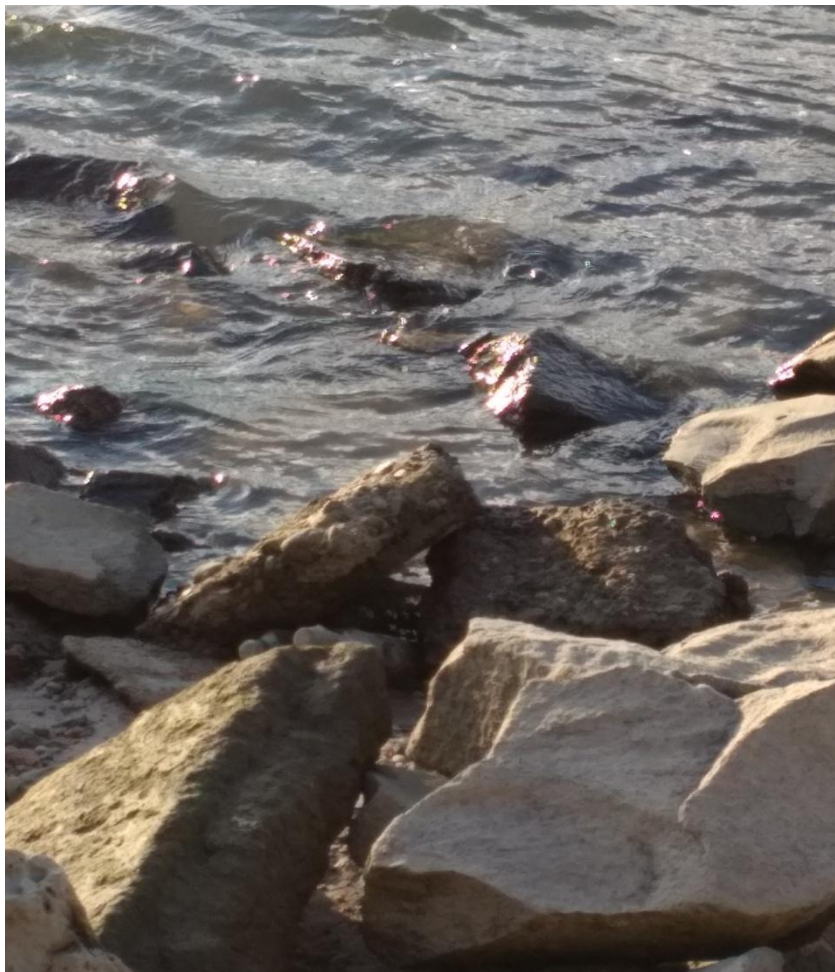


PROGRESSION

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Methodological guide



Artwork by a released client, 2021.

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Preface

The aim of this methodological guide is to show how and in what way the partnership thinks about the possibilities of combining art and digital competence, which can in some way empower, develop and help a target group with any kind of barrier (social, health, etc.).

The Methodological Guide aims to provide assistance and guidance in the planning of projects for professionals and volunteers who work with the target group. We try to provide information about our approach and methodology, possibly by presenting some tools as well. We have tried to make the professional material more plastic by using images and client's creations. Our intention is that this will lead to new ideas, groups, programmes and projects.

It is the product of a partnership between two NGOs, small in size and scope, and characterized by a great geographical and cultural distance, but with common core values, which is perhaps why, despite all the difficulties, the project was exciting. Moreover, it is the first project of the coordinating organization - Crime Stop Foundation - on the international stage, at a time which does not bring progress for NGOs, either professionally or financially (meaning that finding the resources to carry out activities is much more difficult than before). Professionals from NGOs, including Crime Stop Foundation's too, are forced to take jobs in other places or even elsewhere in order to make a living. Nevertheless, we have tried to carry out the project and the publication as correctly as possible, to the best of our professional knowledge, in a foreign language and in international partnership. Thus, although there may be some flaws in this publication, we are still pleased to have been able to summarize our experiences so far in a structured way.

It is useful to clarify the three basic concepts that appear in the material:

Approach is the way one views certain issues and/or phenomena, which is linked to a worldview/ideology/philosophy. This includes the resulting vision, perception, view, response, process implementation, etc.

We are talking about method when we consciously use an application mode of our choice to achieve a goal. It is a practical process, procedure, course of action to perform a task, to strive for results, and to choose a way of application to achieve those results. It can be understood as a consistent and conscious process.

Tool is an activity necessary to achieve a goal, which may be part of the method or independent of it, but which can be well-applied in order to achieve that goal.

Mesut Budak
(Bozyazi Kultur Sanat Ve Muzik Dernegi, Turkey)

THE FRAMEWORK

The EPTA Report-2018 states “Conference was aiming to foster debate on the opportunities and challenges arising from the “new -digital- technologies in shaping the future of democracy in Europe and the world.” The EU. And all the countries would encourage all the stakeholders, as well as all the citizens at large to consider desirable and adverse futures, and to discuss ways of “exploiting the opportunities and confronting the challenges.” We can easily say that NGOs, institutions focusing on the citizens with any kind of barriers and all interest communities of democracy should be perceived the most important basic constituent elements of Europe. It should always be remembered that real democracy and our societies can only go on their lives just under the condition that they encompass all spheres of the lives of all the citizens but especially the ones with barriers/disadvantages to reach the opportunities of our contemporary democratic societies. innovative ways of contribution of these “opportunities” for creation of new jobs, for economic growth and for the betterment of lives of the citizens with barriers must be well-conceived by all of us, especially by the adults with disadvantages themselves.

It is obvious that for our learners and educators to become familiar to and to understand “The opportunities and challenges” of the new era's digital world and contemporary art-activities has a crucial importance. Both of our target groups, -the adults learners and their educators- must acquire the knowledge of how to use these opportunities and how to avoid the challenges in all aspects of life. We must also give a prominent priority to provide these groups to practice/understand the relations of art and daily life with innovative ways of digital applications supported by art, especially the ways for using art-activities to overcome any social & economical disadvantages in any areas of their lives.

