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*Creators of Concord:
creative methods of conflict
transformation
(from concept to practice)*





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The guidebook provides information on the Creators of Concord certified educational project and its main concept – resolving conflicts through creative methods and processes: playback theatre, drum circle, and art techniques.

In addition, personal experience of the project participants' practical experience is presented – classes arranged in different educational institutions of Dnipropetrovsk region, as well as the changes in the personal life and professional activity of the project participants.

This guidebook is part of the Creators of Concord – Creative Methods of Conflict Management project, which has been implemented in Dnipropetrovsk region since October 2018 by DOO “Power of the future (Syla Maibutnioho) Public Organization in partnership with the “Ednodrive” (Rukh Etnodraiv) Public Organization, supported by the German Government through the Civil Peace Service program of Deutsche Gesellschaft für Internationale Zusammenarbeit GmbH (GIZ)

The guidebook can be useful for psychologists, social workers, teachers, lecturers and anyone interested in nonviolent education methods and conflict transformation using creative techniques.

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Introduction

If anyone asks themselves "Do I want to live in peace?", the honest answer, will surely be "Yes." Peace is the basis of harmony, the basis of life of every human being. But, alas, our life often makes adjustment to our inner longing for peace. Many of us blame the external circumstances that lead to a peace-breaking. When we become a party to a conflict or its source, we often lose our balance, our ability to realistically assess the circumstances and forget our true essence – to be a source of peace in this world.

Conflicts do not start out of nothing. They originate from subjective reasons, internal inconsistency of a person with itself or with other people, or with certain circumstances of life. Accepting the truth that the resources of this world (both physical and non-physical) are limited, one wants to take possession of these resources to meet his or her own needs. Not everyone understands their inner conditions and try to compensate for the unfulfilled inner potential at the expense of others. The reasons are numerous, but there is always a person at the centre of it all.

Analysing the whole history of mankind, one can hardly find a time and a place where there would be no conflict at all. Conflicts are part of human life. Looking at them consciously, it becomes clear that conflicts indicate necessary changes and are the driving force behind progress. However, if you rely only on the negative side of the conflicts, fuel them, their consequences can be catastrophic. Human intolerance, inability to negotiate and to find compromises, failure to find the true causes of conflict and to influence them can ruin lives, groups, even entire countries or civilizations.

However, we humans are conscious creatures! And it is within our power to change the world for the better!

To this end, we, the Creators of Concord, have a whole toolbox of methods and techniques that we are ready to share with you. Conflict transformation begins with self-discovery. And getting to know ourselves, we better understand our needs and can be a guide to others in the journey of knowing the world. Combining knowledge from different fields (art, psychology, pedagogy, business), learning artistic tools of conflict transformation, we harmoniously integrate them into the educational process. We use our knowledge and experience in our personal lives and in our professional activities. We know for sure that it works! Therefore, we invite you to our world of Creators of Concord!

CPS Civil Peace Service

The global program Civil Peace Service (CPS) funded by the German Government supports organizations and people in various countries and regions worldwide in their commitment for non-violent conflict transformation, dialogue, human rights and peace on a long-term basis. Currently, more than 300 international CPS experts are active in 42 countries.

The Civil Peace Service seconds experts to assist local partner organizations. The objectives of the CPS cooperation's aim at the prevention of violent conflicts, the reduction of violence, and the long-term securing of peace with non-violent measures

In Ukraine Civil Peace Service (CPS) carried out by Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) is building the capacities of communities and schools with a focus on the regions of Kharkiv, Dnipro and Zaporizhia.

Peace Building Advisors from EU countries and Ukraine are contributing with their expertise in civil conflict transformation, peace education and dialogue to promote non-violent ways of dealing with conflict and overcoming stereotypes and prejudices. GIZ CPS provides advice to partners from civil-society as well as state organizations to develop specific measures for schools and communities.

By means of activities such as school mediation sessions and theatre performances, students, teachers and parents learn how to transform conflict and prevent violence in day-to-day school life; they also develop respect for one another and an understanding and acceptance of diversity.

