Code, the institution was transformed into a district prison, and then again into a strict regime prison in 1884. The prison hospital, for many years Hungary's most modern medical institution, was also completed here in 1931. After the 1956 revolution, it was one of the largest detention centres for political prisoners, and until 1996 it was also the site of the Prison Officers' Training School.

The prisoners work at the Duna-Mix Ltd, which operates alongside the institute. Besides printing and bookbinding, the prisoners are also employed in sewing, metalworking and carpentry.

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<sup>5</sup> <https://bv.gov.hu/hu/bv-szervezet-ismerteto>, <https://bv.gov.hu/intezetek/vac/tortenet>

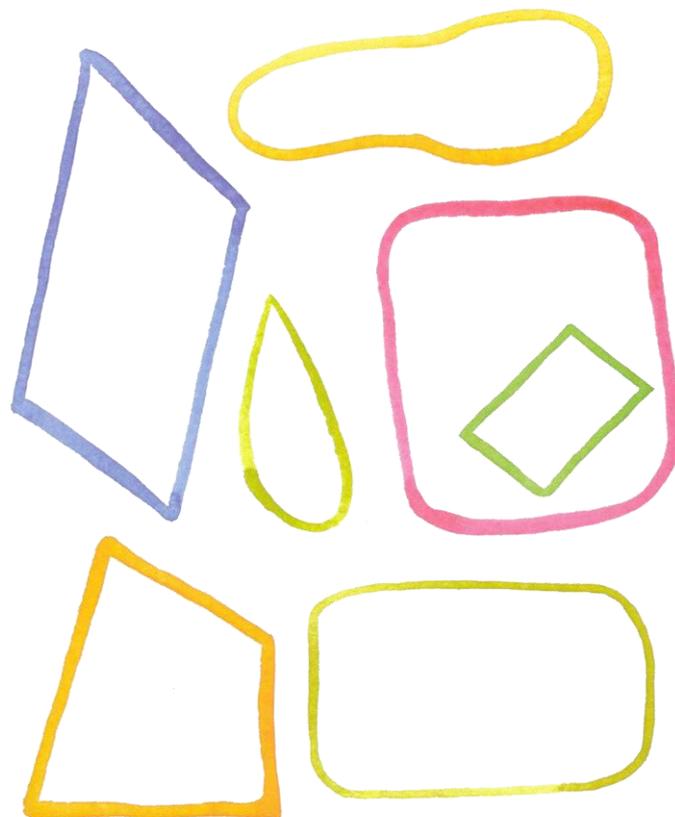


**Edited by: Pósa Kornél:  
Possibilities of art therapy with marginalized, vulnerable  
social groups (Educating the educators II. – ways of  
implementing art therapy)<sup>6</sup>**

**How are you?<sup>7</sup>**

How do you feel now? Can you put it into words? Does it have a color? A shape? Can you draw it?

If you find it difficult to draw it freehand, you can start from these shapes.