An important gateway, that we need to improve for our target groups and all the people who want to benefit from our experiences is that: They -especially the persons with barriers- must be supported for making them comprehend complicated interconnections among the social and economic life, digital world and many other spheres of the life more easily. Two main target groups, -the persons with barriers and their adult educators-, can obviously get better opportunities after they get the knowledge of how to use the opportunities of and how to avoid the negativities of the new digital era by applying art and obtaining digital skills. All the target groups of learners, especially the persons with barriers, can be supported and empowered by art-activities and this can mean creation of new channels for them to learn new methods/experiences that will improve their skills in all areas of everyday life. Construction of new bridges among different areas of real and digital life and art-activities can obviously empower them against alienation to their societies, exclusion and discrimination from any areas of social life. The people with barriers mostly need continuous inclusive practices and support by life long learning educative activities. The educative methods proposed throughout this framework can provide important clues for improving such kind of inclusive practices and support. It may also mean implications of new roadmaps for our target groups and other organizations focusing on these groups to understand and exploit different opportunities created by art-activities, digital communities, “online interest groups” especially the e-platforms and e-commerce websites setup for the exchange and sale of art-products. The framework imply for all the users, concerned to the subject, a beginning point for trying to develop innovative ways to support all the groups with barriers in the society. To explore any traces for empowering persons with barriers to overcome all social & economical disadvantages in any areas of the life by the power of togetherness/amalgamation of art-activities, digital skills and other fields of education was determined as the crucial aim of this methodological framework.

BRINGING DUAL EDUCATION AND ALL THE ACTORS TOGETHER

-ACTOR NETWORK THEORY (ANT)-

The educational framework, we have been working on to develop for integrating the persons with any barriers, has been based upon the dual educational approach -consisting of art on one side and any other field that had been focused on for combining with art. Throughout our educational activities and our projects, the “dual educational program” had been developed as an amalgamation of art education/activities with activities related with the digital skills of adults

with any barriers. We mostly apply some of the basic principles of Actor Network Theory (ANT) to succeed our objectives.

The basics of our dual educational framework and innovative program had been based on our efforts to bring the basic principles of classical educational approaches like Bloom's Taxonomy and art education into applicable/practical forms together. We wanted to integrate our program with our practices that will be held in the activities we have been realizing in our association. After we had begun our educational activities and our project applications, we realized that it was much more beneficial for us to use “dual education program” with our adult participants with barriers, as an inspiration from the ANT (Actors Network Theory) we began also to apply the idea that there can be obtained many effective end-results by amalgamation of art with all other fields of the life, formal and informal educational programs and all the “actors”.

The educational methods and the framework have been based upon the intermixture of art activities with the improvement of all other fields of education and everyday life skills - especially digital skills- for the adults with barriers. We had been organizing a bulk of amalgamated arts & other fields of educational activities by counter-mixing all sides of these fields by at least two educators from different areas. In all the activities there had been one educator as an adult educator and one educator/artist as an art expert. The activities had been coordinated/organized by at least two educators of different fields at the same time. The same group of adults with barriers/disadvantages/disabilities had been supervised/guided by two educators/trainers.

In our activities, we did not want to envisage a division between the domains, ie, we do not want to give priority to art or any other skill improvement of the participants. For example, any division between hard and soft sciences, ie, between digital skills on the one side, and arts on the other side has not been accepted as “correct approach”. We have been always trying to provide our participants to obtain a “holistic perspective” through the life. We wanted to eliminate any separations between the digital, emotional, scientific or artistic aspects of the life by providing the participants a “holistic approach” and a “holistic perception of all spheres of the life”. Actor Network Theory (ANT) is “concerned with the interaction between the social and the technical, and the creation and maintenance of stable coextensive networks of humans and non-humans”. This must be always taken into consideration that in the case of learning digital skills does not just mean computer skills”. In fact it includes people, organisations, software, computers, art-

works and all kinds of interactions and communications among all these. The main approach and any art-work/art-activity -we perform with our participants and we have been organizing by our educational framework- can be defined as: “A system, as a grouping of elements subject to a common plan and purpose. These elements or components interact so as to arrive at a joint goal. To separate these elements would be to destroy the system. Outside the context of a whole, the elements serve no function.”¹

THE DIGITAL SPHERE AND ART ACTIVITIES AS HOLISTIC, “PROCESS-FOCUSED” NETWORKS

All the art-products had been “accepted” as the result of an artist, a creator himself/herself. However, in our contemporary world, while talking about any, almost all of the art products, there have been a different point rising. All of us can easily perceive that that point if we think about why more importance has been given to the concept of not “art” but to the conceptualization of “art-work” for more than 20 years. This replacement of importance from one side to the other between these two words is directly related with the way of contemporary life, and the experience we have been undergoing in both real and digital spheres. The main reason given importance is changed between these two words is because of the fact that artworks and art-activities are not “static entities” by themselves. Different from the conceptualization of “art”, conceptualization of “art-activities” has been mostly preferred by many people nowadays because of its implication of art as “conceptualised ideas in action” and “process-orientated” synthesis of artistic performances/networks. As just similar to the digital world -internet- and even the daily life, the artworks cannot be thought as “static productions”. Taking into consideration the assumptions asserted by Actor Network Theory, we can say that the artworks and digital world can be seen as a holistic accumulation process and a continuous exchange of relations/interactions between different humans and all the components of their real or digital environment.

Technological developments, especially in ICT, have been rapidizing the conceptualization of “artworks” and the notion of “participatory art”. Almost all of the digital communities, especially social sharing websites can easily be conceived as the temporary outcomes of a process engaging all the activities together as an “ad hoc totality of meanings”. For example, one

¹ Trans-action: An actor-Network Approach to Interactivity in The Visual Arts. Mark Cypher. MVA, Sydney University. GradDipSecEd, Edith Cowan University

of the best-known, initial social sharing platform, Facebook, or Instagram and Twitter can be easily defined as “conceptualised ideas in action” and “process-orientated” synthesis of ad hoc totality of meanings. At first glance, as just like the conceptualization of “art-work”; all the social sharing websites, and also millions of other websites, can be accepted as the results of a continuous attempt to create a “holistic fixation of meaning” from the carnival of diversity of meanings, situations, institutions, ie., many actors and different activities.

We want to introduce the participants the way for becoming “contextually-aware and responsive” adults other than “just content-focused persons or persons just being controlled throughout all the processes”. We want to create a total bundle of practices of activities understood by the learners/participants within a “network context”. These networks maybe considered as structured in real or virtual spheres and maybe consisting of different activities realized in different places with the participation of very “different actors”. We obviously need to interconnect the power of cooperation of different actors, different fields and various situations. We try to create new bridges for our target groups in order to show them the ways to cross all the boundaries among different spheres of the life which have important roles in their future totality of life, their careers and everyday lives.

The main methodology, we have been following to provide our learners the information and experience of holistic, process-focused networks, has been based upon principles of “dual educative methodology” and Actor Network Theory (ANT). The most prominent aim of our framework has been to support the learners in the way for the best accumulation of real or digital experience of transferring/adapting “art & everyday life skills” one to another.

