etra

education through rehabilitative art-photo

METHODOLOGICAL GUIDELINES

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EACEA Education, Audiovisual & Culture Executive Agency

Education and Culture DG

Lifelong Learning Programme

education through rehabilitative art-photo

METHODOLOGICAL GUIDELINES

Photography as a powerful tool for reaching self-awareness, personal development and integration of people at risk of social exclusion.

A handbook for trainers

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From photography to self-awareness and
from self-awareness to collective consciousness

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INTRODUCTION

This Methodological Guidelines handbook you have in your hands is based on the experiences of trainers working with six groups of disadvantaged people from six European countries – Italy, Estonia, Spain, Denmark and Portugal, while University of Patras, (Greece) participates with pilot educational activities. We have joined our know-how and resources together to create the ETRA project, funded by the Lifelong Learning Programme (2007 - 2013) from the European Commission. We, as authors of this handbook, strongly believe in the benefits of lifelong learning for the development of social competences in adults who have mental illness or who are in a disadvantage situation and this is what we aim to demonstrate through the following pages.

ETRA means education through rehabilitative art-photo. But, what do we mean by art? Art, in this project, is understood as any expression of human activity that shows personal vision through the interpretation of reality or imagination with visual resources, mainly photography.

ETRA is based on the statement that all people are able to create, have new and valuable ideas and use their imagination. ETRA fosters creativity, not just through studying academic contents but also by re-activating an individual and collective awareness on the potential of creative disciplines as a tool for preventing social exclusion.

The basis of the proposed pedagogy is an informal learning path in which art, especially photography, provides the permanent impulse to dream and to reflect on one's own reality, focusing on the strength of the creative experience. It not only points at the acquisition of competences and skills deriving from the use of digital photographic means but aims at reducing social inequality through enhancing individuals' communication possibilities. In this perspective art, and some key features from the outsider art movement, is seen as a way to acquire confidence in one's own skills, creating a process of growth and knowledge not only personal, but as a community as well.

Through the different views and training practices of the seven partners participating in the project, you will find a number of different experiences and approaches towards developing social competences and achieving social inclusion in this handbook. We strongly recommend that you to take from this whatever fits into your reality. ETRA aims to be an inspiration and a reference for other organizations working to improve the quality of life of people at risk of social exclusion.

We all now know that photography has so much to offer!

Enjoy your reading and don't forget to visit us at: http://etraproject.eu

TALKING ABOUT THE IMPORTANCE OF LIFELONG LEARNING FOR DISADVANTAGED GROUPS

Lifelong learning is mainly understood as the process of keeping your mind and body engaged by actively pursuing knowledge and experience throughout the lifetime. ETRA intends to promote this engagement within disadvantaged groups considered at greatest risk of marginalisation (EU Green Paper on mental health) using Art-based education as a tool to break one's own marginality and in the case of UoP (Greece) applied this methodology among several groups of students (kindergarten pupils and students of the Department of Educational Science and Early Childhood Education, University of Patras).

Building learning societies and creating open learning communities are only possible with the triumph of learning, no matter what age, social condition or economical level. There are multiple ways of learning and producing knowledge but all of them result in a benefit for society in general.

Through an integrated pedagogy that encapsulates knowledge, practice and the concept of Outsider Art, ETRA contributes to personal development, active citizenship and social inclusion, and to promoting key competencies to encourage personal growth, cultural re-integration of marginalized and disadvantaged groups in society.

Outsider Art' s visibility helps other people to enter in with a different reality and reconsider mental illness in a different way, so it is an excellent tool to fight against the social stigma that often accompanies mental illness and disadvantaged groups in general.

ETRA proposes the development of an integrated method of learning whose innovation is the use of cultural knowledge and photography to promote the circulation of interpersonal skills and know-how that are mutually supportive: people learn best in an environment of welfare and thanks to professional competences received; people are able to be more integrated in a social context.

ETRA – EDUCATION THROUGH REHABILITATIVE ART PHOTO

THE ORIGIN

The origin of the project simply lies in observing the benefits and the results, in terms of empowerment and awareness rising, of a pilot project (Punctum in-visibili ritratti) jointly carried on by the Cooperative Borgorete, the Province di Perugia and the local association Lucegrigia. The piloting engaged ten adults with mental health issues in a brief learning path only focused on digital photography.

The results were amazing, in terms of empowerment and soft skills and, overall, the motivation level to learn, to act and to communicate that project had been able to stimulate. The project led to the production of a printed catalogue, a video clip and, overall, conferences and round tables to which (and this is the most important element) also some members of the targeted groups took actively part, breaking their barriers of isolation, finding the self-confidence for speaking in public. Speaking about themselves, but by means of an objectivised entity: ART.

On the other hand, the project got really inspired to develop the idea to use art and photography as a mean for a deep and self-exploration. Essentially, taking a picture may be likened to making a journey where the final image represents a meeting place that can be both a destination and a starting point.

Furthermore working with and through art, provides a strong connection with the inner world. Art is a response which moves the participant from one place to another connecting feelings, thoughts and insights. Art also connects the artist to his/her audience and community and, in the case of the expressive arts, it connects the participants with the expressive art practitioner, because together they have witnessed the creation and presence of the artwork. This process can also engage the unconscious.

Art is therefore deep education and a strong social inclusion & empowerment device. ETRA has drawn the idea of combining and enhancing the complementarities of different kind of expertise such as experts of the Arts, of the public Cultural Management, of the non-profit social sector/mental health domain, for the creation of a successful adult education practice that could be transferred and replicated for pursuing the goal of a more inclusive and empowered society.

FROM OUTSIDER ART TO ETRA PROJECT

The term 'outsider art' has from its earliest formulations in the past century been used to describe artistic products made by people who somehow differ from the social norm. As an adaptation from the French term 'art brut' (raw art), outsider art was at first a definition for works by non-professional self-taught artists and psychiatric patients. Nowadays it has grown to include people with learning disabilities and others who do not have access to the mainstream art world systems of training, production and consumption. Although the specific term 'outsider art' appears to create separation rather than encouraging inclusion, it is nevertheless a definition that makes visible and connects a cultural field devoted to create awareness of something that could be overlooked.

Across the world there are a wide variety of organisations and communities working to increase the opportunities for people with learning disabilities and mental health issues to participate in the arts at all levels. There are schools, studios and workshops that support and train people in the practice of art and help them to become performing artists. Museums, galleries and private collectors exhibit and sell works by 'outsider artists' and regard them as vibrant supplements to the contemporary art scene. Together these organisations form a sector that is devoted to make visible the diversity of artistic expression and promote the rights of particular groups to be involved in and have access to artistic and cultural activities.

PARTNERS MAKING ETRA POSSIBLE

ETRA project is the result of the cooperation between seven partners from six different European countries: Italy, Estonia, Greece, Spain, Denmark and Portugal. All of them have the required know-how and the necessary experience in education, using art to foster creativity, social skills and social inclusion to perform the ETRA activities. We invite you to read more about the organizations making ETRA possible.

PROVINCIA DI PERUGIA, (ITALY)

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Provincia di Perugia is located in the centre of Italy, being the bigger one of the two provincial cities of the Umbria Region. The Provincia di Perugia is a local authority with statutory, normative, organisational, administrative and financial autonomy. Currently, the province has 1.089 employees (about 35% females). It has a complex organisation and is divided into six areas coordinated by a General Direction. The areas concern: building, environment, economics, cultural and social activities, work, training and education, staff, communication, budget and financial services.

Provincia di Perugia is one of the founder members of the National Local Entities Committee for Peace, whose mission is to promote a culture of peace and of human rights. This Committee actively cooperates with Tavola della Pace, a national association comprehensive of more than 300 local and national associations (such as Amnesty International or ICS NGO). Provincia di Perugia promotes projects linked to culture as a social empowerment tool, as for example the piloting project PUNCTUM and the project ANTROPOLIS (within the ex-prison of the city a new project has been developed: the ex-prison as temporary location for urban regeneration and for artists involved in civil society actions – theatre, musicians, visual arts, etc.).

The target group is formed by disabled adults reached by the Province di Perugia through the local network of mental health and social services.

The first one is composed of adults with diverse grades and types of disabilities and difficulties including mental retardation and Down' s syndrome. The second group is composed of people with different disabilities (mental disorder, autism, Down' s syndrome). Province di Perugia reached the target through the collaboration with the association Terrarte and the association Il Giunco.

SOCIETA COOPERATIVA BORGORETE (ITALY)

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Società Cooperativa Sociale Borgorete was founded on February 2007 uniting two social cooperatives founded in 1979. The new cooperative has inherited the aims of the two old cooperatives that is promoting social integration particularly among the most disadvantaged groups in the social, social-health and educational domains. The cooperative employs 160 persons permanently.

With 160 operators, over 30 services, projects and initiatives, Borgorete is actively engaged in social and (re)-educational activities within a wide range of sector and a wide range of target groups: Mental health; Addictions; Disability; Immigration; Human trafficking for exploitation; Social emergency; Early childhood. Società Cooperativa Sociale Borgorete addressed their activities mostly to adults and young people including pre-school children within the kindergarten managed by the cooperative.
Main target groups are:
- Adults with mental health challenges
- Adults and youngsters with problems of abuse
- Young people cared of in a residential formula
- Disable children supported with school
- Victims of human trafficking

A part from the target groups that benefit from the social care services of Borgorete, the latter provides benefits through lifelong learning funded projects, special initiatives are addressed to professionals working with minors, school teachers, young and adult citizens.

PÄEVAKESKUS KÄO (ESTONIA)

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The main goal of Pævakeskus Käo is to offer various welfare and care services for children and adults with disabilities (severe cognitive/developmental and multiple disability).

Considering each client's cognitive, physical and emotional development, the centre aims to provide a safe and supportive environment where each person is considered an individual, and is regarded as a whole, and create conditions and open up opportunities for individual self-realization. Work in the centre is based on the principle that everybody has a right to participate in everyday life and access activities appropriate for their age and abilities.
Activities offered to adult clients are all based on individual activity plans. The centre also offers organised rehabilitation services and has an established and actively used AAC centre. The centre recognizes that families with children and adults with cognitive disability require practical and professional services in order to cope with everyday life as independently as possible, and that it is important to give parents a chance to attend work while their children remain in a safe environment.

Activities at the day care centre are meant to support and empower different abilities (physical, cognitive, communicative, social and everyday skills) of the client to increase his or her ability to cope and participate in everyday life to the fullest extent possible.
A key focus of the centre is to develop skills and knowledge in the area of alternative communication (simplified signs, technical communication equipment, communication books, computer programs and other AAC methods) and to provide consulting all over Estonia in cooperation with NGO Inimeselt Inimesele, the leading organization in that area. Creating opportunities for and developing means of alternative communication are considered a crucial task for the centre, to help give everybody a chance for participation and self-expression, and there is a strong bias towards putting theoretical knowledge to practical use in everyday life.

UNIVERSITY OF PATRAS (GREECE)

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The Department of Educational Science and Early Childhood Education (University of Patras, Greece) is aiming at the development of research in the Sciences of Education and the provision of academic education to the educators of pre-school age. Its mission was, and still is up to now, the education of modern educators for pre-school education.

The Department is well staffed with teaching and research staff and has approximately 1.060 undergraduate, 50 postgraduate and 65 PhD students. The Department offers a Program of Postgraduate Studies with several specialisations:

1. Social theory
2. Language, Art and Culture in Education
3. Natural Sciences Didactics

The research team of Department of Educational Science and Early Childhood Education will participate to the meeting of the consortium. Will collaborate closed with all the partners in ALL WPs and will follow the instruction of the coordinator for the management of the project. More specific the team will be responsible for WP 2 Evaluation and will critically contribute to WP3 and WP4, elaborating papers and reports and disseminating them among relevant stakeholders both in Greece and in EU.

Each partner has nominated their own local project manager, who will be responsible for ensuring that their activities are carried out according to the work plan, monitored and evidenced for the project justification claims.

From one side, University of Patras' target group consists of undergraduate and postgraduate students that attended courses at the Department of Educational Science and Early Childhood Education, at the University of Patras. The development of research in the Sciences of Education and the provision of academic education to the educators of pre-school age is our principal aim. Our specific aim that refers to a small group of these students is to cultivate their artistic culture. From the other side there is also a second target group that refers to kindergarten students. The target with this group was to give children the chance to be engaged in an authentic and holistic experience of art of photography.

INTRAS FOUNDATI0N (SPAIN)

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INTRAS, standing for Research and Treatment in Mental Health, is a non-profit organization founded in August 1994 by professionals of the mental health world and it is dedicated to high quality research and intervention in the mental health field.

The main target group of INTRAS consists of people suffering from mental disorders, mainly schizophrenia and bipolar disorder, whereby the organisation also performs activities and offers services to the disabled, the elderly and people at risk of social exclusion in general, always with the aim of improving their quality of life.

Different facilities are managed by the Foundation in five different provinces in the region of Castilla y Le ó n, including two training centres, a psychosocial rehabilitation centre, a residential home, three day care centres and thirteen supervised flats offering supporting resources to our target groups.

INTRAS follows the recovery approach: a constant support to the people with mental illness from being in hospital until recovering his/her normal life. INTRAS manages a psychosocial rehabilitation centre where people train their abilities and start the process. Then, they train their social abilities in the occupational centres where our users perform activities such as ceramics, handcraft activities, theatre, etc. After that, they attend the pre-labour workshops where they are offered several different activities, for example, bike repairing, book binding, shoe repairing, creating promotional gifts, etc. The aim is that they choose the activity they like, that they create their own life project. When they are prepared, they enter the labour market thanks to a centre for shelter employment. INTRAS puts a special emphasis on leisure and sport activities, as this is something quite difficult to manage by people with mental illness but crucial in their integration into society. Within INTRAS there is a football team that plays in a regional league and also a musical group called Calle 61 where music lovers can develop their abilities and enjoy time with their friends. With regards to lifelong learning, INTRAS offers an opportunity for adults with mental illnesses to study. Those who gave up their studies and/or want to increase their knowledge level or gain access to higher education, are not only given basic skills, but are provided with an appropriate base of knowledge and social skills to facilitate their integration into the labour market.

GAIA MUSEUM (DENMARK)

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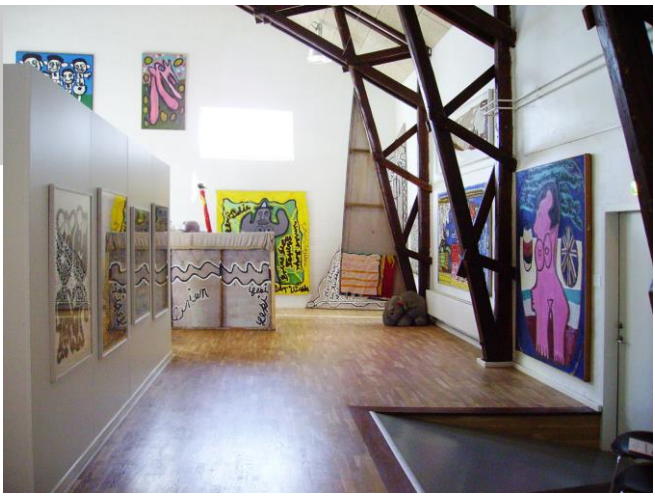

As a cultural organisation GAIA Museum's primary objective is to provide cultural experiences, knowledge and education for the general public. The museum has 3 to 4 special exhibitions a year and a permanent collection that show the broadness of art by national and international artists with learning disabilities and mental health problems. Within the framework of the museum there are different divisions that run as sheltered places of employment for people with special needs - this includes a busy lunch café, a framing workshop, a media team, a museum shop, different workshops producing and developing designs and goods for the museum shop and companies in all of Denmark. Furthermore, the museum provides vocational education and training (VET) for young adults with learning disabilities – in visual arts, media studies and general subjects such as hospitality, kitchen work and cleaning.

As a whole the museum aims to encourage society and the general cultural public to acknowledge and embrace diversity. It is essential that we practice this in all aspects, not only by exhibiting art works by people 'differing from normality' but also by making it possible for these particular groups to work for and be a part of a cultural environment.

GAIA Museum's role in the ETRA project

GAIA Museum's role in the project has been to design a dissemination strategy and make sure the partners take an active share in raising awareness of the project's results by generating interaction and publicity from the start of the project to the end.

Furthermore, the museum has put together the form and content for the Virtual Museum that will be linked to the project's website. This will be used as an effective dissemination tool and an interactive platform for trainers and learners of special needs groups to get inspired.

PALCO DE SOMBRAS (PORTUGAL)

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E-VIA | Palco de Sombras has as mission to contribute to the personal empowerment and active citizenship of people of all ages and conditions, by promoting creative learning that enhance knowledge. Non-formal education and qualifying training are an important axis of its activity but being knowledge a continuous, multidisciplinary and holistic process, no form of expression is outside its learning activity.

E-VIA | Palco de Sombras has as objective social cohesion, working actively people and groups who for any reason are at a disadvantage situation. Respect by human rights, intercultural dialogue, equality between citizens and full democracy are key concepts underlying its activities.

E-VIA | Palco de Sombras is guided by strict criteria of social responsibility, with the mission of creating and disseminating products and services that meet the specific needs of human development and social and cultural intervention.

E-VIA is the registered trademark of the organization Palco de Sombras used as a coordinating platform of research and education-training activities, including the development of international projects.

Target groups of E-VIA | Palco de Sombras are African immigrants of first and second generations, illiterate or with a low level of education and qualifications undifferentiated, living in a context of social marginalization

ETRA´S MODEL

Before go to see the experiences from partners who applied the methodology of ETRA project, it would be useful to review the methodology model of ETRA project. This chapter will provide you with the theoretical roots, the aims addressed and the general framework to apply this artistic and innovative methodology based on the use of photography, when words are not as effective as a picture is.

THEORETICAL ROOTS OF ETRA

ETRA creates an innovative learning model that will benefit all target groups but particularly those currently furthest removed from educational and social inclusion. ETRA´s didactic methodology is inspired by, but not based on, the principles of art therapy and psychotherapy using photography.

ETRA is based on principles of Constructivism, since it assumes that learning is a social process that is triggered, motivated and enhanced by on-going social interactions. The project is in line with the principles of Liberal Adult Education, which is focused on non-formal learning paths, not aimed at the acquisition of qualifications per se but of transversal key competences, notably communication skills. The proposal furthermore embodies liberal adult learning, seeking to reach across cultural boundaries to inspire passion for learning through motivation-based approaches. The project aims to create opportunities to improve knowledge and skills of potentially socially excluded individuals that at present remain under-represented in learning, enabling them to enrich their lives and integrate in their communities. ETRA makes use of a series of pedagogical methodologies and strategies for enhancing motivation to participate in effective learning, guided by principles of peer education and cooperative/mutual learning, and learning based on problem solving.

For more information about ETRA´s MODEL visit our website: www.etraproject.eu

OUTCOMES

ETRA project's key aim is to use the experience of art, particularly photography, to stimulate and promote positive feelings and learning processes among various target groups of adults with special social, physical or psychological challenges.

