



European Partnership for actions
involving people at risk
of marginalization



© Copyright 2016 EUPIN Project Partners



EUPIN Project has been funded by the European Commission under the ERASMUS+ Programme.
Project No.: 2015-1-PL01-KA204-017074



PROGRAMME	ERASMUS+
GRANT AGREEMENT NUMBER	2015-1-PL01-KA204-017074
PROJECT ACRONYM	EUPIN
DOCUMENT	Brochure EUPIN European Partnership for actions involving people at risk of marginalization
DATE	2015 - 2017
AUTHORS	Project partners

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

TABLE OF CONTENTS

1. INTRODUCTION	5
1.1 ABOUT THE PROJECT	5
1.2 PURPOSE OF THE BROCHURE	5
2. PROJECT PARTNERS.....	6
2.1 POLESKI ART CENTRE, LODŹ, POLAND – LEAD PARTNER	6
2.2 BALKAN AGENCY FOR SUSTAINABLE DEVELOPMENT, SOFIA, BULGARIA.....	6
2.3 TEATAR TSVETE, SOFIA, BULGARIA	7
2.4 SLOVAK ASSOCIATION OF PHYSICALLY HANDICAPPED, DISTRICT CENTRE MALACKY, SLOVAKIA	8
2.5 ARGE GRENZEN ERZAEHLEN, VIENNA, AUSTRIA.....	9
2.6 UNION – NATIONAL COUNCIL FOR GENDER EQUALITY, SKOPJE, FORMER YUGOSLAVIAN REPUBLIC OF MACEDONIA..	9
3. TRAINING ACTIVITIES.....	11
3.1 SOFIA, BULGARIA.....	11
3.2 SKOPJE, FORMER YUGOSLAVIAN REPUBLIC OF MACEDONIA	12
3.3 TRAINING IN LODZ, POLAND	13
3.4 TRAINING IN VIENNA, AUSTRIA.....	15
4. BEST PRACTICES OF THE PARTNERS	16
4.1 POLESKI ART CENTRE, POLAND	16
PHYSICAL TRAINING AS A TOOL FOR FIGHTING AGAINST STRESS SUITABLE FOR ALL AGE GROUPS.....	16
HANDICRAFTS FOR DIFFERENT AGE GROUPS, INVOLVEMENT OF DISABLED AS DECREASING OF MARGINALISATION	16
4.2 BALKAN AGENCY FOR SUSTAINABLE DEVELOPMENT, BULGARIA	25
THE BREAD HOUSES NETWORK METHODOLOGY	25
THE GLOBAL NETWORK OF COMMUNITY ARTS	27
BREAD THERAPY.....	29
CENTER CARING FOR THE HOMELESS/REFUGEES.....	30
WORKSHOP.....	30
4.3 TEATAR TSVETE, BULGARIA.....	32
PAPER PUPPETS AND POSSIBLE APPLICATIONS.....	32
BRINGING ALIVE THE INANIMATE MATTER.....	33
DOCUMENTARY THEATRE – “MAKING A THEATER FROM A REAL STORY”	34
DRAMA TECHNIQUES FOR PREVENTION OF WOMEN TRAFFICKING	35
THE MAP OF THE DREAMS (CREATIVE WORKSHOP).....	36
4.4 SLOVAK ASSOCIATION OF PHYSICALLY HANDICAPPED, DISTRICT CENTRE MALACKY, SLOVAKIA	37
DISTRICT CENTRE’S ACTIVITIES.....	37
4.5 ARGE GRENZEN ERZAEHLEN, AUSTRIA.....	40
SHIATSU	40
INTRODUCTION INTO SHIATSU PRACTICE.....	40
SCOPE OF SHIATSU PRACTICE	40
TRIAL SESSIONS WITH LEARNING GROUPS	41
4.6 UNION – NATIONAL COUNCIL FOR GENDER EQUALITY, SKOPJE, FORMER YUGOSLAVIAN REPUBLIC OF MACEDONIA	44
PROGRAM FOR ECONOMIC EMPOWERMENT OF WOMEN.....	44
WOMEN, LEADERSHIP AND PARTICIPATION	44
PROGRAM ON VIOLENCE AGAINST WOMEN.....	44
WOMEN, PEACE AND SECURITY	45
SEXUAL AND REPRODUCTIVE HEALTH	45



1. INTRODUCTION

1.1 ABOUT THE PROJECT

The project focuses on problems whose essence is contained in the guidelines of the "Europe 2020", in "Inclusive growth – the economy is characterized by a high level of employment and ensuring economic, social and territorial cohesion." After the analysis of the situation, problems which every European country has to deal with have been indicated. "Big effort will require the fight against poverty and social exclusion and for reducing inequalities in health, so that every one can benefit from growth. It will be also important to promote a healthy and active aging to bring about social cohesion and higher productivity." The project involves compliance with the "European anti-poverty program" which aims to provide economic, social and territorial cohesion, and aims to increase awareness and recognition of the fundamental rights of the poor and socially excluded, giving them a chance to live in dignity and take an active part in society. It includes fight against discrimination (e.g. people with disabilities) and the development of a new program for the integration of migrants that would enable them to use their full potential. The project is also a response to the guidelines contained in the "Strategy of development of the Lodz region 2020".

1.2 PURPOSE OF THE BROCHURE

The brochure gives an impression of the exchange of tools and knowledge in the framework of the project, according to the objectives of EUPIN project: to develop cooperation and exchange of experiences for educators, for the creative activity of people at risk of exclusion: senior citizens, the disabled and addicts; leveraging and expanding the Professional qualifications of those working with the disabled, elderly and dependent; acquiring new skills and improving existing psychological, interpersonal and methodological ones, necessary for the work with mentees; dissemination of modern art therapy methods of work among staff working with people at risk of marginalization and people working for these communities; more opportunities for personal development of educators participating in the project, raising self-esteem and reduce the risk of burnout. The target group will consists of educators working with people at risk of marginalization, people in charge of the educators who join the project and people working on behalf of communities at risk of marginalization. These groups will be participate in the workshops and will be show the proper methods of work. The recipients will be indirect participants in the project dissemination activities at local and international levels. These will be both educators and mentees. The challenges mentioned at the beginning, based on careful analysis, facing each European Union country, make it possible to deal with the problems of inclusion of marginalized people.

Educators are trained differently in the partnership countries, and the systems of dealing with persons associated with the treatment and rehabilitation of excluded people also look different. Connecting factor is the way educators approach rehabilitation of people with these backgrounds – all the countries of the European Union must make every effort to enable as many people as possible to return to an active life in society. International cooperation gives each partner a much greater opportunity to learn and know the solutions, programs and methods that are worthy of imitation and the implementation of which will enrich the education of adults, change the way partners conceive previously used methods of work, and would guarantee the acquisition of a fuller and richer knowledge.

2. PROJECT PARTNERS

2.1 POLESKI ART CENTRE, ŁÓDŹ, POLAND – LEAD PARTNER

Poleski Art Centre is an autonomous cultural center with the legal liability of a self-governmental cultural institution. Our main working area is the city of Łódź. Nevertheless, we cooperate with many different Polish and international partners and stakeholders. As a local art center we work in many different fields: cultural, social, welfare and care. Our strategy is based on the policy of the Culture Department of Łódź; we are responsive to the needs of our local community. Our mission and main goal is to build a cultural community and educate people via artistic activities.

Polesie Art Center has three branches working in different fields of art and culture, with different target groups.

- ▶ 1. POS – main branch (39 employees): education through culture, aesthetic and artistic education for adults and youngsters, international projects, dissemination of art and culture, meetings with artists, concerts, education of educators, drama workshops, festivals (International Wicker Open-Air, International Biennale Theatrical Meetings 'Therapy and Theatre'), courses, workshops.
- ▶ 2. Szwalnia Theatre – theatre and workshop place, linking many different types of art activities. Aimed mostly at youngsters and young adults to activate, integrate and educate them (here we also work with excluded people: refugees, immigrants, people living in poverty, etc.)
- ▶ 3. Karolew - The Center of Active Seniors – a wide range of activities for 60+: dance, theatrical activities and workshops, music therapy, handicraft workshops, computer and English classes.

We are also involved in the contemporary art Manhattan Transfer Gallery: exhibitions of well-known artists and debutants.

Our administration centralizes all our activities and works closely with our own highly experienced educators. We also cooperate with many experts in different fields.

2.2 BALKAN AGENCY FOR SUSTAINABLE DEVELOPMENT, SOFIA, BULGARIA

Balkan Agency for Sustainable Development - BASD is an NGO in public benefit - a part of network of research organizations, regional agencies, institutions in all Balkans and EU. Activities: Socio-economic and sustainable development; Applying, implementation and management of EU funded projects; Energy efficiency and energy renewable sources; Architecture; Activities related to development of the labour market, preservation of human resources and policies in this area, demographic trends, protecting human rights; lifelong learning, development of education and training; Arts and Culture; Social inclusion, social economy, social and health services; Regional development, cross-border, transnational, interregional cooperation; Tourism, Rural Development; BASD have: Experts in training, research, innovations, needs analyses; awareness raising and networking. Member of Bulgarian platform for international development, Anna Lindh Foundation, Global Compact; representative for the Balkans of the Earth Charter.

Balkan Agency has implemented more projects in the field of social exclusion of refugees and migrants: e.g. project European Partnership for actions involving people at risk of and marginalization project In Europe, with us or without us - the fate of the excluded and foreign.

Project **European Partnership for actions involving people at risk of marginalization**. BASD has had experience in training of social workers educators working with people at risk of marginalization, They participated in the workshops and were shown the proper methods of work by means of arts and theatre. Activities in which BASD was involved: cooperation and exchange of experiences for educators, for the creative activity of people at risk of exclusion: senior citizens, the

disabled; leveraging and expanding the professional qualifications of those working with the disabled, elderly and dependent; acquiring new skills and improving existing psychological, interpersonal and methodological ones, necessary for the work with mentees; dissemination of modern art therapy methods of work among staff working with people at risk of marginalization and people working for these communities; more opportunities for personal development of educators participating in the project, raising self-esteem and reduce the risk of burnout.

The project **In Europe, with us or without us - the fate of the excluded and foreign** takes action on behalf of various disadvantaged groups, including seniors, women in difficult situation, victims of all kinds of violence, people with educational disabilities, migrants (with particular emphasis on the fate of women), opposing their discrimination. BASD is involved in all activities: to encourage the public to reflect on such notions as: hatred, respect, mercy and love, and build a dialogue between people, so that they talk to each other, and are curious about each other. The project also has the task of eliminating the fear of foreign, of a stranger, in front of a migrant. The project will facilitate an understanding of current events, mechanisms and social problems, faced to varying degrees by all European countries, among others, one of the most dramatic and complex phenomenon of modern times, namely the migration crisis. A lasting result of the project will also be: a generally available web page of the project, pages of partner organizations, links to the project on pages of other organizations working against discrimination and exclusion, e-brochure with descriptions of methods and results of the project in English and the national languages of partner organizations.