First of all, before all the activities, the responsible educators and the participants/learners of these activities themselves come together and determine:

- 1- The most important contents to be placed in every step of the activity/process and arranging the most suitable learning materials for the participants (regarding the characteristic of the group and individuals)
- 2- What kind of a “pre-activity awareness and information material” should be prepared
- 3- How to organize all the needed directives and guides such as external posters, infographics, brochures and bookmarks for the participants after getting their own opinions and ideas.

- 4- When and where to organize preparatory meetings focusing on the most important aspects of artwork process with all the participants (with barriers) and their educators.
- 5- What kind of slides, brochures, videos should be prepared and distributed to all the actors, organizations, participants of the activity to increase their eagerness and readiness for the processes/activities.
- 6- What kind of methods, opportunities should be given to the participants/learners, educators, representatives of all the associated partners, organizations and other “actants” to introduce their own works, activities, art-works, digital skills and exchange ideas with each other.
- 7- Which tactics/strategies we can develop to make our learners contextually-aware and responsive participants while transferring/adapting different fields of art and education into everyday life (All the learners/participants of the activity-groups and educators are encouraged to assert new ideas by themselves).

In cooperation with different organizations from different fields, focusing on the education of different groups of adult learners with barriers, our most prominent concern was to go beyond the dichotomies usually presumed to be between the “art” and “science”, art and science as “hard” or “soft”, art as “real” and “virtual/imaginary”, “artistic” and “digital”. Our effort was basically to go beyond the assumptions mostly pre-accepted by many people that some practices and knowledge, some barriers, some organizations dealing with groups of persons with disadvantages have more importance than and should be given priority to some other practices and knowledge, barriers or other organizations dealing with other groups of persons with disadvantages. We wanted to construct a “totality of the parts” with our activities and our framework. Especially if the target group is “persons with barrier” as like most of our target groups, none of these parts should be evaluated as more relevant than or be given priority to others.

We need to change our customary approach to art and to many other conceptualizations. We must become familiar to examine the art-activities as applicable processes of constructing selves as praxis. We need to provide all the learner and educator groups the ways of positioning themselves not just as “learners and educators” but as the “co-creators” of their own learning processes. All steps and outputs of the art-activities have been organized by the educators and the learners by themselves together in accordance with the general educational/behavioral/social requirements of the activities and the participants. Especially “marbling art” can be evaluated as one of the best examples of these art-activities. It provides all the participants/learners to

understand the applicable “process of constructing new situations responsively and quickly” just like a simple everyday praxis. The marbling art-activity provides all the participants a vision and a practical strategy of positioning themselves just in accordance with the situations and developing rapid responses very suitable for these situations and any other conditions -especially crises conditions-. This art-activity empowers them in the way to find/produce new solutions against any new problems that would not be predictable or may arise suddenly. The marbling art provides the participants to interconnect different relationships, conditions and unpredictable actions, and to create new contextually-aware and responsive solutions for new emerging problems/conditions appeared because of rapid changes in ordinary interactions. With its unrepeatable figures, nonfixationability of its paints, and instability and need to continuous adjustment of its water in accordance with the changing conditions in the environment, marbling art has so much similarity to the mess of everyday life. It has also so much similar features to the digital communication and networks of life in virtual sphere. Getting involved in ateliers of this art provides the learners to develop a readiness to changes in everyday life and to improve their capacity for producing different solutions to emerging different problems especially in times of crises.

For different activities and different projects, our educators from different fields and the participants, come together and prepare differentiated, suitable “Perception Scales” (An exemplary scale is seen below -Table-1). At the end of the art-activity or after some of its steps finished, both the educators and the participant learners of the activity are matched with someone else who attended in the same art-activity. Every person points/scales the other person. This way of pointing/scaling each other also provides us to evaluate the success of our activities and so that we can make changes in the next steps and art-activities according to the results of these evaluations.

Scale Dimension	Scale Items
Expression	1. The learner is verbally expressive. 2. The learner easily expresses ideas nonverbally, for example, through movement, music, or visual art. 3. The learner is able to express personal ideas in diverse ways. 4. The learner develops and expresses ideas that are important to him/her.
Risk-Taking	1. The learner takes chances on projects, creating something unique. 2. The learner performs (i.e., plays, music, reading) with expression before his/her friends. 3. The learner is generally willing to convey ideas of personal value to others. 4. The learner follows through on an idea, regardless of what others think.
Imagination	1. The learner creates works with personal meaning. 2. The learner examines challenges from different perspectives. 3. The learner revises work to accommodate new insights or information. 4. The learner easily imagines new possibilities in his or her creative work.
Cooperative Learning	1. The learner works successfully with the other learners on group projects. 2. The learner collaborates with the others to produce original work. 3. The learner adapts his or her ideas to what other learners in a group are doing. 4. The learner communicates with the others in his or her group, both listening to other people's ideas and offering his or her own.

Table-1: An exemplary perception scale

The “holistic approach” we have been applying provides all the participants to connect “art-activities” and “other spheres” of life more easily. We witnessed that it had very positive impact/effects on improvement of our target groups in the following different spheres of the life and different areas of education:

*** Improvement of adult learners with barriers: Improvement especially in the key Skills (daily life skills -practical art applications- digital skills)

*** Improvement/Betterment in their cognitive & employment skills (art – digital world – using art for employability advancement)

*** Improvement/Betterment in their social and digital competences (Participating in art-group activities – taking roles in development of audios and videos prepared for the project – Taking role and gaining couragement for developing brochures by applying art and digital instruments)

New channels and new artillaries from art to everyday life and to other fields of education must be created. We have to build new bridges, first of all, at least by de-constructing any boundaries. All of us want to grasp the reasons and results of how ICT, art and other fields of education can be re-constructed in a process of collective effort consisting of all the learners/educators of any educational activities. All the actors, as humans (educators, learners with or without barriers) and non-humans (organizations, schools, NGOs, mobile phones, computers, educational curriculums), must be brought together and there must be created/developed new inter-disciplinary strategies and innovative methods crosscutting different areas of the life.