ETRA' s core learning goals are related to the development of cultural awareness and soft skills, and the promotion of empowerment and social inclusion. Three stages were identified throughout the development of the learning programme:

- SHORT TERM OUTCOMES: Foundation knowledge of arts, improved communication skills, development of basic cultural awareness
- MEDIUM TERM OUTCOMES: Development of new social, cultural and interpersonal capacities and attitudes.
- LONG TERM OUTCOMES: independent continuation of art practice, social inclusion.

PHOTOGRAPHY AND SELF-KNOWLEGDE

Art photography helps people with special challenges, people with difficulties or who are experiencing considerable discomfort, to express themselves creatively, and in turn develop greater autonomy, discover hidden abilities, develop positive life attitudes, and enable relationships with others.

The hypothesis is that while expressions in words, moods or thoughts may be difficult, a visual medium will facilitate this communication process. Photography will allow the representation of individual views, of things, people and places. In education for people with challenges, art photography can be used to facilitate regulation of emotions, and facilitate intercommunication, making people visible to themselves and to others.

ETRA takes a step forward by using photos of people, objects, activities, etc., to produce artistic outcomes for expressing feelings, memories, beliefs and values of adults with a condition of social challenges. ETRA seeks to improve understanding of the inner world of people with challenges, while enhancing their well-being.

Techniques used are designed to improve the individual' s insight, understanding, and relationships with others, for those who verbal methods are simply not effective or not as effective as Etra is.

APPLICATION OF METHODOLOGY

This programme starts with the assessment of the expectations of learners, social workers/trainers, and other professionals, through a learning cycle, or a multidisciplinary group discussion where the needs and expectations are identified.

Then, the process has three key stages:

1. Development of Aesthetic Perceptions through Art-based stimulus.
2. Production of Artistic Works
3. Exhibition of produced works to the rest of society.

In the first stage different activities could be carried out to stimulate aesthetic perceptions, such as exhibition visits; working with the elements of visual perception (colour, shape); exercise of iconographic descriptions (the subject and its significance, the value of symbols); meetings with artists; practice of visual arts and manipulative arts, etc. Each trainer will have to stimulate the imagination of the group, stimulating cultural awareness and knowledge in the local historical and sociological context. Each trainer would thus use printed images or slides or bring learners to visit exhibitions. It is important to understand that the Artistic Work will become a sort of facilitator for dialogue, allowing the passage from subjectivity to objectivity.

After this first stage, the production of artistic works starts by photographing colours; shapes; taking thematic photos such as urban landscape, portrait, self-portrait, etc.

FINAL ASSESSMENT

Evaluation means making judgments, based on evidence, about the value and the quality of our activities. To be able to evaluate we need to collect inputs or evidences, for analysis. These inputs should be focus on the specific objectives we wanted to achieve.

In our effort to measure progress, we need to consider the starting skill levels, base knowledge and understanding of participants, and realistic measure for improvements as a result of the program. To do that, we have to collect evidences before, during and at the end of each activity. There are many ways and techniques for collecting evidence, including structured observation, questionnaires, small group discussions, or written diaries.

DESIGN OF THE PROGRAMME

For several years, psychotherapists have used photographs of patients and their families as a tool to understand relationships and to facilitate the expression of feelings. Beyond being an aid to psychotherapy, photography itself can be seen as a therapeutic activity. The skills involved in the photographic process are explored, highlighting the particular difficulties and benefits that people may experience. Photography can help people to improve, among other things, their self-control, social skills, and self-esteem (Craig Cosden, Dwight Reynolds).

The aim of using photography in ETRA not only extends as far as lies in considering it as a tool to acquire key competences as well as technical competences, but also in promoting the re-activation of an individual and the collective consciousness that may allow people at risk of social exclusion to use their own imagination and creative thinking.

Potentially excluded citizens can be transformed into real citizens breaking the barriers of exclusion through their personal artistic language. If art, by definition, is a narrative process, it therefore becomes a shared language leading towards social integration. In this respect, creating art products does not aim to follow conventional rules of artistic and aesthetic expression but on the contrary to validate the process that leads to re-activation of the individual on a cultural and social level. That is the deep meaning of Outsider Art as a social integration and social cohesion device.

ETRA learners have undergone a learning path specifically focused on photography. The first step was to promote cultural awareness through visiting exhibitions and showing them didactic materials. Once the learners were stimulated about arts and self-expression, they were then guided to the next step consisting of producing artistic photos, photo collages, photo paintings, graphic re-elaboration of photos, etc. In the following pages, we present you some of the activities done during the training program in each of the organizations collaborating in the ETRA project.

Artistic works will be available in the Virtual Art Museum which we invite you to visit though our Website http://etraproject.eu if you are looking for more information.

In the meantime, let' s find out how we performed this re-interpretation of art…

THE EXPERIENCE OF PROVINCIA DI PERUGIA

Workshops have been carried out for a period of six months from September 2012 until February 2013, twice per week during three hours per day.
The group of artists was composed of six participants with various disabilities: Down syndrome and different types of mental retardation. All participants live with their families and are assisted by social services of their city.

Considering the severe disabilities of the group, the goals of the process were related to cognitive intelligence (imaginative ability), intelligence of the body (physical ability) and relational intelligence (socialization, conversation, making decision).

Four different phases composed the entire learning process: In the first phase, participants worked on the sense of colours, signs and forms. This allowed learners to have greater confidence in their own creativity and expression, experimenting new and different art materials. During the second phase, trainers introduced the language of photography as a tool to translate into images the works and the visions produced in the first part of the training. Participants became more comfortable using the camera and started a collective reflection on images.
In the third phase, trainers gave ample space to the vision of artists work, through monographs, books, pictures, and websites. During this last phase, photography was used by the participants as a tool to represent their own reality and inner world. All the phases took turns allowing a mutual interaction between the different visual languages.

These are two good practices to illustrate the experience of Provincia di Perugia:

GOOD PRACTICE 1: *FROM PERCEPTION TO TACTILE CREATION*

Description of the activity step by step

STEP 1: Analysis of the artistic works of Carlo Carrà. The work was carried out starting from the sharing and the vision of the work of the artist Carlo Carrà one of the most important exponents of Futurism. The interaction with the artistic works of Carrà was made possible by the use of a monograph made of very large and removable images. Each work was analysed from a purely aesthetic and symbolic point of view. Much space has been given to the sharing of ideas and thoughts among the participants stimulating conversation and interaction through specific questions on the structure of the work by analysing the colour, the shapes, the objects represented and the inner images of the participants.
STEP 2: Draw your own symbols. At the end of this first phase, each participant chose the image that most interested and stimulated

thoughts and internal images. Afterwards to each participant was given a transparent sheet of paper that it was applied over the reproduction of the art work selected. The assignment was to highlight, tracing the contours with the use of a marker, the item or graphics that most attracted him in the work itself.

STEP 3: Transformation: Subsequently participants worked only on the transparent sheet developing lines that had been hatched. Starting from those lines, the task was to build a personal image that was the evolution of what they had received during the dialogue around the work. These shapes or lines act as a starting point to code their feelings.

STEP 4: Sharing. Each participant shared with the group the artistic creation realized.

STEP 5: Tactile creation. Starting from the image create on the transparent sheet has been realized a third image through the use of tactile materials made available (pieces of cloth, various objects, buttons, yarns, fabrics, tapes, etc.). Participants were able to experience how it is possible to create images through the use of other materials and not only through colour.

Main goals of the activity

- Activation of visual perception.
- Encourage the creation of meaning.
- Promote feelings of self-esteem.
- Provide cohesion and promote development of positive relationships.
- Improve the mutual understanding between the participants.
- Transformation processes.
- Experimenting recycled materials as a communication tool for activating the touch as an additional means of perception.

Problems found and solved

Some participants found difficult to talk about their ideas and feelings during the interaction with the artwork and in some cases there have been moments of verbal stereotypy. Changing the approach in order to facilitate, in a first stage, the expression of thoughts using mechanisms of

free association helps to solve this problem. Those words and or phrases were written on a sheet of paper and together with the participants were identified the most significant. This helped the students to bring attention and concentration on their actions starting from the stimuli came up during the activity (Lateral Thinking).

Outcomes achieved

The stimulus represented by the artwork has facilitated the thought integrated, allowing the use of images and inner thoughts.

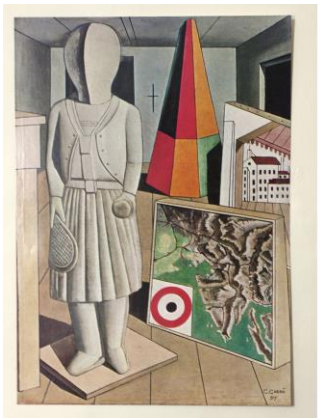
The identification of signs, line and forms has allowed, through the activation of processes of imagination, the creation of a personal and new image. Also the use of tactile materials has activated this process. By making the unknown conscious, through the creation of images, self-knowledge and integration of inner and outer can occur. It is a transformative experience that taps all the levels of one´ s being simultaneously.

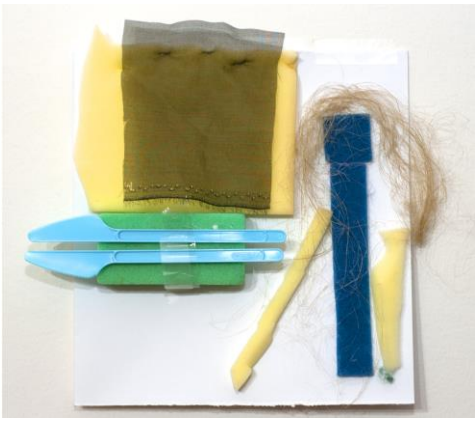
The participants, despite their cognitive difficulties, have participated very actively during all phases proposals demonstrating a strong curiosity towards artistic expression.

An important result to note is that in some cases the stereotyped attitude to create images always identical has been strongly attenuated, as well as the communication capacity was greatly improved. Furthermore learners have shown an increased attention and concentration during artistic activities and during the collective sharing.

Our participants said

"This workshop has been a really good way to calm down myself"
"Today I felt very good and relaxed"
"I didn´ t think I could create something so beautiful. I am very happy"





Description of the activity step by step

STEP 1: Selection of own photographs. Participants worked with photographs took by them. The printed images were arranged on the space available. Each participant was asked to choose images (from a minimum of 5 to a maximum of 10) that he liked the most, and that they were more representative for them.

STEP 2: Creating your own space of meaning. My story, my home. The selected images were arranged in a large white sheet. The participants were asked to choose autonomously where to put the photos. The assignment was to create a story with a personal meaning.

STEP 3: Writing down associative word. Participants are asked to find words connected to each photograph. The words should be written spontaneously. They are supposed to describe emotions, sensations and or memories.

STEP 4: A meaningful title for the personal creation: Participants are asked to examine the photos and words they have written and to explore if they can find a title to name the entire collage.

STEP 5: This is my home. In this phase, each participant has "invited" the other members of the group to discover their "home" (the personal collage) explaining the reason for every choice made (pictures and writing). In this way participants were able to share the personal meaning of their own creation.

STEP 6: Creating the map of the town of the group: in this phase it was decided to create a map using the collective creation made by individual members of the group. An entire wall was covered with paper on which participants have attacked their collage by selecting the location on the map. Through the art materials available have been asked to create connections between different houses / collage (roads, parks, shopping, adding characters, etc.) constructing a map of the collective group.

STEP 7: A meaningful title for the group creation: Participants are asked to examine the map they had created and to find a common name of the city.

Main goals of the activity

- Stimulate the processes of selection of images (Editing).
- Stimulate the processes of creation of meaning.
- Promote communication.
- Increase the understanding of different point of view.
- Promote a self-expression through photography.
- Promoting dialogue building a collective work.

Problems found and solved

There were no problems during the activity. All the learners have participated in the work with great enthusiasm showing a good ability to create using all the art materials available.

Outcomes achieved

The process of sharing photos with the group has allowed the participants to talk about what was important for them. This has significantly increased their self-esteem and the ability to tell their stories. In this case photographs may act as a substitute for verbal communication, offering a visual language and means of conveying emotion; they may be used in a metaphorical sense, allowing the person to speak through the image or as a means of organizing and structuring what a person want to say, offering both a framework and a focus for conversation. It' s possible to choose to talk about the content of the photography, the story behind the image or the meaning it holds.

The collective work has allowed the group to create a shared space where each member has been able to feel free to move beyond embarrassment and situations of inadequacy.

Our participants said

"I am very happy to be in this group and take pictures to tell"
"Thank you for seeing my photographs"
"This city is very nice and tells about us"

Outcomes of the training in the Provincia di Perugia

All the participants found using art materials and photos interesting and pleasant. This transformed their self-understanding and behaviour both mentally and in everyday life. The participants were able to tell their opinion in the group without be afraid to be judged. Their attention level greatly increased during the work. Also the process helped facilitate associations, memories and stories helping the participant to develop positive relationships and promoting self-esteem and feelings.

THE EXPERIENCE OF SOCIETAÀCOOPERATIVA BORGORETE

Borgorete addressed the activities to two different target groups: 11 adults in the programme of rehabilitation from drug use and 12 adults affected by mental illness. The work was carried out over a period of 4 months and a half, with a frequency of twice a week for 3 hours each. The results of the workshops are amazing and consist on 500 photos and other Art-works.

The activities have been divided into several sections covering key issues and are considered macro areas: the colour, sign, space, and the language of photography.

The art workshops, alternate moments of reflection on the image and on thematic aspects that Art (European Art) has worked on through the centuries; photo labs, meetings with artists and visits to museums and exhibitions allowed an interaction between the different visual languages. A fundamental space has been reserved to the sharing and the feedback within the group about the activities carried out.

These are two good practices to illustrate the experience of Societ à Cooperativa Borgorete:

GOOD PRACTICE 1: *VISIT THE "ART"*

Description of the activity step by step

Visit to the exhibition Due storie by Rita Mele and Teresa Pollidori and Oltre la fotografia by Federica Braconi and Alessandra Tescione in the Centre for Contemporary Art Trebisonda in Perugia.

STEP 1: Participants were asked to freely visit the exhibition and take pictures of the works and of details that interest them.

STEP 2: During the visit, learners were guided to analyse the styles and the techniques used to create the artworks.

STEP 3: Then we created a moment of shared reflection, we sat in a circle on the ground and the participants were encouraged to express their opinion on the works.

STEP 4: The next task we asked to the students was to choose a work that had struck them and create a visual work that would represent their personal interpretation of it. The participants used different materials and techniques: cardstock, chalk, wax colour pencils, newspapers, magazines, collage etc. The materials were placed on the floor and the activity was carried out working on the ground.

STEP 5: After finishing the work, we placed it near or over the work of each chosen artwork to be able to analyse the similarities in the style of expression and meaning, then every participant explained their work to the group.

Main goals of the activity

- Stimulate the perception through understanding of art.
- Stimulate an active participation in the tour and at the activity.
- Stimulate the ability of critical elaboration of the exhibits.
- Stimulate the capacity of building expressive and creative works.
- Ability to experiment with materials and different techniques.
- Ability to use the space in an unconventional way.
- Ability to analyse their work in relation to the work chosen.
- Acquisition of artistic language as a communication tool of one's point of view.
- Awareness that the artwork and photographs are narrative tools.

Problems found and solved

We did not experienced particularly difficulties to do this work but an initial embarrassment, possibly motivated since some of the participants had never visited an exhibition of contemporary art. We were able to overcome this embarrassment by talking to them about the artworks and making them understand that their reaction was normal and that they should try to live the exhibition in an instinctive way. In essence, we have tried to reduce the gap between them and the art works and in this case the use of the camera has been a great help because through the lens the participants were able to create a more intimate relationship with the artwork and also capture the more interesting details.

During the creative activity described in point 4) above, it has been very useful to work directly on the floor since this modality has created a pleasant atmosphere and the participants felt themselves at ease and free to express themselves.

Outcomes achieved

Acquisition of language as a form of artistic expression; a sense of belonging to the group; awareness and understanding of art language; greater self-confidence; interest in art; the ability to see reality from different points of view; the discovery of oneself and one's own expressive skills in the creative field.

Our participants said

"Seeing and discussing around the works of contemporary artists has helped me to see differently" (S.).

"I started to attack the images without a clear idea, and then the more I worked the more I cropped ideas, memories. I would not have stopped "(F.).

"When I arrived I was in a bad mood, then I felt much better and I would not have stopped creating" (G.).

"I realized that art is like an extension in which the object is reproduced by combining our emotions and giving life to an art form" (G.).

GOOD PRACTICE 2: *CREATING A STORY IN PICTURES*

Description of the activity step by step

During the workshop, the participants took many photographs working on various themes proposed by us and on personally chosen themes. With the photographic material obtained we made a book – a physical one, which tells the whole story of the path and overall of the common experience lived during the course.

STEP 1: We looked at the pictures in digital format by projecting them to the wall to make a first selection that was for them representative. Subsequently the images were printed.

STEP 2: We have delivered to each person his own photos and asked them to arrange the images according to their own narrative line (aesthetic or emotional).

STEP 3: After familiarizing with the images, they were asked to compose three groups of pictures that represent stories. Each participant following logic and personal taste did the choice of the photos individually.

STEP 4: Participants were asked to tell what the compositions represented and to share it with the group, which, in turn, has expressed its point of view by creating a dialogue, based on the creations.

STEP 5: Then we asked to the participants to put in sequence all the compositions made, in order to establish a common meaning, as if we

had an exhibition. Then the photos were hung on the wall to display the entire route and assess their effectiveness.

STEP 6: Later was asked to each participant to choose the composition that was more meaningful and representative of his personal path. Each choice has been given a title that expressed in a word or a concept the deep meaning of their work. They resulted in the following titles: Imagine - Travel - Freedom - Signs - Harmony - Identity Recognized.

STEP 7: Then we asked them to decide together a title sequence that had a shared meaning. From this new sequence were drawn the titles of the book's chapters.

STEP 8: Participants were asked to collect all the photographic compositions that for them were connected to each chapter.

STEP 9: The next step was to create the structure of the book using sheets of paper, where we have inserted the photographic compositions. The book has been built following a path of common sense in which all have actively participated.

STEP 10: Participants were asked to build the cover of the book and find a title that summed up the entire creative path.

Main goals of the activity

- Ability to selection (Editing).
- Stimulate critical thinking.
- Ability to interpret and to go beyond the formal appearance of the images.
- Ability to confront with others.
- Ability to assign meaning to the work made.
- Commitment and seriousness in carrying out the task.
- Awareness that the language of photography can also be understood as a communication tool of their sensitivity and of themselves.

Problems found and solved

We found an initial difficulty on the part of participants to analyse their own photos while it was easier to interact with those of others. We solved the problem by projective processes by asking them questions designed to bring out their hidden meanings and we have tried to stimulate discussion among all members of the group, so that they could "see" their images through the "eyes" of the other.

Outcomes achieved

Acquisition of the photographic language; sense of belonging to a group; building a shared sense; awareness and understanding of the photographic language as a communication tool; greater self-confidence; ability to see reality from different points of view; self-discovery themselves and their expressive abilities; self-esteem.

Our participants said

"It's been useful to hear the comments that others have made about my work" (An.).

"I could not see all the things that a picture tells and I learned to talk and transform an emotion in a picture" (A.).