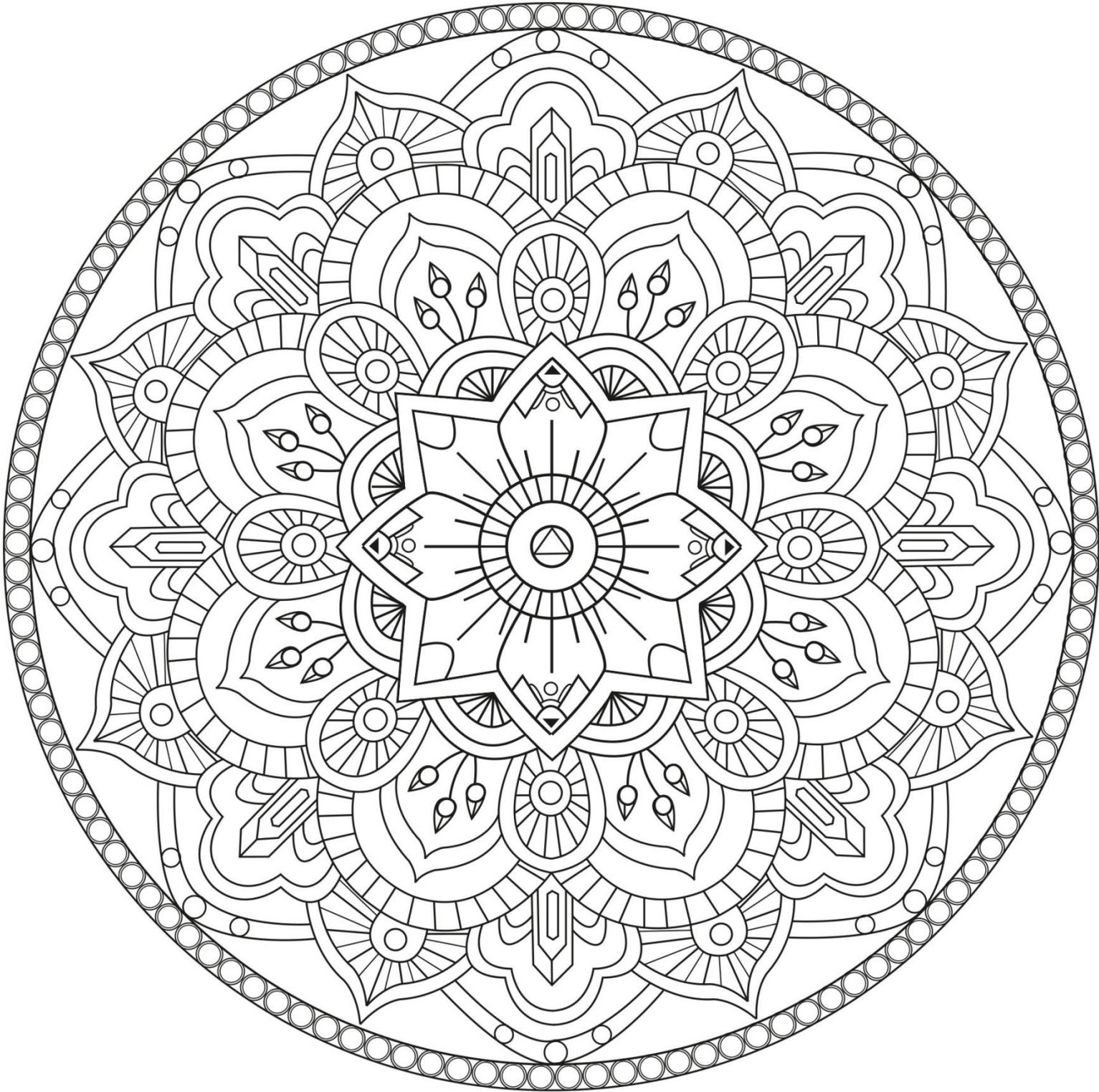


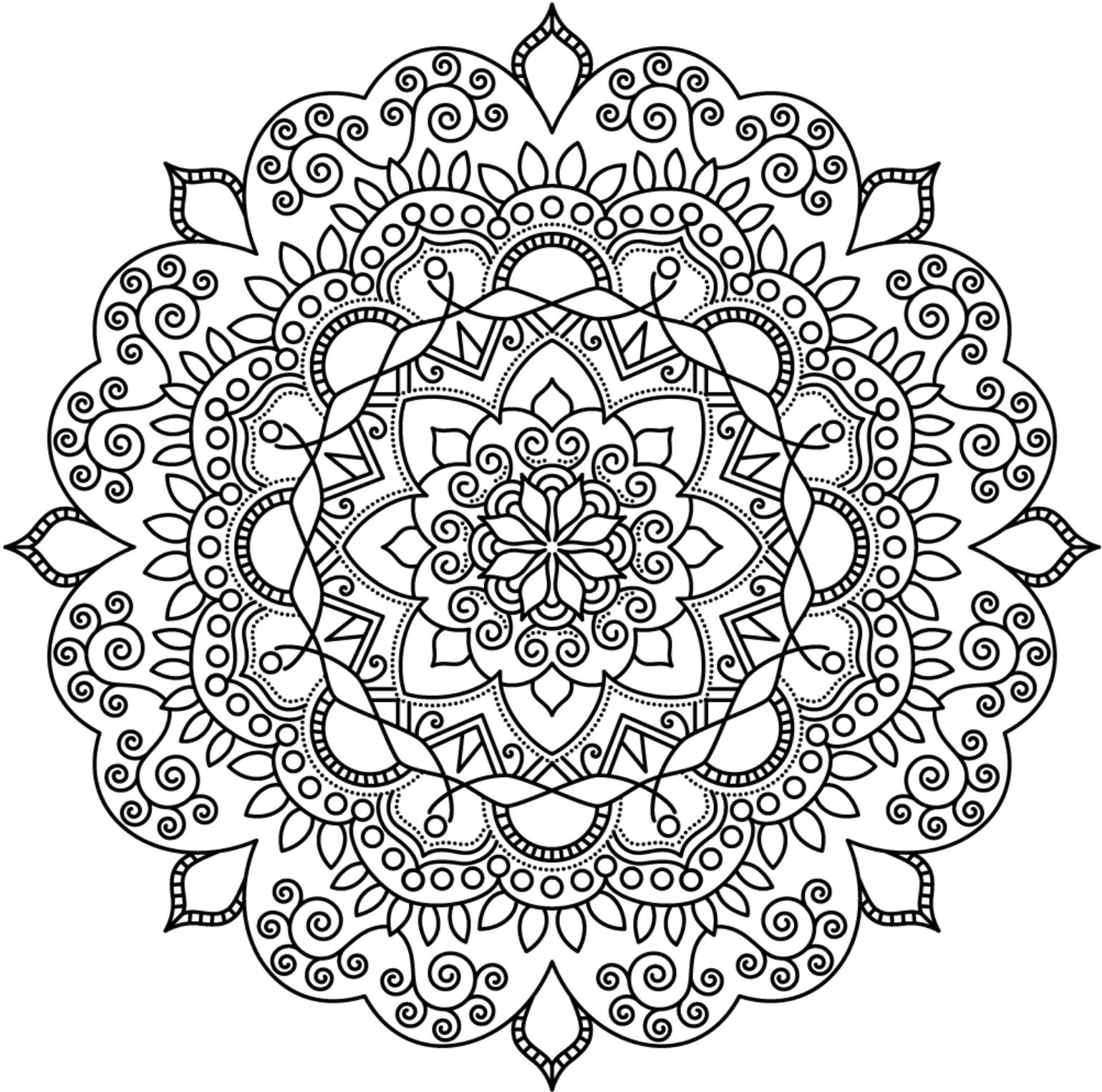
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<sup>6</sup> Educating the Educators. Edited by: Lindner Lídia, Mészáros Mercedes (Váltó-sáv Alapítvány). Manuscript, 2021. Created under the UNLOCKED project with the support of Erasmus +. [http://www.unlocked.hu/assets/unlocked\\_educating-the-educators\\_cs.pdf](http://www.unlocked.hu/assets/unlocked_educating-the-educators_cs.pdf)

<sup>7</sup> The Wellbeing Journal Creative Activities to Inspire. Michael O'Mara Books Limited, 2017.







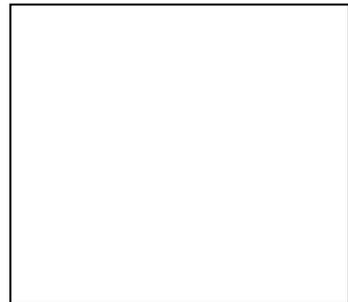
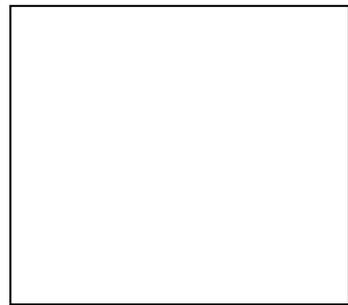
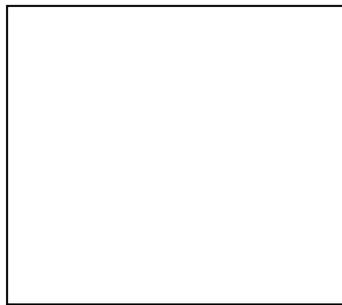
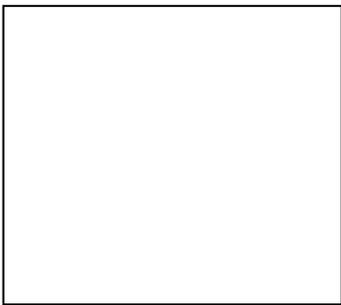
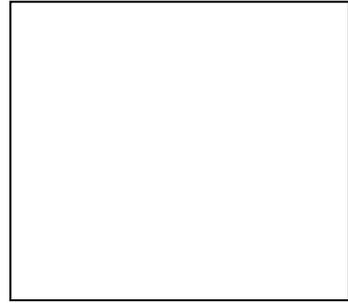
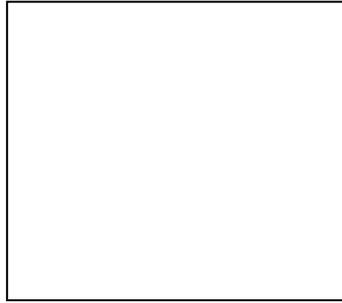
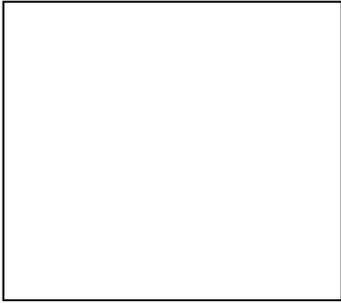
## Basics of Zentangle