Not just the content of art-activities, but all the end-results that these art-activities would lead to, must be organized in the way for creating new channels for development of innovative applications that can be used/transferred/adapted to all the other fields of real or digital spheres of life for inclusion of all the persons with barriers -especially the persons with disabilities, the detainees, roma people, the families of these people-. The process of art-activities and exploration of the interconnections/similarities of these activities with the virtual/digital life should be improved to become more supportive processes for the reconstruction of a better and a more qualified life to all the groups with barriers in our societies. These groups must be empowered by improvement of their skills and capabilities in all fields especially in digital and artistic fields, so that they can become more strong and responsive persons to overcome all the exclusive/discriminatory practices existent in any areas of their life. The decontruction of former understanding of the actors as “static bodies” must be furthered. The reconstruction of innovative “process of responsive actants and networks” must be rapidized. This deconstruction and reconstruction processes, of course, must make no concessions about providing these people the ways for improving their knowledge about and getting the experiences of art-activities and processes of developing their digital skill in both real and virtual spheres.

Giba András-Pósa Kornél

Crime Stop Alapítvány

I. Context / background

Art is an integral part of human life, a daily necessity for physical and mental health; ultimately it supports the fulfillment of our emotional life through spiritual catharsis. Everyone has the right to enjoy and practice the arts, regardless of talent. Creative activities are beneficial to our well-being, mood, mental health and therefore our health. The process of creating gradually reduces our inner tension and anxiety; it allows us to get to know ourselves and to communicate deeply and honestly with ourselves and the world. Creating as a process is healing, primarily because we can meet our own unconscious contents in an accepting environment and even correct them.

Besides, creative programmes not only have a positive impact on our personality as a whole, our behavior and attitudes but also show us new possibilities for change. They develop our social and transversal competences, our emotional intelligence. They have an impact on empathy, problem solving, decision making, and many other areas that can be expected to develop as a result of and/or as an effect of a creative programme. Our mental abilities will develop, our thinking will become more flexible, our motor skills (e.g. our dexterity, our motions, our posture, etc.) will improve. It develops our non-verbal skills by learning to communicate without words, such as motions, colors, sounds, rhythms.

Creation not only helps to turn inwards, but can also provide the basis for outward communication. Creation gives a glimpse into one's inner world, revealing the constructive power of creative processes step by step. It helps those who find it difficult to express their emotions, to put their worries and problems into words. This provides an opportunity for these creative forces to be more easily expressed in everyday life, thus helping to increase the social and labor market opportunities of the target group facing any kind of obstacle.

Creation re-tunes already rigid personality structures. The process allows for collective reflection on problems and the adoption of messages, solutions tailored to individuals.

If we facilitate this process individually, in a group and/or in a community, we talk about art therapy. In art therapy, art is primarily a mediating medium. Art therapy is an activity that is accessible to anyone, where the process rather than the product is the primary concern - it is based on the creativity of the individual. Creativity is an innate ability in everyone, which tends to emerge but does not always do so. Supporting and stimulating this is one of our key tasks as facilitators / helping professionals.

The aim of art therapy spaces is to provide an atmosphere for the adult target group that comes into contact with us with any kind of obstacle, where they can safely live and creatively express their emotions, feelings, thoughts - and ultimately learn to find their way in life in a new way. Our ultimate goal is to support our clients to realize their full potential (self-awareness) and to finally live a life without suffering (or at least with a reduced level of pain and distress). They can learn new ways to change their thinking patterns; a new way of seeing can emerge, which is an integral part of changing/altering their own destiny/life situation. It is important for people to realize that they can control their thoughts and the way they feel about themselves, which can significantly influence their behavior. Anyone can learn to give new answers to questions that arise in life. Art therapy can be useful not only for people who are receptive to art, but also for those who think art is far away from them; anyone who is willing to learn new techniques; and where the learning process also teaches a lot about self-discovery and self-actualization, so that they will definitely gain from the experience. In addition, coping strategies and social skills are strengthened through / by the process.

Art therapy can be carried out in groups and individual sessions. In every creation, manifestation and activity lies the possibility to confront our human relationships and our connections to all other living and inanimate things in the world. There are countless artistic techniques available, so their application can be personalized, group-specific and specific (visual arts, movement, music, literature, etc.).

No prior training is required to perform these techniques, because the aim is not to create an actual work of art, but to express the emotions, associations, thoughts and inner contents of the individual.

The essential premise of art therapy is that each person has an instinctive, creative inner core that supports health and the moving to positive direction. Through creative exercises, this powerful

core can be accessed and learned or relearned to be evoked in practice, supporting the process of healing or change. Through the creative process, self-esteem, self-awareness and self-control are strengthened, and a sense of satisfaction and competence can be experienced. The creative process, the creative activity are enjoyable and fun for most people, meaning that the client or participant experiences the work / activity as a positive experience.

Art therapy in a group setting broadens our world view: through active group work we have the opportunity to learn about the feelings, thoughts and desires of people from different backgrounds. It can be an opportunity to understand their life stories, their way of thinking, and in doing so, reshape our own understanding of our own lives, thoughts and desires. Art groups combine the healing power of the arts and social relationships to have a dual effect - to develop, support, retain and heal. An art group is an accepting social space where both positive and negative criticism can be accepted and integrated into our personalities.

Digital competence includes the confident, critical and ethical use of the technologies of the information society (information and communication technology, ICT in the followings) and the content made available and mediated by these technologies in social relationships, work, communication and leisure, based on the skills and activities of: recognizing (identifying), retrieving, evaluating, storing, producing, presenting and exchanging information; creating and sharing digital content; and collaborating in communication via the Internet. All this is of course based on the use of and knowledge of digital tools, i.e. including the use of the main computer applications at a skills level, e.g. word processing, spreadsheets, databases, information storage and management, the possibilities offered by the Internet and communication through electronic media (e-mail, networking tools) - for leisure, information sharing, collaborative networking, learning, arts and research. The three main areas of digital competence development in our interpretation:

- Digital literacy: creating and interpreting text, graphics and spreadsheet documents, as well as communicating, browsing and gathering information on the internet.
- Problem solving: complex problems, spreadsheet management, algorithmic thinking, knowledge of databases, data models, programming languages.
- Information technologies: robotics, web and mobile applications.

We generally “wonder” with our clients in all three areas: the most important, of course, is digital literacy. In addition, a basic knowledge of spreadsheets is also important – we’ll cover that too. And knowledge of web and mobile applications is essential in the 21st century.

One of the main challenges of the 21st century is to become part of the information society. For target group members facing barriers (especially social barriers), this often seems a very difficult task. Without it, however, they are excluded from basic everyday social activities - from shopping to managing their affairs. This reinforces their disadvantages, entrenches their marginalized positions and has a negative impact on their advocacy skills. Improvement in this area is therefore inevitable and essential.