2.3 TEATAR TSVETE, SOFIA, BULGARIA

Teatar Tsvete was founded in 1993. The mission of the theater is to work with young people and their social environment, regardless of their origin and ability, in order to create a positive engagement in society; activation of society in solving problems of young people; it makes art as a powerful pedagogic tool in social, educational and health work with young people. Teatar Tsvete operates throughout Bulgaria and abroad. It creates professional theater performances for audiences of all ages. It conducts educational programs for young people using drama and theater. The programs address issues such as the prevention of violence, trafficking in human beings, drug trafficking, addiction, domestic violence. Teatar Tsvete also works with minority groups - Roma, Asperger's youth and children without parental care. It also conducts training for people working with these groups. The Association is managed by 3 members of the Board of Trustees, headed by a chairman. In the theater there are 2 to 7 actors, psychologist, cameraman and volunteer. The theater is a member of IDEA (National Net for the Children), FICE Association for Pedagogical and Social Aid for Children, Bulgaria, Association of Bulgarian Puppet Puppets ACT / UNIMA and the National Alliance for Social Responsibility.

The tasks that the theater puts in youth work, including national minorities, are aimed at: developing personal potential and building a positive value system, creating conditions for effective realization in society, and breaking stereotypes in perceiving "others." The theater conducts classes under the name of "Cooperation Games". During the classes the participants find similarities and learn to accept the differences. Entertainment imperceptibly changes into a tolerance class. One of the activities of the Teatar Tsvete is to train the use of theatrical therapy in the pedagogical work of future and practicing pedagogues. He also conducts training on the use of theater techniques in youth work with Asperger's team, for teachers, students and volunteers. The theater has produced such projects as the "Center for Contemporary Art for Children". The project included socializing arts classes for children with hearing and visual impairment and intellectual disabilities. The Association implemented a training project for volunteers - building methodology using art, socializing young people with

Asperger's team, and the project "Different Art" - a new approach to social theater and "We will create An Wonderful Word!" - a project aimed at helping children adjust to social support for physically disabled children. In the project, disabled children and their peers from local public schools were involved in the field of artistic activities. The artistic director and director of the Teatar Tsvete, a physically disabled person in wheelchairs, and the President of the Board, will be involved in the project - a graduate of Art and Psychosocial Practice, MA, at the New Bulgarian University. The educational curriculum focuses on working with people with low self-esteem, communication problems, victims of violence, etc. He is currently working on his doctorate in the Department of Special Education at the University of Sofia; teaches students who in future work will help people with various disabilities.

2.4 SLOVAK ASSOCIATION OF PHYSICALLY HANDICAPPED, DISTRIC CENTRE MALACKY, SLOVAKIA

Slovak Association of Physically Handicapped helps to people with physical or health handicap to solve their problems (economical, psychical or social), to defend their rights and interests, to assist by satisfaction their needs and full integration into societal and working life and inclusion to the world of healthy citizens. Delivering of information, social counselling for members and clients are very important activities. Every organizational unit of Slovak Association of Physically Handicapped is legal entity. Slovak Association of Physically Handicapped District centre Malacky delivers basic social counselling, organizes specialized social counselling, provides educational activities, exhibitions of pictures and other artistic products of members with disabilities. District Centre was cooperated with another NGO by implementation of partnership projects for people with disabilities.

In the years 2006 - 2007 implemented ESF project: "Prevention of social exclusion through the increase of potential of individuals for the labour market". Project was specially tailored for people with disability. Other project were smaller: 2007, 2008 - courses on PC for people with disability, 2011-2012 - Prize of HOLCIM - "Stage of Life" – art-therapy for young people with disability. In the year 2011 was co-organizer of International Festival of folks of people with disabilities (together with Home of social services in Plavecke Podhradie). District Centre was cooperated with another NGO by implementation of partnership projects for people with disabilities.

In this project we want to organize cultural and educational activities for different generations of citizens in District Malacky, not only for people with disabilities. We will organize common activities with another NGO in district to promote informal learning through art (paintings, different forms of handicrafts and drama) for active life with handicap and active ageing. We have started on 2. December 2015 with public dissemination about project EUPIN in the city Malacky (invitations were on leaflets, through media eMTV, personal invitations also), through Club members also in countryside (district of Malacky).

Visitors could receive information about our regularly club activities – every Friday- during school year, less meetings during school holidays. It depends on premises for club in the Centre of Leisure Time in Malacky. During first year of the project EUPIN we made handicraft activities (painting, shaping, making small artefacts), preparing pictures for small dramatization. We have started with preparing small presentation for Saint Nicolaus Day and to Christmas. Club members are preparing some Advent wreath and Christmas gifts. Our members are in different age and health state, f.e. senior ladies with limited mobility or other problems, youngsters (male & female) or younger ladies with mental handicap. Our activities are necessary to adapt to their abilities. These club activities are very satisfied for the members of SZTP.

2.5 ARGE GRENZEN ERZAEHLEN, VIENNA, AUSTRIA

ARGE grenzen erzaehlen was founded in 2004 as a friendly society working in the field of science communication and arts. Science communication means to make scientific methods applicable and useable for other professional groups in the fields of formation, education and social and cultural work. ARGE has far-reaching experience in cooperating with artists (exhibitions, video documentaries) and has directed and edited several intercultural and multilingual documentaries and books. We work in interdisciplinary teams and are used to cooperating with members of marginalized social groups in learning partnerships. Traditionally, our main topic is gender equity and empowerment of marginalized social groups. Recent project partners are members of Austrian ethnic minorities, refugee organisations and people with flight experience, with a special focus on female life stories and the empowerment of women. Our methods base on oral history, biographical work and artistic issues in historical and cross-cultural contexts. We have long-standing experience in documenting life stories and in teaching of biographical methods to multipliers/trainers in other educational and formation institutions. ARGE has carried out a number of multilingual, biographical projects across borders, partly as a co-ordinator.

ARGE's members are experienced in biographical work focussing on social diversity (gender/sex, ethnicity, age/generation, etc.). They are responsible for the publication of a number of book projects, exhibitions and video documentaries focussing on biographical - especially female - narratives. ARGE has a long experience in managing volunteers and in implementation of educational projects for teachers, students and its clients. Some of the members are lecturers at the university teaching students and adult learners intercultural competencies and developed a multicultural training material for teachers and students.

2.6 UNION – NATIONAL COUNCIL FOR GENDER EQUALITY, SKOPJE, FORMER YUGOSLAVIAN REPUBLIC OF MACEDONIA

The National Council for Gender Equality is a network of more than 100 independent local women's organizations from FYROM working for gender equality. NCGE was founded in 1994 and brings together women from different ethnic, religious and social groups. The mission of the organization is to promote women's rights, eliminate all forms of discrimination against women and build a society of equal opportunities. The highest decision-making body of the organization is the Assembly, which is composed of the chairmen of local women's organizations. NCGE is a membership organization of several networks and coalitions: Macedonian Non-Discrimination Macedonian Coalition, Macedonian Platform against Poverty, Macedonian Women's Lobby, National Network to End Violence Against Women and Domestic Violence, Platform for Gender Equality, International Council Women, European Women's Lobby, Balkan Women's Coalition, KARAT Coalition, CIPE, Women's Lobby for Peace and Security, KEGME Coalition, FREJA FORUM, WAW, WADE, AWID and WGNRR. The organization runs two offices in Skopje and three regional offices. NCGE has been cooperating with various local stakeholders (municipalities, local ministry departments, local women's organizations, various business sectors), national NGOs, various government institutions, universities, and international actors (UNDP, UNWOMEN, UNIFA, WHO, OSCE, UNICEF, USAID, World Bank, numerous embassies and foundations). The organization has implemented a variety of programs: institutional development and organizational strengthening, the strategic objective of which is to achieve effective and sustainable organization, transparency and accountability, and the development of democratic processes by strengthening civil society; "Women in the economy" program, whose strategic objective



is to improve the social and economic position of women; The "Women, Participation and Leadership" program, whose strategic goal is equal participation of women in public life. NCGE has experience working for women who have become victims of domestic violence.

The organization implemented the program "Against all forms of violence against women", the strategic goal of reducing the number of cases of domestic violence and the reintegration of women victims of domestic violence, the objectives of the program: changing legislation to prevent violence against women, raising public awareness of the problem of violence from Gender issues and the prevention of gender-based violence. The organization also helps women to increase their participation in the labour market. NCGE implemented the following programs: "Through education for inclusion in the labour market", aimed at increasing the employment of rural women and their participation in the labor market; program "Balkan Women's Alliance for Vocational Qualifications in the Field of Training, Business and Economic Sciences", the aim was to exchange experiences in order to develop common good practices and quality management methods in vocational education and training organizations; practical development and implementation of quality management systems for VET, improvement of skills and knowledge in quality management, improvement of knowledge and women entrepreneurship. The people involved in the project have the following skills: program coordination, project coordination, administrative and financial work, IT skills, organizational skills, support and lobbying skills, social relationships, training skills. Specialization: project cycle management, strategic planning, networking, fundraising, gender and development, social development, advocacy.

3. TRAINING ACTIVITIES

3. 1 SOFIA, BULGARIA

Date: 24th –28th November 2015; participants: all project partners

Programme

- ▶ 24th November 2017
Jadwiga Konopacka: how to work using fairy tells with people who are victims of domestic violence;
Discussion about the methods and tools, exchange experiences connected to this field.
- ▶ 25th November 2017
Performance of Theatre Tsvete: forum-masks theatre show for open public
Hanna Jastrzębska-Gzella: drama workshop – theatre with people blind or sand blind people. Introduction in to the world of darkness
Discussion about the methods and tools, exchange experiences connected to this field.
- ▶ 26th November 2017
Theatre in Sofia: Forum puppets
Anna Dąbrowicz workshop: handcraft in vocational therapy for seniors
Discussion about the methods and tools, exchange experiences connected to this field.
- ▶ 27th November 2017
Work with minorities, workshop and presentation of results
Alive the Inanimate Matter, workshop
Discussion.
- ▶ 28th November 2017
Documentary theatre, workshop
Teatar Tsvete: Presentation of results of theatre work with minorities
Discussion and evaluation.