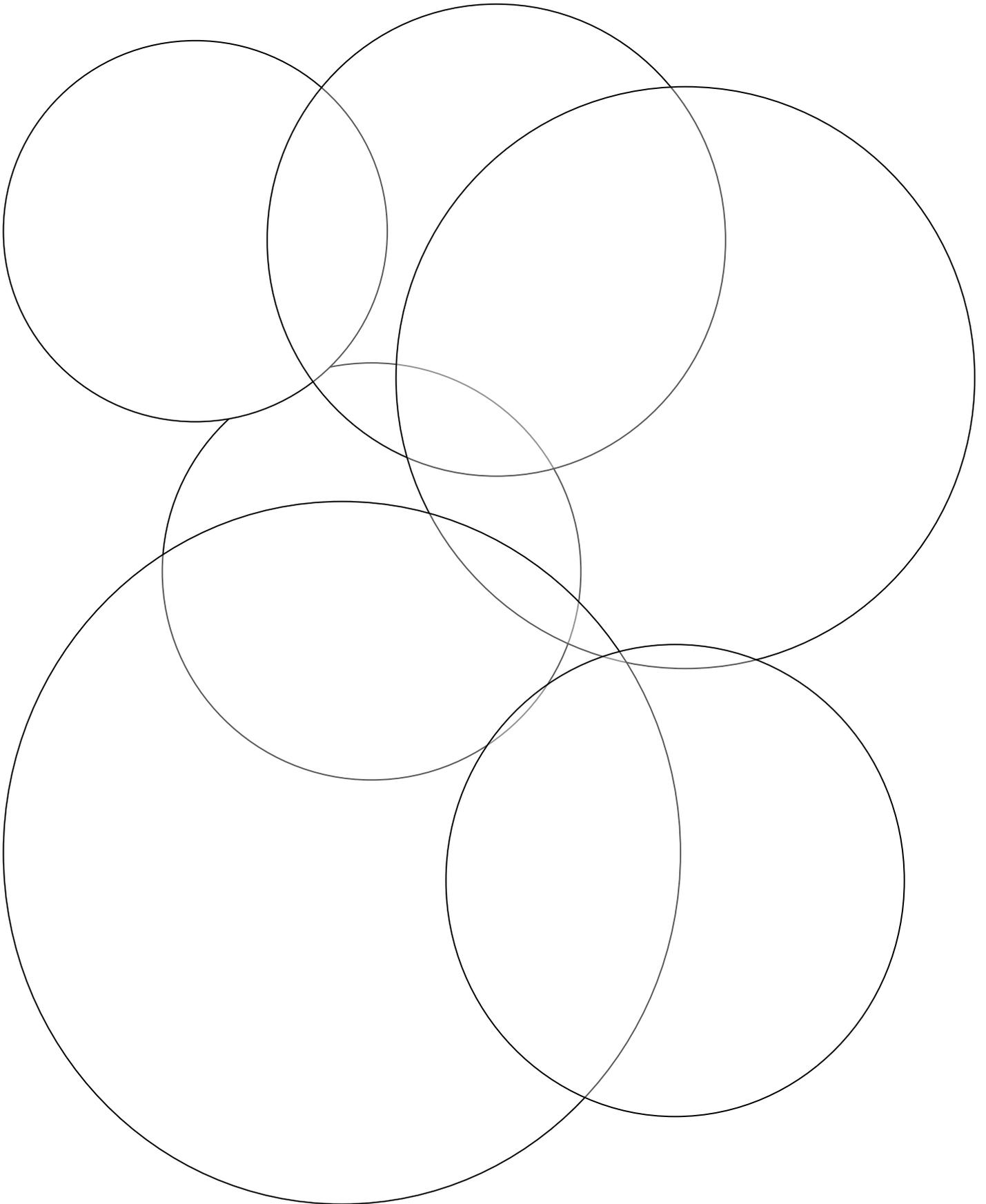
Zentangle is an art branch. The word composition was derived from the words zen (a trend in Buddhism) and tangle (confusion). The first part of the term refers to immersion and silence, and the second refers to the irregular, unpredictable drawing of different, repetitive patterns and decorations.

The meticulous, usually black-and-white patterns of the representation mode are repeated over and over again; their preparation requires a great deal of attention and concentration, but at the same time the process of creating a zentangle is extremely calming. As we put the scribbles on paper, both our body and soul relax.

You can also work in a pre-drawn frame. These frames should be filled with various doodle motifs. It is a simple technique, as the tools required are minimal. All you need is a sheet of paper and a pencil or a fineliner.

Let's search in our memory a bit. When was the last time we scribbled? What did we do in Math class when we were bored? Either think of a long phone conversation or a boring day at work. To waste our time or reduce our tension, we instinctively began to apply the technique itself. We started scribbling spontaneously. No? This is exactly how the zentangle is made.