The focus of our approach is to combine the digital world with art therapy. By linking the two fields - seemingly completely separate, but in fact closely related even - we have discovered new perspectives in client work. Interesting and exciting contents and collaborations have emerged, as both fields are very remarkable and fascinating - let alone the combination of the two.

Digital art nowadays takes many forms, ranging across a wide spectrum. It includes digital photography, montage, collage, photo manipulation, digital painting, vector graphics, fractals, 3D graphics, animation, among others. Even having your own website or social media profile requires some artistic communication (applied art). All of this requires a mouse or tablet - not a brush and pencil in the classic sense, and a much more complex environment to use. All in all, the digital environment provides opportunities for "public artists" (common people, citizens, anyone who is engaged in artistic activity) that significantly increase the efficiency of expression, shortening the time to create. This also allows a quicker experience of the success of the activity, which is important for the target group (they do not like lengthy processes and prefer techniques that ensure quick and spectacular success).

II. Fields

1. Photo

Phototherapy can be interpreted from many different perspectives, including examining photographs of the past to creating images, sculptures and videos that reflect the present perspective. Phototherapy has the ability to trigger memories instantly, to evoke an effect, to put the client back in the state of feeling when the image was taken - more than any other medium.

Phototherapy techniques are therapeutic exercises that use people's personal snapshots, family albums and pictures taken by others (and the feelings, thoughts, memories and associations evoked by the photos) as a catalyst to deepen insight and enhance communication during therapy or counseling sessions with a trained group leader, facilitator and/or mental health professional. It is particularly suitable when "words cannot express" the feeling or content. The imagery is "translated" into verbal content in the context of analysis, discussion, sharing - thus triggering the process of awareness raising.

When people look at the photographs they have taken - and review the topics, messages and emotional content unconsciously embedded in them - they can learn more about their own unconscious inner lives. In phototherapy, photographs are not only passively reflected upon in silent contemplation, but actively created, posed, reconstructed, reworked to form or illustrate new narratives, collected, re-visualized in memory or imagination. Working together as a group, new responses, goals and possibilities emerge.

With the availability of digital cameras in the early 1980s and digital image management softwares in the early 1990s, access to digital media and use within sessions became easier and more widespread. At the same time, the extensive spread and growth of the internet and its symbiotic relationship with digital media has led to the widespread use of this created content, which must be handled with care and clients' attention drawn to this. The internet has enabled clients to easily access and share their work, making it available to the wider world, blurring different social boundaries. This is partly positive, but on the other hand requires a lot of attention and caution between groups, facilitators/group leaders, and clients. Digital imprints never disappear. It is difficult and sometimes impossible to completely delete or remove

information and images created or placed in digital format from digital storage, networks and the internet. The internet is not "breaking", "indestructible" and there is a very good chance that images placed on the internet will always be found somewhere.

We apply the following methods in connection with photography:

1.1. Participatory photography

Community developers and photographers use participatory photography as a tool for engagement, advocacy, skill development and social innovation in their work with disadvantaged and marginalized communities. It recognizes that responses often lie within communities, can be collectively articulated and demonstrated through the use of photography and digital tools. As with community art, participatory photography is based on the principle that community members can express the content that engages the community and make it visible to the wider community through the medium of art. Community arts provide a means of engagement, expression and collaboration for a particular social group. The aim is to facilitate development processes by mobilizing and activating the community; to formulate messages and to induce change.

Socially engaged art (community art) is an action or event where the artwork is created by lay people and ends up in some kind of collective artistic creation. The aim of the finished work is to activate and engage the community, create interaction and initiate dialogue. The community and participants are thus given the opportunity to express content that is important to them. This content can also be made visible to a wider audience through visualization, which can reinforce inclusiveness (social sensitization).

In addition, the methods used in community arts develop a range of competences and skills, with a focus on developing creativity. It has been shown to contribute to the development of other competences such as initiative and entrepreneurship, communication skills, social competences such as empathy, listening, problem solving, ability to compromise, awareness and expression, which are essential for target groups with barriers (and for all people in general), contributing to live and form a more fulfilling and happy life.

Participatory photography is therefore a collaborative method in which participants are supported in creating/showing their own photographs (their world view), to share their lived experiences and to present the world as they see it. In doing so, individuals and communities are given tools and opportunities to build knowledge, understanding and ideas about the issues that affect them. By creating alternatives to mainstream expression, previously excluded individuals can more easily speak, be heard and become visible. It also allows community participants to determine how they want to be represented to the outside world. By making it easier for individuals to tell their stories and take control of this process, we enable them to maintain control over their own representation and change. They are given the opportunity to move beyond stereotypes and beyond critical thinking to a fuller picture of their situation, problems, challenges, opportunities, aspirations and ultimately what it means to be a member of and live in the given community.

1.2. Literacy Through Photography

The method encourages participants to photograph scenes from their own lives, based on universal themes such as self-portraiture, community, family and dreams. The images are often accompanied by writing or linked to experiences in other disciplines. In this way, the method can help to reduce prejudice by offering a visual-verbal (lingual) and other complex modes of expression, often using montage techniques.

1.3. Videos

It takes the problems of a particular social group and presents them in a cinematic form. The motion picture provides an opportunity to break down prejudices towards the group, to develop and/or deepen understanding towards them, to motivate and involve the wider environment and community in the formulation of more powerful messages to be presented to society. Group action is definitely more effective and efficient, the activation process can lead to greater experiences and involvement, from exploring to presenting the situation, and shared reflections and experiences can also ensure the discovery and understanding of reality. In this way, forward-looking processes are induced.

III. Target groups and their works

The methods presented have been tested in projects with adults in recent years. On the one hand, we worked for several years in a community centre (in a small rural town in Hungary), where mainly Roma people attended. The community centre provided them with opportunities to meet, to receive assistance, to develop different competences (including basic IT skills, digital competences in club form, but also through adult learning programmes for certification), structured and semi-structured leisure activities, holidays / celebrations, as well as to try different arts, art therapy.

On the other hand, we have implemented art therapy - photo/film/video - based projects, mainly for people who have been released. We were not able to reach adult prisoners, because in Hungary, in totally closed institutions, filming is still subject to permission, and this permission is only granted in very special cases. We were unable to obtain one. However, we were able to try out some elements in a semi-closed institution for young adults.

In the case of released people, several works were created in the context of the Photo Workshop as a way of showing their own placement in the world. The photos often captured everyday events; there was for instance particular interest in dog photos. There were also several pictures of Budapest landmarks and natural phenomena. Several works were made using the method outlined above, where the visual/pictorial presentation was combined with verbal representation - i.e. thoughts, feelings, opinions - using linguistic signs.