"I had never thought of photography as a means of expression and I liked it very much" (T.).

"I learned that photography is not just a representation of an object or a landscape but is an expression of ourselves" (L.)

"I see more deeply the reality that surrounds me" (Ar.).

"It's not me who shot the image, but the photo is looking for me" (St).

Outcomes of the training in Borgorete

During this period the greatest results have been reached in terms of engagement of the learners. The groups chosen, in fact, are not easy to involve and the fact that they have been continuously participating to the activities has been a success. During the course, the learners were able to get into the game and they never refused to perform any proposed activity. They followed a path of personal growth based on the experience of sharing. They discovered an interest in Art and photography and understood how these languages allow expressing themselves and communicating with others. They have demonstrated a growing mastery in the ability to analyse their own work and that of others. They have been able to direct their strong expressive inner world creating the artworks with a strong emotional and visual impact.

THE EXPERIENCE OF PÄEVAKESKUS KÄO

It was planned to organize different groups who would participate in art related activities that would inspire, empower and engage our target group in a most expressive way.

First group was planned to work with colouring/decorating handmade paper bowls. There were 5 people in the group. Participants (2 men, 3 women) were of age between 24-39 years. Main characteristic of the group members were intellectual disability, some of them having also psychic disorder and autistic features. No physical limitations. For self-expression it was necessary to provide alternative equipment for communication (PCS pictures, boards, books, instructions etc.). The second was planned to work with SAORI looms (weaving looms originated from Japan) group had 7 members (3 men, 4 women) in age between 20-30 years. All of the participants were with intellectual disability, with autistic behaviour. Almost all group members needed to use communication aid in order to understand and express their wishes and needs (PCS pictures).

Activities that were carried out in Päevakeskus Käo were picked carefully as it was important to make sure that everybody would have a chance to participate. Therefore all the activities were prepared carefully considering the needs of the participants (physical and mental abilities). For the target group there was presented different supporting materials as instructions using PCS pictures. The main idea of group work setting was to focus on positive aspects of group work setting – improvement of social skills, empowerment, experience of success, appreciation of others work, etc.

One of the activities was colouring handmade paper bowls. Another activity was weaving with the SAORI looms.

These are two good practices to illustrate the experience of Päevakeskus Käo:

GOOD PRACTICE 1: *COLOURING HANDMADE PAPER BOWLS*

Description of the activity step by step

STEP 1: At the beginning of the group-work it was necessary to structure all the methods with using PCS-pictures with the target group. There was created different visualized tools to support the conversation. The preparatory theme of the discussion was colours in the nature and it was presented through slide show (PPT). Photo presentation was about photos of all four seasons in Estonia (alternatively it was also possible to look at the special folder that was put together about colours in Estonian nature).

STEP 2: To support the conversation there were given 6 questions: What can you see on the photo? Which colours do you see? What is the current season? Why do you think so? Where is the photo been taken? What kind of feelings and emotions you get when you look at the photo? What do you like the most in that season?

STEP 3: All group members were asked their opinion about activities and participation of the group work.

STEP 4: Watching slides together followed by previously presented questions.

STEP 5: Before practical activities it was necessary to search, collect and prepare different tools by the group members (handmade paper bowls, colours, brushes, pencils etc.).

STEP 6: Finally took place colouring on the handmade paper bowls (paper bowls were made previously by the group members themselves). Before getting to work, everyone could express which season of the year will be presented on the bowl. According to the chosen theme, participants could choose themselves colours that they wanted to use. Paintbrush and toothbrush techniques were used for decorating the bowls that were previously coloured.

Main goals of the activity

The ultimate goal was to give an opportunity for self-expression, to make choices either through creative process or using AAC.

Problems found and solved

The case analyses gave good chance for preparation of the process, set up and decide the goals and analyse them afterwards. It was noticed that it is necessary to practice those activities more often than just once. But there is a threat that this kind of comprehensive preparation and writing takes a lot of time and there is often no available time to make it happen. Then again from time to time it is crucial to find that time, to change the whole work routine more resulting and goal-centred.

Next time it is necessary to pay attention on assurance that the whole process would be captured from start to the end with high quality photos. That makes it possible for later assessment/evaluation between the assistants and also between assistants and participants. If possible, all the activities could be captured also as video. Next time it is important to work on improving teamwork with the supervisors/ assistants – previously to go through with the goals, work distribution etc. After completing the process, evaluation and analyse must be done not only with the participants, but also within supervisors/ assistants.

Outcomes achieved

From the feedback can be said, that the process generally was a great success and fulfilled its purpose. Even from finished works and choice of colours can be seen that previous slide show session (PPT) and discussion with the participants was a great source of inspiration. Choosing colours responding to photos of nature made participants aware of different options. There were created very different and beautifully decorated paper bowls. For instance, for colouring winter-theme, one participant chose blue as background colour and used toothbrush technique to spatter white colour on it. One of the members made a spring-themed bowl- green bottom and yellow sprinkles on it.

Our participants said

Every participant could evaluate him/herself after finishing all the work and see how he/she was doing. The evaluation process made it possible to give feedback and support formation of as adequate self-esteem as possible. Evaluation took place by using centres self-evaluation tool (emoticons). In addition to that every participant could express their opinions and feelings during the process by using communication boards and communication book. Group members were very pleased and happy for the experience they received during the process. Many of them liked the possibility to participate in open discussion process. Though a few people found the discussion too long and boring, but they were always glad when they were spoken to and were asked their opinion. That made a difference that they could express their liking or disliking and make their own choices.

GOOD PRACTICE 2: *ARTISTIC SAORI WEAVING PROCESS* (JAPANESE LOOMS)

Description of the activity step by step

STEP 1: It is necessary to prepare the room for the activity- put away all the unnecessary items that would distract the group members;
STEP 2: To make sure that the SAORI looms would work perfectly, prepare the materials to work with. Choose and prepare different colours of yarn;
STEP 3: Find out the expectations (with AAC materials). It is necessary to encourage and inspire the participants to participate.

STEP 4: Explain the activity (showing samples), and show previously made materials (encouragement and inspiration). It is important to learn together (in the group) and practice the simple techniques of how to work with SAORI -cabling (crossing one group of stitches over another), using coloured patterns, expressing themselves through colours/ patterns, hand-eye coordination, patience and practice, waiting its turn, encouraging and praising others efforts, cleaning work place after activity.

There were supervisors present that were supporting and guiding the group in every step of the way. By providing necessary tools and worksheets (photos, PCS pictures) there were created safe and understandable environment for every participant.

Main goals of the activity

Group members who are participating in the artistic activity (weaving with SAORI) need to improve their social skills, fine motor skills and self-expression. The best way to do it is through artistic activities that would provide experience of success and visible self-expression (empowerment and communication in the group).

Problems found and solved

The trainers had to make an effort to remove participants' stereotypical preconceptions of weaving. Main problem was to keep the environment patient, cheerful and respectful towards others. It was important to take time and wait his/her own turn. Also it was important to remind participants to show their appreciation towards the work of other group members. It was necessary to remind the purpose of the group work with patiently explaining the importance of the artistic activity. Also it was needed to be as clear as possible and carry all the activities out step-by-step (the structure of the artistic work activity was very important that gave them a sense of a safe environment and clear expectations).

Outcomes achieved

SAORI weaving activity allowed the group members to learn and to remind the activities with SAORI looms that are offering creative self-expression. There was a possibility to make and produce unique style/ pattern, choose colours, learn technical skills and prepare materials (different yarns with different colour and shape, etc). The group members were able to complete beautiful and colourful scarves, which they had a chance to and love to present everybody who cared to see (other staff clients of the centre, other staff members, family members etc.).

Our participants said

Overall feedback after the activities stayed positive, especially when supervisors/ assistants took time to explain and encourage everybody with a positive attitude.

Outcomes of the training in Päevakeskus Käo

Participants were encouraged to participate and give their own special touch to the project (not only following the assistants). It gave them encouragement and experience of success to be able to produce something beautiful out of the activity that first seemed very complicated.
Artistic activity (carried out during ETRA) gave the participants a chance to spend some quality time together with other group members, learning to appreciate each-others work effort.

It was positive that the group members were very interested and motivated in the process. The activities were simplified and visually comprehensible. To achieve that, the AAC tools were used. Every participant was able to express his/her opinions, expectations and evaluate the outcome. The environment, provided by the day care centre, was favourable to carry on the process. All the necessary resources were at disposal or could be created easily with no problems. The number of supervisors/ assistants in the process was enough to offer individual guidance.
ETRA activity gave an opportunity to combine two ways of self-expression- AAC tools and artistic creative work.

We made an introduction about photography to give the participants some basic tools. Most of our trainees are people with mental illness, mainly depression, bipolar disorder and psychosis.

20 people are participating in ETRA photo workshops every Wednesday from 16:00 to 18:00, but we also visit some photography exhibitions in addition to this timetable. These visits have been very useful to motivate them, as a source of inspiration and creativity. We see the influence of these visits in the activities and participants have realized that there are many different ways to express themselves. Results are available in the virtual museum and at local exhibitions.

We have visited a lot of art exhibitions with the aid of a professional guide: Paco Gómez, Saul Leiter, La velocidad en un instante, Jessica Lange, this is Pop art, China next door, Cara a cara, Los progresistas de Colonia, etc. We have prepared training workshops using compact cameras, reflex cameras, studio photography, outdoor photo, etc. We worked on concepts like film speed, shutter speed, aperture, luminosity, proportionality, etc. We combine the classes with the exhibitions to motivate them to make similar things on their own. Photoshop is also used in the creative process.

These are two good practices to illustrate the experience of INTRAS Foundation:

GOOD PRACTICE 1: *BACKLIGHTING*

Description of the activity step by step

All the participants got together and the basis of backlighting photography was explained. The aim is to make silhouettes in bright settings and highlight the importance of good composition. They are also trying to indicate the fact that the light source should not be very high, so we can obtain good pictures. It is important to put the camera as perpendicular to the light source as possible to get good quality photos.

It is crucial to show them some good examples, so the participants can get an idea of the desirable result. During the exhibitions we visited, we also showed them some good examples of backlighting photos.

We organized groups´ made up of five people and went out to take some photos. We chose the river that crosses the city, where there is a little riverside beach. Within each group, we selected a person responsible for taking the photo, he/she is the photographer; the rest of them are elements of the picture that the photographer should place where they wish. Each member of the team

has to be the photographer once, having around 15 minutes to choose the location, compose the scene and then take the photo.

Once all of them have taken at least one photo, we all download the pictures and make a selection of the most creative. Then, the selected photos are uploaded onto Facebook so everybody can comment.

Main goals of the activity

- Study the concept of composition.
- Understand the concept of backlighting.
- Encourage creativity, team working and team concept.
- Learn how to evaluate and select ones own works and also friends' works
- Develop initiative and coordination abilities.

Problems found and solved

Some of the participants needed some support to coordinate with the rest of the team due to a lack of initiative. When the educator is faced with these situations, it is highly recommended to suggest some solutions and even to propose that any friend of the team help him/her. Also, it has been quite hard for some of them to manage the camera well. Sometimes it is difficult to select the pictures to be shared, participants do not always agree. It is a good opportunity to work on conflict resolution.
For this exercise, we need some consistent light conditions, so you should select the day very carefully.

Outcomes achieved

14 participants (3 groups) made around 60 photos, 12 of them were uploaded into Facebook. You can see some of the works made here: http://www.facebook.com/photo.php?fbid=540251966009409&set=a.540251379342801.120574.169423189758957&type=1&theater

Our participants said

"I like backlighting because my face is hidden" (Toño).

"What I find most difficult is to achieve the right level of light. The light meter moves a lot" (Jose Ramón).

"The most important thing is that the sun is not too high and gets a good background" (Celia).

Description of the activity step by step

We used a card to explain what a macro photo is and how to use it. They are encouraged to participate in the explanation asking them with which objects they would use for macro photography. Then, we showed them some good examples of macro photos.

For this exercise, we used a collection of antique toys. We made groups and they were asked to create the photo set with the proper lighting (in a previous session we already worked on the lighting concept). Once the photo set is chosen, each group member should choose a toy and take a macro photo of it with a black and then white background. We gave them advices about angles, focus, brightness, etc. to improve their work.

They were in charge of downloading the photos taken onto the computer and also they were the ones to select together the best photos to be uploaded onto Facebook.

Main goals of the activity

- Understand the concept of macro photography.
- Reinforce the importance of lighting in photography.
- Learning how to compose photographic sets.
- Learn how to respect taking turns and materials.
- Encourage teamwork and develop creativity.

Problems found and solved

There are always people trying to gain more attention from the monitor, so we have to be careful to dedicate time to all the participants. Also, there are always problems during the selection of the photos to be uploaded so this exercise is also excellent to work on conflict resolutions. Moreover, there could be some problems when handling and controlling SLRs.

Outcomes achieved

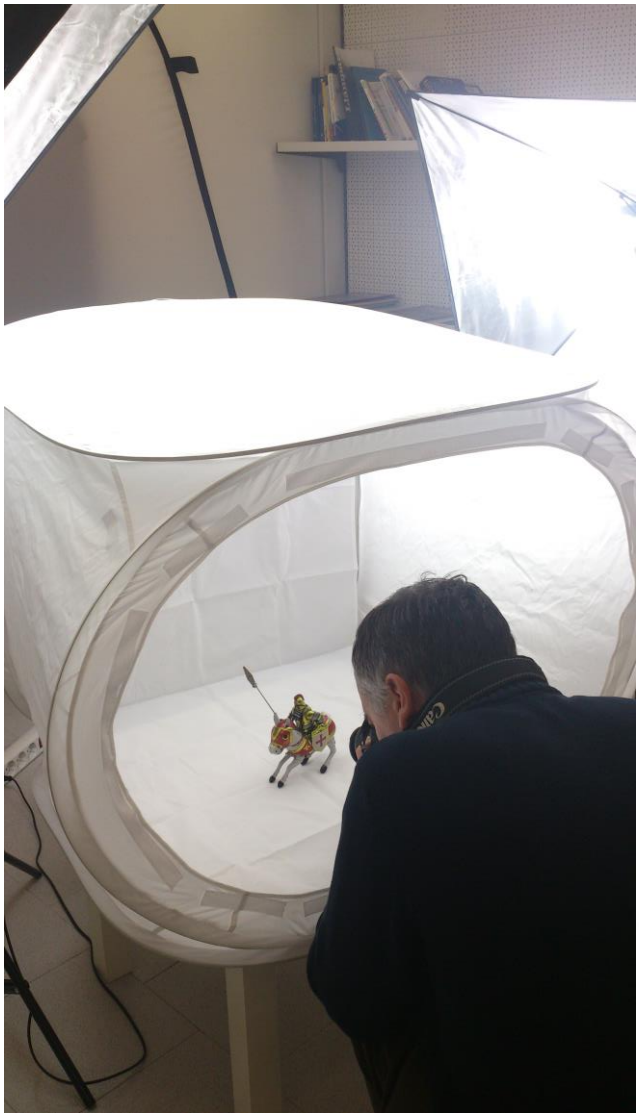
14 learners participated in this activity. They made 70 macro photos of 45 antique toys. Some works are available here http://www.facebook.com/photo.php?fbid=543417802359492&set=a.543416795692926.121025.169423189758957&type=1&theater

Our participants said

" "I thought that this kind of photography was only for insects" (Javier Boal).

"Leave me alone! I'm trying to frame this Knight Templar shield, give me time" (Alberto).

"May I take the printed tram photo I've done? For sure, my caregiver would love to see how it looks" (Rafael Garrido).



THE EXPERIENCE OF PALCO DE SOMBRAS

The participants were divided in two groups of 12 people each.
The first group was composed by African immigrants of first generation, people aged over 60, illiterate and in some cases at risk of social isolation. They were 2 men and 10 women. The action took place from December 2012 to February 2013. As the trainer remembers: "It's amazing how a group in which most had never picked up a camera quickly attained the goals. The older age of the group has never been an impediment for the realization of the action".

The second group was composed of African immigrants of first and second generation, middle-aged and young people, active adults, mostly with a low level of education They were 3 men and 9 women. The action took place from February to April 2013. The creative expression through photography was a process of personal reflection and a path to enhance critical awareness. As evidenced by the trainer photographer: "It was a group that exceeded the difficulties intelligently and strove to achieve results".

The program was structured into four modules whose internal structure was adapted to the dynamics of each group. The modules were:
1 – Sensitization of creative expression and art: Visits to museums and exhibitions with explanatory monitoring (16 hours)
2 - Perception of photography as art (4 hours)
3 - Introduction to photography: techniques, forms and contents (6 hours)
4 - Production and edition (24 hours)
a) Production of two projects: Creative and Documentary.
b) Training edition with on-going results analyses.

These are two good practices to illustrate the experience of Palco de Sombras:

GOOD PRACTICE 1: *PORTRAIT*

Description of the activity step by step

Portrait was the choice of most participants for the implementation of the creative project. Therefore special attention was given to the theory and practice of portrait and photographic form: rule of thirds, lines, viewpoint, symmetry, under exposition and over exposition, the abstract, eye to eye, etc.

Main goal of the activity

Produce portraits that reveal the person in their social context.

This activity was really motivating for participants, who showed great enthusiasm to shoot family members and friends and at the same time, showed their reality to the world.

Problems found and solved

The main difficulty was the application of concepts and techniques, such as the rule of thirds. Difficulties were solved through experimentation among group members and analyzing the results.

Outcomes achieved

Hundreds of portraits, which constituted about 75% of the photos produced.

GOOD PRACTICE 2: *DOCUMENTARY PROJECT*

Description of the activity step by step

During this activity participants learn how to create a documentary photographic project; they got to know the theory and practiced with the conceptualization of it.

Main goals of the activity

To develop a photographic project that was the creative expression of a process of personal reflection on the reality of the neighbourhood of Cova da Moura and simultaneously a part of a corpus of documents resulting from a common work.

Problems found and solved

The theme of each participant was the aspect that required great care, with an analysis and consensus between the individual interests of each one and the the possibilities of its execution and inclusion in a group work.

Outcomes achieved

In both groups, all participants developed their individual project and created results that all together, constitute a multiply vision, personal and collective of a complex reality, sometimes socially extreme, which represents Cova da Moura neighbourhood and its inhabitants.

Participants became aware that they were delivering a message about their neighbourhood and contributing to the collective consciousness about their social reality, both inside and outside Cova da Moura.

More than 10.000 photos taken by the 23 participants who completed the training, there was a final wide selection of 170 photographs - all presented in projection in the national exhibition - and with them it was made:

1 - A narrow selection of 46 photos (two per participant) that were printed in the format 30x40 cm and shown at the exhibition;

2 - With 90 other photos was assembled a mosaic panel with the size of 150x200 cm, also present at the exhibition and in the future will be placed in a building of Associação Moinho da Juventude at the neighbourhood Cova da Moura.