## Giba András: Supporting Disadvantaged Women in Anamur

### Selda's Programme

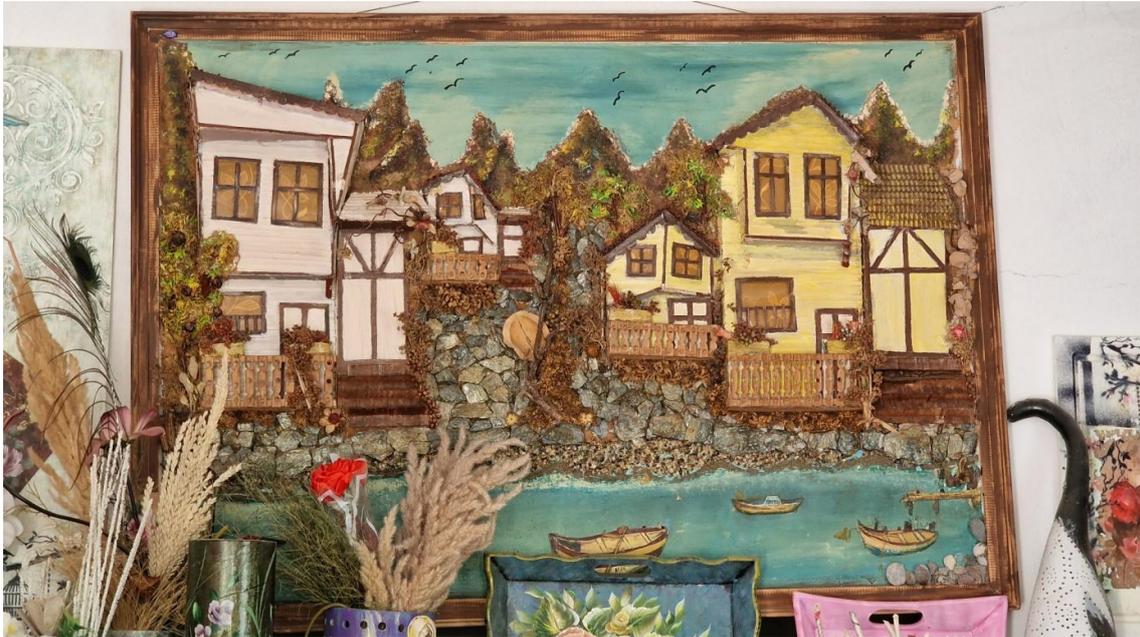


A group is a goal-oriented activity performed with a small group of people to meet socio-emotional needs and to carry out tasks. This activity is directed both at the individual group members and at the group as a whole. The goals may be diverse but the focus is on the acceptance of the fact that people in groups are capable of changing their situation and the environment at multiple levels.

A good example of this is the project described here, which takes place both in the group leader's workshop and in other organizations, in the framework of outsourced programmes. The project is based on creativity, on the ability to create (or being creative), in which the organization of different skills allows isolated experiences to be linked, interpreted in new ways and expressed in new forms. Creativity is a manifestation of divergent thinking, whereby we connect independent, disparate, or seemingly unrelated things to create something new, something different, something unusual. Creative activities require a wide range of thinking, but also introversion, introspection and a willingness to do so, and thus can be developed as a skill. Developing creativity is about developing the personality traits necessary for creativity (curiosity, desire for knowledge, perseverance, independent thinking, physical and mental activity, openness, enthusiasm). At the same time, the process and the product of creation itself develops the personality (self-awareness, self-esteem, community work, listening to each other, appreciation of each other's work). All these are the foundations of adult learning.

Selda's workshop is magical: many materials can be found here, mainly ingredients found in nature that might be considered "rubbish", discarded or thrown away: stones, pebbles, leaves, fruits. Here, everything revives, everything is good for something, everything has a use, value

and meaning. There is no waste, no rubbish - everything becomes a work of art, so everything has potential. Just like for disadvantaged women.



The primary raw material is banana leaf fiber, which makes great coasters, slippers, bath towels, etc. 20 disadvantaged women learn from Selda and create lasting and valuable things; they create and talk, grow and learn during the 8-month programme.







So the objectives are many, in general:

- to reach, engage, mobilize and motivate women who are hard to reach and/or disadvantaged, and to provide them with meaningful programmes that motivate them to engage in further training/education;
- to develop the competences and adaptability of disadvantaged women;
- to increase participation in lifelong learning through non-formal forms of learning in order to mitigate the marginalized position of disadvantaged women.

Sub-objectives can be:

- developing basic competences through non-formal and informal forms of learning;
- promoting return to or entry into formal education through lifelong learning activities;
- utilizing the skills acquired on a culture base to reenter to the labor market and social and public life;
- disseminating new innovative learning pathways and opportunities.

And, of course, the programme needs a personality, a driving force to teach it, to carry it out, to believe that everyone can create, that everyone has potential.

**Giba András: 2nd Transnational meeting (2nd TM)**  
**18.05.2022-19.05.2022**  
**Turkey (Anamur, Bozyazi)**

The first day of the program started with a visit to a Turkish school, where the possibilities and implementation of learning programs developed for the disadvantaged with a focus on adult education were presented primarily from the perspective of teachers. Children and adults are also involved in development programs at the school. The focus of adult education is on digitalization, i.e. the development of digital competences and the use of infocommunication tools, gamification (board game pedagogy, other gaming) and general competence development.

After a short refreshment, we visited the “Mis Banana Production and Trade Center,” which is actually a banana plantation and processing site. This type of enterprise is generally a characteristic of Anamurra and Bozyazi, respectively this area, the source of livelihood is primarily provided by these businesses. However, banana plantations are staffed by Arab migrant workers who are marginalized compared to members of the majority society. Their labor market development was also the topic of the meeting. How can inclusiveness be provided for migrant workers who come to the area with different languages and cultures? What and how does it ensure smooth coexistence between "natives and aliens"?

Exporting bananas is a big part of the local economy and it also has a big impact on the lives of the locals, so this visit helped complete our picture of the local way of life.

After the banana and strawberry tasting, the program was followed by lunch and then a visit to the castle. The visit to Marmure Castle was primarily a cultural and historical experience for us.

During the rest of the afternoon we visited the “Culture, Music, and Art Festival”. Here we could see how the local people - adults and young people - use different forms of art for fulfillment and rehabilitation, and we had the opportunity to gain personal experience and talk to several local teachers, participants and residents, so our image of local society was significantly fine-tuned. Based on what was included in its name, we were able to take part in a musical and fine art presentation and show in the small town. The event proved to be a real community-forming force, as did the art itself, moving the inhabitants of the small town, the people living here. Adults, seniors and young people played together, mixed on traditional Turkish musical instruments even in the evening hours - as the festival drew to an end.

The next day, the day began by trying out a traditional Turkish fine art technique. Paper marbling is a branch of traditional art in which motives are created on paper using a special technique where paint is poured on top of water.

The art of paper marbling has its special ingredients and special beauty. All the raw materials and tools used in the creation are made by the paper marbling master himself. The paints come from nature. Adragant is also a natural substance used to thicken water. The distribution of the dye on the surface is aided by an acidic substance derived from animal bile. The ink dispersed in water concentrated with adragant gum gives the patterns that appear on the papers.

Over the centuries, many traditional paper marbling styles have evolved, from the waves to combs, from the flower to the bird's nest. The most commonly used colors are green, red and yellow. The most common patterns are flowers, leaves, crescents.

Paper marbling artists see their art as part of life, identity and culture and cultivate it as either an occupation or a hobby. Artists come from all classes of society regardless of gender, nationality or wealth.

