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# **3rd TPM**

## **Training material**

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## **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 *cacahuaquchtl*, the meaning of cocoa in their culture is 'food of the gods'. The word chocolate, i.e. *xocoatl*, is also of Mayan origin, meaning 'bitter water'.

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

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

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

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

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

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

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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>

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 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.

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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.

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 spiciness of the chili hits you.

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

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

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

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

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

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

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

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

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

## Conclusion

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

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







## Galló Ramóna-Puy Tamás-Mészáros Mercedes: Art Éra Foundation

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 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.

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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.

## Vác Strict and Medium Regime Prison<sup>3</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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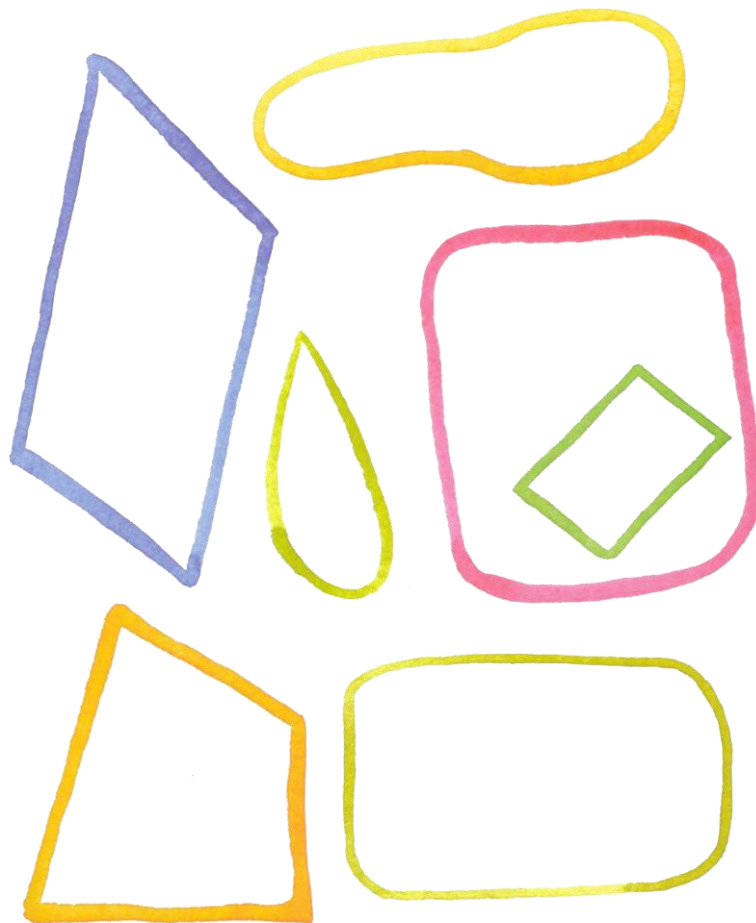
<sup>3</sup> <https://bv.gov.hu/hu/bv-szervezet-ismerteto>, <https://bv.gov.hu/intezetek/vac/tortenet>

**Edited by: Pósa Kornél:  
Possibilities of art therapy with marginalized, vulnerable  
social groups (Educating the educators II. – ways of  
implementing art therapy)<sup>4</sup>**

**How are you?<sup>5</sup>**

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

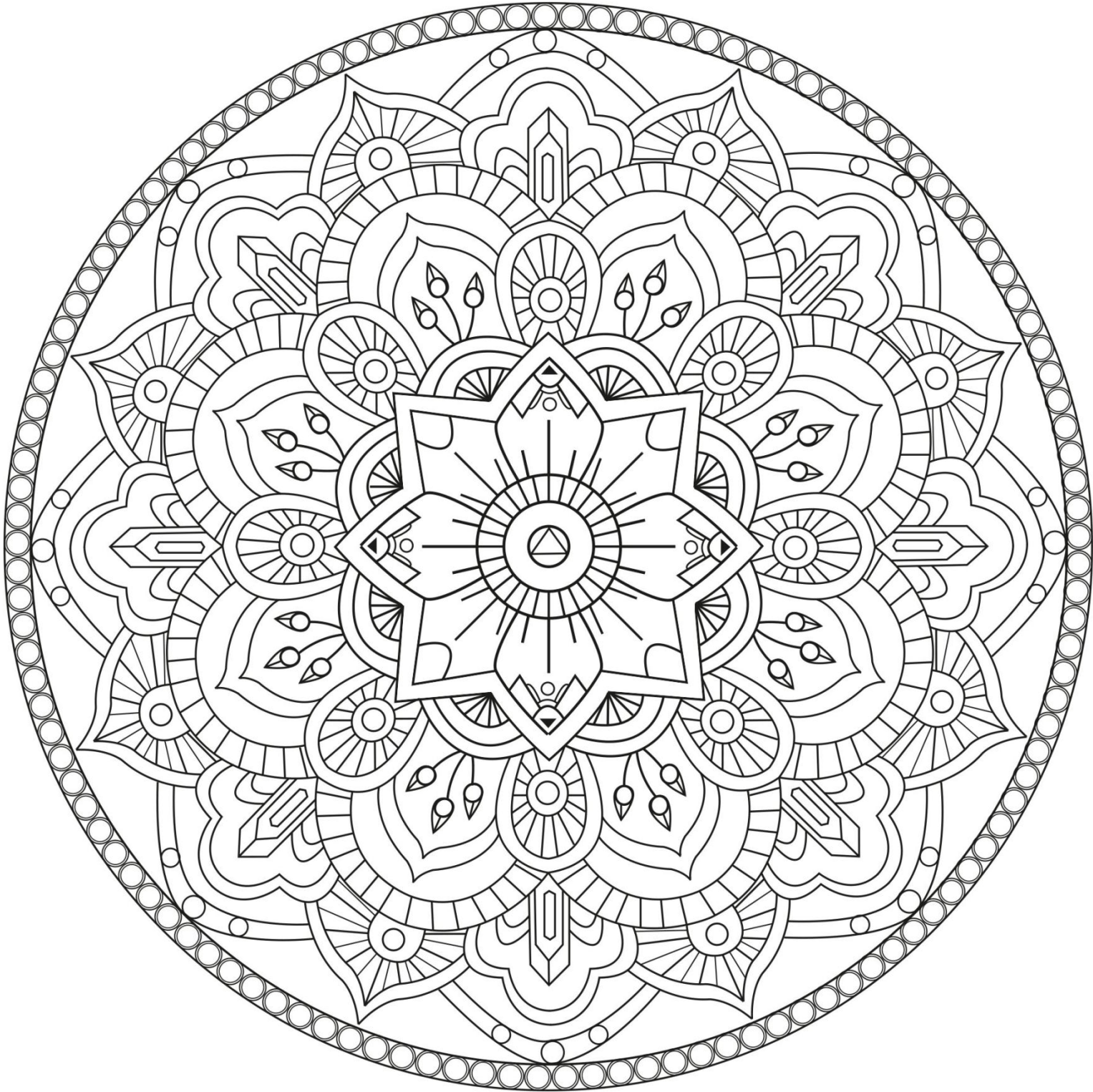
If you find it difficult to draw it freehand, you can start from these shapes.