Pictures from the training in Sofia



3.2 SKOPJE, FORMER YUGOSLAVIAN REPUBLIC OF MACEDONIA

Date: 30th March – 04th April 2016; participants: all project partners

Programme

- ▶ 30th March 2016
 - Maria Grabowska-Pankiewicz, Jadwiga Konopacka – workshop
 - Jadwiga Konopacka: Violence trauma, workshop
 - Concert of Macedonian Folk Music (Days of Macedonian Music)
 - Evaluation, discussion
- ▶ 31st March 2016
 - Angelika Brechelmacher: Hidden Stories, best practice project presentation
 - Ayseli Frosch: Shelters for women in Austria, lecture
 - Marcin Filipowicz, Małgorzata Uptas: Poleski Art Centre - activities for disadvantaged learners
 - Anna Lalkovska: The activities of organizations for women in Sofia, the situation of single mothers - social assistance state assistance programs, BASD
 - Evaluation, discussion
- ▶ 1st April 2016
 - Savka Todorovska, Ana Georgievska, Svetlana Janeva: Organization's work results on gender equality, prevention of domestic violence, women discrimination elimination, women in labour market in FYROM, SOZM
 - Daniela Stojkowska: Presentation of study cases and good practice, SOZM
 - Savka Todorovska, Gabriela Madzovska: Motivation of girls and women to join political parties - counteracting the marginalization of women, protection of victims of violence based on gender; reintegration of women, SOZM
 - Discussion, evaluation
- ▶ 2nd April 2016
 - Maria Chaloupkova: The activities of organizations for women, the situation of single mothers - social assistance state assistance programmes in Slovakia.
 - Hanna Jastrzębska-Gzella: Music therapy, workshop
 - Exchange of experience in the field of methods of work for women who have experienced violence because of their gender
- ▶ 3rd April 2016
 - Teatar Tsvete: Drama techniques, workshop
 - Visit to Mother Teresa House
 - Summary of the training, evaluation, discussion

Pictures from the training in Skopje



3. 3 TRAINING IN LODZ, POLAND

Date: 6th – 10th June 2016; participants: all project partners

Programme

► 6th June 2016

Conference THEATRE NON/ AVAILABLE

Panel: Theatre of the disabled in Slovakia, Bulgaria and Ireland, with accompanied activities: exhibition of drawings and posters

Katarzyna Jagodzińska: Recognition through touch - workshop and exhibition of touch graphics, Academy of Fine Arts, Lodz;

Jeroen Baeyens: Dance and music therapy workshops, ZET6 Theatre, Belgium

Discussion with: Irena Jajte-Lewkowicz from University of Lodz, Ph.D Maria Chaloupkova from Bratislava,

Tsvete Yaneva from Sofia, Katarzyna Ojrzyńska from University of Lodz, Artists

► 7th June 2016

Ph.D Michał Bałdyga: Superheroes, performative workshops (walk in the city in order to recognize barriers for disable people), International Association of Upbringing through Arts INSEA;

Władysław Szymczyk: Exhibition of sculpture, Care Centre Nad Jarem, Nowe Miszewo (deaf artist);

Tsvete Yaneva: And what would you do?, Teatar Tsvete, Bulgaria, Forum theatre: interaction with the public, open discussions

Conference THEATRE NON/ AVAILABLE

Film Panel: "Dreaming", "Without me world lasts always a while", "We can like each other ... Mögen wir uns";

"Unicorn", dir. Jeroen Baeyens, ZET6 Theatre, Belgium

Pictures from the training in Lodz



► 8th June 2016

Magdalena Poulain: Assistant programmes to support social help for disadvantaged citizens (especial single mothers)

Magdalena Poulain: Łódź-Metamorphosis, workshop



The aesthetics of the urban space in revitalizing zone. mini grants for informal groups
Magdalena Poulain and Wojciech Huebner: Active Plus, presentation of an intergenerational project
Angelika Brechelmacher, Agnieszka Ucińska: Viennese Cafeshop, as place for social integration
Examples, discussion with the participants

► 9th June 2016

Anna Lalkovska: Situation of the single mother in Bulgaria social assistant programs
Gourmet Club at Poleski Art Center: Integrational cooking workshop, Macedonian beans, SOZM
Agnieszka Szygendowska: Handicraft workshops
Discussion

► 10th June 2016

Bogna Janiec: Centre for Active Senior at Cultural Centre Karolew, presentation of methods and programme
Danuta Stogidis: Circle dances, workshop dance and music therapy
Summarizing discussions, evaluation

3. 4 TRAINING IN VIENNA, AUSTRIA

Date: 19th – 23rd February 2017; participants: all project partners

Programme

- ▶ 19th February 2017
 - Jadwiga Konopacka: Learn to set limits, workshop (Poleski Art Centre)
 - Hanna Jastrzębska-Gzella: Dance therapy workshop (Poleski Art Centre)
 - Angelika Brechelmacher: Shiatsu (ARGE grenzen erzaehlen)
 - Discussion and feedback
- ▶ 20th February 2017
 - Brigitte Gadnik-Jiskra: Integration project IGOR (ARGE grenzen erzaehlen, Poleski Art Centre)
 - Hanna Jastrzębska-Gzella: Dance therapy workshop (Poleski Art Centre)
 - Maria Chaloupkova: Workshop with paper (Slovak Association of Physically Handicaped, District Centre Malacky)
 - Discussion, feedback
- ▶ 21st February 2017
 - Hanna Jastrzębska-Gzella: Music therapy workshop (Poleski Art Centre)
 - Ana Georgievska: Producing Jewellery, workshop (National Centre for Gender Equality, FYROM)
 - Discussion and feedback
- ▶ 22nd February 2017
 - Anna Lalkovska: Bread, workshop (video) (Balkan Agency for Sustainable Development)
 - Christa Polster: Interview (ARGE grenzen erzaehlen)
 - Violina Vasileva-Aleksandrova: Creative workshop (TSEVE Theatre)
 - Marcin Filipowicz: Tai chi film and workshop (Poleski Art Centre)
 - Discussion and feedback
- ▶ 23rd February 2017
 - Urban exploration as a team building
 - Evaluation and discussion in enriching of project partners' knowledge
 - Rehearsal of a dance group

Pictures from the training in Vienna



4. Best Practices of the Partners

4.1 POLESKI ART CENTRE, POLAND

Photos from our activities show everything:

Physical training as a tool for fighting against stress suitable for all age groups

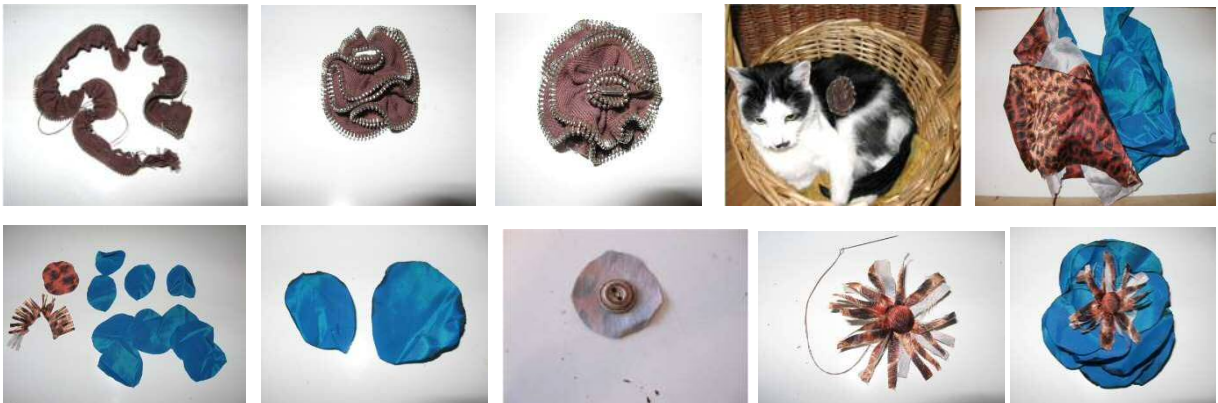


Handicrafts for different age groups, involvement of disabled as decreasing of marginalisation

► *Work with wood*



► *Jewerly from textile*





Agnieszka Szygendowska - art restorer and educator, certified tourist guide in the city of Lodz. She worked as art teacher in a high school. She conducts museum lessons at the Central Museum of Textiles in Lodz and art workshops for for groups of various age.

Express brooch:

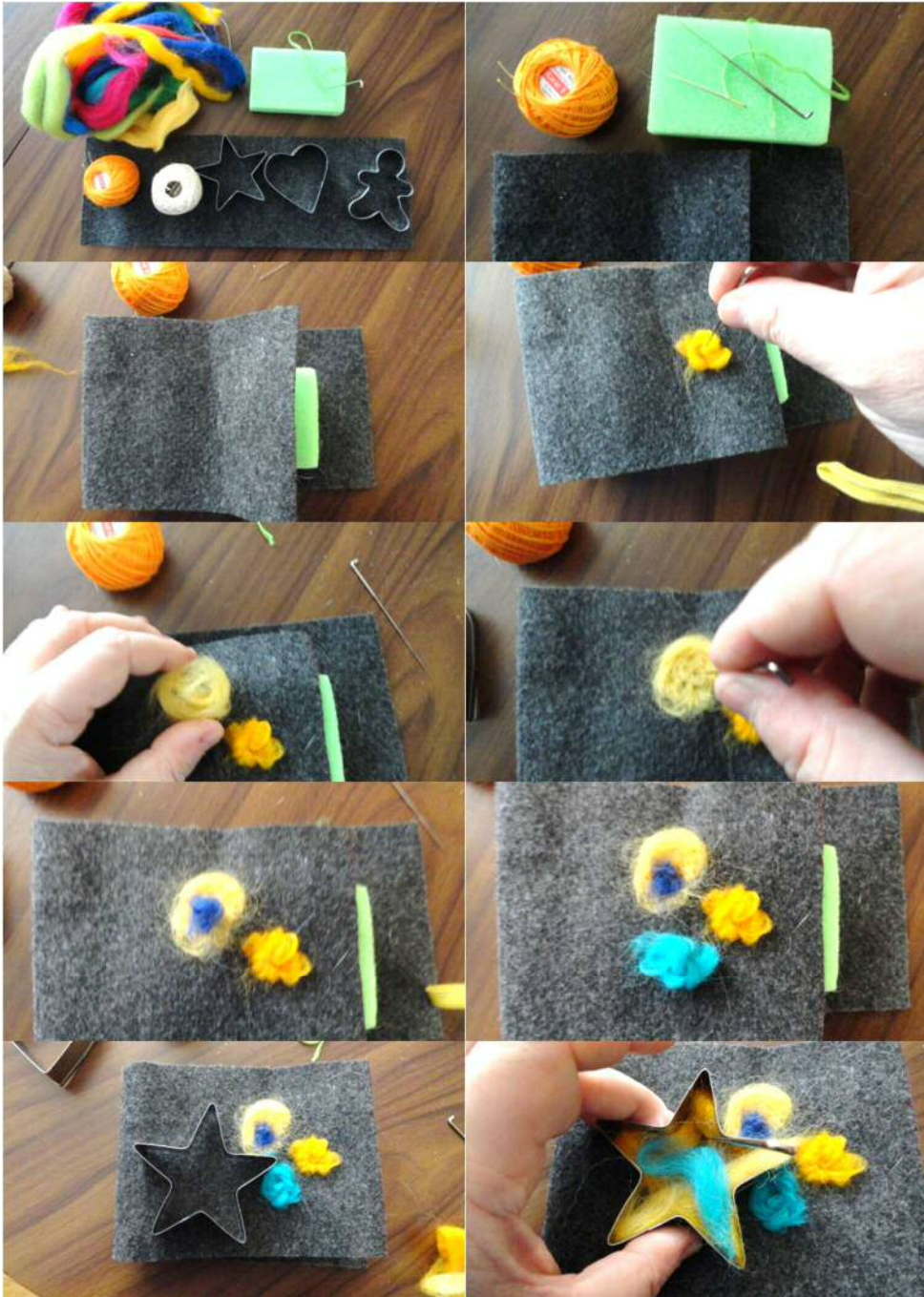
1. Choose a long zip (could be recycled) and divide it into two halves.
2. Roll the inside of the brooch alongside the zip end and sew it.
3. Reeve the tacking through the remaining part and gather / pucker the zip along.
4. Set and sew the puckered zip around the centre.