The project's work includes creating safe spaces where open debate can take place between local groups with different interests and needs. Specially trained dialogue facilitators provide professional support for these participatory dialogue forums and encourage discussion of current and acute issues as well as ideas and solutions for overcoming the challenges. The municipal administrations use the dialogue with the resident population to build bridges between people with diverse origins and differing interests. This counteracts polarization and reinforces peaceful co-existence in the communities. Non-violent conflict resolution as practice here provides a role model for other communities, including those outside the project areas.

A Brief Story of the Creators of Concord Project

Considering that people in Ukraine, particularly in Dnipropetrovsk region, are suffering from the consequences of various conflicts: military operations, propaganda aimed at dividing people on different grounds (age, gender, language, social status, place of origin, nationality) and economic consequences. On the other hand, Ukraine is at the process of formation of an active civil society, but it has weak state institutions. Thus, public activists, social workers, teachers of different educational institutions, and psychologists lack effective tools, experience, and resources to overcome the effects of conflict and achieve peace (Fig. 1).



Fig. 1. Searching for tools to deal with the effects of conflict and achieve peace

Our project is aimed at supporting civil society activists working with young people, educators, psychologists, social workers, teaching them current methods of mediation and dialogue, and supporting their projects to achieve peace and unite citizens.

In the course of the project, we developed a variety of approaches to peace education in educational institutions of different levels and beyond, which help to overcome polarization in society and foster a culture of dialogue. We provide the necessary tools and knowledge to the teachers, social workers and psychologists to understand, use and promote methods of peaceful education, dialogue and non-violent conflict transformation in educational institutions of different levels and beyond.

The training within the project is carried out using three methods: playback theatre, drum circle and art techniques. In addition to the chosen areas of focus, all participants learn the methods to seek consensus through facilitation and dialogue (Fig. 2).

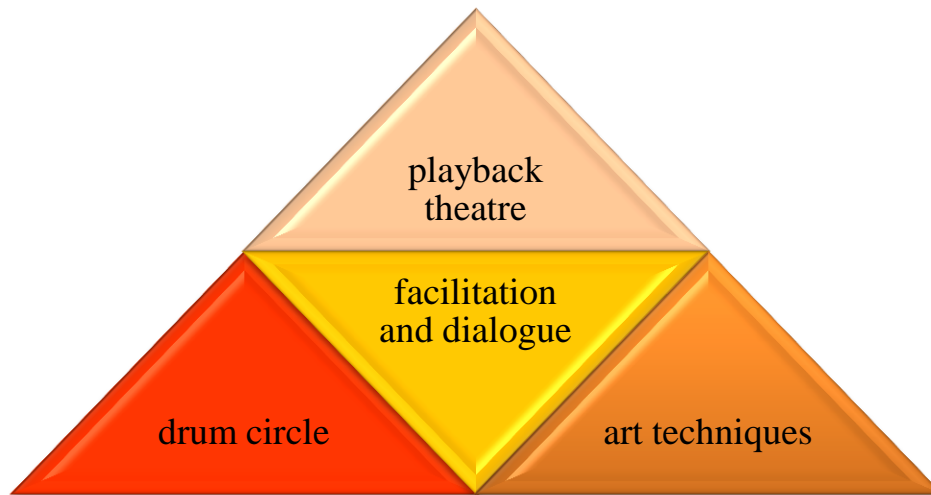


Fig. 2. Creators of Concord Project Areas

45 educators from Dnipropetrovsk region (teachers, lecturers, psychologists, teaching methodology experts, social workers) who have become a community of peacekeepers and advocates of peaceful education techniques, have been trained within the project.

The project started with a Forum, which was held on November 10, 2018 at the Dnipro Academy of Continuing Education Municipal Higher Education Institution of Dnipropetrovsk Region Council (Fig. 3, 4).



Fig. 3. Creators of Concord Forum (November 10, 2018)



Fig. 4. Creators of Concord Forum (November 10, 2018)

The Creators of Concord project forum is a major event, representing new methods and tools of peaceful training, deepened their knowledge in the field, and gave a broader understanding of the peace and harmony situation. 100 participants from the city of Dnipro and the region got acquainted with the three types of tools for peaceful education and opted for the areas of focus where they could study.