Paper marbling artists play an important role in disseminating art. Masters create art using the special knowledge passed down from generation to generation through the master-disciple relationship. In addition, they pass on to their students the science of making special materials and tools used in the making of paper marbling.

Different geographical locations, cultures, individuals and their experiences have contributed to the development of paper marbling. Paper marbling is born of a combination of water, the source of life, the paints that represent the dance of colors, and the emotions of the creator, each creation being unique and unrepeatable. Every little stain of paint hides countless opportunities for the artist. The special feature of paper marbling lies in the artistic flexibility of the technique chosen, thus chosen to decorate special books, calligraphy, glasswork and souvenirs.

The art of paper marbling is included on the list of Turkish national values.

Paper marbling artist Fuat Başar, who practices the art of paper marbling and calligraphy on a professional level and has a comprehensive knowledge, also received a special award in 2010 for his outstanding work in art.

Paper marbling, the Turkish paper art, was also inscribed on the UNESCO World Heritage List in 2014.

We can also try paper marbling with our own target group members, we will not use special, custom-made materials, but also the binder available in the Hobby Creative stores known on the Internet (of course, this way "naturalness", tradition and artistic value may decrease, but unfortunately we will not be able to work with our own raw materials).

The program was followed by a joint sightseeing tour with a visit to the traditional Turkish bazaar - accompanied by our partners.



## **Bozyazı Kültür Sanat ve Müzik Derneği**

Merkez Mahallesi, Atatürk Caddesi Merkez İş Hanı No: 124, 33830

Bozyazı/Mersin/TURKEY

Tel: +905066172379

### **Mesut Budak**

As one of the most active NGOs and organizations working in the field of art and integration of art activities with all other areas of life, as Bozyazı Culture, Art and Music Association we have been applying different programs and organizing activities in our region for more than 8 years.

#### **AMALGAMATION OF ART AND DISABILITIES/DISADVANTAGES BY ART-THERAPY AND DUAL EDUCATIONAL ACTIVITIES**

The educational framework we have been working on to develop for integrating the adults and youngsters with disadvantages, especially the ones with disabilities, have been based upon different art-therapy activities and dual educational plannings. Our “dual educational program” had been developed as an amalgamation of art education/activities with special needs education, at the beginning. At first we had begun the program to integrate our participants with disabilities to social and educational activities. After we had seen that it would bring about many new opportunities for other groups of people with disadvantages, we have been trying to extend it, and adapt and apply its main principles to fields dealing with disadvantaged adults in the society.

The basics of our dual educational framework and innovative program had been based on our efforts to bring together and transform the basic principles of classical educational approaches like Bloom's taxonomy and special needs education and art education into applicable/practical forms. We wanted to integrate our program with our practices that will be held in the activities we have been realizing in our association. After our project “PROGRESSION” began we started to plan our project activities that will be realized by our adult participants with disadvantages, in accordance with our “dual education program” which is inspired from the idea that there can be obtained many effective end-results by amalgamation of art and any other field of the education.

The basic objective of our dual education program is to amalgamate/intermixture art activities & education of adults with disabilities and disadvantages. We have been developing a bulk of amalgamated arts & activities organized for the adults with disabilities/disadvantages by counter-mixing both sides of these fields within the same activity-areas by at least two educators from both areas – i.e. art educator and educator/counselors of adults. One educator as an adult educator and one educator/artist as an art expert have been coordinating/organizing in the same places and having the activities realized together. There have been two educators/trainers in the same class/area and both of them have been educating the same

group of participants with disabilities/disadvantages.

The educators in our association always have the basic conceptualizations and explanation of the “dual education” and all the tables/scheduling of activities. We want to obtain an interdisciplinary/multi methodological bulk of practices and apply our “dual education program” in real world activities. We want to accumulate our experiences of dual educative activities and we want the end-results to be integrated into all adult education programs and practices with the support of our partner organizations and other organizations that work in the adult education field.

### **THEORITICAL BACKGROUND OF THE AMALGAMATION OF ART AND DISABILITIES/DISADVANTAGES BY ART-THERAPY AND DUAL EDUCATIONAL ACTIVITIES**

Our “dual education” and art-therapy activities have been developed by inspiration from the methodology and books of Benjamin Bloom and his friends. At first they had prepared a detailed framework for bringing the prior studies in the education field with their own studies together for categorizing all the general educational goals. Their book, *Taxonomy of Educational Objectives*, was published in 1956.

The word **taxonomy** can be understood as 'a set of classification principles' or may be accepted as a **structure**. Bloom's taxonomy has different classifications for learning stages beginning from just “remembering facts” going upwards to “creating new ideas” by somebody's own acquired knowledge. Bloom accepts that learning is a consecutive process. To apply any learnt knowledge in the real world there are different steps of learning people must climb. At the first step for understanding any knowledge, people must, first of all, remember the key facts and concepts related to that knowledge. After they understand the facts related to the knowledge they can go a few more steps forward and for example, they can apply a learnt concept in their real life activities. The first level of learning is “knowledge”. Following the first step, in the ordered way, “comprehension”, “application”, “analysis”, “synthesis” and “evaluation” levels are located above each other. Each level above builds upon the one below, so in the learning process people can only move up this pyramid-like structure one step at a time.

After it was developed in 1956, 45 years later, in 2001, a revision of this framework was developed by David Krathwohl and Anita Harrow in much the same manner as Bloom's framework. In the first form of the framework, Bloom was focusing on just the “cognitive domain”. In the revised 2001 edition of the framework the “affective domain” and “psychomotor domain” were also encompassed as the other domains of learning.

Bloom's taxonomy underpins the well-known '*Knowledge, Attitude, Skills*' structure of learning method and evaluation. The taxonomy remains the most widely used system of its kind in almost all fields of education. It goes on providing all the scientists and educators a clear and effective model, for explanation and application of teaching/training methods and

learning objectives. After the revised form of Bloom's taxonomy, learning domains have been accepted as three: *Cognitive*, *Affective*, and *Psychomotor* domains.

Bloom's revised taxonomy is arranged and summarized for their application and evaluation of their learners in accordance with the above 3 domains of the taxonomy. Our educators have been following basic lines given by these 3 domains of the revised taxonomy in their “dual educative” activities and art-therapy based ateliers. They have an activity plan to follow in their activities. They continuously observe their participants during the activities by using that plan. At the end of activities of all our projects and the activities of the project “PROGRESSION”, we plan to obtain an accumulation of theoretical and practical knowledge for amalgamation methods of art & all education fields, especially for the disadvantaged groups.