We believe that (art) creations are a visual documentation of thoughts and emotions.



Photography Workshop, 2021. Phototherapy workshop for released people, teaching the basics of photography.

We worked with the following topics:

1. Self-portraits, other portraits

It was probably the most popular topic and processing area (also because it was obviously always available, i.e. we are always there for ourselves). Self-portraits proved to be unforgettable: they are the basis of self-representation. Self-portraits were taken "as I see myself", or "as I should be", or "as I would like to be seen". It was interesting to compare these, and the processing was about that too, in addition to accepting ourselves, of course. We worked a lot with the self-portraits: in light, in dark, lit, darkened, etc. The self-portraits were also digitally “framed”, adding value to it. We also used other digital techniques, e.g. making the portrait look like a comic book.





Clients often took portraits of themselves or each other for job applications and/or CVs. These images were of course very often different from other self-portraits - discussion of these was an integral part of the process.

In addition, helpers, facilitators (professionals) were often photographed too, which gave an additional field of meaning to cooperation or the interpretation of human/social relations.



Roma self-portraits using digital techniques, 2021.

The portraits were also used for further analysis, when they were taken with friends, helpers, etc.

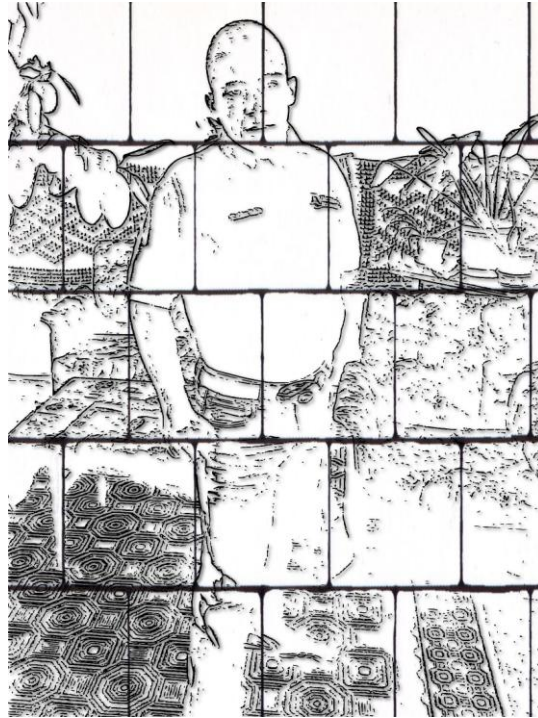


Roma friends in the community space, 2021. Using digital technology.



Portrait, 2021. Work of a released client. A number of self-portraits are taken, including for CVs for job applications, in a way that is most beneficial for finding a job and finding a job. This photo was taken of a helper (Foundation representative). They often take photos of proactive helpers who have made a difference in their lives.

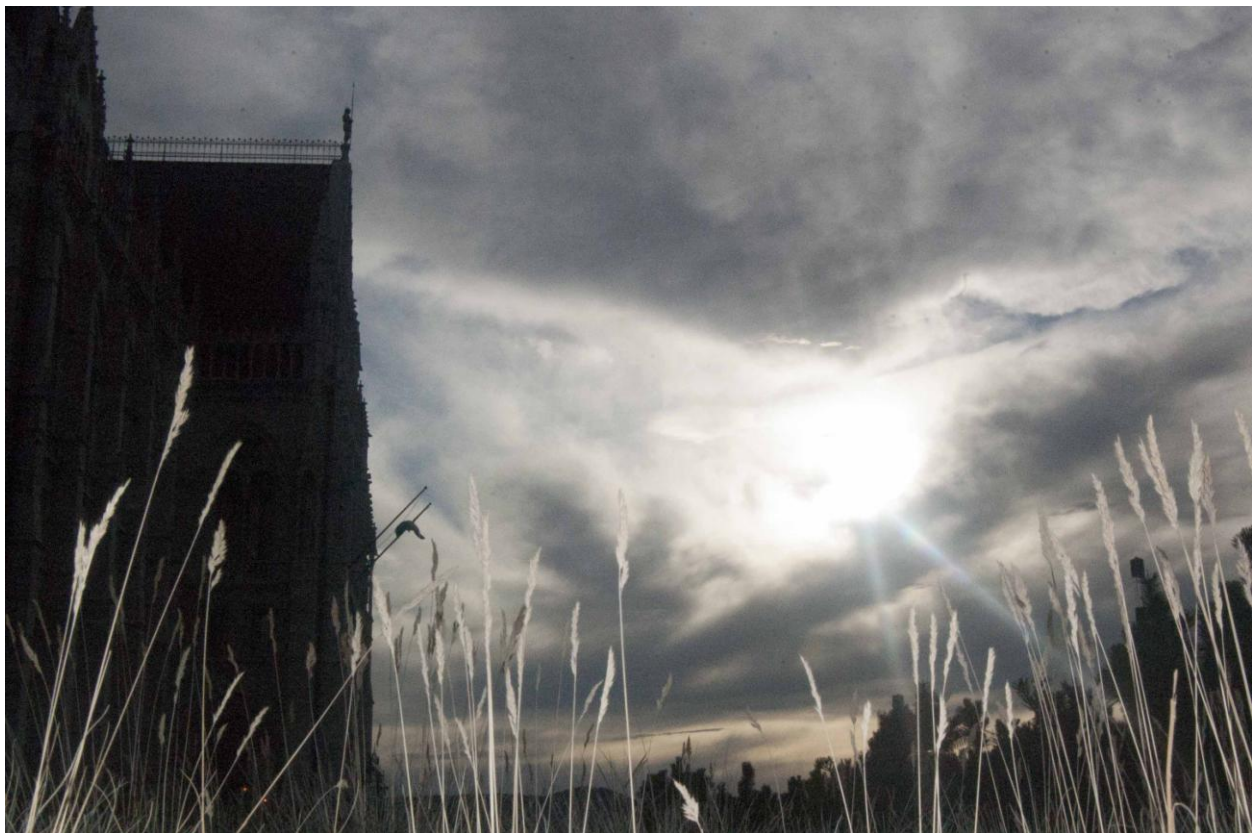
Self-portraits help identification, help in answering the question who I am?, which is very important for everyone in general, but is a particular focus for the target group with barriers and for the target group of released people and/or Roma people in a precarious situation and with specific problems.