CHAPTER 6

ETRA´S METHODOLOGY WITH CHILDREN

By University of Patras

The basic element of this program could be summarized as an effort to highlight the artistic act as an expressive attempt. Twenty-three kindergarten pupils of a kindergarten in Patras, Greece, worked with their teacher accompanied by two visual artists, Ganaelle Bressoud and Irene Brati. Some students of the Department of Educational Science and Early Childhood Education followed their activities. The target was to give children the chance to be engaged in an authentic and holistic experience in the art of photography. The activities had two parts: activation of interest for the expressive possibilities of art of photography and production of artifacts based on photography.

The target of the activities was to give children the chance to be engaged in an authentic and holistic experience of photography art. The activities had two parts:

- Activation of interest for the expressive possibilities of photography art.
- Production of artefacts based on photography.

Based upon ETRA´s suggestions we did not teach any theoretical or practical knowledge. Working with children, artists had the chance to create authentic artistic conditions and to link children´s experiences with various issues concerning questions, practices and knowledge about artistic act.

The program was divided into three stages:

A 1. Preparation

A 2. Conception of a general idea

B. Investigation

C. Application

Educational Exploitation of the ETRA approach: utilizing the art of photography in preschool education

E T R A program encounters photography as a privileged art form. This perspective reveals many aspects of photographic art, which could be considered extremely valuable for preschool and first school age, during which children are at the starting point of a long journey investigating and determining who they are. Photography is nothing more but a construction of a mirror image. An image, which is triggered from the reality and it records real instances. On the other hand, a photograph is a construction and forms a more or less virtual or ideal self-image to be shown to others. The construction of a portrait consists at attempt of interpretation. Art, as purely personal creation, addressed to others either as individuals or social group contains a form of reflection: the artist constructs an image of him/her taking inevitably into account the eyesight of others. Through this process, artist undertakes to create an ideal form of unresolved conflicts of his/her childhood, adopting a socially accepted context, which presupposes a positive signification of other.

Description of the activity step by step

STEP1: Preparation, desire for artistic expression with the art of photography. In order to ensure children' s participation, we tried to engage them in authentic communicative activities. Children studied journals and photographic albums and they were encouraged to comment their photos. Through the discussions, children understood that photography is an artistic form, which offers many and various chances not only to speak about reality, but also to understand it. Different people chose different aspects of the reality and different people understood in different ways the same photo.

Children divided the photos into categories and shown the work of various artists and especially those who have worked with collage or digital processing. This gave them the chance to discover the artists choose different topics, different modes of processing, as well as different ways of presenting their photographic work.

STEP 2: Conception of a general idea. We asked children to bring to class their favourite family photos, showing them to their classmates and commenting them. Our target was to give them the chance to realize that they are unique persons but they belong to certain social groups and they live in a certain social and natural environment.

Through discussions children decided the topic of their work. This was to present themselves in the school setting and to work with photographic collage.

STEP 3: B. Investigation (mental elaboration of the initial idea, enrichment and suggestions). Children were given cardboard frames and they were encouraged to look around through them. We wanted them to understand the difference between simple looking and focused one. With this game, children had the chance to isolate and observe the details of their familial space. After that, the initial idea was modified and children decided to take photos from their own bodies and the playground. Working together with the artists, children decided to type their photos and work with collage technique.

STEP 4: Application (creation of visual forms). Children took photos with digital cameras. They focused on details and they discovered that even in a familial object or person there are details which are not obvious.

After typing their photos children were encouraged by the artists to use them in order to create collage artefacts. Artists helped children to understand that artistic practices are ways of putting down your expressive initiatives. After completing their task children organized an exhibition in the schools.

Main goals of the activity

Our target in this project was to examine if the basic principles of ETRA program for the art of photography could be applied in a preschool setting. An informal way of teaching art through active participation in artistic art was chosen.

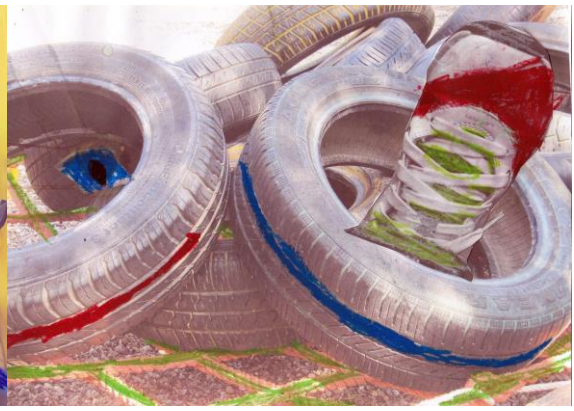
Problems found and solved

Our main concern was the grade and the quality of children' s interest throughout the project and we think that this project was successful. Children had the opportunity to participate into a holistic aesthetic experience, to decide among various possible ways, techniques and perspectives. Based upon our own experience we argue that art in school

should not be taught in an organized and close way, with certain knowledge and techniques. Our didactic efforts should be initiated by children´ s expressive needs.

Outcomes achieved

A collection of photos made by preschool children. Children opened their mind and participated in an artistic process of creation and self-knowledge.



The use of art photography in pre-school settings: program for future teachers

This is an educational program about the art of photography and digital image processing, applied simultaneously in two age groups and educational levels to lead to the formulation of a comprehensive and coherent picture. The group was formed by twenty students and future teachers (Department of Educational Science and Early Childhood Education of the University of Patras). Students voluntarily chose to attend some seminars about photography art and the whole process lasted two months. In the process, this group of students worked with artists and simultaneously attended the same visual effect in the kindergarten area.

Description of the activity step by step

STEP 1: Preparation. In the first stage we wanted to activate children's interest about the possibilities offered by the art of photography by giving them magazines with images. Through discussion, they realized that photography as an art form provides unique opportunities to record and to highlight different events and situations.

STEP 2: Investigation (enrichment, identification of the subject, sentences). The children were asked to bring their favourite family

photos (aspects of themselves, they are separate and unique individuals; also they belong to a social group living in a particular environment).

Also presented to the children the work of artists based on the technique of photo collage or a simple digital processing.

STEP 3: Making (creating visual forms - familiarity with expressive means). At this stage the children, using digital cameras, photographed both the one and the other areas of the school, focusing on details. From this experience realized that photography is a careful and intensive look toward things of the world. The conscious observation through the camera lens is a creative function that helped children to gain more clarity about what they see. (Daucher - Seitz, 2003, p 42, Costantino, 2007). Then, their photographs printed in colour or black and white version were used as a basic material in order to create works with the technique of collage. The artists encouraged the children to move freely in their compositions in order to show that the use of any technique does not impose a mandatory course.

Main goals of the activity

This activity aims mainly to help children to understand the difference between being seen by the naked eye and through the lens of a camera, observing a "photographic" look.

Problems found and solved

This program provides a special opportunity in education and especially in early childhood education, and looks forward to a meaningful artistic experience offered as an indirect form of teaching based on artistic practice.

The efforts of the artists who worked both with students and with the children were to enhance their participation in a climate of genuine artistic attitude. Therefore, the nature of the laboratory courses in art teaching departments and the parallel monitoring of school practice can

create favourable conditions to encourage a broader effort to enhance the preparation of future teachers. Teachers managed to awake in students a deeper interest about art, helping them to experience a deeper relationship with themselves and the world.

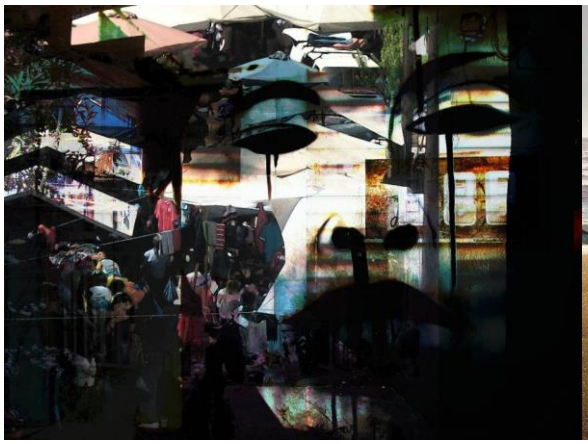
Outcomes achieved:

As a result, we obtained the artistic works done by the participants. All the knowledge and self-reflection aroused by the activity.

Outcomes of the training in the University of Patras

Within this program, and specifically through those activities, children had the opportunity to participate to a holistic aesthetic experience, to decide among various possible ways, techniques and perspectives. They used various materials as to express their feelings, emotions and thoughts.

On the other hand, students had the opportunity to cultivate a deeper interest about art, and especially about photography art. They experienced a deeper and more sustainable relationship with themselves and the world.



ETRA CASE STUDIES

We want to take advantage of the know-how of the organizations working with ETRA, which has been acquired during many years of experience working with disadvantaged groups throughout Europe.

This section aims to be a showcase of successful experiences that could be an inspiration for other organizations and social workers and thus allowing us to learn from others' successes but also failures.

Photography and visual arts activities are the nexus of all these initiatives: they have been revealed as a powerful tool to empower people at risk of social exclusion and to promote positive feelings like team work, self-esteem or constructive dialogue.

All the case studies are well explained, in terms of problems faced, characteristics of the group, learning objectives, materials used and outcomes achieved, so you can replicate it in your organization or apply it with your target group, always with the final objective of empowering people at risk of social exclusion. Creativity, art and imagination will be the central thread of the good practises that you are about to read in the next pages.

CASES STUDIES from Italy

CASE STUDY 1 by Provincia di Perugia

Background

The group consisted of six people between 16 and 35 years old with different types of mental retardation and Down syndrome. The working group was set up thanks to meetings with members of the association Terrararte and the social worker working in the territory where the workshop was held. It was highlighted the need to create a place where the participants could experiment with new methods of communication and, most importantly, moments of socialization considering the context in which they are embedded. The learners' families who have expressed the desire to create an environment in which their children could express themselves, to have moments of confrontation, dialogue and growth, also highlighted this requirement.

Characteristics of the target group

To respect the privacy of the participants, their names are indicated only by the initial letter.

"D" is 25 years old girl that has a very obvious difficulty in speaking and communicating. She has a defect in the vocal apparatus due to severe problems encountered during the birth. During her growth this difficulty

caused her a problem in dealing with the outside world compromising the communication and socialization with others. "D" lives with her parents. She works twice a week in the public library and she loves reading.

"S" is a 15 years old boy. He lives with his family and attends to school, participating also in some leisure activities during the week. "S" suffers from a moderate mental retardation that occurs with stereotyped behaviours. "S" is the more hyperactive member of the group and has a strong predisposition to assume leadership roles. He has an excellent observation and socialization skills.

"R" is 36 years old and lives at home with his parents and a sister; he suffers from a moderate/severe mental retardation. His cerebral age is about 10 years old. He works three times a week at a local supermarket. "R" has not shown any particular problems of behaviour.

"C" is a girl of 19 years with Down syndrome very pronounced. She lives at home with her parents, a brother and a sister. "C" was born in northern Italy, where she lived most of her life. She moved to Città della Pieve only three years ago. He is currently attending the Art Institute of Orvieto. An educator assists her twice a week. She has an attention deficit disorder and evident cognitive problems.

"CR" is a 22 years old girl that lives with her family. She has a very severe mental retardation. She communicates only through guttural sounds (she is only able to say and use few simple words). "CR" has severe cognitive problems so she attends a special school.

"G" is a 32 years old boy. He was born in Rome where he lived most of his life. He lives with his father. He joined the group at an advanced stage but the other members immediately accepted him. "G" suffers from a moderate mental retardation.

Learning objective

The setting is fairly large and well lit, constituted by a multifunctional space made available by the association Terrarte of Città della Pieve (Perugia).

The activities were developed based on the specific needs of the working group. The idea behind was to create "art" through "art" and learning through the know-how. Considering the severe disabilities of the target group, the goals of the process related to cognitive intelligence (imaginative ability and ability to adapt to mental), the intelligence of the body (physical ability) and the social intelligence (socialization, conversation and making decision).

In the first phase we worked through the use of colour that allowed the learners having greater confidence in their own creativity and expression, experimenting new and different art materials. Subsequently, the language of photography was

introduced (photography, photo collage) as a tool to translate into images the works produced during the first phase. This allowed the learners gaining familiarity with the camera and starts a collective reflection on the images.

In the third phase was given ample space to the vision of artists work, through monographs, books, pictures and websites. Participants shared their opinions, also by creating artistic works.

During the fourth phase, the learners used photography as a tool to represent their reality.

All of those phases took turns allowing a mutual interaction between the different visual languages.

What the learners expected

All participants expected to be able to have some time to spend together and find new ways of communicating playing with art.

Actions to meet the learners' needs

According to the specific peculiarities of the working group, the initially activities were undertaken with the intention of creating the sense of group: A space where all the members felt free to express themselves. In the later stages, the work of art was introduced as a third mediator in order to stimulate conversation also through questions in according to the photo projection method of Judy Weiser (What is this picture?; What makes you think about?; Is there something that strikes you?; What are the most important colours?; What is the story of this image?; How would you title it?, Why?). This type of activity allowed containing moments of loss of attention but also was used to discover different artistic languages and to start a conversation around arts. The use of photographic language enabled the participants to narrate their own world and share it with the entire group. At the end of each activity, time was given to share the artworks made and consequently the feelings and thoughts between all the participants. This allowed the teachers calibrating each time the activity on the real needs of the participants.

It is important to notice that the level of concentration and attention of participants grew with the progress of the laboratory. Another important result to note, is that in some cases the attitude to create stereotyped images always identical has been strongly attenuated, as well as the communication capacity has been significantly improved.

Let' s meet the trainers

Barbara Cesarolo, graduate and art therapist; she worked in the first part of the training program.

Antonello Turchetti, photographer, expert in techniques of phototherapy and currently attending a master degree in art therapy.

Learning materials used

We needed a computer, paper of different sizes, tempera paints, markers, oil pastels, crayons, magazines, photo card, recycled materials, photo books, art books, photocopies, etc. For the workshops we used simply compact digital cameras.

Problems found and solved

The participants, despite the change of the conductor and the consequent physiological time to find a balance within the group, always participated with great interest in the activities. This shows how this kind of process brought interest and active participation. The arrival of "G" to about half of the path caused a destabilization within the group but without compromising the same activities. We found difficulties especially at the beginning of the course where it was necessary to find strategies to sustain the attention and activate constructive communication.

Evaluation of the activity

We made evaluations before the workshop by performing meetings and discussions with the operators of the association Terrarte and with the social worker and families.

During the workshop, we monitored the feelings of the participants. At the end of each meeting, we reserved some time to collect their feedback and this allowed the teacher to monitor the activities and the level of satisfaction of the participants.

Finally, at the end of the workshop, a questionnaire was distributed to all the participants who reached the end of the path. From the reading of the statements in the questionnaire, it emerged how this work has been important for all the participants. They became more interested in art and photography, but the most important thing to underline is that all the learners created friendships and thus decreased their level of isolation. The entire process made the participants more confident with their skills as well as increasing their self-esteem.

Outcomes reached

It was very important to have the opportunity to apply the ETRA methodology in a group with these specific characteristics. In fact, ETRA has proven to be a valuable tool to make the participants progressively more confident with photography and of course with their abilities. During a meeting with the parents, it emerged that such activities are absolutely important, especially in reality small as Citt à della Pieve. Some of them have also pointed out that their children felt more self-confident both at home and in social situations. This is a very important and significant result to highlight.

ETRA allowed participants to activate the processes of expressing their thoughts in an artistic form. Participants increased their communication skills and concentration. Above all, this was possible thanks to photograph which the learners used freely to document their city and their world. The comparison between the members of the group also allowed increasing their social skills. In some cases, as already indicated, stereotypical attitudes were clearly reduced. From the comments received by the participants, their relatives and operators of the association Terrarte, the process was very successful and achieved its goals.

Lessons learnt

We are completely satisfied with the results of the process. It is important to highlight the strong motivation of the participants. The activities related to the analysis of works of art, were simplified to meet the specific characteristics of the participants and this allowed us creating a stimulating environment. It was essential to arrange some photo shooting. All the participants appreciated these activities because allowed them creating the right dynamics within the group and it was a great way to convey technical concepts related to photography. Furthermore, working on a common project allowed creating favourable conditions for a comparison within the members of the group respect to different ways of seeing the same subject. Unfortunately, it was not possible to visit exhibitions for the lack of a transport service not supported by the association Terrarte.

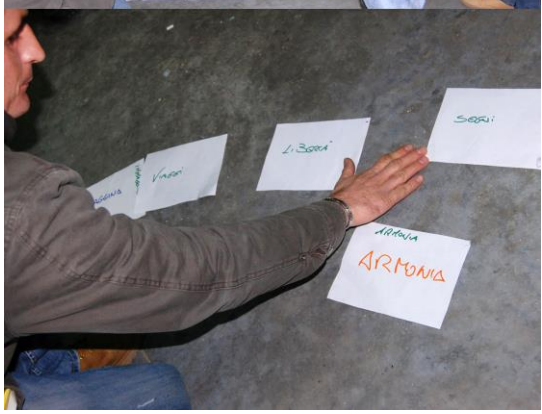
We highly recommend the presence of a tutor who can assist the teacher and especially record all the work with photos, videos, and writing what happens during the workshops (reactions, comments and group dynamics)

Background

This case study target group was composed of 11 people (9 men and 2 women) of various ages (24 to 50 years old) with problems of drug or alcohol addiction, following a housing-based rehabilitation program in various Residential Communities of the Perugia area. Coming from different Residential Communities, many of them did not know each other before the ETRA workshops, but this was not an obstacle to the smooth running of them. Even, it was not an obstacle the different nationalities of some of the participants (Morocco and Cuba). In general, the learning needs of the group concerned soft skills (interpersonal skills, social skills, development of self-expression capacities) and self-confidence.

The work was carried out over a period of four months and a half, with a frequency of twice a week for three hours each.

Characteristics of the target group



The participants came from different Residential Therapeutic Communities.

Community CAD: "AN" is a man with a drug addiction experience who is following a programme that foresees the gradual reduction of the pharmacological substance taken in substitution of the drug. He is about to finish the treatment.

Community Caino, Foligno (Perugia): Most of the participants reside in this centre. "ST" is in his first treatment programme and he is 45 years old. During the past, he abused of alcohol and drugs. He is just beginning to comprehend and to analyse his past experience. "S" is the youngest, 24 years old, but is on his second treatment. "A" is 30 years old and is extra-communitarian, living in Italy since he was 13. He was brought in Italy by his father to work. "T" is 35 years old and chose to live in Perugia to escape a tough environment where he was born. He was in jail and now is seeking to recompose his life and to have a second chance. "AL" is 28 years old, in rehab for problems of drug consumption and the shyest of the group.

Community San Martino, Foligno (Perugia). "G" is 26 years old but already has a long experience of drug abuse and various failures. He seems not to being able to imagine a future.

Community La Stella del Mattino, Foligno (Perugia). "F" is the oldest within the group, 58 years old, many years spent in jail, problems of alcohol and drug abuse. Finally "AR" is extra communitarian with diverse abuse problems and legal ones.

Learning objective

Since the objectives of the ETRA project are related to using the arts, especially photography, in order to increase awareness of perception and self-knowledge amongst vulnerable groups, referring to our specific group of adults and young adults, we aimed at stimulating creativity and self-reflection through the study of artistic work. We wanted to encourage the participants to exploit their own creativity and the ability of self-expression using photography and other artistic means. We assumed that art is a strong tool to communicate with oneself and with other people, a powerful tool for introspection. We also assumed that the best way to understand art, and then interpret it, is through direct experience. The practice of art is not only a mean to understand how the artists saw and experience the world, real or imaginary, but also the opportunity for each individual to experience their inner world.