Next, out of 100 Forum participants, 45 – 15 were selected for each area of study (Fig. 5).

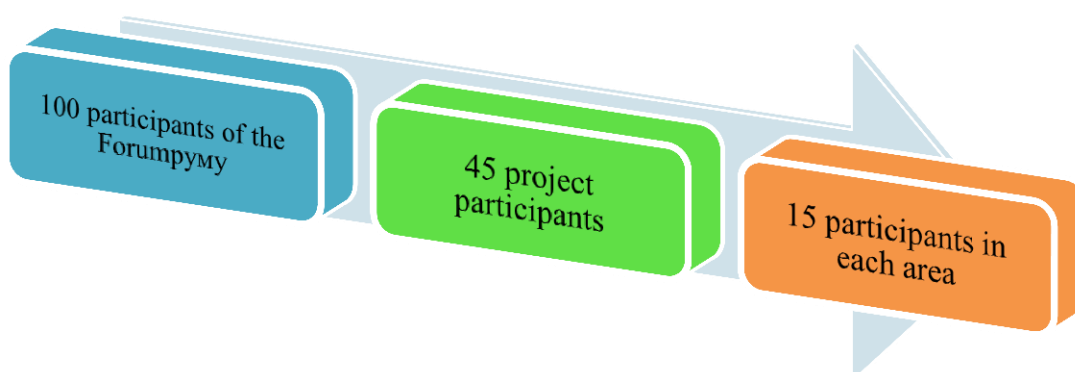


Fig. 5. Selection of project participants

The instructors of the Creators of Concord project are:

- Roman Kandibur – Playback Theater;
- Stanislav Shaposhnikov – Drum Circle;

- Oksana Don - Art Technique (Fig. 6).