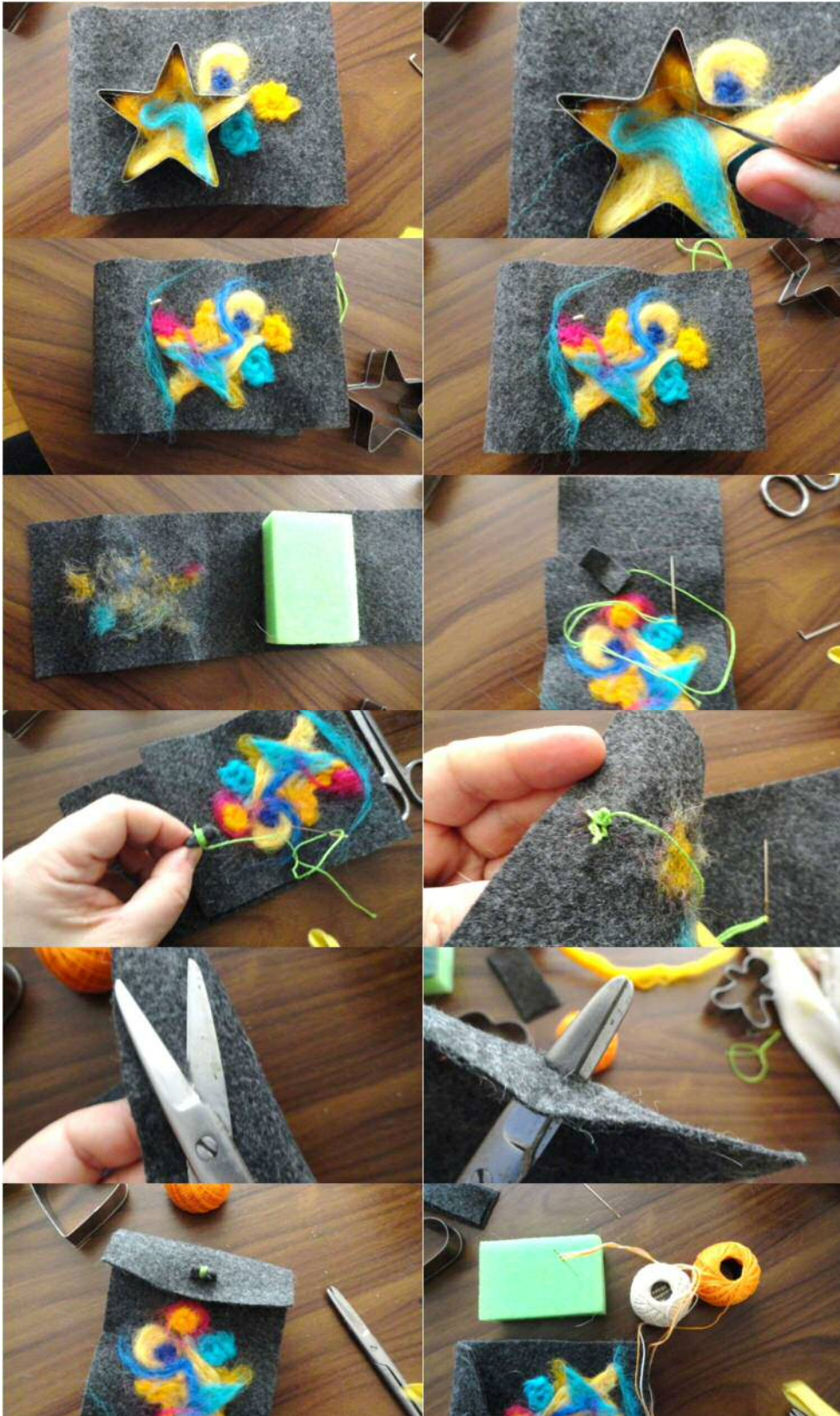
Fabric brooch:

1. Prepare two kinds of fabric.
2. From one of the pieces of cloth cut out the middle of a flower (a circle and a frayed strip), from the other piece cut out petals (4 smaller and 6 bigger ones).
3. Burn the edges of the petals (with a lighter or over a candle).
4. Insert a button in the cut out circle.
5. Cover the button with cloth and pipe it with the frayed strip.
6. Set four smaller petals around the centre and six bigger ones underneath. Sew it all together.

Anna Dąbrowicz - artist and educator, city guide, curator of art in Central Textile Museum in Łódź. Author of numerous scenarios of educational activities. Conducts handcraft classes for groups of various age. A co-author of the animated and educational project "Our closet", dedicated to collecting and archiving family stories and remembrances.

Creating the decorative casing, step by step







► *Dance and music therapy*



► *International meetings during projects implementation*



Jadwiga Konopacka - certified psychotherapist of the Polish Psychiatric Association since 1990. She dealt with patients who were psychosomatic, depressive and/or victims of domestic violence. She provides both individual and group psychotherapy and interpersonal trainings.

Therapeutic fairytale of Jadwiga Konopacka

Long, long ago, high on a hill amid fields and meadows on the banks of the river a city was built. It was a beautiful city with a large market surrounded by colored townhouses. The city was different from others in that only happy people lived there. They had been spared war, pestilence and fires. People lived peacefully and prosperous until the day when a dragon approached the gates of the city. He knocked on doors and asked if he could live in a cave at the foot of the mountain. Residents were terrified and thought it was the better not to oppose him, so they agreed. Dragon thanked them and went into the cave. And when everyone in town had fallen asleep ... he started singing. There would be nothing wrong if it were not that awful singing loudly and very falsified. None of the residents do not sleep a wink all night. When the sun rose dragon paused and residents gathered in the market and started to deal with what to do to the dragon stopped singing. They advised, counseled, and they decided that bake fat ram, will give the dragon a gift. How are the invaders are asleep and stop singing. As they decided, they did. Dragon thanked, ate lamb and when only the residents slept – began to sing louder. Until dawn. Desperate residents gathered in the market and decided that this time they will buy the best wine barrel. When the dragon drinks it, he will certainly fall asleep drunk, and then they can also sleep. Dragon took the wine, thanked the residents, and when only they fell asleep, he began to sing. This lasted until morning. The inhabitants gathered in the marketplace and asked the oldest and wisest of them for help. But even those sages could not find a solution. Then suddenly a small girl walked to the middle of the market and said: I know what to do to stop him from singing. When I came to the market, residents asked the old wisest trick citizens about what to do with the dragon. Let me visit him. All residents were

really astonished, since it is known that dragons like to devour little girls, so they do not want to agree to her proposal. But they were too desperate to refuse. The girl dressed in the most beautiful dress, on the way collected flowers, went to the cave, beautifully bowed and said: Dragon, my dear dragon, I would like to ask you a favour – please stop singing. Dragon brightened up and said: Little girl, I am very glad that I do not have to sing. But you welcomed me very politely, then you feed me with a fat ram and gave me to drink fine wine. I was convinced that you like my singing very. Only in this way I could repay you. I'm already very tired of the singing.

Music therapy workshops with elements of drama based on the authorial *Tale of Colours*

Hanna Jastrzębska Gzella, a music therapist, animator, instructor and drama teacher.

The workshops were designed to familiarize participants with an authorial method of a therapy combining music therapy techniques with the drama method.

Music therapy is a domain employing music or its elements to restore health or improve functioning of people with various problems of emotional, physical or mental nature.

Choreotherapy, a therapy with movement and dance.

Drama is a method involving creating fictional situations and playing a role.

Both methods may be used for different purposes, for example as: a way to practice mindfulness and concentration; the release of emotions; the training of naming emotions by developing self-consciousness of one's own needs and emotional reactions as well as behaviour in social situations, shaping the ability of analysing own experience (what I see, hear, feel, need, what makes me start or refrain from acting); improving verbal and non-verbal communication; imagination and creativity; the training of symbolic, abstract thinking, memory and concentration; the training of understanding social situations and social skills, the modelling of behaviour.

Both methods activate the intellect, the body, emotions, imagination, speech, the senses, intuition in the individual sphere, in the contact with another person, group and in the symbolic context in the realization with the world.

Drama allows the participants to act in the "mask of a role", which gives them a sense of safety and at the same triggers "true emotions", making the drama work as a reflective experience and enabling to give this experience a personal importance. Drama techniques make it possible to verbalize the emotions and the music therapy techniques to release them.

The workshop based on the *Tale of Colours* gives a chance to have a closer look at oneself (one's temper, behaviour, emotions) and at others through the metaphor of colour.

The proceedings:

I. The first part of the workshop should give a chance to release emotions and diminish the level of anxiety and to integrate the group around a simple exercise activating the body.

A "gesture name" activity to the rhythm of music. The activity conducted to dynamic and rhythmical music makes it possible to improve the rhythmicity of the group. A short individual presentation mirrored by the group. It is advisable to introduce the atmosphere of security and acceptance as well as mutual openness and friendliness.

II. The second part includes working with your body, which combined with music, is an important element of introduction to working with emotions through body language. We will train showing emotions through sight, posture, voice. In the exercise the intensity of emotions will increase (which in life often becomes the reason of an unrestrained outburst of emotions), we will train "letting go of anger" with the use of drama activities and chosen music. Through breathing and body movement we will find a visualization of the state of "loosening– letting go - relaxation" which is the state breaking the emotional wind up. We will try to remember this process. We will be realizing the whole process several times "in the circle" - in groups and in pairs practising being present in other people's emotions. A kind of dance which you could call "the dance of emotions " is created in this way.

Reflection concerning the effect of winding up emotions in real life and the ways of dealing with this phenomenon.