Closed. Creation of a Roma target group member, 2021. Digital technology. Artwork responding to a personal life situation, lived experiences, stuckness.

2. Images of our particular existence: nature, animals, objects of desire

The next important visual processing is the representation of the mainly natural, but also material world around us. The representation of natural objects reveals the relationship between the individual and nature, where and how the artist places himself/herself in this cosmos surrounding us, what relationship he/she has with it, or with the objects and landmarks in it. The images were analyzed in great detail, both by the creator and by the group members. All this of course with a focus on self-awareness, the possibility of interpreting ourselves, our levels, and our "place in the world" (what do we think our place is? do we have a designated place? can it be changed? etc.).

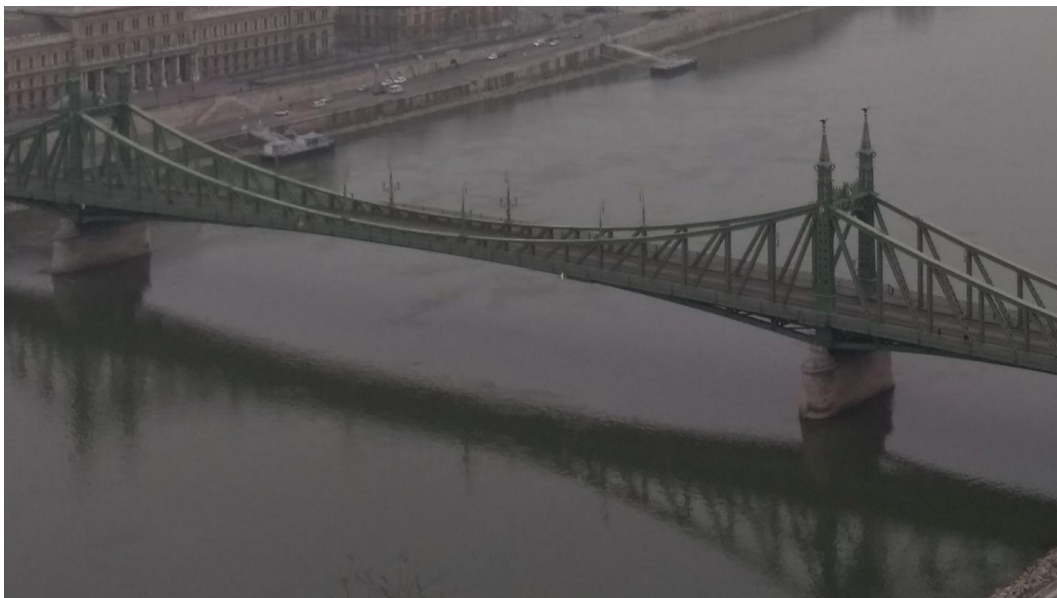


Photos of a released client, 2021. Untitled



Photo of a released client, 2021. Part of the "dog series". The dogs are "smiling" in the picture, they are making us happy, they are cheerful, full of life, and carrying many good values (perseverance, loyalty, etc.).





Photos of released clients, elements of the Budapest series, 2021. Linking the city and natural phenomena, a particular way of interpreting the world around us.



Artwork by a released client, 2021. Pictures from the Budapest series, hung on the wall of his room. The artwork is already edited, framed and displayed, placed in his own living space.



Photo of a released client, 2021. Part of the "My Desires" series. Adult man, released from a long prison sentence, struggling with financial problems.

3. Our everyday life - activities, leisure time (sport, dance, music, etc.)

Capturing positive activities that occur frequently in the community space and have a positive self-representation ("we are good at it"): sport, dance, music. In addition to photos, edited mini films and spots were created.



Roma people making music, 2021. In addition to the photo, a video was made of the performance of different musical compositions, some of them written by themselves.

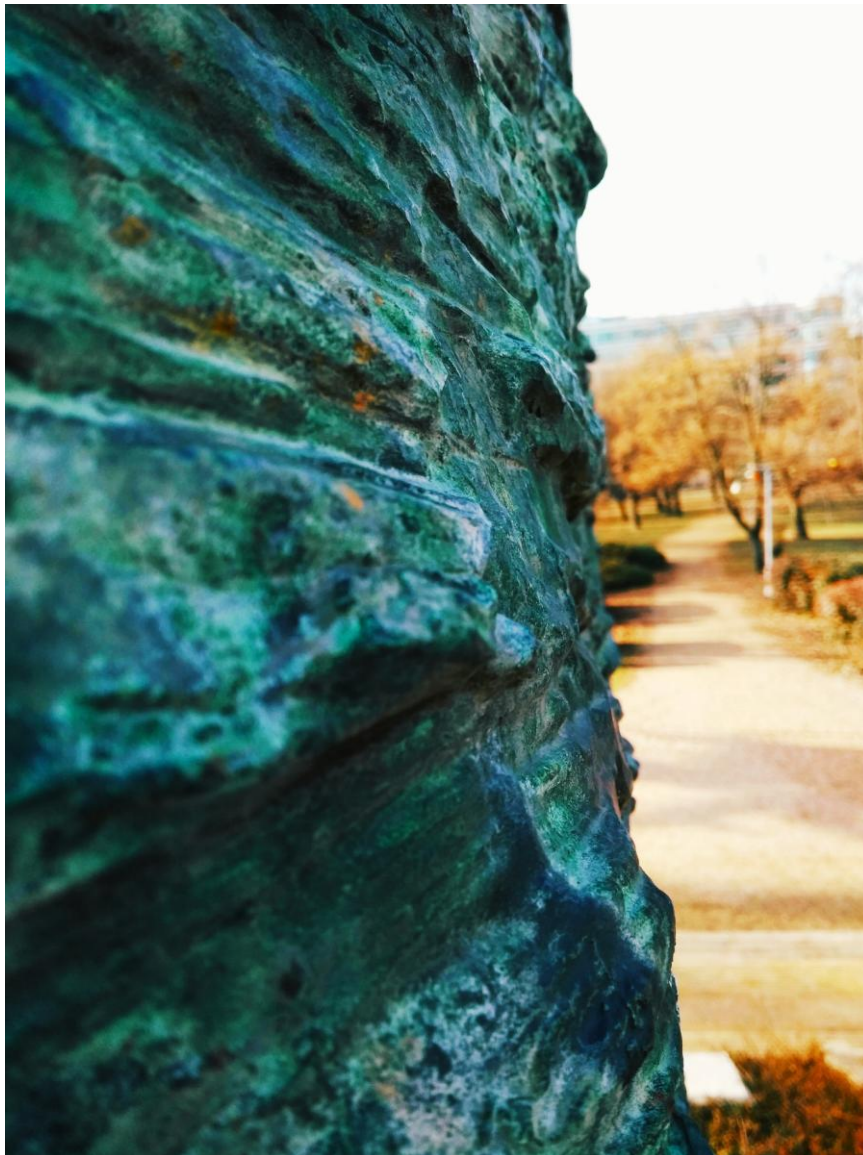




Sports together, 2021. The representative of the Foundation played sports together with the Roma, mainly younger and more enthusiastic participants, which was captured and edited on photos and even on video (photos+music+movement) - it turned out to be a short film. Showing, processing, editing and presenting ourselves and the activities that are important to us.