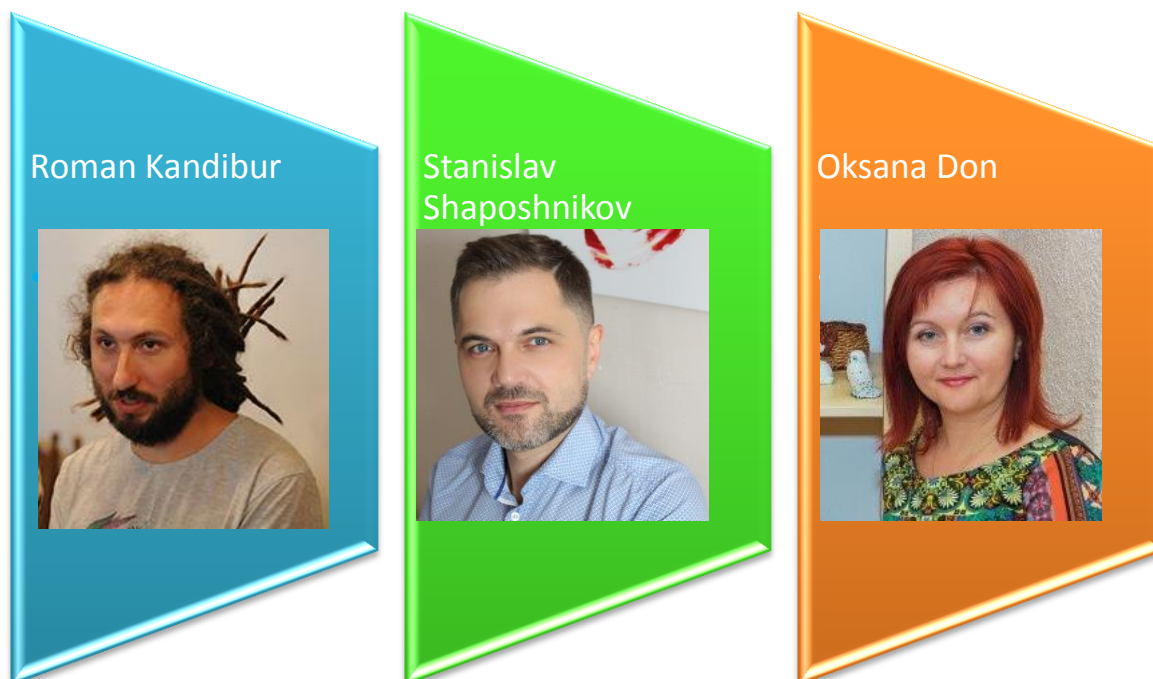


Fig. 6. Instructors of the Creators of Concord Project

Training on the project is carried out according to specially designed programs for each area for 10 months (2 trainings lasting 6 hours each once a month). Thus, in each area of focus, the participants are trained for 120 hours, which, in our opinion, is sufficient to develop appropriate competencies and to master the artistic instruments of peaceful education.

Art as a Tool of Peace-Making

At all times, art has been a special kind of human activity of great potential for personality development and incredible power, the proper use of which can be the basis for any positive changes in society.

Art brings positive emotions to people, reveals the inner potential of the individual, promotes self-discovery and the ability to present oneself to others. Art opens up creativity in a person, and creativity is an opportunity to set oneself free, it gives people the freedom to express their thoughts. Art is a tool for communication between people, which does not need plain language. As a language, art uses image, symbol, colour, sound, movement, touch, facial expression. And this particular language of art is understandable for people of any nationality, age, gender, social background.

Art influences human emotions and feelings much deeper than any other means. It can both soothe and excite. But it never leaves indifferent anyone, touching the delicate strings of art.

As O. Voznesenska points out, "Creative activity is a wonderful means of life-building, establishing social bonds, facilitating conflict transformation and harmonizing relationships. Creative activity helps to distract from everyday worries, release repressed emotions, have fun, promotes processes of awareness and adequate assessment of one's feelings, memories, experiences, which is important during conflicts. The need to be a creator, an active builder of one's life and society causes the spontaneous use of creative activity to improve one's mental state. A high level of tolerance for other people, respect for other's view or image, an atmosphere of tolerance and trust through creative activity contributes a lot to the acceptance of others as they are, and therefore to conflict transformation and peacebuilding. Awareness of one's separateness from others occurs in the process of one's favorite activity, creative activity, which makes it possible to understand integrity, dissimilarity from others, which takes place in any creative process. During the creative activity, an activation of certain psychological processes takes place: the internal experience of the person changes, the situation acquires new meanings, the sublimation of feelings leads to internal equilibrium, the development of a creative product promotes integration and synthesis."¹

Therefore, with a significant potential for positive impact on a person, art can become a tool of peacebuilding. This is how the idea of using art as an alternative tool for conflict transformation emerged (Fig. 7).

¹ Voznesenska O. L. Art Technologies in Conflict transformation. – Kyiv : Human Rights Foundation, 2019. 32 p.



Fig. 7. Art is a tool for conflict transformation

Thus, the Creators of Concord project is a creative bridge that helps people find a common ground – the language of art for conflict transformation. Through one's inner world, through creativity, self-expression through sound, movement, drawing, or otherwise, peace is achieved within the individual and, accordingly, peace can be restored around.

Creators of Concord Project Areas

1. Playback Theatre.

Playback theatre is a certain kind of interactive improvisation theatre consisting of two basic complementary practices: telling personal stories to the public and instant artistic re-enactment of these stories by the actors in specific forms. A playback theatre performance always has a presenter (prof. slang – a "conductor") who organizes such practices and manages the whole process, from the opening to the closing speech.

Playback theatre does not stage literary works (as opposed to the repertory theatre) or personal content of the performers (as opposed to the theatre of pure improvisation), but shows the individual stories of the audience present at the performance, that is, of anyone who volunteers to share something from their life.(Fig. 8).



Fig. 8. The Creators of Concord Playback Theatre

An action in the playback theatre is usually called "performance", because it focuses not on the result, but on the process of creativity, which leads to the direct value of the artistic actions of the participants in real time: the stories of the audience, the actors' and musicians' performance, the reactions of the presenter and all those present are largely unpredictable, spontaneous. Playback theatre also uses participatory (e.g., spectator's entry

to the stage) and immersive (e.g., asking the audience to share a story with each other) theatrical and actionism elements.