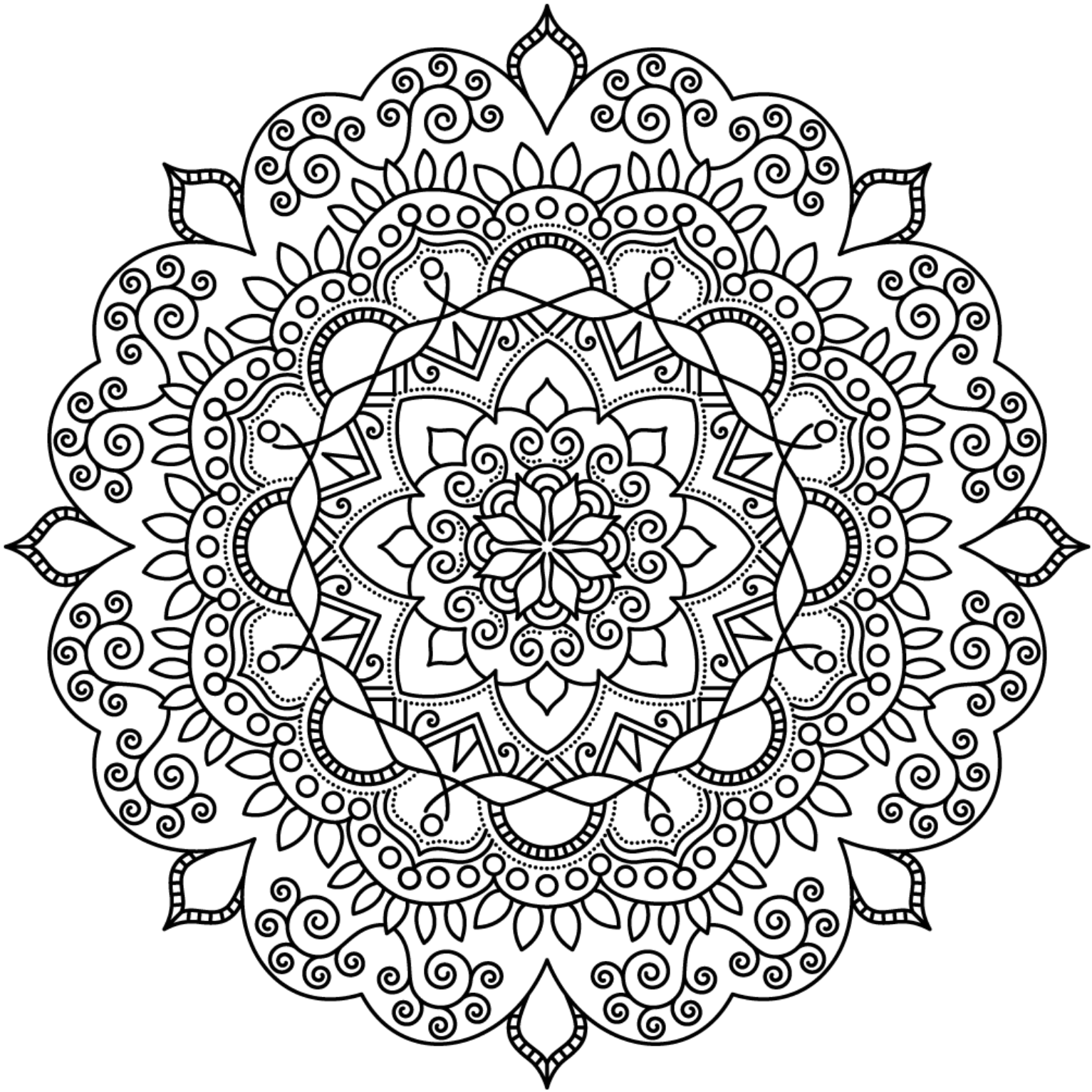
<sup>4</sup> Educating the Educators. Edited by: Lindner Lília, Mészáros Mercedes (Váltó-sáv Alapítvány). Manuscript, 2021. Created under the UNLOCKED project with the support of Erasmus +. [http://www.unlocked.hu/assets/unlocked\\_educating-the-educators\\_cs.pdf](http://www.unlocked.hu/assets/unlocked_educating-the-educators_cs.pdf)

<sup>5</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.