III. Introduction to the tale – working with a prop. An animator/therapist gradually introduces three colours (yellow, blue, red). He or she gives one of the people sitting in the circle a piece of cloth in one colour encouraging the person to find an association with the colour and to demonstrate with the scarf the "called out phenomenon". For example, yellow is like ... a desert (activity). The activity is a diagnosis of the individual persons' spontaneity. Scarves circulate so that everyone is included. The activity ends with forming three groups gathered around the three scarves.

IV. On the scarves the animator lays percussion instruments and props the same colours the scarves are.

IV. The animator's narration which introduces the story of the tale of colours animating respective groups to act. It is a technique of a "drama narrating" and a "collective improvisation". The animator introduces the characteristics of each group through the narration. The members of each group act out the roles of "colours" according to the places they took. We introduce the notion of yellow (calm, joyful, dreamy, sociable, with the so called "inner child ", for whom here and now and good relationships with others are the most important) ; the notion of red (energetic, hot-tempered, extremely emotional, quick to act spontaneously, interacting emotionally, experiencing strong emotions in situations; the notion of blue (calm, balanced, disciplined, requiring planning, safe frames, rules, regularity and a measured distance in contacts with others). During drama acting in the roles of colours instruments and props are used.

V. "Conversations in a role" activity. Participants in the roles of colours have conversations on a topic assigned by the animator (e.g., a red wife talks with a blue husband about children; a blue director talks to a yellow subordinate).

Participants' reflection concerning the link between the meaning of colours and certain types of personality. A conversation about a collection of specified features in relation to their influence on social roles; an attempt to determine their strengths and weaknesses in functioning in a group, a family, a school. We work with three different "models".

VI. A continuation of the tale of colours – the animator's drama narration. The animator acts in a role of the creator of colours "The Great Painter", who turns his attention to respective colours, enumerates their advantages and qualities which may become a threat to their functioning in a social group. Finally, "The Great Painter" asks respective groups of colours to think what is positive about their colour, what could they share with the remaining two colours (e.g., a yellow has many dreams and calmness, so it can offer these features to the blues and the reds).

VII. Group work. Each participant of a given colour receives one card in one of the remaining colours (e.g., a yellow gets a red card and a blue card) on which they write one of the features they would like to give the other colours. In this way we have a bank of features to be given out.

VIII. "The Yellows' Birthday" drama activity – "the red" and "the blue" visit "the yellow" with a present – the guests offer the yellow colourful cards reading aloud the feature which is the birthday present.



During the activity we make sure we keep a solemn tone – we may propose the following formula:
“Dear yellow, I'm offering you...”

In a similar way we “celebrate the blues' and the reds' birthdays”.

A reflection in a circle on the presence in real life of characters with homogeneous or varied colours.

IX. “What colour am I?” activity – participants create self-portraits with different colours. The activity is carried out to calm music.

X. „What am I like? Which colour would I like to have more of?” - Individual self-presentation in the group forum using a self-portrait and a chosen instrument.

XI. Finishing the workshops with the “dance of emotions”.

4.2 BALKAN AGENCY FOR SUSTAINABLE DEVELOPMENT, BULGARIA

On May 9th, 2009 in an old family house in Gabrovo, Bulgaria, started a community cultural center and the vision for it that inspired wide community volunteer support. The house to be a place where all could come together around the warmth of a wood-fire oven and make, bake and break bread together! The Bread House in Gabrovo (www.bread-art-house.org), registered already as a cultural center (chitalishte), became an innovative enterprise kneading together the space of a community cultural center and a community bakery, where people are engaged with art while the bread is being baked in the traditional fire oven.

The Bread Houses Network started as part of the global network of national networks of community cultural centers called International Council for Cultural Centers (I3C), www.international3c.org, uniting countries on 5 continents where people find meaning through social arts and local traditions. The Bread Houses Network unites internationally artistic and culinary community projects www.breadhousesnetwork.org, is the network of culinary-cultural arts centers to create community "bread houses" throughout the world that act as culture, art, and community centers where members come together to make and create bread and art. As many participants can attest, bread-making is an art form in and of itself, often passed down through generations, and during baking time groups can collaborate on art projects from music to storytelling to theater or share their own work through poetry readings or displays.

The Bread Houses Network methodology

Bridging Resources for Ecological and Art-based Development is based on the Bread House model that is recognized as one of the best models of ecological education.

Principles

1. Self-sufficiency
2. Self-governance
3. Self-motivation, or personal/non-remunerated reason to participate in the arts

The Bread Houses concept

- ▶ The global network of community arts;
- ▶ Universal Non verbal language of Bread;
- ▶ **Community-building model for:**
- ▶ Social Change; local biodiversity, bio agriculture, and ecological lifestyle; the best models of ecological education; approach in a holistic manner the issue of community sustainable development; address health and violence issues; (an asset-based approach to community development rooted in positive psychology); brought in also men and teenagers; to educate about nutrition and local food culture;

Methods

- ▶ Stages of the training course
- ▶ Experiential learning approach
- ▶ Skill assessment
- ▶ Skill learning
- ▶ Skill practice

Social dimension

- ▶ Social transformation
- ▶ Center caring for the homeless
- ▶ Democratizing the "house of culture" concept and model
- ▶ Increasing the social capital in communities and strengthening civic spirit
- ▶ Homelessness: Change through Social Enterprise"
- ▶ Bread Houses as social enterprises
- ▶ To employ local people as guides or hosts;
- ▶ Arts-related approach
- ▶ Daring interpretation
- ▶ Aesthetic and interpretive understanding
- ▶ Using arts to better the art of teaching
- ▶ Jewellery design development.
- ▶ Bread and Roses" Poetry and Creative Writing Improvisation:
- ▶ Kitchen music
- ▶ Improvising rhythms with our own plates, pots and graters
- ▶ Making documentaries;
- ▶ Forum Theater for civic participation and social change
- ▶ Community outreach program on jewellery design development
- ▶ the diverse people around a table paint on shells a vision of their life; then, each one was to stylize and sculpt on a small round bread that vision, as they play with the dough was infused with singing and discussions about the "visions."
- ▶ the bread decoration's sacred geometric designs synthesize the heart of Christian iconography as universally spread across holy bodies, faces, clothing folds, natural shapes, angel wings, and cosmic symbols.
- ▶ sharing each other's dreams as each one ate another person's bread expressing his or her unique perspective on existence.
- ▶ a bread-making workshop for the Sunday School children and their parents,
- ▶ activity related to nutrition programs, connected with the community tourism
- ▶ to employ local people as guides or hosts,
- ▶ acquired skills of round bread decoration to greet tourists at home with home-made bread around which would be telling stories about the neighborhood Bulgaria – Serbia
- ▶ Creativity
- ▶ after-school activities,
- ▶ imaginative thinking for children and adults;
- ▶ creative problem-solving games;
- ▶ discover their creative potential and identify the social assets of the community
- ▶ sharing each other's dreams;
- ▶ Shaping the dough and bake
- ▶ Animate raged for baking - topics such as ecology and sustainable way of living, competition in writing poems, reading poems, paintings and jewelry made of dough, knitting, embroidery, wood-carving, playing, singing, telling funny local stories, theater plots, shooting videos, taking photos.
- ▶ Separation of bread - between people - creating habits – people are together outside their homes in their leisure time and to spend together as obedinyavashtotot is preparing bread and real goal is communication
- ▶ Bread, common table is what brings together many people in CB region, left in proverbs.
- ▶ In difficult times, people survived on a single bread. Bread - the food of the poor is made from millet, maize, barley, rye. But when people share a meal the environment is peaceful and benevolent.

The global network of community arts

- ▶ It is universal art forms attractive to all people; it might be bread-making in a group, since it does not require any special talent, education, physical capabilities, not even linguistic proficiency for immigrants.
- ▶ **CULTURE FOR CHANGE**
 - Bread Building - Organizational Team Building**
 - Community-building model**
 - There are 12 countries members of the network as follows: (EU BREAD Movement) Bulgaria, Greece, Spain, UK; (World BREAD Movement) Russia, Ukraine, Tajikistan, Israel, South Africa, Brazil, Peru, Mexico, the USA
- ▶ **Innovative Inter-disciplinary Programme** to build a Mobile Bread House (MBH) on a trailer as a mobile structure; model of affordable housing units in the shape of bee hive cells has the potential to revolutionize our practices of building and living.
- ▶ **Social transformation**
- ▶ inspire people to
- ▶ **INCREASING THE SOCIAL CAPITAL IN COMMUNITIES AND STRENGTHENING CIVIC SPIRIT**
- ▶ **Curriculum for after-school activities, which includes:**
 - Bread math:** basic skills and love for science using numbers made of bread
 - B-reading:** reading and writing using letters made of bread
 - “Granary of Gifts” Program for Youth Leaders:** training youth (in particular in lower income areas; orphans; and with various disabilities) to be community organizers and leaders by helping them discover and develop their talents and gifts
- ▶ Bread House is the focal point of collective events, which combine food with arts, education, and forum for discussions and civic initiatives open to the public in various communities to bridge neighborhood thresholds. Our bread-making events have cultural, nutritional, and environmental education components, while the goal is to connect people from diverse backgrounds.
- ▶ Using arts to better the art of teaching
- ▶ Readings alternate between theory and literature/other arts to explore mutual relationships between the social conditions for art-making and art’s effects.
- ▶ How do creative practices play into ethics?
- ▶ Does philosophy depend on counter-factual (fictional) imaginings in the forms of poetry, narrative, theater, and film.
- ▶ **Interactive tools and activities**
- ▶ Touching, befriending flour - time for ideas - Brainstorming
- ▶ Screening - thematically combining proposals
- ▶ Add yeast, salt and sugar - the leading training give critical comments on the proposed counterpoint to provoke new ideas
- ▶ Add water slowly kneading slowly with no particular pressure
- ▶ Place the common themes that have joined the group
- ▶ leave the dough to sleep - about 1 hour - ideas to mature and get a chance to sustainability
- ▶ **BREAD-BASED PROGRAMMES**
- ▶ Bread is for all, and it is always brings out the best in people
- ▶ Cultural Agents is part of the training team - practitioners such as youth workers, artists, and staff with specialized training in order to design residencies in different art disciplines performative, literary, and interpretive arts
- ▶ **Ideas and causes**