Playback theatre is often used as a tool for social change at the level of small and medium, closed and open, homogeneous and heterogeneous groups. The complex social and psychological effect experienced by the group is explained by the concept of "narrative reticulation" proposed by the author of the idea and founder of the playback theatre, Jonathan Fox in 2013.¹

Playback theatre, as a form of modern non-classical theatre, appeared in 1975, with Jonathan Fox as its founding father. Being a non-professional actor, but passionate about this art since childhood, Jonathan envisioned a theatre different from the world mainstream, which struck him with its narcissism. The inspiration for the creation of the theatre model was the special role of ritual and the value of oral traditions spread in Nepalese villages, where Jonathan spent two years as a Peace Corps volunteer.

On the surface, everything looks simple enough, but behind this simplicity there are many deep meanings, one of which is the particular ritual nature of what is happening on the stage. The performance of any playback theatre is based on a certain spatial scheme, and all the actors are required to play in unicoloured clothes. The action looks more like a rite shared by most people, and it was invented by Jonathan Fox for this very purpose – to unite.

For the people of a particular category or minority, for example the people with disabilities, it is especially difficult to be heard. That is why playback theatre is often arranged where there are social problems. Actors perform for religious minorities, trauma survivors, accident or natural disasters survivors, people subject to political violence or persecution².

Therefore, the theatre satisfies such needs as healing, sharing and reflecting on experience, entertaining, uniting people and more. Playback theatre is more focused on the group as a whole, and therefore it is very convenient in group and mass work, during which it is possible to obtain respectively group psychological and psychotherapeutic effects.

A thorough study of the playback theatre practice as a method of personal life designing is revealed in Chapter 4 (V. V. Savinov) of the Psychology of a Personality Life Arrangement in the Modern World monograph, edited by T. M. Tytarenko. Below is a snippet of the research that studies the possibility of using playback theatre as a tool for working with individuals and groups to resolve conflicts.

"Staging in the playback theatre is the theatricalization of the individual narrative of the spectator, and it is improvised. As you know, improvisation must be prepared, and art

¹Playback Theatre. URL: <https://en.wikipedia.org/wiki/Плейбек-театр>

²Playback Theatre: A Play without Script. URL: <http://www.cablook.com/mixlook/playback-teatr-igra-bez-stsenariya/>

cannot be out of shape, so the playback theatre for its short history has developed more than 200 forms of play, which are selected directly during the action.

Playback theatre is not only an access to the archive of knowledge, a set of social and psychological practices and a means of art therapy, it is also an original form of art, which is not only something done in masterly fashion, but is also highly sensitive – to space, time, content, material, the essence of a story. Playback theatre just places sincerity, sensitivity to a story at the centre of its performance. In the playback theatre operation, we note the following pattern: the more sensitive the audience, the more sensitive the playback theatre should be. And playback performance is a type of expression when you don't "want to say" but "try to understand"¹.

One of the first and most developed psychological problems of the theatre is the performance impact on the viewer. Aristotle also introduced the concept of catharsis – the phenomenon of purification of the soul while suffering, and L. S. Vyhotskyi described its psychological mechanisms in detail. The role and effect of theatre on personality formation, its outlook, self-discovery, values, attitudes, adaptive behaviour, socialization, creative abilities, etc. were intensively studied. Recently, the use of the theatre, its individual forms, methods or elements in the field of education, psychocorrection, psychotherapy, optimization of interaction of personality with society, etc. has been researched in various ways, that is the theatre is now being used both in studies and in real practice, is becoming a tool of work with an individual or a group. The emergence of psychodrama in the early twentieth century as a method of psychotherapy by means of dramatization, theatricalization is a spectacular example of this trend.

Thus, in the playback theatre process, the following narrator's practices were embedded and distinguished within the related action: repetition of experiences (re-experiencing), search for new meaning, practices of insights, and practices of catharsis.