Learning needs were investigated firstly indirectly, within the learning circle before the training started, involving the Residential Communities' social workers, and secondly directly, dialoguing with the participants within the learning circle organised before the learning pathway started.

What the learners expected

A questionnaire was delivered amongst participants to analyse expectations and needs in a more detailed way. All the trainees expressed very positive expectations about the activities of ETRA. Learners did expect to learn about photography on the first place and to acquire and explore their own capacities respect to art, particularly to photography as an artistic tool. Learners declared that they would like to develop self-expression capacity, being part of a new experience and communicate own emotions to other people through art.

Actions to meet the learners' needs

The needs of the participants were fully met through the activities that were organised within the four months workshop: stimulating the creative use of photography through a progression from perception to production, from visual art to photography, from practice to understanding. The tasks that were planned for the didactic activities were found to be fully appropriate to the needs of the participants. Nevertheless, in order to capture the learners feelings and perceptions, special attention was put on discussions and debating at the end of each session. Some modifications were made in the course of the work following the requests of the participants, who were left free to express their creative expression rather than trapped in a procedure determined a priori.

Let' s meet the trainers

The trainers were experts on arts and photography. Francesca Manfredi is an artist and a social worker; Antonello Turchetti is a professional photographer and is currently studying to become an art-therapist.

In the beginning of the trainer both Francesca and Antonello worked together, although since November Antonello' s role was to support Francesca for the photography' s activities.

Throughout the duration of the course, Silvia Fedon was present as facilitator and assistant to the activities, a role that revealed very important.

Learning materials used

Tools and materials were varying: multimedia materials such as slide presentations of the works of various artists, monographs, books on photography, videos, etc. For the workshops we used compact digital cameras, paper of various sizes and types, tempera paint markers crayons, pencils, magazines, recycled, photographic prints, computer programs for photo editing, projector.

The users actively participated to all the activities working with enthusiasm and creating many works of great visual impact and strong expressive meaning.

Problems found and solved

The difficulties that the participants encountered were of various kinds and levels. During the workshops, a problem that emerged concerned critical analysis of their own works. Due to the particular psychological situation, analysing own artistic work was more difficult than doing it on those of the others, which were neutral and easier.

Concerning participation, the two women of the group left the course by the middle, one because she had started working and the other because abruptly interrupted the rehabilitative program in the community. This had a slight destabilizing effect on the group but did not compromise the continuation of the activities, their qualitative impact and the interpersonal links within the group. Also, towards the end some participants were not constantly present and this has partly influenced the timing of activities, which were delayed in order to allow all the participants to participate to them.

Evaluation

Before the workshop the users expressed their expectations through a questionnaire. During the workshop, the staff monitored the progressing through the observations mainly done by the facilitator. Finally, after the workshop a questionnaire was delivered to the participants who, by the way, also expressed their views during the whole pathway, not only by means of word but overall by attitudes and behaviours.

Outcomes reached

Some of the statements reported in the questionnaires made us conclude that:

- Users appreciated the activities.
- Users increased their capacity to see the reality from different angles.
- Users improved their interest in art.
- Users acquired capacity to express through the artistic and photographic language.
- They became aware that art is not something distant but a mean to communicate our inner world and our personal vision of reality. They understood the idea that artistic works are tools through which we objectivise our emotions.
- Users demonstrated the capacity to be constant and able to actively participate.

ETRA workshop was absolutely successful. We were able to notice how the artistic expressivity increased and how the personal growth did as well. The users progressively became autonomous in communicating through the language of art and photography. At the end of the workshop, when the participants were given a self-assessment questionnaire, they expressed the idea that they became more aware of their capacity to see and interpret the outer world. This is a great result, explicitly confirmed also by the social workers of the Residential Communities who were formally invited to provide us a feedback during a Round Table organised on February the 18th, 2013.

As stated above, thanks to ETRA, the users increased their capacity to express, communicate their feelings and to confront with others, which is something that some of these adult people had never done. Sharing and talking about each ones' photos and art works within the group, brought the users to experience the possibility of talking about themselves through the language of the images and of the art.

The methodology initially planned in the ETRA project therefore demonstrated its efficacy. Users produced photographic works of great emotional impact and this result go beyond the activities that were done within the workshops because a change occurred within the participants. They improved their communication skills and they became aware about their own capacities and the necessity to undergo a personal growth process.

Lessons learnt

We are fully satisfied with the results obtained. We believe that we managed to organise the activities in a creative and stimulating way, varying the tasks and the tools but nevertheless maintaining a fil rouge, a pathway proceeding from the stimulation of the perceptive sphere towards the creative elaboration of the concrete art products. We learnt that it is very important to give all people the possibility to communicate through the language of the art and photography. We think that the learning pathway was a success in spite of the fact that the group presented a potentially problematic nature. We managed to create an environment and an ambience in which the group felt free to express, free from judgement and treated with a peer to peer attitude. We cannot say there was something that went wrong, from our sincere point of view, the methodology has been very effective and there is nothing to improve.

CASE STUDY 1 by Päevakeskus Käo

Background

Usually the group members are accustomed to follow/ obey assistants/parents instructions and choices. It was very important to encourage the group members to express their own opinions, feelings and to make more independent choices. Therefore it was important to create conditions for the group members to express themselves through art (empowerment).

Characteristics of the target group

There was organized a group of five people: two young men and three women between 24 and 39 years old. All these people are intellectually disabled and some of them have a psychic disorder. Two of them have autistic features. No physical limitations detected.

Two girls can verbally express themselves quite well. The rest of them (three group members) needed alternative communication tools (AAC), mostly PCS-pictures and simplified signs for self-expression. One member of the group had not the ability to express himself verbally so he used a personal communication book with PCS-pictures that enables to communicate on the level of sentence.

In addition to the usage of AAC tools by group members it was crucial that the same tools were used by the assistants/teachers to make sure that the forwarded message was simple and understandable. It was very important to pay attention that the given messages would be clear. Verbal speech had to be in a slow speaking pace while using PCS-pictures and gestures. Assistants had to keep in mind that these group members were not used to have too many opportunities to express themselves in different areas (artistic area) and therefore they need a lot of practice (in different situations).

Learning objective

The purpose was to notice and observe the nature around us and use the given inspiration in creative process: Colouring handmade paper bowls.

The ultimate goal was to give an opportunity for self-expression, to make choices either through creative process or using AAC.

What the learners expected

Different AAC tools were used to find out the opinion of the participants involved in the group-work. Discussion was supported by visualized slide show of nature photos (PPT). To talk about expectations were used different communication boards with PCS-pictures. See appendix 1

First of all, students were expecting an interesting and funny time to spend. Some young people were interested in communication with the other members of the group. A couple of youngsters preferred to start working (bowl painting) immediately instead of having a discussion about it.

Actions to meet the learners' needs

At the beginning of group-work it was necessary to structure all the methods of using PCS-pictures to the youngsters.

There was created a visualized tool to support the conversation. The preparatory theme of the discussion was colours of the nature and it was presented through slide show (PPT). There were pictures of all four seasons in Estonia. To support the conversation seven questions were given:

What can you see on photo?
What kind of colours do you see?
What is the current season?
Why do you think so?
Where is the photo been taken?
What kind of feelings and emotions you get when you look at the photo?
What do you like the most in that season? See appendix 2

All group members were asked their opinion about activities and participation in the group work. Next step was watching slides together followed by previously presented questions.

Before practical activities, it was necessary to search, create and collect all different tools by the group members (handmade paper bowls, colours, brushes, pencils, etc.).

Finally, we coloured the handmade paper bowls that were made previously by the group members themselves. Before getting to work, everyone could express which season of the year will be presented on the bowl (See appendix 4). According to the chosen theme, participants could choose themselves colours that they wanted to use.

Paintbrush and toothbrush techniques were used for decorating the bowls that were previously coloured.

Let' s meet the trainers

The process was carried out by occupational therapist at the day care centre. Other supervisors were three social pedagogues from the same day care centre.

Learning materials used

The needed learning materials or tools for the process were: communication book, different communication boards, single PCS-pictures, self-evaluation tools (emoticons), computer, slide show program, handmade bowls, colours, paintbrushes of different sizes, toothbrushes and oilcloth.

Outcomes

All of the process was photographed: (see appendix 5)

Evaluation

Every participant could evaluate him/herself after finishing all the work and see how he/she did it. The evaluation made possible to give feedback and support formation as adequate self-esteem as possible. Evaluation took place by using centres self-evaluation tool (emoticons) (See appendix 6). In addition to that, participants could express their opinions and feelings during the process by using communication boards and communication book. Group members were very pleased and happy for the experience they received during the process. Many people liked the possibility to participate in disputation process. Though few people find the discussion too long and boring, they were always glad if they were spoken to and were asked their opinion. They could express their liking or disliking and make their own choices.

From the feedback, we can say that all the process was great success and fulfilled its purpose. Even from finished works and choice of colours can be seen that previous slide show session and discussion was a great source of inspiration. Choosing colours responding to nature made aware of different options. Very different and beautiful decorated bowls were created. For instance, for colouring a winter-theme, one participant chose blue as background colour and used toothbrush technique to spatter white colour on it. One of the members made a spring-themed bowl- green bottom and yellow sprinkles on it (See appendix 5). ETRA activity gave an opportunity to combine two ways of self-expression- AAC tools and artistic creative work.

Lessons learnt

It was positive that the group members were very interested and motivated in the process. The activities were simplified and visually comprehensible. To achieve that, the AAC tools were used. Every participant was able to express his/her opinions, expectations and evaluate outcomes. The environment provided by the day care centre, was favourable to carry on the process. All the necessary resources were at disposal or could be created easily with no

problems. The number of supervisors in the process was enough to offer individual guidance.

The case analysis gave a good chance to prepare the process, set up and to decide the goals and analyse it afterwards. Such a move is necessary to practice more often than only once. But there is a danger that for such comprehensive preparation and writing takes a lot of time and there is often no available time to make it happen. Then again from time to time it is crucial to find that time, to change the whole work more resulting and goal-centred. Next time attention must be paid to assure that the whole process would be captured from start to the end with high quality photos. At the current case, many pictures were blurry or missing at all, so it made impossible to watch evaluation or final result (bowls).

If possible, all the activities should be captured also as video. Next time we must work on improving teamwork with of the supervisors – previously to go through with goals, work distribution etc. After completing the process, evaluation and analyse must be done not only with the group members, but also within supervisors.

CASE STUDY 2 by Päevakeskus Käo

Background

Group members who are participating in the artistic activity (weaving with SAORI) need to improve their social skills, fine motor skills and self-expression. The best way to do it is through artistic activities that would provide experience of success and self-expression (empowerment and communication in the group).

Characteristics of the target group

4 woman and 3 men in age between 20-30, all intellectually disabled, with autistic behaviour. Only one of the participants is able to express her needs verbally. Other group members use alternative communication for expressing their needs and wishes (AAC). No physical problems.

Learning objective

Artistic SAORI weaving process1: Creating conditions for the improvement of the social skills and motor skills in the group work setting (empowerment and communication in the group setting).

It was important to learn together and practice the simple techniques of how to work with SAORI -cabling (crossing one group of stitches over another), using

1 A Japanese woman named Misao Jo invented/created this kind of weaving when she was fifty-seven years old and wanted to weave herself an obi sash. Her husband and sons built her a loom and she learned two things: a commercial tradesman pooh-poohed it as not being "flawless;" and an Obi merchant sold hers right away. Thus was born Saori weaving.

coloured patterns, expressing themselves through colours/ patterns, hand-eye coordination, patience and practice, waiting its turn, encouraging and praising others efforts, cleaning work place after activity. There were supervisors present that supported and guided the group in every step of the way. By providing necessary tools and worksheets (photos, PCS pictures) there were created safe and understandable environment for every participant.

What the learners expected

To find out participants expectations (discussion) were used different AAC tools. Also it was necessary to show the previously made materials of SAORI that was very inspiring.

It was expressed by the participants that they were interesting in working in the group and that had readiness to learn some new skills to work with the SAORI. There was expressed that the products (results) of the SAORI are very beautiful (different scarves, table cloth, decoration cloth for different purpose).

Also, it was evident that working in the group with others was expected as they all were good friends and use to be with each-others company.

Actions to meet the learners' needs

First of all, it was necessary to prepare the room for the activity, mainly to put away all the unnecessary items that would distract the group members. To make sure that the SAORI looms would work perfectly, we prepared the materials to work with (different colours of yarn).

It was necessary to encourage and inspire the participants to participate. It was very important to explain the activity, find out the expectations (with AAC materials) and show previously made materials (encouragement and inspiration).

Let' s meet the trainers

Trainers in charge of this activity were three social pedagogues of the day care centre who has an experience with working with the target group.

Learning materials used

It was needed to use different AAC tools (PCS pictures) and photos. Moreover, already made items were presented.

Problems found and solved

The group members worked using basic techniques. They chose different colours of yarn and a loom. The trainers helped them removing their stereotypical preconceptions of weaving. Main problem was to keep the environment patient and respectful towards others. It was important to wait their own turn and also to show their appreciation towards the work of other participants. It was necessary to remind the purpose of the group work by patiently explaining the importance of the artistic activity. Also, it was necessary to be as clear as possible and carry all the activities out step-by-step (the structure of the artistic work activity was very important that gave them a sense of a safe environment and clear expectations).

Evaluation

We used a self-evaluation system and it was carried out before and after instructions/activities.

It was also important to use alternative communication (PCS pictures) for expressing the emotions and thoughts about the activity.

Group members were excited to participate, to spend time with others and try something new and fun. Activities must be fun and meaningful. Overall feedback after the activities also stayed positive, especially when supervisors took time to explain and encourage with positive attitude and praise of the activity.

Lessons learnt

Successful lessons: SAORI weaving allowed the group members learning/reminding the activities of the art work used possibilities that offer SAORI looms. There was a possibility to produce unique style/ pattern, choose colours, learn technical skills and prepare materials (different yarns with different colour and shape etc.). The group, of seven participants were almost completing two scarves, which they love showing everybody.

Unsuccessful: participants had to wait for their own turn (as there was just one SAORI loom for the group), so it was the hardest part for them. It was a big challenge to wait patiently and tolerate the delay.

Benefits from ETRA: Our learners were encouraged to participate and gave their own special touch to the project. ETRA gave the encouragement and experience of success to be able to produce something beautiful out of the activity that first seemed very complicated. Artistic activity (in ETRA setting) gave the participants a chance to spend some quality time together with other group members, learning how to appreciate each-others work effort.

Group members were very interested and motivated in the artistic process with SAORI. All the activities were simplified enough and visually comprehensible with the AAC tools. The best part was the group feeling. Also results of the

artistic activity (2 beautiful scarves) really brought joy and self-confidence to the group members.

SAORI-weaving concept should be less of goal orientation. Photos, PCS pictures etc. should be printed to a higher quality.

Improvement factor: all staff that is participating in the process with the group members should be trained to work with SAORI hand weaving program before supervising the target group. This time was only two of three social pedagogues trained.

Through this experience the group members were convinced that anyone had the power of creativity and if given the chance, anyone could bring out their hidden abilities and demonstrate it in their art works. Group members had a chance to express their own individuality and discover their abilities that they had no ideas about. Also, it was important to notice others (show the best behaviour) and appreciate the art work done by other members of the group.

CASE STUDY 1 by INTRAS FOUNDATION

Background

This case study relates the progress of a person with mental health issues who attends the Day Care Center in Valladolid (Spain) since 2009. We will refer to him with the name Tim. Tim worked as an administrative staff at the City Hall in a small village near Valladolid and he was referred to INTRAS by his mental health professional.

Characteristics of the target group

The activities are addressed to adults with mental illness from 28 to 58 years old, who come daily to a day Care Center from 16:00 to 18:00. In total 20 people, most of them have known each other for more than 2 years, as they attend the activities together, although there are always new people incorporated into the activities. Participants are highly motivated by the workshops on the theme of digital photography and picture modification.

Learning objective

The learning objective, in this case, was to promote regular attendance, as Tim often misses workshops and activities planned to improve his social skills and prevent him from isolation. Digital photography workshops engaged Tim, who improved his participation not just in this activity, but in other educational activities and programmes delivered in the Day Care Centre.

What the learners expected

When the project was introduced to potential participants, Tim showed a great motivation to learn how to use a digital camera in a professional way, as photography was one of his hobbies. Immediately, trainer saw this workshop as a way to engage him in the Day Care Center´ s activities. At that moment time, Tim was not aware of being able to connect emotions or points of view through one picture. Tim is now just able to impress emotions to his photos; he is also able to link to artistic trends to them.

Actions to meet the learners' needs

Practical workshops were mixed with theoretical ones, and with outdoor activities and visits to museums, art galleries and local exhibitions. These visits were guided by an art-professional who motivated participants, explained related topics and highlighted the most characteristic features of the art movement to inspire attendees.

Technical workshops were also carried out; in the beginning they were addressed at removing the fear of using a camera, some of the participants were afraid that they would break it, but in a few weeks attendees' improvements meant that workshops could focus on more artistic techniques. Throughout these workshops participants understood the impact of techniques in the message of each picture and were able to replicate these effects in their own creations.

Let's meet the trainers

Two trainers were involved in the workshops; one of them was a professional with a huge experience helping people with disabilities to better understand their abilities firstly and then to use them. He was also aware of the power of photography when working with people with disabilities thanks to other projects within other European Projects. The second trainer was a psychologist with some knowledge of art therapy, more focussed in helping participants to overcome their difficulties related to participants' mental distress using art as a tool.