- ▶ Bread Houses promote local biodiversity, bio agriculture, and ecological lifestyle, and thus it formed a partnership with Slow Food International (www.slowfood.com) to apply Slow Food's Taste Education toolkit (http://www.slowfood.com/educazione/welcome_eng.lasso) in workshops with diverse group, the Bread House model is recognized as one of the best models of ecological education in the world.
- ▶ **Love & energy exchange**
- ▶ Strengthening the Bread Houses Network in Bulgaria has its goal to strengthen the participation of marginalized groups and individuals in their communities throughout Bulgaria to increase the capacity of the local bread house coordinators to engage marginalized groups, mainly people with various disabilities, orphans, and long-term unemployed, and explore the effects of "bread therapy" and the possibilities of turning bread houses into successful social enterprises.
- ▶ **Ecological approach**
- ▶ nutritional and integral health education for all ages;
- ▶ exemplary model of food-related community development work.
- ▶ local biodiversity, bio agriculture, and ecological lifestyle,
- ▶ to educate about healthy nutrition and local food culture
- ▶ The Bread Houses Network works in line with main principles of ecology and sustainable development. This international methodology is eligible for students, educators, social workers, parents in order urgently to start thinking of the long term consequences of our lifestyles. As parents rush their children from one activity to the next to ensure they remain competitive how much quality time do they actually spend with their children? An alarming number of parents today believe they 'don't have time to tell their children stories'.
- ▶ **Ecopedagogy:** environmental and nutritional education modules (see the International Handbook on Ecopedagogy that BHN participated in developing
- ▶ Arts-related approach
- ▶ **"Bread and Roses" Poetry and Creative Writing**
- ▶ Improvisation: improvising poetry and creative writing employing the elements of bread seen through the typical (in fairy and folk tales) for the hedgehog – and our HedgeHope – wisdom, wit, and sense of humor.
- ▶ "All We Knead is Love" team-work ethics and lessons for children and youth: using collective bread-making as a metaphor and process to teach about all the key ingredients of successful collaborations
- ▶ The communal oven in Ovens for Peace will have the goal to become the central space for storytelling and inter-generational exchange and co-creativity, and it can at a second stage be scaled up as a network of local social enterprises, particularly making use of the prototype of easily movable construction of the Traveling Bread House that can be adapted to the local realities.
- ▶ **Make/break bread, not war!**
- ▶ As bread-breaking is a universal symbolic act of peace-building, "Make/break bread, not war!" is a much needed philosophy particularly in a world torn by religious fanaticism and hatred, where religions could rather continue co-existing in peace the way they did for centuries
- ▶ **Peace building - Ovens for peace**
- ▶ One of the main missions and programs of the Mobile Bread House is the OVENS FOR PEACE Program, defined in our Programs section. The MBH will be fully equipped with a rammed earth brick-press and shovels to be able to engage a community and collectively with locals of all ages build a wood-fired oven over a weekend
- ▶ The communal oven in Ovens for Peace will have the goal to become the central space for storytelling and inter-generational exchange and co-creativity, and it can at a second stage be scaled up as a network of local social enterprises, particularly making use of the prototype of easily movable construction of the Traveling Bread House that can be adapted to the local realities.

- ▶ Potters for Peace
- ▶ Make/break bread, not war!
- ▶ Ambassador of Peace
- ▶ Education for peace and inter-cultural dialogue through food and in particular bread-baking and bread-baking: development of curriculum "Anthropology for Children" which still does not exist (there is Philosophy for Children but not Anthropology), which will teach pluralism and inter-cultural tolerance through the breads of the world Community programs in Bulgaria and from here the methods guidebook will be sent to all our other 13 partner countries, including the most recent one, Tadjikistan, where a Bread House is being built and where we hope to apply the methods for peaceful interaction between the various local and border-area ethnic and religious minorities.
- ▶ Development and diffusion of a Conflict-Resolution Kit inspiring bread-making and bread-breaking as the most universal act and symbol of peace, inspired by the Bread Houses

BREAD Therapy

- ▶ to develop at a local house to address health and violence issue; workshop inviting all people to come make and decorate bread together while informally brainstorming about the strengths of the community to improve their reality (an asset-based approach to community development rooted in positive psychology). The bread-making workshop proved very popular as it was the only workshop among the other art series that brought in also men and teenagers, rather than the usual groups of women and children!
- ▶ BREAD Therapy
- ▶ the Bread Therapy Method
- ▶ the Bread Method for sight-impaired
- ▶ Bread Therapy in hospitals,
- ▶ "bread building" - organizational team building
- ▶ bakery for people with mental disabilities
- ▶ an asset-based approach to community development rooted in positive psychology
- ▶ When people share food, they are very much likely to establish peace and cooperation.
- ▶ Creating, not passively consuming, bread and art inspires the confidence that there are creative solutions to any problem, and that problems are not as grave as imagined.
- ▶ Tactile and taste experiences (bread-making stimulates all five senses!) develop particular parts of the brain, as studied by psychologists, which makes one perceive the world differently and ask deeper, critical questions: "Where does food come from and why? How do I treat my body, and what other food – intellectual and spiritual – do I need for a meaningful life?"

The Bread Method for sight-impaired

- ▶ The Bread Therapy Method is a method invented and tested based on inspiring doctors and their patients to come and make, bake, and break bread together as a way to build trust and bonds between them as well as a sense of home and warmth in the usually depressing hospital settings; the Bread Therapy Method can be combined with humor therapy. on creative community arts interventions to develop a set of proposals and innovative agenda on how the arts can serve as a bridge towards healthcare, both at the preventive and therapeutic level; with other artists, scholars, and doctors from around the world, was developed the concept of Bread Therapy in hospitals, offering an intriguing new element to the alternative medicinal practices of aroma therapy by introducing the hot bread aroma.

Center caring for the homeless/refugees

to organize an event or develop a Bread House in community center or any other setting. The formats can vary widely, and focus on any other kind of festive bread, as long as the key is to develop the space most propitious to local social interactions – for community-building and in some cases peace-building across religious and ethnic groups - through the inspiring ritual of bread-making and most importantly bread-breaking as perhaps the most universal symbol of peace

Bread Houses as social enterprises

- ▶ The Bread Houses Network includes both the non-for-profit Bread Houses cultural centers already connected as a network within the International Council for Cultural Centers and adding to the socio-cultural mission the Bread Houses as social enterprises operating as combined social gathering spots of bakeries/coffee shops and cultural centers around the world.
- ▶ Youtharts for social change
- ▶ Local artists (musician, actor, muralist, photographer, poet) train teachers during day-long workshops to incorporate creative practices in their classrooms and after-school programs. Teachers locate their own creative talents and gain confidence in their students' ability to develop concentration and stamina by learning academic material through creative arts.

Workshop

Duration of the workshop 2 hours

Materials – photos, video

Preparation for the workshop - PPP

Target group - trainers

Short description of the sources:

Sources: International Council for Cultural Centers, Bread Houses Network Program

www.international3c.org

<http://www.breadhousesnetwork.org>

www.bread.bg

Aim of the workshop / exercise – different aspects of application of the BREAD methodology

Optimal size of the group – 12

4.3 TEATAR TSVETE, BULGARIA

APPLICATION OF ART TECHNIQUES IN EDUCATION

is a significant new, but very useful trend in pedagogy.

WHY?

- The learning process becomes more attractive, entertaining, playful.
- This is related to emotional experiences, which has such a strong and lasting impact on the attitudes, values and beliefs that traditional methods of education can not cause.

HOW DOES LEARNING WORK?

The facilitator starts the session with an artistic introduction, then gives the participants a dramatic situation. The process of researching and searching for a solution achieves the goals of the session. The process runs on a plan the facilitator has set. Participants exchange thoughts among themselves and take into account many opinions and opportunities. This leads to useful conclusions and experience. They come together to make decisions that not only remembers for a long time, but also engages them strongly, precisely because they are their personal decisions.

Paper Puppets And Possible Applications

Facilitated by Ekaterina Kazakova; 27.11.2015, Sofia

WHO SHOULD USE THIS GAME?

Pedagogues, working with intellectually retarded people or victim of violence

PARTICIPANTS NUMBER: min.8 – max.15

NECESSARY PREREQUISITES: tables and chairs for all participants, A screen – recommended, but not mandatory

DURATION: 120 min. for group of 12 – 15 participants

MATERIALS: paper, paints, scissors, glue band, straws for juice

INSTRUCTIONS

1st version: Every participant draws his/her favorite fairy character, cuts the figure and secures it to a straw.

2nd version: 15 participants sit in a circle and count from one to five.

Number 1 folds up a sheet of paper (a4) into thirds, forms a concertina and gives it to number 2

Number 2 draws some creature's head on the first 1/3 part of the sheet, folds it to make the image invisible and gives it to number 3.

Number 3 draws some creature's body on the second 1/3 part of the sheet, folds it to make the image invisible and gives it to number 4.

Number 4 draws some creature's legs on the third 1/3 part of the sheet, folds it to make the image invisible and gives it to number 5.

Number 5 opens the sheet, cuts out the figure and secures it to a straw.

APPLICATIONS:

If you need to learn more about your participants / the people you work with, use the 1st version. Let the participants go behind the screen one by one and present his/her puppet of favorite character to the group, speaking on behalf of it. After the puppet's presentation let the group ask it questions. Then you, as a member of the group, could ask the puppet about its thoughts, feelings, habits,

future plans... (but not too much), which will give you general information about the 'puppeteer'. Speaking more on behalf of the puppet than, behind a screen, makes him/ her feel protected. If there isn't any fabric screen, the participants could use the table. Let the participants continue to work in small groups of 3 or 4 and create and present a fairy tale with a conflict and a resolution (could be a magic). After the shows, sit in a circle and share the feelings and thoughts of each participant during the process. There will be a lot of laugh, positive thoughts and new energy.

If you work on education in tolerance, use the 2nd version. The participants have created very strange creatures, with different necessities and wishes. Working in small groups of 3 or 4, give the participants the task to create some "product" that will be useful for all their creatures – common settlement, expedition, party, etc. Let them present their projects, sit in a circle and share the feelings and thoughts during the process. What were their expectations? Does the decision satisfy the creatures? What kind of compromise each of them has to make to reach a solution?

BRINGING ALIVE THE INANIMATE MATTER

Facilitated by Violina Vasileva-Aleksandrova, 27.11.2015, Sofia

WHO SHOULD USE THIS GAME?

Psychologists working with victims of violence, leaders of creative workshops, art directors

PARTICIPANTS NUMBER min.6 – max. 30

NECESSARY PREREQUISITES: pre-prepared text (learned or written), sound equipment with calm music, chairs for all participants

MATERIALS: old newspapers

DURATION: 60 min. for 20 participants

INSTRUCTIONS

Let each participant take a newspaper and make a bird out of it, using all techniques he/she knows - kneading, tearing, folding, twisting (Individual work 10-12 minutes);

Once all are ready, the facilitator asks the participants to bring alive crafted puppets: How does the bird look like; what movements does it do, how does it fly, go, like, eat, how does it sleep

"So, let's experience one day of our bird's life." The facilitator leads the play on background music: "It's dark. The bird is sleeping in the nest. The sun is rising and the bird is waking up. Outside is so fresh! The bird is moving the wings and flying. Flying, flying freer, higher ... It meets other birds... Just below it shines a river. Let it drink a drop of water... It is time for breakfast. It looks for some food. The wind starts to blow stronger. It starts to rain. The bird is hiding to keep the wings dry. Finally the Sun raises! Oh, here there are the grain fields!... Oh, how hungry the bird is. It is flying down to peck a grain ... Suddenly there is a shot - Boom! The bird is wounded: Wow! Let's run! It is trying to fly, but its wings are heavy. Gradually its strength leaves it and it falls." Can you help bird? (3 min. individual work).