At the beginning of activities organized according to our “dual educative program”, both sides of the educators – i.e. the art educator and educator/counselor for adult learners – check the “dual educative” activity plans in their hands. The activity plans we prepared consists of parts/titles as follows:

#### **BEGINNING:**

- 1) Art Branch, education type, class (age), educators (both art educator & educator of participants with disadvantages/disabilities)
- 2) Duration, tools (instruments) used, security measures (if any), resources
- 3) Basic activity concepts and symbols (both art & disadvantages)
- 4) Teaching-learning methods and techniques
- 5) Aims that may be obtained (preliminary checking of the taxonomy, the objectives, verbs and domains that may be obtained in the taxonomy taken the target learners into consideration)

#### **DURING THE ACTIVITY**

- 1) Methods of attracting the attention (both focusing on art & disadvantages)
- 2) Providing the motivation, notifying the target group
- 3) Transition to the explanation of basic concepts and acts of the activity (prerequisite information)
- 4) The teaching/training methods and techniques to be applied are explained in detail.
- 5) Continuous observation of the learners by checking the taxonomy, the objectives, verbs and domains of the taxonomy.

#### **AT THE END OF THE ACTIVITY**

- 1) Obtained quantification and consideration
- 2) End results after the observation of the learners by checking the taxonomy, the objectives, verbs<sup>8</sup> and domains of the taxonomy.

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<sup>8</sup> “The verbs” are the “words” that are taken mostly from Bloom's Taxonomy. These verbs define the “improvement”, “action” or “movements” that should be performed by the learner determined according to the objectives, content or method of the stage of the domain.

The trainers/teachers should be planning/preparing their activities by firstly determining the stage of the domain

- 3) Gains of the learners (in both art field and people with disadvantages field)
- 4) Notes for success or betterment of the activity with a vision of amalgamation of art & education appropriate for the group with disadvantages/disabilities
- 5) Recommendations for further works/studies for amalgamation of art & education appropriate for the group with disadvantages/disabilities

### THE EDUCATIONAL “DOMAINS” INCLUDED IN THE DUAL EDUCATION PROGRAM

The word “domain” borrowed from the book, *Taxonomy of Educational Objectives*, in fact simply means **category**. The educators in any field of education who work with any kind of learners definitely know that different learners/participants have different ways of learning. They always try to approach their learners with different teaching methods that emphasize each learner's distinctive character and learning style. However, it is impossible for all the educators/trainers to develop their own teaching/training methods according to all of their learners by themselves. So there had arisen a very important need for us to develop or to use any developed holistic approach to learning processes and a need to create a general set of conceptualizations that bring different teaching methodologies and learner abilities together and summarizes the methods for teaching. We have met with different domains of the taxonomy of Bloom in that context. It was obvious that development of different domains of learning were, in fact, a response to the needs similar to ours.

Bloom's revised taxonomy model has three main interconnected learning areas and they can be evaluated as 'overlapping domains':

- 1) **Cognitive Domain** (This was firstly developed by Bloom. It is the area focusing on **knowledge/thinking**, i.e. learning and development of intellectual capability of the learners)

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suitable for their learners' capacity and needs. Then they prepare the activity and decide which “verbs” that define the success of their learners and achievement of the selected stage of the domain. For example, if the teacher/trainer decided that his/her learners' capacity and needs are appropriate for the Perception (awareness) stage in “The Psychomotor Domain” and if he/she wants to prepare an activity in accordance with that stage for them; then for evaluating the achievement/fulfillment of that activity by his/her learners the teacher/trainer continuously observes them during the activity. He/she evaluates whether his/her learners takes/performs some “verbs”. In the Perception (awareness) stage of “The Psychomotor Domain”, the learners are evaluated according to their ability to use sensory cues to guide motor activity. This ranges from sensory stimulation, through cue selection, to translation. The trainer/teacher should be observing his/her learners whether they can detect non-verbal communication cues. To speak more clearly, as a more understandable example he/she can evaluate whether his/her learner can “estimate/describe where a ball will land after it is thrown and then move to the correct location to catch the ball”. In that example, the “verbs” that should be included in the planning phase of the activity by the teacher/trainer are “estimate, describe” and also the implied verbs can be decided as “differentiate, relate or detect”.

As shortly described and exemplified above, every stage in all of the domains of Bloom's taxonomy, there have been some “verbs” pre-defined, pre-given. So, in the process of preparing our activities with our learners and mostly in every step of our projects, we have been taking these “stages” and “verbs” into account carefully.

- 2) **Affective Domain** (It is the area focusing on **attitudes/feelings**, i.e. learning and development of feelings, emotions and behavior of the learners)
- 3) **Psychomotor Domain** (It is the area focusing on **skills/doing**, i.e. learning and development of manual and physical skills of the learners)

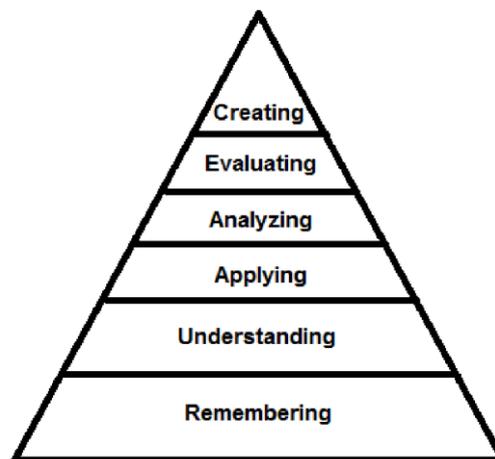
There are different stages of each domain that learners can process information and develop their skills. The stages can be summarized in the ordered form as follows:

**I- Cognitive Domain:** remembering, understanding, applying, analyzing, evaluating, creating.

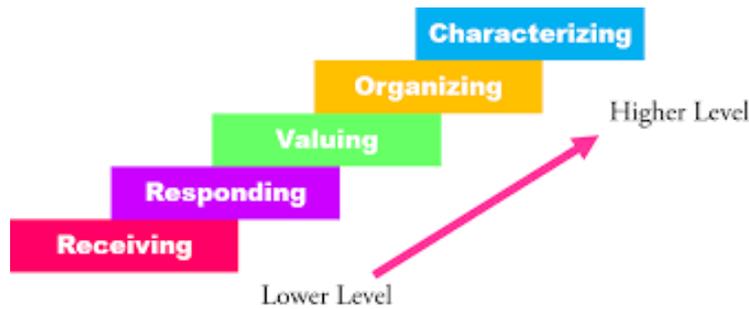
**II- Affective Domain:** receiving, responding, valuing, organization, characterization.