Learning materials used

PHOTOGRAPHY MANUAL:
http://www.thewebfoto.com/Thewebfoto-Curso-de-fotografia-digital.pdf
AGOSTINI PLANET PHOTOGRAPHY COURSE:
http://www.youtube.com/watch?v=ZAjw3WxfN04&feature=bf_next&list=UL9B1QIldEeP4
PHOTOGRAPHY EXERCISES:
http://www.caballano.com/fotos.htm
XATAKA PHOTOGRAPHY COURSE:
http://www.xatakafoto.com/curso-de-fotografia/curso-de-fotografiaindice
SETTINGS: LIGHTING:
http://www.youtube.com/user/derostoni?feature=watch
SETTINGS: RETOUCHING
http://www.applesfera.com/aplicaciones-moviles/las-diez-posiblesmejores-aplicaciones-para-amantes-de-la-fotografia
http://instagram.com
http://www.cameramx.com

http://www.creativosonline.org/blog/35-tutoriales-para-manipularfotografias-con-photoshop.html
INSPIRATION
http://www.slideshare.net/apeput/fotografias-famosas-presentation
http://500px.com/popular
http://artphotographyblog.blogspot.com.es/
http://www.photography-colleges.org/the-top-100-photography-blogs/
http://nojibes.blogspot.com.es/2010/02/peliculas-y-documentalessobre.html
http://www.ojodigital.com/foro/fotos-con-historia/
Brochures, leaflets and workbooks from the exhibitions visited on the artistic movement studied, which became useful to start the discussion. These were some of the exhibitions visited:
Jerry Berndt "America the Beautiful"
Paco G ó mez "Orden y desorden"
Saul Leiter "Una b ú squeda de la belleza"
Jessica Lange "Suites, series y secuencias"
Andy Warhol "This is Pop Art"

Problems found and solved

Tim and the whole group of participants were in charge of preparing materials, charging cameras, downloading their pictures on computers to edit them and when the workshops were conducted indoors, participants prepared the themes for composing the pictures and share them on social networks. Definitely they have not just been taking pictures, but are involved in the whole process.
As participants were included in all phases of the workshops, Tim was in a privileged situation as he already knew certain aspects of photography, so his demands were always at a higher level than those of his colleagues. Soon, and also due to a lack of social skills and empathy, he demanded constant attention without considering his colleagues, which caused feelings of rejection among peers. After a long group discussion on the objectives of the photography workshops the trainer led the discussion to general goals, such as cooperation and team work. After this session all participants chose Tim an assistant for the trainer. One of the responsibilities of this role was to transfer knowledge to those with technical difficulties.
This has had unplanned outcomes, firstly the group accepted Tim as a colleague and appreciated his support, secondly, Tim' s communication skills improved through the workshops, and at the same time his empathy and ability to detect when other participants found it difficult to follow the instructions from the

trainer. And last but not least, Tim attended regularly photography workshops, but also got engaged in other activities planned in the Day Care Center (new technologies, English and even a face to face monitoring session with a psychologist once a week!). Tim grew as a person regardless of the improvement of his photography skills (he specially loves black and white pictures full of meaning).

Evaluation

Individual and group sessions are always available for all attendees. In the beginning Tim did not usually attend these sessions, and trainers tried to make him aware not just of the photography-related improvements, but also social improvements were highlighted, and new challenges were identified. His excessive participation was identified and modified afterwards. Giving him the role of assistant helped him to control his demands of attention.

Little by little Tim was reaching his personal goal, after the workshops he admitted that he was now able to use the camera better, to know in advance how to use the camera to change the pictures in different ways, Tim expressed how the exhibitions inspired him and was aware of his lack of control trying to improve alone, regardless of the group due to his motivation to reproduce the effects he had seen in the exhibitions.

Thanks to the evaluation, he understood that his other goals were to get to know more people and to exchange knowledge and share hobbies and free time. Tim started to work in a group and at the end of the sessions; he admitted that he had enjoyed helping his peers when they did not know how to proceed with some tasks. The group also recognized Tim´ s artistic skills and let him know how much they liked his pictures.

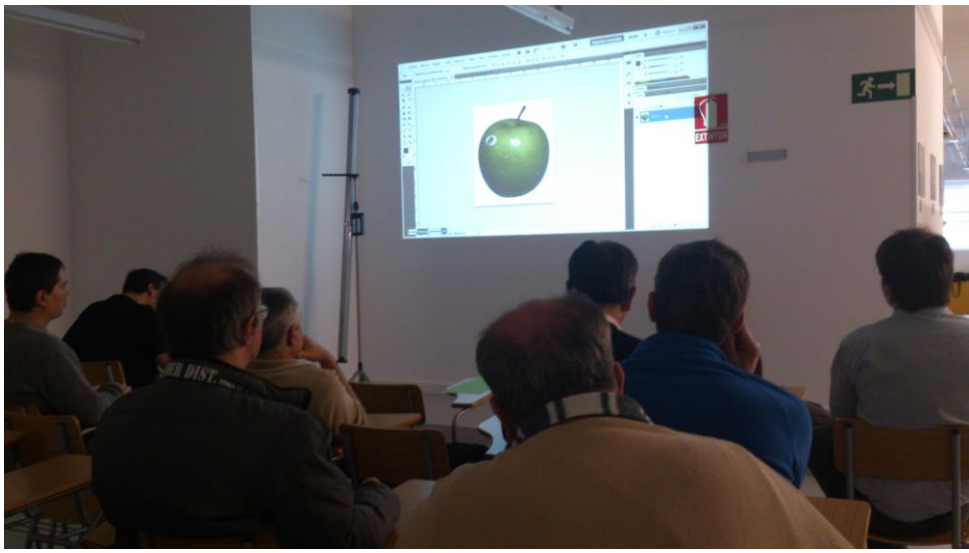
The most important result through ETRA´ s workshops regarding Tim was his transformation from an individualistic point of view to cooperative learning. But there were other outcomes:

- Tim´ s communication skills and empathy improved.
- Tim felt better within the group and starting to attend activities more often, he is attending 4 programmes from Monday to Thursday.
- Tim gained technical skills relating to the use of a camera (optics, flash, light and settings) and that makes him feel more confident and part of something bigger.

Lessons learned

Modifying group dynamic worked well in this case, mostly because Tim had lots of things to share with his peers, and after a few days, showed a great ability to understand and help them. Giving Tim a more active role worked really well for the whole group of participants.

Visiting different exhibitions worked better than expected; participants were engaged from the beginning, trying to reproduce effects when taking their own pictures and to use them to communicate in a more creative way.
The bigger the group is, the more difficult it is for participants to achieve their own goals. In the beginning it is possible but the learning process is different for everyone, and so are the needs. Smaller groups generate richer interaction, and more meaningful learning.
Thanks to ETRA project participants and trainers learnt how powerful visual art is as a tool to achieve other goals.



CASE STUDY 2 by INTRAS FOUNDATION

Background

This case study relates to the progress of Sam, who has mental health issues, and attends the Day Care Center in Valladolid (Spain) since 2010. Sam worked as a nursing assistant, and at this moment in time Sam is in charge of taking care of his father in the mornings. Sam suffers from depression, which comes with great insecurities, poor communication skills and very low self-esteem. Sam really appreciates instant positive reinforcement such as photography. Through ETRA´ s workshops his trainers used photography to lead him towards his personal development.

Characteristics of the target group

In general, the activities are addressed to adults with mental illness from 28 to 58 years old, who come daily to a day Care Center from 16:00 to 18:00. In total 20 people, most of them have known each other for more than 2 years, as they

attend the activities together, although there are always new people incorporated into the activities. Participants are highly motivated by the workshops on the theme of digital photography and picture modification.

Learning objective

Learning objectives regarding to Sam, are addressed to overcome his depression symptoms, trying to motivate him and increase his self-esteem.

What the learners expected

Sam' s expectations reflected his will to learn some basic concepts and settings of the camera. Sam would like to learn how to make good photos, and fill his free time using his knowledge of photography; in Sam' s words: "I spend some evenings alone, photography could became a good way to spend my time, I would like to make respectable things".

Actions to meet the learners' needs

Practical workshops were mixed with theoretical ones, and with outdoor activities, visits to museums, art galleries and local exhibitions. These visits were guided by an art-professional who motivated participants, explained related topics and highlighted the most characteristic features of the art movement to inspire attendees.

Technical workshops were also carried out, in the beginning they were designed to remove the fear of using a camera, some of the participants were afraid that they would break it, but after a few weeks attendees' improvements meant that workshops could focus on more artistic techniques. Throughout these workshops participants understood the impact of techniques in the message of each picture and were able to replicate these effects in their own creations.

Let' s meet the trainers

Two trainers were involved in the workshops; one of them was a professional with a huge experience helping people with disabilities to better understand their abilities firstly and then to use them. He was also aware of the power of photography when working with people with disabilities thanks to other projects within other European Projects. The second trainer was a psychologist with some knowledge in art therapy, more focussed in help participants to overcome personal difficulties related to participants' mental distress using art as a tool.

Learning materials used

(See Learning materials used case study 1 by INTRAS FOUNDATION)

Problems found and solved

Sam, could be seen by a trainer who does not know him, as a model participant: he is very polite and respectful but after talking with him for a while, everybody feels that the group can expect more from Sam, but there is something inside him that does not allow him to enrich the group with him skills and knowledge.
Sam was motivated to participate in these workshops, and attended the activities provided by the Day Care Center, regularly, but Sam was always in the background, waiting to hear the opinion of his colleagues and following the instructions of the trainer. Throughout the workshops, Sam has become more involved in the preparation of materials for the workshops with his colleagues without anybody asking him to, and that was only the beginning.
Trainers aware of the Sam' s difficulties used positive reinforcement to foster Sam to share his works with the group. His photos improved constantly throughout the workshops and were shown as good practices very often. During several sessions, different photos were chosen and the artist had to explain the meaning to the group, and the settings used to achieve the different effects. Sam was invited to explain his pictures several times helping him to keep his anxiety under control. Sam was slowly gaining importance within the group and what was more important is that he feels confidence with his artistic skills.
At the end of the project, his good work, knowledge (demonstrated not just in this program) and his creativity using the camera, made the group value him and Sam was confident enough to spontaneously share his photos with others and explain to them how to get the different effects. Furthermore, to share his works with others inspired Sam to develop more complex ideas and more positive results; once one of the trainers heard him recommend another participant how to improve his own picture.

Evaluation

Sam' s assessment is very positive.
Thanks to ETRA project, he improved his confidence and self-esteem, and recovered his hope in life, feeling now able to take on new challenges. Trainers commented having seen an evolution of his mood, participation, becoming an active participant within the group. But those were not the only proof of the positive effects of photography in Sam' s life style: upon finishing the training Sam brought several paintings he had produced in the late '90s, just before his mental distress begun; To the trainers' surprise, following these paintings Sam showed one dated January 2013, and added that he had recovered the

inspiration to paint and to again enjoy creating art works from nothing, as he does in the photography programme.

Sam was an example for his peers in terms of collaboration, sharing materials and in terms of motivation and quality of his pictures. Sam assumed errors without frustration and in some cases with humor.

Sam attends other programmes in the Day Care Center but photography has been one of the most effective for him in the last 2 years.

Sam is really motivated to participate in the final project exhibition; he is working hard to develop new ideas which reflect his feelings and a way to show his world through photography. It will be the next step he will take, from sharing his pictures with colleagues to sharing them with society.

His low expectations (only to learn how to use a camera) have been overcome as you can see the impact that photography has had in his recovery: improvement of self-esteem, overcoming fears, becoming an active member within the group which make Sam feels hope and a sense of being able to achieve more than his goals.

Lessons learnt

In this case, the visits to the exhibitions worked really well as a starting point, so then in the workshops, the inspiration was made real. For Sam the forum activities were important and a big step forward, where he was encouraged to share his creativity with the group and at the same time enjoy the positive reinforcement of the group appreciating his pictures. These tasks helped Sam to strengthen his self-esteem. Sam saw this activity as a challenge, while trainers helped him to control anxiety; as a result Sam overcame the fears which blocked him for more than 10 years.

CASE STUDY 1 by Palco de Sombras

Background

The Centro Cultural de Bel é m, in Lisbon, invited three magnum photographers to make an exhibition about Portugal between July and August 2005. One of the photographers, Susan Meiselas, decided to photograph the daily routine of Cova da Moura. After that, she organized a workshop with 26 people of the neighbourhood that also photographed their daily routine. These photos were shown during an exhibition called N ó s Kasa (Our Home). It was a Photovoice action where the narrative created by the professional tried to qualify the people object of her look in individuals giving them communication competences.

Characteristics of the target group

Adults with immigrant background living in a disadvantage environment.

Learning objective

During five days, the young people took photos of the neighbourhood and of the live in the neighbourhood. Susan Meiselas explained to the participants how to tell the story of their neighbourhood and its inhabitants with photos.

What the learners expected

According to the information gathered afterwards in Associação Moinho da Juventude, the expectations of the trainees were mainly two: One the one hand, the ability of reflexively documenting aspects of their own personal experience, family and community (self-ethnography) and project a vision about their lives (self-identity representation) for the society in general and political agents. On the other hand, to discover the photographic skill in some trainees; this would enable them to start a career in this area.

Actions to meet the learners' needs

A photo rally was organized to empower people from a depressed area. The works done were shown in a public exhibition so anyone could know about the problems and hopes of the target group.

Let' s meet the trainers

A professional photographer, Susan Meiselas, was in charge of this experience.

Learning materials used

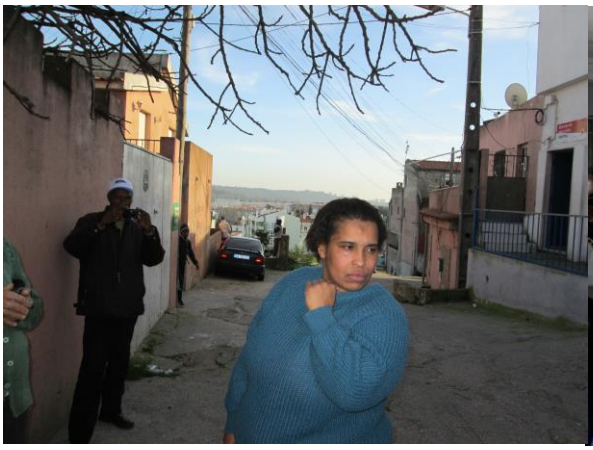
Digital cameras and printers were needed to perform the activity. Photos were edited to be shown in the public exhibition.

Evaluation

The external assessment was made afterwards and without any possibility of objective measurement. It is based on the impact that the action had through the mass media and the information provided by Associação Moinho da Juventude. With these limitations, we can consider that the action was positive for the community's identity and understanding outside the neighbourhood. The transfer of learning allowed identifying three young adults with the capacity to become professional photographers, which however failed to materialize.

Outcomes reached

Video of the exhibition Nós Kasa: http://redeciencia.educ.fc.ul.pt/moinho/flash/NosKasa.html
Susan Meiselas work about Cova da Moura: http://www.magnumphotos.com/C.aspx?VP3=SearchResult&ALID=2K7O3R14FH45&XXAPXX=



Lessons learnt

The analysis of this case is a contribution to our activities in ETRA to prevent what seems to us have been a failure: promoting critical dialogue in order to create knowledge (identification and reflection) about important aspects of the personal life and community life that can turn into a social and civic competence. This concern is very important in an age of social catastrophe, particularly felt in the Cova da Moura district with the rising of unemployment and all its negative consequences.

Background

Cova da Moura, Aqui é o Meu Bairro (Cova da Moura, Here is My Neighborhood). The initiative to hold a television workshop in Cova da Moura emerged from a television production company in partnership with the Associação Cultural Moinho da Juventude. The aim was to know the neighbourhood, considered one of the most problematic in the Lisbon region, through the eyes of those who live there.

Characteristics of the target group

Adults with immigrant background living in a disadvantage environment.

Learning objective

For three months, in 2007, 15 young adults (13 males and 2 females) of Cova da Moura took a camera at home to film the day-to-day neighbourhood. Fifteen students ended with a documentary to show a film about the community. The documentaries are the result of a television workshop, where they were taught how to report and how to shoot. They had to decide the topic, record everything and make the interviews.

The documentaries deal with the day-to-day neighbourhood, family and friends, including the relationship between police and residents, school dropouts, social reintegration, lack of infrastructures, soccer and hip hop.

What the learners expected

It is said that Cova da Moura is a dangerous neighbourhood, tumultuous and on the sideline. Using a camera, they wanted to show other aspects of Cova da Moura in six short documentaries.

Actions to meet the learners' needs

Participants were given tools to make their voices be heard, to share with the rest of society their view about the place where they live and about the people living there.

Let's meet the trainers

People guiding the activity were professionals from a television Production Company.

Learning materials used

They only used video cameras.

Outcomes reached

Six video documentaries of 5 minutes each: http://videos.sapo.pt/WRQMKaFCjm994TjqKlsS

A public screening of the six documentaries held in 25th January 2008 at FNAC-Colombo, in Lisbon, a large bookstore with a space for performances and exhibitions.

RECOMMENDATIONS FROM TEACHERS AND TRAINERS

By Provincia di Perugia

Image is a valuable tool encompassing many possibilities for retrieving forgotten memories and working through feelings and thoughts within a safe and facilitating environment; thus the trainer needs to have some knowledge about art therapy. In fact the method requires the facilitator′ s close attention to several issues. First, make sure that you let the learner leads the process because images open the learner′ s narration and give meaning to it. As the images (artwork or photo) work differently for each individual, there are no right or wrong images. The power of images lies in their capacity to bypass the mind′ s defence mechanisms and this power makes the learners vulnerable and requires that the facilitator shows a great deal of respect and empathy. Furthermore, the facilitator should have a great attention to all the signals from the behaviours of the learners in order to understand possible critical situations and be able to resolve them sometimes also changing the activity planned to meet the group's needs.

By Società Cooperativa Borgorete

Based on our experience, the ideal setting should be a dedicated room, in which no other activities occur and which therefore would become a sort of intimate space. This is because the creative process per se starts from the intimate relationship with own emotions and then undergoes a process through which the meaning is co-constructed within the relationship with the other people.

It is very important that at least two people, with different roles (trainer and facilitator/tutor), guide the activities.

It is fundamental to go outside to shoot, visiting exhibitions and meeting artists that can bring about their own experience with the arts.

By Päevakeskus Käo

Timely planning and better time management is necessary when starting to organize a workshop. It is important to consider the needs and abilities of the target group (concentration, attention, interests etc.).
It is important to think about the structure of the activities and make it visible depending on the target group. Pævakeskus Käo is using different alternative communication equipment (PCS pictures) that makes communication possible. There is a bigger need of using communication boards and communication books that are giving possibilities to express yourself with full sentences – expressing what you want, need, like etc.
When organizing the group of participants it is important to pay attention if the members of the group match with each other (speech, behaviour, interests, etc.).
Paying attention on the environment where the activity is taken place, if it is well organized. Things that are not needed should not be visible as they can come across as distraction. All the equipment used in the activity need to be available. It would be nice to include the participants with planning and organizing activities – finding and preparing tools, materials, etc.
It would be nice to try the art related activities out yourself first then it gives better idea of the time management and different approaches that can be used in the process.
Prepare camera to shoot the activity. It would be better to plan who is taking the photos, so take time for this. It is important to consider the need of documenting the activities (photos, videos). Taking time and planning documenting activities gives a better chance for reflection and analyse of the done activities.
Considering/analysing the evaluation system, depending on the target group (prepare self-evaluation system).

By University of Patras

On the basis of our educational intervention we set the involvement of the learners (in several age levels) in the artistic act. Therefore, we focused not on the final conclusion but mainly on the holistic process, from the initial idea to the final visual form. This implies that our activities have a flexible and not predetermine structure. It could be translated as flexibility that allows the unexpected outcome. A second parameter is the relationship of those artistic creations with the real life. Therefore, a main precondition is the necessity to

start and base our intervention on the learner' s needs and interests in order to have an authentic and realistic artistic experience. Another important aspect is the effort to expose students to the stages and the parameters of the artistic process. These stages (conception-mental processing and application - creation of an idea) may facilitate learners to discover connections and analogies and to realize that they are involved in similar processes that the visual artists also attend to.

By INTRAS Foundation

"Participants showed their abilities and creativity every day in the workshops, I did not see disabilities during these days, I just saw motivation and ability" said one of the trainers. One of the most important things that a trainer should be aware of throughout the workshops is to underline the value of each participant and the right of self-fulfilment of all of us.