You can consider the effects in more detail by analysing the steps of playback theatre. The first step is deciding whether to tell the story or not, when a person knows that he or she will get into the limelight, where he or she will be in sight of not only the presenter and the actors, but also the audience. In the case of a positive decision, the psychological effect will be the effect of readiness for self-disclosure, for a certain "jump" into the unknown, and the internal mechanism will be the trust in the world.²

The second step is telling the story that is created before the audience. Such an entry, a leap into the unknown requires courage, as the person knows that no one will keep confidentiality and he or she will be caught by the multitude of self-interpretations. This step is of great importance for the people experiencing a crisis. For example, in the

¹Psychology of Personality Life Formation in the Modern World: Monograph / Y. D. Gundertailo, V. O. Klymchuk, O. Y. Kliapets, et al.; ed. by T. M. Tytarenko; National Academy of Educational Sciences of Ukraine, Institute of Social and Political Psychology. – Kyiv : Millennium, 2016. P. 273-285.

² Psychology of Personality Life Formation in the Modern World: Monograph / Y. D. Gundertailo, V. O. Klymchuk, O. Y. Kliapets, et al.; ed. by T.M. Tytarenko; National Academy of Educational Sciences of Ukraine, Institute of Social and Political Psychology. – Kyiv : Millennium, 2016. 320 p. P. 273-285.

speeches made on the Maidan Nezalezhnosti during the 2013–2014 revolution, we noticed that the most important thing for the protesters was to express, comprehend or understand their feelings and emotions. Playback theatre action turned into a kind of extended "open mic"¹ – the voice of the people in the proper sense. It has been established that when the playback theatre involves the affected persons, it is more relevant for them to talk about how they overcome difficulties now, how they manage problems, adapt today, and not to mention "that day"², about the traumatic situation. There is a kind of slow unwinding of the clew – from the present to the past, and one can speak of a process of gradual self-disclosure, during which a narrative identity is formed, and thus, the effect of self-identification, self-determination, reflecting on one's own experience and, at the same time, the responding to emotions from the light to hard feelings and traumas, is observed. At the same time, a holistic narrative is gradually created to help integrate the traumatic story.

The third step of the performance is the theatricalization of the spectator's narrative by the actors of the theatre, whereby changes in the perception of one's own life situation and oneself take place. At this point one could speak of translating the narrative into another modality – from textual-verbal to textual-visual-figurative one. The story seems to come back to the person in another form, and we can talk about the effect of narrative saturation. It is also important to change the position of the individual in its own history. Psychotherapist O. E. Strohanov, the author of three unique methods of individual psychotherapy on the basis of theatrical systems, having analysed in detail the basic systems of the theatre, notes that in his method – the "epic therapy" – B. Brecht alienation effect is used³. The concept of this effect is the transformation of the patient from a "drama character" to its "author", that is, the development of the ability of the person to assess the situation from the outside, which allows to process emotions consciously. The creation of such an "epic" in this method in the playback theatre corresponds to the creation of a narrative, but the difference is that such epic is created in significantly different conditions – conditions of publicity. The purpose is also different – the interpretation of a live event by the actors helps to rethink it by the narrator itself, and everything that is happening is experienced by other spectators together with the narrator, which greatly enhances the effect. It is also important that the first, spontaneous version of the story is performed, rather than a pre-conceived, refined, edited version. There is a reason to believe that this is the way to overcome common psychological defence.

The alienation effect is one of the main features of the playback theatre, where the detachment from one's own story occurs for its further appropriation rather than a

¹ Savinov V. V. Street Playback Theatre in Politically Charged Conditions: Analysis of Experimental Performances // Space of Art Therapy: Healing Resources: Materials of XI International Interdisciplin. Research and Practice Conf. (Kyiv, April 3-4, 2014). – Kyiv : Golden Gate, 2014. P. 87–91.

² Mclsaac P. Playback Theatre and Trauma: An Evolving Approach // Interplay. 2013. No. 12. P. 27–28.

³ Stroganov A. E. Psychotherapy based on Theatrical Systems. Practical Guide. – St. Petersburg : Science and Technology, 2008. 496 p. – ("The World of Psychology and Psychotherapy").

deliberate transformation, some "rewriting" a therapist, or even creation of a new "epic" by the narrator itself. This approach obviously makes the narrator's contact with its spontaneous self-manifestations more tight, facilitating their appropriation (partly denied) and activating responsibility for them, which also facilitates the acceptance of the real self, rather than the naive evaluation of what one would like to see in the future. The attitude to one's own story changes as a whole. A critical attitude to one's own story will be better than others. And the attitude to a story is already a step in the transformation of one's attitude to life, and therefore, to life arrangement.