Here! Your bird is flying again!" The participants sit in a circle to share their feelings. To what extent did each of them feel the bird close to him/herself?

APPLICATIONS:

Depending on the activity main goal, the facilitator could divide the group into two and give each of the subgroups instructions for the next task so, that the others can not hear. They have 8-10 min. to create and rehearse their story, after that – to perform it for the other subgroup.

If you are working against discrimination, you can give cases like this:



You are birds of farmyard, living together for a long time. Each of you knows the other very well. Suddenly an unfamiliar bird flies in. You've never seen it... It is not like you. And it seems that it intends to stay... Finish the situation and show us.

If you are working on a decision making, you can use this case: You are a flock of migratory birds. Autumn is here, you gather above the swamp - today you are flying to south. The flight will be long and dangerous. The leader tours everywhere - gives courage to those for whom this will be the first flyover and orders the stronger to protect them and help. Suddenly from the bushes comes a shot - bang! The wing of the most courageous and strong leader hangs! It rotates in the air and falls in the swamp. Finish the situation and show us, please.

DOCUMENTARY THEATRE – “MAKING A THEATER FROM A REAL STORY”

Facilitated by Tsvete Yaneva; 28.11.2015, Sofia

WHO SHOULD USE THIS TECHNIQUE?

People, responsible for the dissemination of innovations, managers of prevention companies, public relation services

Examples:

Documentary theater is not built on literary material, but on stories from the real life.

It is an attractive way to give to the society some new information. For example: In 2005 in Bulgaria was introduced the law of protection from domestic violence. Teatar Tsvete committed itself to conduct awareness campaign about the possibilities of the law. After consulting the prosecutors, lawyers and judges, we created the show "Family Puzzle."

It is an effective way for prevention of different social problems, like trafficking, drugs, youth violence, aids, etc. In its practice Teatar Tsvete includes documentary theater as an integral part of forum theater, but this is not mandatory in general.

In our workshop we are going to work in the second direction, which is very important part of each of our teachers' trainings. Our partners were invited to see such a show, named "And What Would You Do?", which Teatar Tsvete presented on the 25th of November, 2015 at Sofia school and it was invited to be performed at the International Biennale XII Theatrical Meetings "Therapy and Theatre", 06.06 – 8.06, 2016, Lodz, Poland.

PARTICIPANTS NUMBER in each small group 3 to 6 participants

NECESSARY PREREQUISITES:

Disturbing events in the society (personal or community stories, media news)

Chairs for all participants

MATERIALS: Paper and pens

Some props – scarves, hats, bags, etc.

DURATION: 3-4 hours

INSTRUCTIONS

Participants are divided into small groups (4-5 pers.) and distribute among themselves the stories that gather them.

Each participant tells the story from his/her own point of view. The group decides how to present it. Determine the basic problem in the case.

Script writing.



Identification of key moments.
Sequence of scenes.
Allocation of roles and work on them.
Who are the characters in each scene?
What does each character want in each of the scenes?
How does he/she strive to achieve it?
Creation of a biography of each character.
Spatial - temporal organization of the scenes.
Rehearsals.
Presentation.
Selection of the story for theatrical discussion (foruming).
Each group plays his story to others and named it.
Each participant votes on which of them to make forum. Select the story, awarded most votes.

DRAMA TECHNIQUES FOR PREVENTION OF WOMEN TRAFFICKING

Facilitated by Yanko Velkov; 02.04.2016; Skopje

WHO SHOULD USE IT?

Pedagogues, officials in the Interior Ministry and the Commission for Prevention of Trafficking

PARTICIPANTS NUMBER: Min. 6 – Max. 20 woman and man

NECESSARY PREREQUISITES: previous work on the theme; participants have to have knowledge about the problem; chairs for all participants

MATERIALS: none

DURATION: 60 min.

INSTRUCTIONS

The activity main goal is to build up motivation and self-confidence to say "NO!"

The following exercises are very useful in the real life not only for the prevention of trafficking, but also for refusal in call for alcohol, drugs, unsecure sex or involvement in criminal activity

The participants are in a circle. They perform in pairs, one after the other. N1 says YES and N2 answers NO always with the right intonation.

Again in a circle, the participants perform into three. N1 takes the role of a stranger for N2, and N3 - of his/ her friend. N2 should always refuse to each of their proposals, with appropriate arguments and methods. After a minute the roles are changing clockwise.

The group is divided into two. The participants stand on the both ends of an imaginary line (4-5 meters long). In the middle stands a Girl volunteer. Half of the group assumes the role of traffickers, the other - of its advocates (family, friends, relatives).

The traffickers try to attract the girl. If the girl accepts their proposal, she makes a step towards them. Her defenders are trying to protect the girl, explaining its dangers and offer alternatives. If they are convincing the girl takes a step towards them.

It is very important after the game to gather the participants in a circle for discussion about:

- the success or failure of each group;
- the feelings and concerns of the girl, led her to take decisions.

This sharing is very important in order to shake the nervous tension from the girl.

To close the meeting, send positive impulses in a circle. All participants stretch hands to send positive energy, consecutively to each of them, while crying his/ her name three times

THE MAP OF THE DREAMS (Creative Workshop)

Facilitated by: Violina Vasileva-Aleksandrova; 22.02.2017; Vienna

WHO SHOULD USE THIS GAME?

Social workers with target group adults, mainly women

PARTICIPANTS NUMBER: any

NECESSARY PREREQUISITES: tables and chairs for all participants; preliminary notification that in order to participate, they should bring a nice personal photo, small items with positive emotional value for them, natural materials (leaves, shelves, etc).

MATERIALS: large sheets of cardboard A2, scissors, glue tape, glue, magazines, newspapers, advertisement brochures, crayons, paints, pens, markers; pieces of fabric, ribbons, natural materials

DURATION: 120 min.

INSTRUCTIONS

On the background of quiet music the facilitator asks the participants to return mentally to their childhood, to remember what they loved to do, what they dreamed for. Are those dreams related to specific persons and objects? How have their dreams changed over the years? Do they still have some of their childish dreams, that they want to make true?

Let the participants write on a sheet of paper their dreams, connected with at least 10 freely chosen by them, different spheres of their life: health, faith, family, relationship, education, prosperity, fame, career, future, etc. Each participant creates her/his map of dreams, finds and decorates a special place for each of them. It'll be good to let all the participants create positive messages to the Universe together write them on their maps and keep them close to their eyes, hearts and minds.



4.4 SLOVAK ASSOCIATION OF PHYSICALLY HANDICAPED, DISTRICT CENTRE MALACKY, SLOVAKIA

Slovak Partner started on 2. December 2015 with public dissemination about project EUPIN in the city of Malacky. Following tools were used for dissemination: invitations on leaflets, information through media eMTV, personal invitations etc., information through Club members in the city of Malacky and also in district of Malacky.

Visitors received information about regularly club activities: weekly activities – every Friday - during school year, irregular meetings during school holidays (July–August). Meetings depended on premises for club in the Centre of Leisure Time in Malacky.

During first year of the project EUPIN there were realized handicraft activities (painting, shaping, making small artefacts), preparing pictures for small dramatization. In the late autumn were implemented preparation of small presentation for Saint Nicolaus Day and to Christmas. Club members created some Advent wreaths and Christmas gifts. Club members were in different age and health state, e.g., senior ladies with limited mobility or other problems, youngsters (male & female) or younger ladies with mental handicap, etc. All activities are necessary to accepted their abilities. These club activities were very appreciated for the members of Slovak Association of Physically Handicaped, District Centre Malacky.

District Centre's activities

BINDING: BASKETS, WREATHS, CRISTMAS TREES, etc.



RESULTS OF HANDICRAFTS



VISITORS' COMMUNICATIONS



PROJECT DISSEMINATION AT MEETING WITH SLOVAK ASSOCIATION OF WOMEN



COLLECTION OF TOYS, SCHOOL SUPPLIES FOR CHILDREN FROM SOCIALLY WEAKER FAMILIES



REHABILITATION STAY FOR DISABLED IN HOKOVCE - THERMAL SPA, SLOVAKIA



SPORTS' GAMES FOR HANDICAPED AS CONDITION STRENGTHENING



4.5 ARGE GRENZEN ERZAEHLEN, AUSTRIA

SHIATSU

Participants: People of all age groups interested in working in pairs on relaxing body techniques

Programme:

The workshop is based on the principles and research results of Shizuto Masunaga, Japan, as it is taught at the European Shiatsu Institute in Austria, Germany, Switzerland and Italy; <http://www.esi-austria.at/institut/>

Introduction into Shiatsu practice

Shiatsu is a contemporary form of body and energy work adapted to the needs of Western people. It relaxes and stimulates the healing powers of body, mind and soul. Shiatsu touch works in depth, it comes into contact with peoples' indwelling resource. The way to get there is process-oriented. It is a way to help us feel better about ourselves. If we feel better and perceive ourselves, dialogue with ourselves and our environment is easier for us. Shiatsu supports this multi-faceted dialogue, supporting the life movement in us.

The touch itself is created by the open contact between the one who gives (Shiatsu practitioner) and the one who takes (client) Shiatsu. Both sides must be able to get involved in this contact. In order to effectively influence the vitality of the client, one needs to leave the side of the Shiatsu practitioner openness, permeability and intuition.

The focus of Shiatsu lies on the vitality, which refers to the strength and power of the ki-circulation. Ki describes the vitality that strengthens every physical activity, but also works in the mental, emotional and spiritual sphere. Shiatsu acts as a support, regulates the flow of the ki and corrects any existing blockages.

The treatment runs along specific channels (meridians) in which our life energy is expressed.¹

Scope of shiatsu practice

Shiatsu is used both in independent practices as well as in clinical settings in the following areas:

- In health care and support - as a companion during pregnancy, as an accompaniment for children and adolescents with regard to concentration and learning disorders or hyperactivity, at the workplace in establishments.
- In medical practices, curative practices, in physiotherapy - with appropriate qualification of the treating person, Shiatsu is an effective therapeutic measure for many symptoms and complaints.
- In hospitals - in addition to school medicine therapy in painful ambulances, in psychosomatic clinics, in rehabilitation, in working with premature infants.
- Accompanying psychotherapeutic processes.
- In the wellness area - for relaxation and regeneration in hotels, fitness and sports centers.
- In sports therapy
- In the social field - as an accompaniment in women's homes, hospice, old people's homes and nursing homes; In working with mentally and physically disabled people.
- In the field of education - in schools, colleges, kindergartens and groups. As a spiritual accompaniment.