**III- Psychomotor Domain:** perception, set, guided response, mechanism, complex overt response, adaptation, origination.

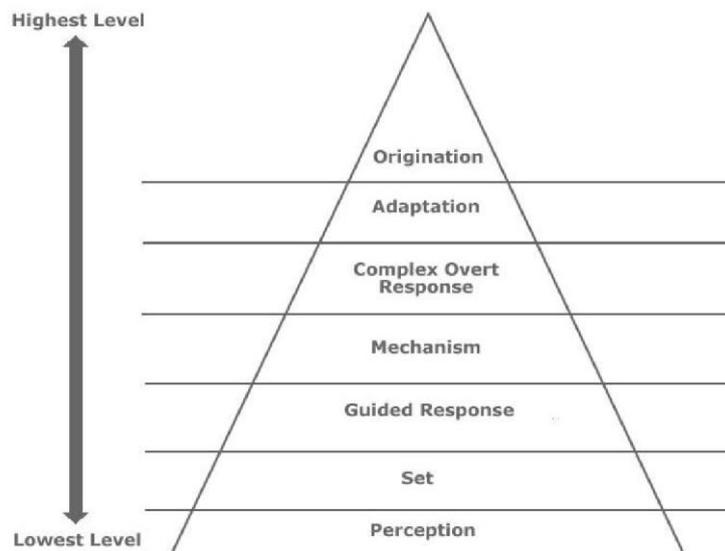
Any holistic and effective activity developed by an educator requires the inclusion/aiming of all the three domains in constructing learning tasks for learners. A comparatively well-rounded learning experience can be attained by planning activities that include diversity in these learning domains. All the learners, especially the ones with disabilities, can create more neural networks and pathways by exploiting the diversity and by recollecting the information and events. Here it is worth noting that our dual educative program and all of our project activities provide all the learners a much more increased level of diversity by intermixing and exploiting all the beneficial implications of art & education of learners with disabilities/disadvantages.



The first stage of the cognitive domain, **remembering**, implies the ability of the learner to recall data or information. The second stage, i.e. **understanding**, assesses the ability of the learner to understand the meaning of what is remembered/known. This stage is followed by the **applying** stage. At this stage the ability of the student to use the abstract knowledge in a new situation is evaluated. The **analyzing** stage evaluates/aims to make the learners understanding the way how to differentiate facts and opinions. The **evaluating** stage shows the ability of the learners to come up with judgments about the importance of concepts. The **creating** stage implies the ability of the learners to integrate different concepts and elements in order to create a pattern or structure for establishing a new meaning.



The first stage of the affective domain, **receiving phenomena** evaluates the awareness of feelings and emotions as well as the ability to utilize selected attention. For example, listening attentively to the teacher in the class. The second stage, i.e. **responding to phenomena** implies the active participation of the learner in the activities or group discussions. The **valuing** stage evaluates the ability to understand the worth of something and express it. This can mean the ability of a learner to share his/her views and ideas about various issues raised in class. The stage of **organization** implies the ability of the learner to prioritize a value over another and create a unique value system is known as. The top stage, i.e. **characterization** evaluates the ability of the learners to internalize values and let them control their behaviors.



An example may be given as: a man wants to marry a woman not for her appearance but for what she is.

The first stage of the psychomotor domain, i.e. **perception** implies the ability of the learner to apply sensory information to motor activity. For instance, a student practices a series of exercises in a textbook with the aim of scoring higher marks during exams. The second stage, **set**, means the readiness and having motivation to act upon a series of challenges to overcome them. As a simple example, the motivation of a fat person in performing planned exercises to lose weight can be given. **Guided response**, as the third stage, means the ability of the learner to imitate a displayed behavior or to utilize trial and error. The **mechanism** stage evaluates the ability to convert learned responses into habitual actions with proficiency and confidence. A mother,

who can cook a delicious meal after practicing how to cook it, can be a simple example. **Complex overt responses** imply the ability to skillfully perform complex patterns of actions. For instance, the ability of a student to have an increased typing speed without looking at the keyboard while using a computer. **Adaptation** means the ability to modify learned skills to meet special events. For example, if a learner can invent or make a working model using everyday materials after he/she had learnt various underlying theories; then the adaptation stage would be accepted as achieved. **Origination** implies creating new movement patterns for a specific situation. As an example, if a learner can create a new activity after having participated in the class activities, then that stage can be accepted as achieved.

These domains and taxonomy's matrix structure will enable us an easy way to follow a checklist and a useful pre-given template in the process of construction of our activities and designing of our art & SNE (Special Need Education) amalgamation activity plans.

The teachers/educators will continuously observe the learners/students within the concept provided to them by our framework and the domains taken from Bloom's taxonomy. All the educators who are going to have activities in the art & SNE groups will continuously follow each domain of learning in every phase of the activities. They will check, control by the help of the activity plans in their hand and the implications of **the verbs** of the aimed stages of the domains they will choose in accordance with the capacity or disability type of their learners and the phases of the art & SNE activity they are realizing. (All the details of learning domains and also the verbs which implies the assessment and evaluation of the success of every stage in these learning domains are prepared as a separate file other than this file prepared just for the methodological framework and distributed to the teachers.)

### **ART-FIELDS INCLUDED IN OUR DUAL EDUCATIVE PROGRAM AND ART-THERAPY ACTIVITIES ESPECIALLY FOR LEARNERS WITH DISABILITIES**

The learners with disabilities usually learn in different ways. To provide them more effective and efficient teaching & learning opportunities mostly their teachers/educators need a differentiated, individualized education program regarding their developmental characteristics. In special education, arts have a very important role for creating new opportunities and providing the learners with disabilities new learning methods. Amalgamation of special needs education and arts education can open very important, new channels for us to achieve and to support the improvement of these learners in all fields, especially in the adult education field like improvement in their cognitive, motor skills, social, behavioral and daily life areas. The duality of our educational program and art-therapy activities - amalgamation of art & special needs education - has the important potential to contribute to all the trainers/teachers, families and especially the learners with special needs themselves for developing their identity, increasing their confidence and courage, gaining sense of achievement, integrating into daily social life, developing eye-hand-brain coordination, improving and regulating emotional structure and of course, developing

aesthetic inclination. Artistic activities for children with special needs can facilitate their learning since these activities are visually supported.

For many years, it has been accepted that arts education is an alternative and mostly the best way for supporting all the learners with disabilities, especially providing them new ways to gain necessary skills for being able to live independently.