The workshops should be conducted by more than one trainer, and the number of participants should not be higher than 15, otherwise participants are not able to express their doubts and questions and that could interfere with their progress. "Photography is not an easy task and lots of questions will come up in the process of learning, even the less active participants became so demanding during ETRA workshops" said one trainer.

Guided visits were key activities within the workshops. Participants found it interesting to get to know how the photos were taken, what were the intentions of the artist, the context, why those colors, they asked about everything in the Museum. Then during the workshops, they discussed the photos, and that activity inspired them a lot. "Thousands of times we visited museums and exhibitions before ETRA project, and it was a good experience for all of us, but to have guided visits worked really well, participants kept trying to get the effect they had seen in the museum the whole week"

Fostering cooperation and team work was an added value during the workshops. To give some participants, with more knowledge, the role of assistant promoted cooperation and empathy and helped them to improve social and communication skills, "the road itself became the goal" in our case.

By Palco de Sombras

For groups with similar characteristics to the ones that we have worked with (immigrant background people, with a low level of education and undifferentiated qualifications, living in a context of social marginalization) we recommended:

- The sensitization for understanding artistic expression should be very practical, ie, leading participants to visit museums and exhibitions and complementing this with direct contact explanations on the spot instead of theoretical exhibitions even using audiovisual media;
- The use of the digital cameras photographic theory should be reduced to the minimum essential, using the method "learning by doing" and a continuous training assessment, which requires three conditions:

a) Groups of trainees with a maximum of 12 people;

b) A trainer who is a professional photographer with pedagogical skills;

c) A facilitator who belongs to the context of the target audience to support the mediation between the cultural characteristics of the participants group and the new reality of the training context.

CONCLUSIONS

PROVINCIA DI PERUGIA' s WORDS

We are surrounded by pictures of all kinds but quite often we hardly understand their nature and value. We are all able to take photos, and we all do it, but how many of us do really give voice and tell a story through a photograph? Art and photography can be used to heal people? To help them to tell their story? To empower them? Those are simple questions that gave origin to the ETRA project.

The results were more than we expected and from different points of view. It was very important to work with a consortium that has enriched and enhanced the entire project. All the participants of our working groups were really motivated to be part of ETRA and the most important results come from them. We received feedback that supports our idea that the ETRA methodology encourages the different aspects of people. In fact photos helped all the participants to talk about their own life with their own voice. Photography woke up emotions and improved the skill to understand them. Participants discovered that they are able to create an art product beautiful and meaningful for them and others. Furthermore photos helped to create and improve a mutual understanding between all the participants. Empathy, feeling of togetherness and self-esteem increased. All those feedback were recorded also from the trainers, social workers, and, most important thing, from the participant' s families.

ETRA has demonstrated how Art and photography can be used as tools to simultaneously reflect and promote change. They offer a starting point in the process by the identification of goals and a means to create a concrete representation of what the person is seeking to achieve. We believe that photography can be a powerful means of communication, to re-activate intuition, to stimulate awareness, to urge and incite when it is difficult to express oneself and to communicate.

"Photographs are footprints of our minds, mirrors of our lives, reflections from our hearts, frozen memories that we can hold in silent stillness in our hands -- forever if we wish. They document not only where we have been, but also point the way to where we might perhaps be heading, whether or not we realize this yet ourselves..." (Judy Weiser, R.Psych., A.T.R, Founder/Director of the PhotoTherapy Centre)

BORGORETE' s WORDS

At the end of the project Etra's experience we can say that the methodology proposed by the project has clearly demonstrated its effectiveness. The language of photography and art has allowed and facilitated the communication of emotions, thoughts and experiences that are not easy to express with conventional languages. The immediate nature of the artistic language has bypassed the rational aspect and reached directly the emotional side that allowed the telling of themselves. The participants showed a progressive personal growth that is manifested in the ability to get involved, to get in touch with the group and learn more about themselves through the sharing and discussion of their work with others. The phase of the stimulation of perception (through the vision of the works of other artists and photographers, visiting exhibitions, etc ...) has been instrumental in broadening the perception of reality of each one and that took shape in the evolution of the way of photographing and of seeing reality. Slightly differently in the two groups we found that the learners' s expressive and creative ability has developed and manifested in a natural way, giving life to photographic works of great artistic and aesthetic quality and strong emotional impact. They have become aware that art is not something far away, but a means to communicate our inner world and our own vision of reality. All this has surprised us and especially professionals working with these people. The conclusion that reflects most of all this experience has been provided by the participants that to the question what you didn' t like of the course many of them have responded: "That's finished!"

PÄEVAKESKUS KÄO' s WORDS

ETRA has been providing better frame for the art related activities carried out in Pævakeskus Käo with the target group (better management of the activities, tools, evaluation etc.).

Worksheets produced in the project setting help to improve the process of the analyse that in a long run improve all the processes of the art related activities.

Activities are more diverse for the target group that is more inspiring and motivating.

Methods that have been used during the ETRA in Pævakeskus Käo widers the approaches of artistic activities (structure, more choices, ideas).

ETRA has been bringing some new activities for the target group as photography that wasn´ t practiced before in the centre. New methodological materials were created to improve photography area in Käo centre. Also it was beneficial to organize stimulating (warm-up) activities for the target group that would prepare them (inspire) for the photography phase.

As Pævakeskus Käo has no special art teachers or therapists, it has been long awaited opportunity for the target group to be involved with art related activities. It really gives a feel of empowerment and an experience of success to be involved and included. Art related activities are very anticipated in the centre (alternative way of self-expression).

During ETRA there have been organized visits to the art museums and exhibitions. It brings more excitement and positive stimulation to be outside of the centre.

Participating in ETRA gives our target group a chance to present produced art works locally and also more widely.

Our target in this project was to examine if the basic principles of ETRA Program for the art of photography could be applied in a preschool setting. An informal way of teaching art through active participation in artistic art was chosen. Artistic expression is nothing else but the "translation" of an existing idea (Merleau-Ponty, 1993a, p. 64). Artifact is the result of a procedure, and it is revealed gradually.

From the very beginning we did not care that much for the artifacts themselves. We do not put into question the artistic quality of them, which is a matter of a further discussion. What we want to argue in this point is that everybody has the right to make art, to enjoy through art, to play with art, to express him/herself with art (Ardouin, 1997: 177, Parsons, 2002: 26). What seems to be fact is that a valuable artistic result can only be the final stage of an authentic artistic experience.

Our main concern was the grade and the quality of children' s interest throughout the project. And we think that this project was success. Children had the opportunity to participate to a holistic esthetic experience, to decide among various possible ways, techniques and perspectives. Based upon our own experience we argue that art in school should not be taught in an organized and close way, with certain knowledge and techniques. Our didactic efforts should be initiated by children' s expressive needs.

Taking pictures has two main benefits, firstly photography is a creative and fun activity and secondly it brings us immediate reinforcements, participants take a picture and see the result, try it again and see their progress, try it again and those around them value their skills. It makes photography a perfect tool for the development of other skills.
The results of the workshops have exceeded the expectations of all parties: participants and monitors. Photography has managed to engage participants who did not regularly attend the activities offered by the day care center; the workshops have also provided hope and excitement to participants encouraging them to improve every day, towards getting the desired effect in their photographs.
During the workshops and especially in the last stages of these, photography has ensured that all participants work as a team, cooperate among themselves, assist and appreciate the photos of other colleagues.
Photography workshops will start again for the next course, right after the organization of local exhibitions, where participants will become guides explaining their art works and how they got the emotion their pictures transmits to visitors. Gustavo Mart í n, one of the trainers, commented how motivated participants are: *"We knew from the last minute of the last workshop of ETRA project, that it was just the end of the beginning. The day after, we were carrying out another workshop on the use of new technologies, and suddenly, one participant asked us: How is this related to photography? I am sorry but I cannot see the link… for them everything relates to photography now…"*

GAIA MUSEUM´S WORDS

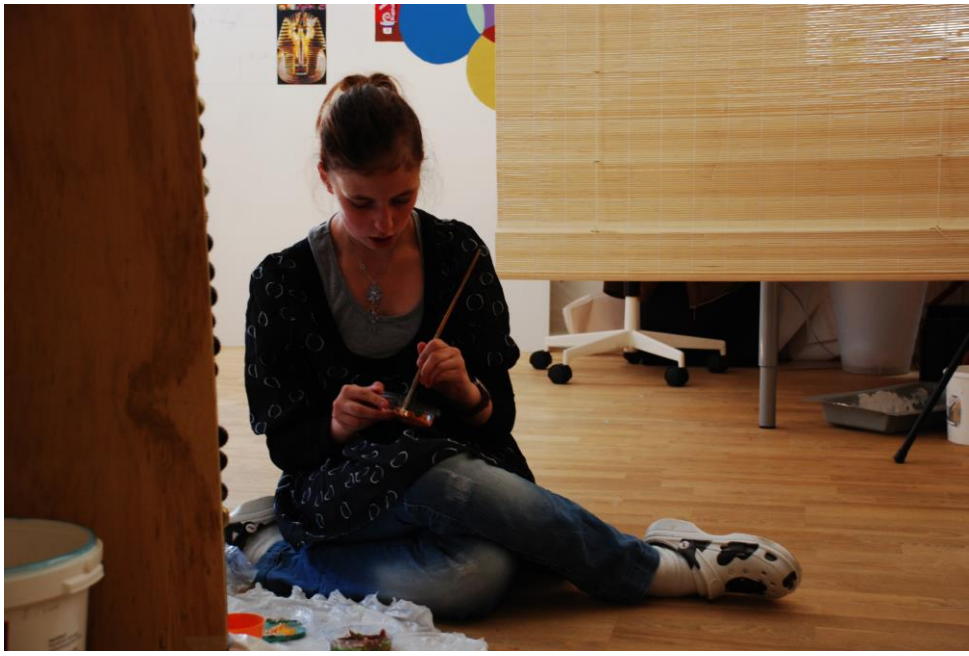
GAIA Museum has been pleased to participate in the ETRA project and the experience has been very instructive for the whole organisation of GAIA Museum.

It has been a pleasure to meet and work with the ETRA partners. For the development of GAIA Museum international cooperation is of great importance. We believe there is a lot to learn from working across borders and different cultures. The ETRA experience has made us aware of the new working methods and organisational structures.

GAIA Museum´s role in the project is to design a dissemination strategy and to ensure that it is used by the partners. It has made us aware of the complexity in leading such a strategy across borders, and how motivation is essential for success.

Designing the Virtual Museum has made us aware of the need for setting up for a clear and strong narrative and making it user-friendly and relevant for the recipient. We have to think museum in a new way, and how to make it interesting for external users.

The ETRA experience has made us more able to understand different work cultures and see the differences as an advantage. And we have gained new good colleagues during the project.



At the individual level, for most of the participants, the experience was very enriching because:

- Allowed them to use technological equipment (cameras) that many had never used or rarely used;
- Allowed them to experience the expressive potential of photography;
- Allowed them to discover their own creative impulse.

For many, creative expression through photography is a process of personal reflection and a path to enhanced critical awareness. The evaluation of the final results with both groups confirmed the potential of photography as an expressive practice, linking personal experience to the collective history, imagination and creativity to social interaction.

The above results indicate a desirable integration of cultural practices, in general, in the objectives and strategies of inclusion and social cohesion.

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www.googleartproject.com
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http://tourvirtuale.museicapitolini.org/#it
A Virtual visit to the Musei Capitolini.

http://500photographers.blogspot.it/
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https://www.facebook.com/Art.Beat.Page
ArtBeat is page on Facebook dedicated to everything concerning visual arts.

http://www.mayer-johnson.com/
Website about work related activities in Estonia for people with intellectual disabilities and their representatives. Website aims to collect all the information about work opportunities for intellectually disabled people in Estonia. A lot of cases one of the outputs of the work activities are through art (different artistic products).

http://www.ekm.ee/en
The Art Museum of Estonia, which was established in 1919, collects, conducts research on and introduces Estonian art dating from the Middle Ages to the present day.

www.tugiinfo.eu
Website about work related activities in Estonia for people with intellectual disabilities and their representatives. Website aims to collect all the information about work opportunities for intellectually disabled people in Estonia. A lot of cases one of the outputs of the work activities are through art (different artistic products).

www.omep.com
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www.arte-terapia.com/en/the-spat/the-spat
Portuguese Society of Art Therapy

http://aparteoutsider.org
Portuguese Association of Outsider Art -

http://www.youtube.com/watch?v=0ZTOSx85DHM
Jaime – A documentary by António Reis and Margarida Cordeiro about Jaime Fernandes, a mental patient that become a painter in his last 9 years of life.

www.tommasobarsali.com/work
Hulk's Toys - is the story of a man and his self-made toys. By Tommaso Barsali. It's a project on the life and art of Franco Bellucci, a poetic tale of his past and present, an examination of his creations in their ambiguity of works of art, toys and creative expressions, documenting a humane alternative to institutionalization of mental problems.

ART BRUT by Jean Dubuffet

The term Outsider Art origins from the French term art brut which was formulated by the French artist Jean Dubuffet (1901-1985).

In the mid-1940s, Dubuffet started collecting visual expressions created in a therapeutic context by, among others, psychiatric patients. He believed that these expressions had great artistic value – a bigger value than what was created in the academies of arts around Europe at the same time. He named these expressions art brut which in direct translation means "raw art". Dubuffet considered these expressions to be the entrance to the pure and immaculate source of art because they were raw, spontaneous and untrained.

OUTSIDER ART by Roger Cardinal

In 1972, the British art critic Roger Cardinal wrote a book about art brut. The publisher wanted the book to have an English-sounding name. So art brut was translated into the English term Outsider Art. The concepts are today often used interchangeable.

OUTSIDER ART TODAY

Today the concept of outsider art has reached far beyond Dubuffet's definition of 'art brut'. In practice and presentation it has developed into a broad and multi-facetted field that crosses borders not only to other art forms but also to various fields of cultural and social matter. Its many varieties can be experienced in impressive museums, galleries and private collections all over the world and regarded as vibrant supplements to the contemporary art scene. Furthermore, the outsider artist today is not as culturally isolated and untutored as the artists in Dubuffet's collection. Many of them work in art studios for people with learning disabilities or mental illnesses run by professional artists, where they are encouraged to take part in cross-cultural projects and promotion activities. Others work by themselves but are connected to cultural organisations that make their work visible and known to the public.

PICTURES

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8 Middle	Flayer to disseminate the presentation of the book about the project "Pucntum in-visibili ritratti"
8 Down	Article from a newspaper on the project "Pucntum in-visibili ritratti"
9	Artwork in process at GAIA Museum
10	Headquarters of Province of Perugia
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17	A group of participants from Provincia di Perugia learning how to use a digital camera
18	One of the participants from Palco de Sombras.
19	A group of participants writing personal captions on the selected photos at Provincia di Perugia
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27	A group of participants from BorgoRete making a photo-collage for the exhibition
28 up	A participant from BorgoRete is taking pictures at details of one artwork during the training
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33	One of the participants from PäevakeskusKäo is coloring handmade paper bowl in PäevakeskusKäo
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34	Mario Mart is very focused on weaving with SAORI looms
35	One of the carpets produced, beautiful creation in PäevakeskusKäo
37 up	Participants from Intras are practicing with the light and shadows at the river.
37 Down	Participants from Intras are practicing with the light and shadows in an urban park.
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38 up One of the participants from Intras practices macrophotography using old toys.
38 down Picture of an old toy.
39 left One of the participants from Intras is practicing macrophotography
39 right Picture of an old toy.
40 The portrait was the choice of most participants; A portrait from Palco de Sombras
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45 Children' s photo-collage
46 Children' s photo-collage
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47 right A student' s product: visual processing of image
48 A student' s product: visual processing of image
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54 up Participants from BorgoRete are identifying topics for the photographic compositions
55 Participants from BorgoRete are visiting an art exhibition
55 right A participant from BorgoRete used a photo collage as a reply to an artwork
57 Participants from BorgoRete are taking pictures at an art exhibition
59 One of the participants from PäevakeskusKäo is making paper balls with the support of the communication board
60 Communication board for expressing emotions used by PäevakeskusKäo
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65 Two participants from PäevakeskusKäo are preparing designs for the SAORI carpets.
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91middle	Artwork from outsider artist Werner Voigt (b.1935, DE) at GAIA Museum
91 down	Outsider art exhibition at GAIA Museum

APPENDIX

Appendix 1 – Communication boards
Appendix 2 – Slideshow Colours in nature
Appendix 3 – Structure of activity
Appendix 4 – Seasons
Appendix 5 – The process
Appendix 6 – Emoticons for self-evaluation

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education through rehabilitative art-photo

METHODOLOGICAL GUIDELINES

APPENDIX 1: COMMUNICATION BOARDS

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EACEA Education, Audiovisual & Culture Executive Agency

Education and Culture DG
Lifelong Learning Programme

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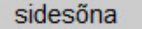
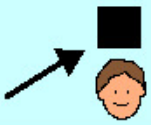
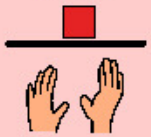
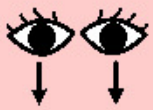
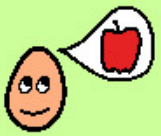
sidesõna 	tema / see 	tahtma 	õnnetu	mures	igav	solvunud/ pettunud	usin
varem / enne	nägema / vaatama 	olema / omama	vihane	rahulolev	rahutu	ebakindel	näljane 
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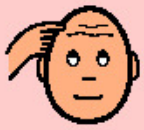
Oi! Viga tuli!	saama (millekski)	arvama/ mõtlema 	pahur	haige / haiglane	üksildane	kade	ei tea
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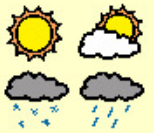
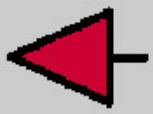
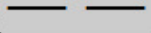
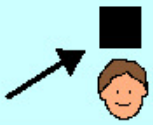
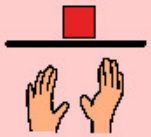
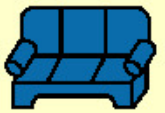
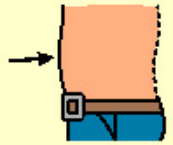
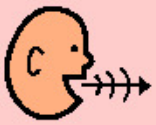
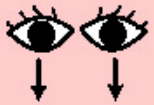
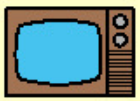
küsimus	mina	eitus	istuma	ilus	köha	kehaosad	ilm 
omastav kääne kelle?mille?	sina	minevik 	lamama	kole	nohu	pea	halb asend
sidesõna 	tema / see 	tahtma 	jooma	natuke / vähe	palavik	hammas	diivan 
varem / enne	minema	olema / omama	sööma	täiesti / palju	vesi	kõht 	ratastool
praegu / nüüd	rääkima 	vaatama 	töötama	raadio / CD-mängija	mahl	jalg	tool
Oi! Viga tuli!	kuulama	valutama	puhkama	televiisor 	tee	käsi	kott-tool
muu sõna, märki ei ole							
Keera lehte!							