¹ European Shiatsu Institut in Vienna, <http://www.esi-austria.at/>

Trial sessions with learning groups

In general, professional Shiatsu practitioners work in single person settings when giving Shiatsu to a client. However, specific techniques are as well appropriate when you are working with groups in youth and adult education. In any case, the groups should be trained by a professional Shiatsu trainer or practitioner.

There are several possibilities to practice Shiatsu in group settings, depending on the size of the room and the number and physical condition of the participants. Exercises in the open air are recommended. In the following subchapters three ways to exercise are introduced.

Physical exercises

Based on the meridian system Shizuto Masunaga developed six energizing stretching exercises. Each exercise is assigned to a pair of meridians and their specific energies (see figure 1, 1-6).

- ▶ Exercise 1 stretches the meridians Lung and Large Intestine: Hook up thumbs and extend index fingers, inhale, exhale as you bend forward from the hip, Extend your arms up, pointing to the sky with your index fingers. In this position breath deeply into the abdomen several times.
- ▶ Exercise 2 stretches the meridians Stomach and Spleen: Inhale, exhale as you lift your hips to the sky. Hold this position for several breaths into the abdomen and towards the sacrum.
- ▶ Exercise 3 stretches the meridians Heart and Small Intestine: Put the soles of your feet facing each other. Relax your knees and hips. Inhale, exhale while bending forward as much as comfortable. Hold the position for several breaths into the abdomen and towards the sacrum.
- ▶ Exercise 4 stretches the meridians Bladder and Kidney: Inhale, bend forward and try to reach your feet on the exhalation. Relax your neck and shoulders. Hold that position for several breaths into the abdomen and towards the sacrum.
- ▶ Exercise 5 stretches the meridians Pericardium and Triple Heater: Cross your legs and lay your crossed arm on your knees. Bend forward while exhaling as long as you feel comfortable. Hold that position for several breaths into the abdomen and towards the sacrum. Repeat the whole exercise crossing legs and arm in the opposite way.
- ▶ Exercise 6 stretches the meridians Gall Bladder and Liver: Turn your torso to the left leg and bend sideways to the right leg. Hold that position for several breaths into the stretched side of your body. Repeat the whole exercise turning to the right leg and bending to the left one.

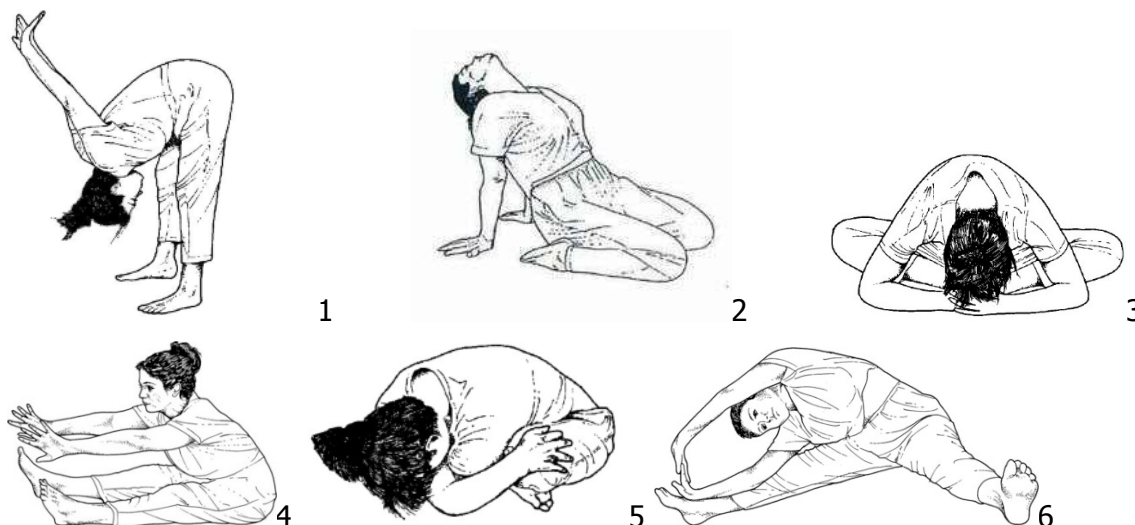


Figure 1: Shizuto Masunaga's six stretching exercises
(source: Masunaga 1999, Meridiandehnübungen)

Shiatsu on mats on the floor

The participants work in pairs on mats on the floor, one receiving and the other giving Shiatsu. A professional trainer teaches the principles of Shiatsu: awareness, listening to the language of the body, working unintentionally, leaning in instead of pressing. The participants use their palms and thumbs following the meridians through the whole body.



Figure 2: SHIATSU WORKSHOP © European Shiatsu Institute / ESI

Shiatsu sitting on a chair or on the floor

The participants work in pairs guided by a professional Shiatsu trainer or practitioner. The Shiatsu receiving partner is sitting on a chair or on a mat on the floor. The Shiatsu giving partner is standing or on his or her knees while practicing. The treatment is focussing on shoulders, head, back and arms.



Figure 3: SHIATSU practice in sitting position © European Shiatsu Institute / ESI

Introducing Literature

LITERATURE IN ENGLISH LANGUAGE				
Author	Year	Title	Publisher	Comments on the content
Beresford-Cooke, Carola	2016	Shiatsu Theory and Practice	London/Philadelphia: Singing Dragon	Practical and comprehensive, this fully revised third edition draws on Zen Shiatsu theory, Traditional Chinese Medicine and Five Phase theory to provide step-by-step guidance on translating theory into practice. With colour photographs and accompanying online video clips, this is the definitive introduction to shiatsu for students and practitioners. http://singingdragon.com/uk/catalogsearch/result/?q=beresford+cooke
Kishi, Akinobu; Whieldon, Alice	2011	Sei-Ki: Life in Resonance - The Secret Art of Shiatsu	London/ Philadelphia: Singing Dragon	The therapeutic art of shiatsu is now widely practised in the West, yet practitioners find it difficult to acquire the training that will take them beyond the mechanistic level. For many years Akinobu Kishi has been visiting the West to teach, but never before has his approach been recorded in book form. http://www.alicewhieldon.com/content/sei-ki-life-resonance-secret-art-shiatsu

Masunaga, Shizuto; Ohashi, Wataru	1989	Zen Shiatsu: How to Harmonize Yin and Yang for Better Health	Tokyo: Japan Publications. Inc.	The basic approach of oriental medicine is to emphasize natural powers of self-cure and to evolve a therapy that is entirely in harmony with the entire organism of the patient. Shiatsu is one of the oriental medical disciplines that have made great progress in such therapy. https://books.google.at/books/about/Zen_Shiatsu.html?id=R69jUd8IRAIC&redir_esc=y
LITERATURE IN GERMAN LANGUAGE				
Reder, Christine	2014	Die 12 Meridiane nach Masunaga	Verlag grenzen erzaehlen	Who Shizuto Masunaga's Shiatsu really wants to understand, must deal with his meridian map and his understanding of the meridian as a force of being. Christine Reder's book shows the meridians' position and function as they are taught at the European Shiatsu Institute. A book for beginners as well as those who already work with the Masunaga system and who want to deal intensively with Masunaga's work and his understanding of the meridian. http://www.esi-austria.at/shiatsu/literatur/
Masunaga, Shizuto	1999	Meridiandehnübungen		In this book more than 50 different stretching exercises are presented which are assigned to the individual meridian energies. The exercises are divided into basic exercises, supplementary exercises, exercises at the workplace, exercises for the treatment of specific complaints etc. http://www.esi-austria.at/shiatsu/literatur/

4.6 UNION – NATIONAL COUNCIL FOR GENDER EQUALITY, SKOPJE, FORMER YUGOSLAVIAN REPUBLIC OF MACEDONIA

National Council for Gender Equality is a national grass-root multiethnic, multi-generational, creative, future-orientated network - membership organization committed to achieving gender equality, development, protection of women's / human rights and peace.

MISSION OF THE ORGANIZATION

Promotion of women's rights as human rights, elimination of all forms of discrimination towards women and building a society with equal opportunities.

PROGRAM FOR ECONOMIC EMPOWERMENT OF WOMEN

AIMS

- ▶ Decrease of unemployment and poverty in women and girls
- ▶ Strengthening of personal capacities of women and girls for competitive labor market performance
- ▶ Encouragement of women entrepreneurship.

PROJECTS

- ▶ Networking for success
- ▶ Poverty reduction in women in the Republic of Macedonia
- ▶ Computer education for unemployed women and girls
- ▶ With education to inclusion in the labor market
- ▶ Women in SEE in a network for rural development
- ▶ Voice of young rural men and women

WOMEN, LEADERSHIP AND PARTICIPATION

AIMS

- ▶ Inclusion of women and girls in political parties
- ▶ Inclusion of women and girls in social life

PROJECTS

- ▶ Women can do it in the local communities
- ▶ Capacity strengthening of women in the Parliament
- ▶ Promotion of gender concept on local level
- ▶ Young people and politics
- ▶ Center for political education

PROGRAM ON VIOLENCE AGAINST WOMEN

AIMS

- ▶ Improving legislation to prevent gender based violence and protection of victims of domestic violence
- ▶ Raising public awareness on the problem of gender based violence
- ▶ Improved protection of victims of gender based violence
- ▶ Prevention of gender based violence

PROJECTS

- ▶ Coordinated efforts – Toward new European standards in protection of women from gender based violence
- ▶ I have the right to be protected

- ▶ Act and influence effectively against domestic violence
- ▶ Support of women's rights in Western Balkans

WOMEN, PEACE AND SECURITY

AIMS

- ▶ Inclusion of women and girls in the decision-making processes for peace and security on all levels
- ▶ Inclusion of women and girls in peace protection and peace building

PROJECTS

- ▶ Facing the past in Montenegro and Macedonia
- ▶ There are 1325 reasons for implementation of 1325 UNSCR
- ▶ Promotion of ethnic harmony among pupils in elementary schools in multi – ethnical municipalities
- ▶ Disarming – Perspective for safe living

SEXUAL AND REPRODUCTIVE HEALTH

AIMS

- ▶ Total respect for women's right of free choice
- ▶ Raising awareness on women's rights
- ▶ Young people and sexual and reproductive health

PROJECTS

- ▶ Sexual disturbance
- ▶ Education of young Roma women
- ▶ Women can do it

MEETINGS



COMMUNICATION WITH SENIORS



INTERNATIONAL MEETINGS



ACTIVITIES WITH CHILDREN