The fourth step is the opportunity to express one's own impressions, which reinforces the effect of the story being told and performed. In traditional playback theatre, this step is minimized, but when working with people who have experienced traumatic events, the feedback can be extended to assess the emotional state of the narrator after such an "operation". Then the same mechanisms as in any well-known psychotherapeutic practice will work. In addition, there is a search for a new focus in one's own narrative, and subsequent stories of others will serve as a sharing that will complement the experience of the previous narrator, helping him or her not to feel alone and to form a more holistic concept of his or her own life."¹.

Therefore, the playback theatre as a tool of peace allows participants to take a new look at conflict situations, to express through one's body the things that are difficult to express, to live out emotions and feelings that are often hidden in real life.



Fig. 9. Performance of the Creators of Concord playback theatre at the roundtable discussion "Art is a Tool for Reaching Peace" (Dnipropetrovsk Regional State Administration, July 02, 2019)

¹Psychology of Personality Life Formation in the Modern World: Monograph / Y.D. Gundertailo, V.O.Klymchuk, O.Y. Kliapets, et al.; ed. by T.M. Tytarenko; National Academy of Educational Sciences of Ukraine, Institute of Social and Political Psychology. - Kyiv: Millennium, 2016. P. 273 –285.

2. Drum Circle.

Drum circle refers to the methods of music therapy, which has proven to be effective for relieving psycho-emotional stress, improving mood, dealing with stress conditions, etc.¹

Drum circle is a game where people, drums, rhythms and music come together in a single flow of creativity. Drum circle is an interactive event where each participant is both an artist and a spectator².

Drum circle is a teambuilding process using drums. It is an activity to group and unite people. Participants may not know how to play at all, but this is not important, since this method allows everyone to express themselves and start playing as a professional drummer. All the tasks of a drum circle are set from simple to complex ones, all the participant sound and express themselves, creating a real drum orchestra.

The drum circle as a method was invented and patented by Arthur Hull, a US drummer who first started using drums and voice to unite people (Fig. 10).



Fig. 10. Arthur Hull – the founder of the drum circle

Arthur Hull travels the world, bringing joy and inspiration to the people through music. His revolutionary activities and experience in the field of psychological musical assistance are aimed at training people for a new profession – a drum circle facilitator, which is becoming more and more popular.

Arthur is known as a drummer, a professional rhythm "conductor" and a motivating trainer. Using the experience of Village Music Circles organized around the world, Arthur encourages a wide range of ordinary people from different cultures and backgrounds to use the rhythm to communicate with each other. While performing the mission of helping people to have fun and communicate through rhythm, Arthur gives the joy and inspiration of playing percussion instruments in a team, which is accessible to anyone, including children with fewer opportunities.

¹ Ancient Healing Approach: Drum Therapy. - URL: <https://www.thoughtco.com/drum-therapy-1729574>.

²What is a drum circle [Electronic resource]. - URL: <http://betgether.com.ua/>

A wonderful percussionist and a charismatic "conductor", Arthur conducts exciting lessons using music and rhythm. From small groups to groups consisting of thousands of people, from English to Chinese, from adults to children – Arthur ably and humorously motivates teambuilding participants, breaking down barriers related to national culture and personal traits.

In 1980, Arthur Hull organized Village Music Circles, teaching more than 700 students at the University of California, as well as the students at Santa Cruz University, where he gathered an experimental team and managed the organization of international trainings. The created structures, from Asia to Europe, hold their finger on the pulse of teams and share experiences of creative work inspired by Arthur's motivational music¹.

The drum circle has a considerable potential for the conflict transformation process, because the causes of conflicts and the ways of their transformation are related to human emotions and feelings. And the drum circle works exactly on the physical and mental level with human emotions and feelings such as outrage, anger, sadness, fear, joy, shyness, insults, pleasure, wonder, curiosity and more.