Positive impacts on development of motor skills, communication skills and development of visual perception of individuals with special needs can be counted as few examples of the probable success of our program based upon amalgamation of art & special needs education. In teaching arts to individuals, especially to the learners with disabilities, performance of the learner is determined in relation to artistic development and education at first and then appropriate methods and material are developed. Goals and objectives are targeted and learners are expected to develop these determined skills. More importantly, individuals with special needs might use arts lectures to express their internal worlds. Since different materials and methods are used in art activities, *attendance and interest* in arts lectures increase. All the learners with disabilities can express themselves better through these different materials and methods, because they can make associations between their physical and other characteristics in art activities and art-therapy ateliers. Individuals with special needs and disabilities can improve their creativity by arts education. They can become competent in adaptive skills and behaviors; gain basic work skills and routines; use various materials in appropriate and economic ways; find appropriate solutions for problems they encounter during daily life. These individuals can develop their pleasures related with shape, color and work through benefitting from natural beauties of the environment; externalize their thoughts and emotions through arts, shape and model. In addition, arts actually contain social integration, love and hope within itself and these elements help individuals with special needs to cope with difficulties and learn to adapt to their lives in a functional way.

Although we know that all fields of art are very useful for our learners with special needs and disabilities; in application processes of our “dual educative program” and our projects - including PROGRESSION - we tried to select the most useful and easy-to-apply fields of art for our activities that have been realized with the participants with special needs.

We chose three areas as our main art-fields that have been given priority in our art-therapy activities as follows:

- Music
- Drawing
- Performing arts (theater, dance, plastic arts, etc.)

Drawings of learners with disabilities are indicators of physical, mental, psychological, social, linear and creative developments and aspects of their lives. In parallel with their physical and cognitive development, various developments can be observed more easily in artistic activities as well. Drawings of individuals with special needs systematically follow a development from simple to complex and this is a natural consequence of linear development.

This linear development can be evaluated, followed and observed more easily as a continuous process following a pattern with transitions in which the transitions are gradual and progressive. In a drawing of an individual with special needs, lack of planning and vision might be observed. Individuals with special needs usually make scribbles instead of drawing shapes and involving details. For example, when we tell them to draw a human picture, they draw lines but they sometimes ignore details such as eyes, mouth and nose. They sometimes tend to draw shapes inversely. We can see trees inversely drawn in their drawings. So, arts education but especially drawing, has been accepted as a primary and beneficial activity for students with special needs, and also one of the best ways of following, observing and evaluating their changes in terms of their social and emotional development.

The other fields of art we chose, music, performing arts (theater, dance, plastic arts, etc.) and dance have been put as mandatory in daily education programs for individuals with disabilities and especially for people with autism spectrum disorder in many countries, because of their positive therapeutic impacts on these people. Music and performing arts (theater, dance, plastic arts, etc.) have a very crucial role for learners with special needs especially in terms of their implications for both verbal and nonverbal communication. All the learners in this target group – i.e. the individuals with disabilities - reported that they feel happier and more relaxed about these fields since they make it easier for them to adapt to group-works, daily life and all the fields of social life.

The main benefits that we plan to obtain by choosing these fields for our “dual educative” activities and art-therapy activities can be summarized and given in a more comprehensible way as follows:

#### **A) Expression Dimension**

By participating in art-therapy activities especially in the art-fields we gave priority to, the target group, i.e. the learners with disabilities/special needs;

1. Can become verbally more expressive.
2. Can easily express their ideas nonverbally, for example, through movement, music, or drawing art they will not need to write or use verbal expression.
3. Can express their personal ideas in free, diverse ways.
4. Can develop and express their ideas that are important to them.

#### **B) Risk-Taking Dimension**

1. Can take chances on different projects and works, and creating something unique and peculiar to themselves.
2. Can perform (i.e. plays, music, reading) with expression before other friends. That means besides learning from their educators they will also be easily included in peer-group learning.
3. Can convey their ideas of personal value to other friends in groups.
4. Can follow through on an idea more easily and self-confidently, regardless of what others think.

### **C) Imagination Dimension**

1. Can create works and different activities with personal meaning.
2. Can examine challenges from very different perspectives.
3. Can revise works and activities to accommodate new insights or information.
4. Can imagine new possibilities more easily in their creative and art-works.

### **D) Cooperative Dimension**

1. Can work successfully with their peers, educators and classmates especially in the process of learning on group activities.
2. Can collaborate with their friends to produce original, different works more easily.
3. Can adapt their ideas to what other friends in a group are doing.
4. Can communicate with their friends in their groups, both listening to other people's ideas and offering their own.

## **PROJECTS WE APPLIED THE “DUAL EDUCATION” METHOD AND “ART-THERAPY”**

### **1 BRUSH 1 NOTE 1000 SMILES**

**(National Project, Supported by Turkish Ministry of Interior, Contract No: 2021-M-179)**

The project had been performed by the groups which were formed in accordance with the dual education method. The groups were composed of the mixture of the youngsters with mental disabilities and the young volunteers who have been going on their education at schools in our district or going on courses in our association.

We organized 5 different groups based on the dual dual educative method and amalgamation of arts and education activities. In these groups, the educators brought 3 youngsters with disabilities and 3 volunteer youngsters together.

In the 1st phase of the project, which perpetuated for 3 months, the groups of youngsters determined some problems of the disabled people, and they expressed, adapted these problems into art-field. In the second phase of the project, which also perpetuated for 3 months, the youngsters in the groups altogether tried to find some solutions to the problems of the people with disabilities, which were determined in the 1st phase of the project. They created art-activities that shows these solutions for the problems in an artistic vision, not in a direct way.

Besides applying art-therapy techniques, all the activities performed by the project groups were prepared/planned in accordance with the “dual method” by our educators/trainers. The educators were firstly taken in trainings themselves for providing them the knowledge of details of “dual method”. After the trainings they could easily follow all the stages/domains of the Bloom's Taxonomy.

## **LIVE WITH CULTURE – LIVE THE CULTURE**

**(Erasmus+ Project, Supported by EU, Contract No: 2020-1-UK01- KA227-SCH-094521)**

The project is based upon the idea that we can make the students understand the abstract concepts by making them more concrete by providing them the ways to use the creative side of art and utilize all the possibilities of technology at the maximum level, and by increasing their awareness of building common values and social inclusion.

As a dual education method, amalgamation of “Experiential Learning Model and Creative Drama Method” was used together in our project activities. These two methods were brought together and they were synthesized and a template plan was created.

The experiences of our project groups were collected in a comprehensive guidance and a methodological framework for the amalgamation of cultural heritage and the development of cultural artistic values with the school subjects. All the activities of the project were also prepared with the principles of the “dual educative method” explained above.