4. Collages, complex techniques

Expression can be strengthened by combining the possibilities of several artistic disciplines. Often different techniques were used together, or several works of one technique were combined.



Where does the road take you?

Only you can know where to go next and how to live it.

It wasn't until 2 years ago that I decided to change my life. Why? Because I didn't really like the way I was going, the way I was living. I was dangling my feet in the middle of the welfare system, where I was being served - when I realized that I was carrying the weight and consequences of 25 years of tossing. I realized that recognizing my problems was the first step to being responsible for my own

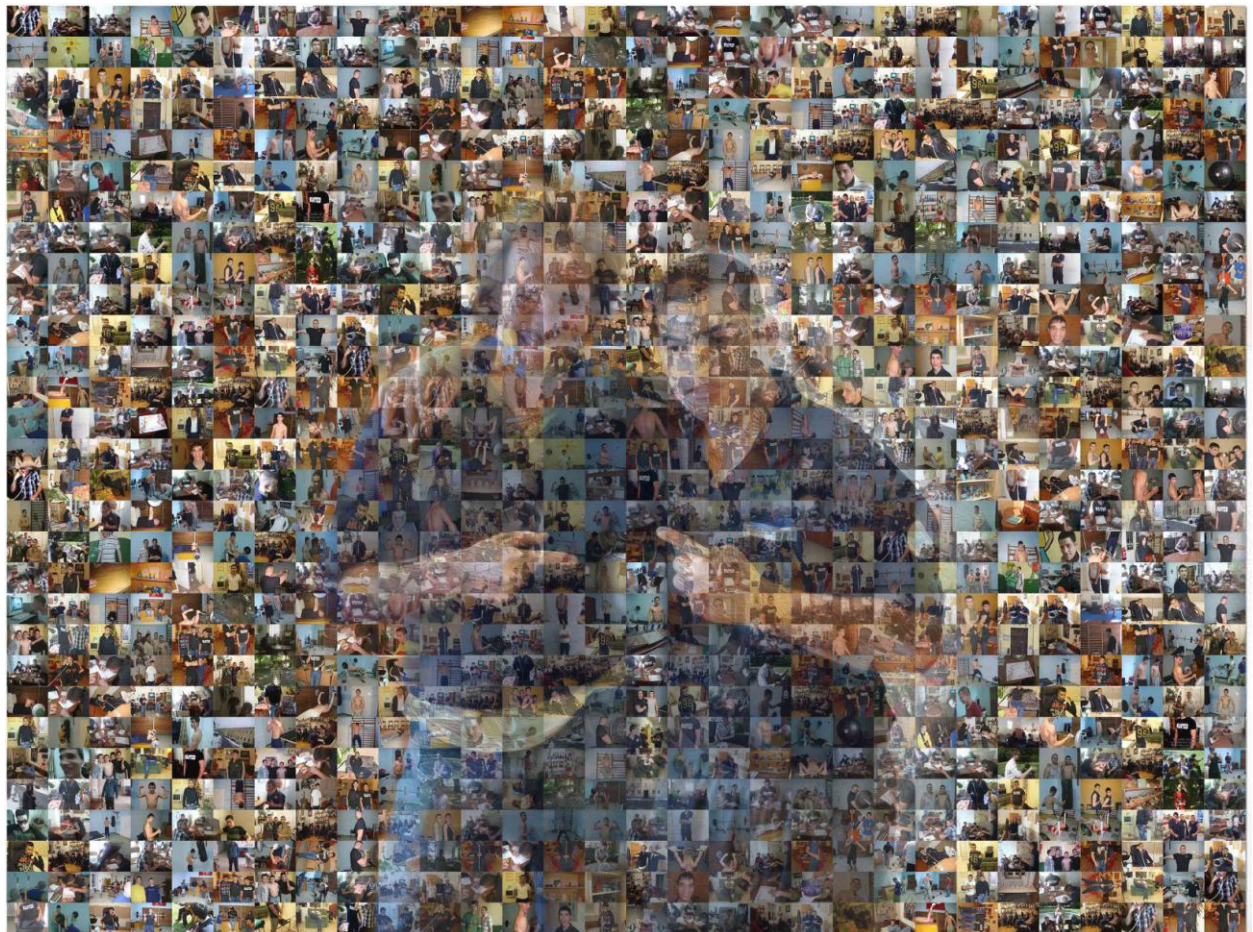
destiny. I have to be an active participant in this.

I spent 25 years of my life being tossed about, with no attachment to anything in my life. Not with my family, not with my own life. In fact, I was completely alone. I was spending time completely alone. There were low points in my life and even lower points. I suppose there will be. I can't forget them, but I can't keep going round and round. I should be moving forward.

I realized I needed to dare to ask for help. I need a guide to help me in life. If there is a person, there are people who practice vocation, determination, patience and devotion, understanding, in order to fulfill the will, perseverance, to be a guide, then there is, there will be a result. I give in to the guide, I try to help him by submitting myself to his progress.

Complex art work of a released client, 2021. Unity of image and text, reflecting on each other

Expression was often enhanced by exploiting, incorporating and experimenting with digital possibilities.



Us (you and I). Created by a Roma group, 2021. Photos and digital technique



Exhibited. Artwork by a Roma group, 2021. Photography, framing, contextualization (in an exhibition)

5. Summary

In this professional material, we have presented a way of realizing the potential of combining arts and digital competences for a disadvantaged adult target group with barriers (we worked with Roma and released people). We believe that the potential is unlimited and we did not (and could not) aim for completeness. The purpose of combining the two topic areas was to increase the development potential of the client groups, which means increasing their social and labor market opportunities and bringing them closer to the majority society. It also means to induce change in their daily lives by expressing their feelings, emotions and thoughts, thus reducing their suffering and disadvantages and making a positive shift towards a more fulfilling and happy life.