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APPENDIX 2: SLIDESHOW COLOURS IN NATURE

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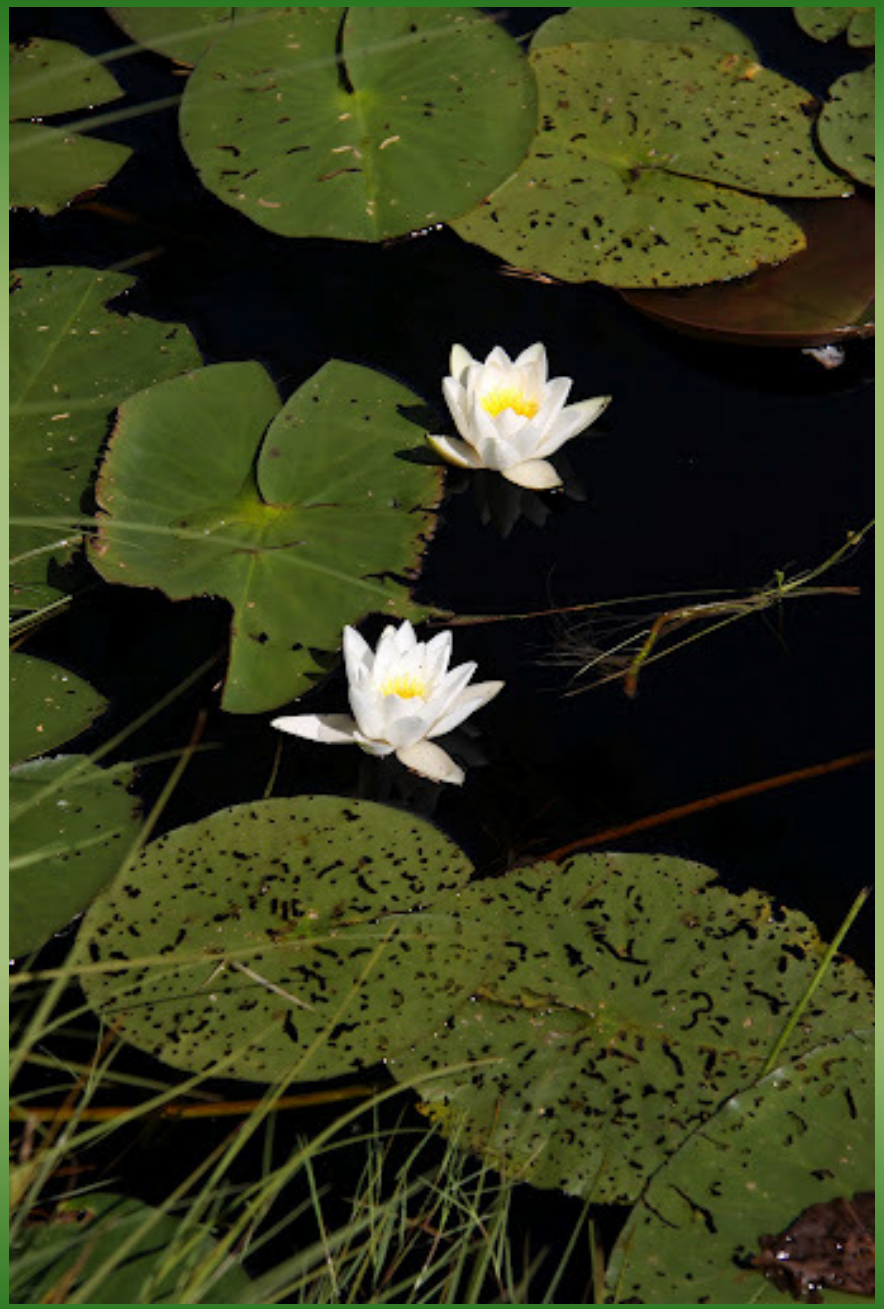
Värvid looduses

Koostanud Jaanika Savolainen

Küsimused arutamiseks

- Mida näed pildil?
- Milliseid värve näed?
- Mis aastaaeg on? Miks sa nii arvad?
- Kus pilt on tehtud?
- Millised tunded ja mõtted tekivad seda pilti vaadates?
- Mis sulle meeldib selle aastaaja juures kõige rohkem?



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APPENDIX 3: STRUCTURE OF ACTIVITY

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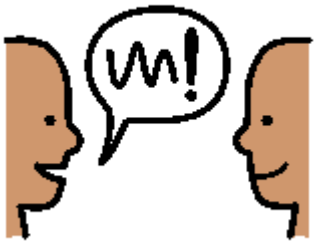
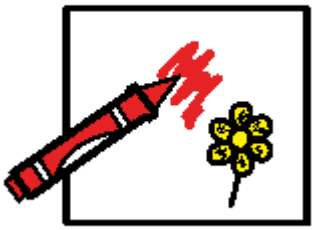
juturing



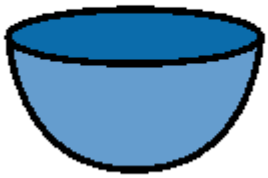
arvuti

käeline tegevus

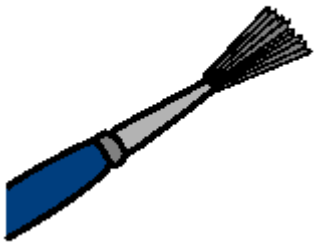
värvima



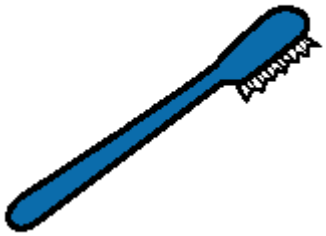
kaussi



pintsel



hambahari



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APPENDIX 4: SEASONS

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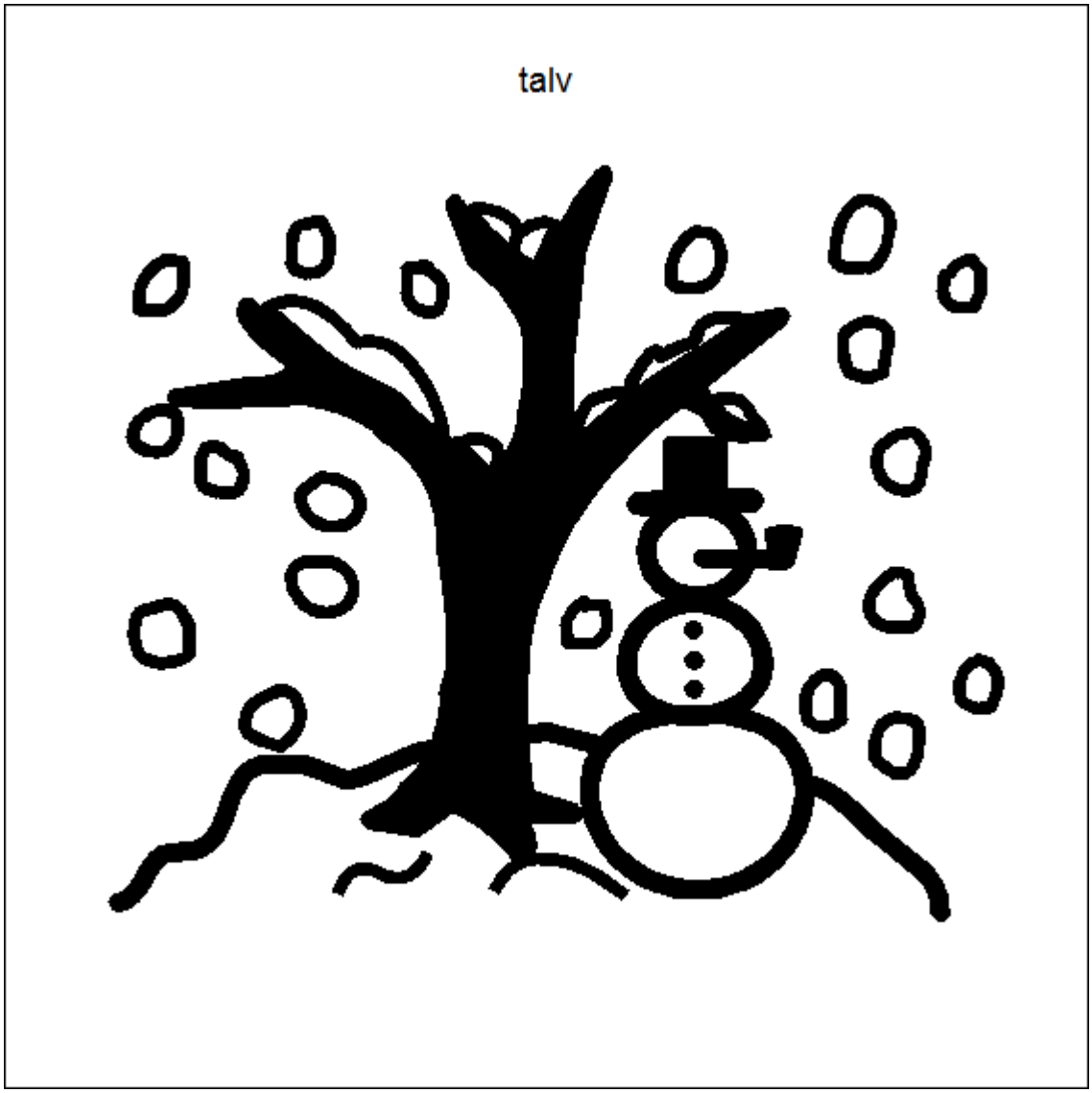
kevad

suvi

sügis

talv



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APPENDIX 5: THE PROCESS

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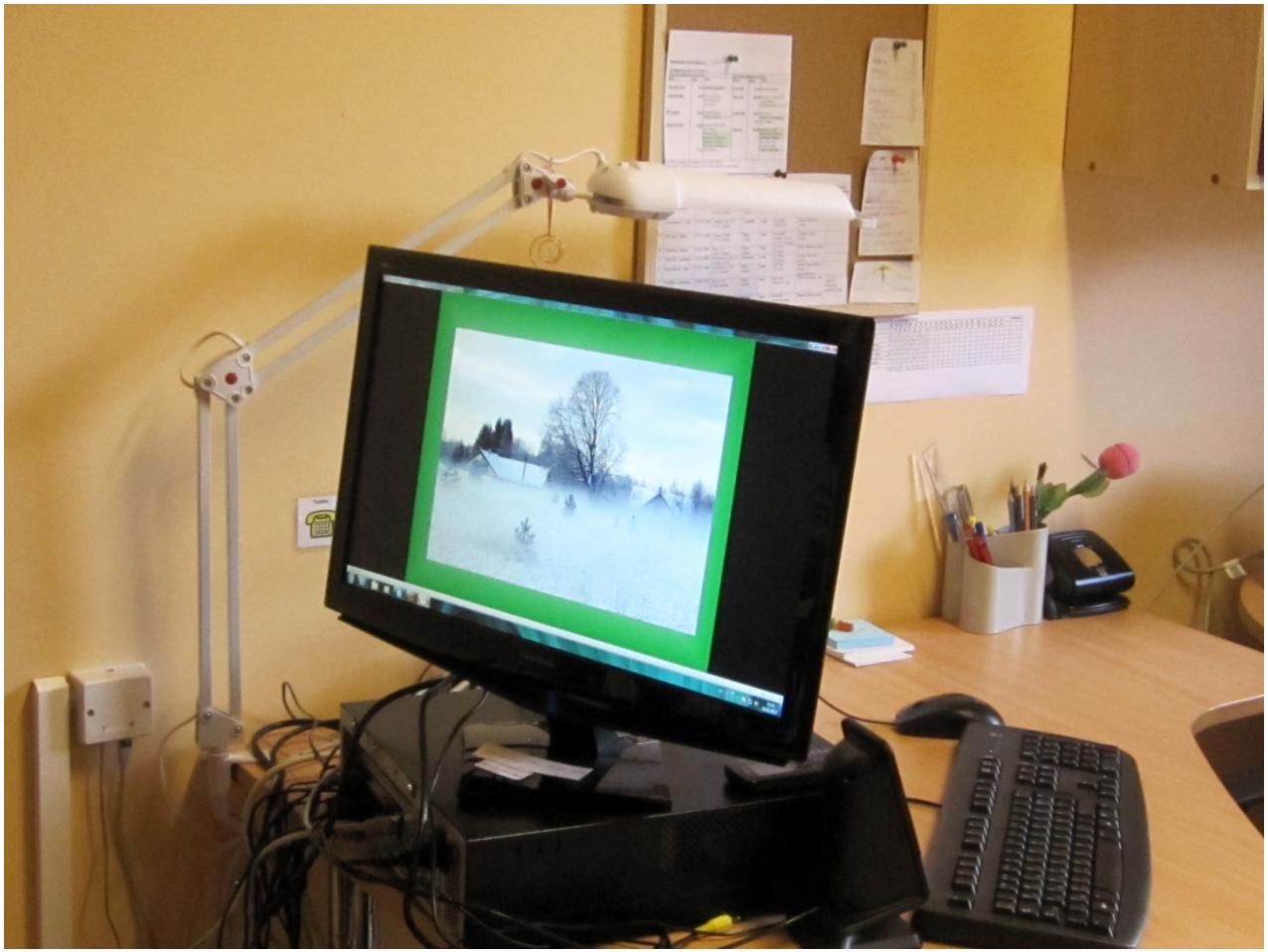

Классика
гуашь

Sportic
Dance

küsimus
?
omastav kääne
kelle?mille?
sidesõna
___+___
varem / enne
praegu / nüüd
Oi! Viga tuli!
muu sõna, märki ei ole
Keera lehte!
mina
eitus
rõõmus
üllatunud
hirmunud
uhke
laisk
sina
minevik
õnnelik
väsinud
huvitatud
arg
enesekindel
tema / see
tahtma
õnnetu
mures
igav
solvunud/ pettunud
usin
nägema / vaatama
olema / omama
vihane
rahulolev
rahutu
ebakindel
näljane
kuulama
tundma
kurb
armunud
piinlik
segaduses
janune
saama (millekski)
arvama/ mõtlema
pahur
haige / haiglane
üksildane
kade
ei tea

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APPENDIX 6: EMOTICONS FOR SELF-EVALUATION

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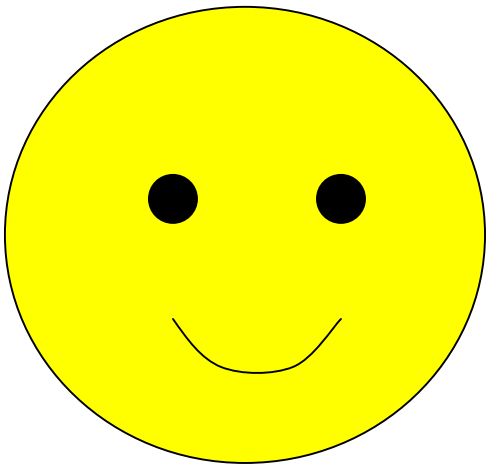
ENESEHINDAMINE

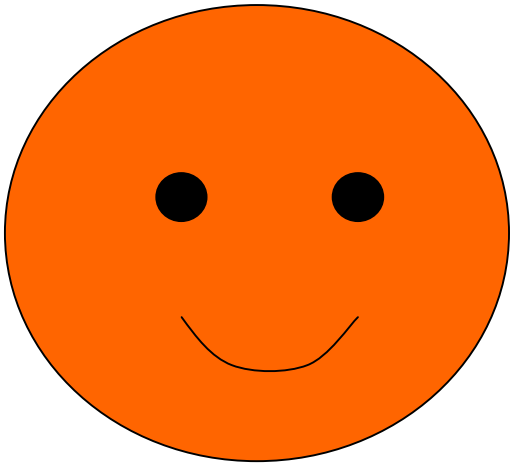
– Kollane nägu e **“tuleb väga hästi toime!”**, õppija tuleb ülesandega toime ilma vahetu abi ja individuaalse juhendamiseta või vajab vähesel määral oma tegevusele kinnitust ja/või füüsilist abi (*tulenevalt õppija füüsilisest puudest*). Õppija võib vajadusel juhinduda AAC abil edastatud **toetavatest** juhistest.

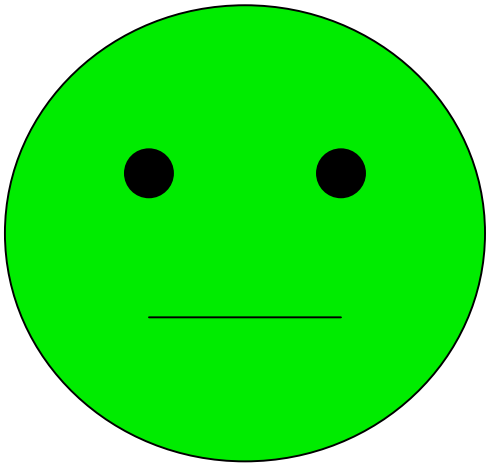
– Oranž nägu e “**tuleb hästi toime**”, õppija vajab **vähesel määral** praktiliste ülesannete täitmisel sõnalisi ja/või AAC abil edastatud toetavaid selgitusi, osutamist ja/või füüsilist abi (*tulenevalt õppija füüsilisest puudest*). **Iseseisev toimetulek on siiski valdav.** Õppija juhindub AAC abil edastatud **toetavatest** juhistest.

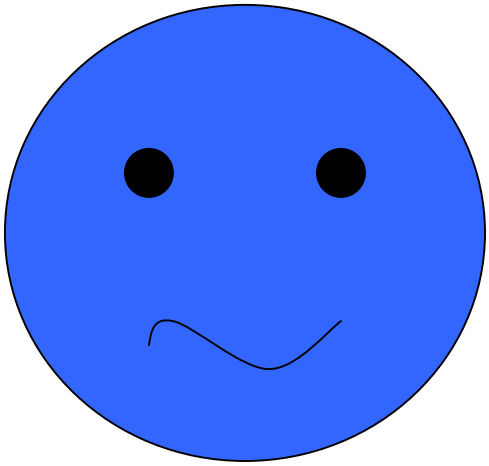
– Roheline nägu e **“tuleb toime abiga!”,** õppija vajab praktiliste ülesannete täitmisel pidevalt sõnalisi meeldetuletusi, suunavaid küsimusi, osutamist. Õppija tuleb ülesandega toime episoodiliselt ka ette näitamisel või koos tegemisel. Õppija juhindub AAC abil edastatud **toetavatest juhistest**.

– Sinine nägu e. **“ei tule toime!”,** õppija keeldub koostööst ja abi vastuvõtmisest. Õppija ei tegutse vastavalt oma võimetele.









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Social skills are a basic need for the active participation of people at risk of social exclusion in society, for their empowerment and thus for their real integration into society. Photography has been revealed as a useful tool to acquire or improve these skills and that is what this manual aims to reflect. Here you have a compilation of the experiences developed by seven organizations from six European countries within the ETRA project (Education Through Rehabilitative Art-photo), mainly addressed to vulnerable people, although you will also find here the experience of UoP (Greece) who applied its principles among students; as you can see this manual contains a theoretical and practical approach to train social skills which can be adapted to any group. If you are a teacher or an educator you could find inspiration, strength and some good ideas to continue your valuable work. Let's get straight to it and begin this photographic learning experience!

More information at: http://etraproject.eu

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