Playing the drums allows expressing emotions and feelings. What a person cannot say directly, or what is hidden somewhere in the subconscious mind can come out through sound. If at first there is uncertainty and a person may be reluctant to take a drum, then after a few minutes of playing, consciousness ceases to hold the lead. The body follows the rhythm. Emotions are released from the control of the mind and manifest in sound. A person allows itself to sound. And if at the same time the conflicting parties will drum, their bodies, emotions and feelings will begin to move in the same flow, will resonate and the conflict can be exhausted due to the bodily manifestation of each other, due to the opportunity of hearing each other in a single rhythm. We have experimentally tested to know that one can consciously keep a distance and stand one's ground, but ones you let the body join the play, it won't be able to sheer away from a single flow for long. If each of the two participants plays its own rhythm, then in a few minutes of drumming they will get tuned-up, adjust and resonate.

While playing in a drum circle, participants feel unity, support, and joy. The result is the increased team motivation, energy, improved personal communication within the team.

This technique is intended to unite people. They try to keep up and thus learn to listen to each other. When united, people achieve much better results, both at work and in other matters.

¹Rhythm "Ambassador" Arthur Hull. – URL: <http://betgether.com.ua/%C2%ABposol%C2%BB-ritma-artur-khall/>



Fig. 11. Drum Circle Trainings

3. *Art Techniques.*

In the Creators of Concord project, art techniques bring together a large variety of techniques that can be used to work both individually (to resolve intrapersonal conflicts) and in a group (to resolve interpersonal conflicts).

The art techniques studied by the Creators of Concord include elements from: art therapy, colour therapy, game therapy, mask therapy, landscape therapy, sand therapy, mandala therapy, music therapy, fabric therapy, puppet therapy, fairytale therapy, animation therapy, cinema therapy and metaphoric cards of association.

Art therapy is an activity for children or adults, based on various methods of fine arts. The classes use any materials related to the fine arts – paints, pencils, clay, coloured paper, etc. These are used in an active form, that is, when creating their own works of art. In addition, some art therapy activities have a passive form, in which already made drawings and other works of art are used in the work.

Art therapeutic activities contribute to a better quality, subtle expression of their feelings, problems, internal contradictions, on the one hand, and on the other hand – the creative expression. In the process of creative activity, a person can express his or her personality much more clearly than in writing or speech. Art therapeutic works are a breakthrough of the content of consciousness complexes and in experiencing negative emotions accompanying them. This is especially important for people who are limited in expressing their fantasies, because they are easier to reveal in creative activity than in words. Fantasies shown on paper often speed up and facilitate the discussion of experiences. In the process of creativity, the barrier of verbal, ordinary contact is eliminated or reduced, so as a result, a person more clearly and realistically assesses his or her worldview. Art therapy is based on the belief that the inner "I" of a person is reflected

in visual images every time he or she spontaneously, without much thought, draws a picture¹.

Art therapy methods help to cope with various problems and stresses, soothe the nervous system. After the activities, the sleep of children and adults improves and aggression disappears.



Fig. 12. Art sessions (drawing)

Colour therapy is a non-medicated method of influence on the people, based on the statement that each of the biologically active zones of the body responds to one of the colours: a colour produces effect on the organ of vision, and through it and through the visual analyser – on the nervous system. The effect of a certain colour relieves energy blockage, which is the cause of functional disorder.

Colour has a wave energy nature. And that means we feel it, and most often it happens unconsciously. There are often cases when blind people, whose senses are so subtle to compensate for the lack of sight, are able to distinguish colours by touch. This proves that our brain is influenced daily by different colours that we see and feel².

The psychological effect of colour is clearly demonstrated by the feelings, experiences arising under the influence of a particular colour. This effect is very closely related to the optical performance of the colour. The influence of colour is reflected not only in the emotional and physiological respond of a person, it can be expanded into its self-consciousness, reflecting the features of the "I-concept". It is proved that a greater self-satisfaction is usually associated with 4 colours prevailing: green, yellow, red and grey. A person unconsciously uses colours to optimize the processes of emotional regulation and personal adaptation. If maintaining active state is required, warm colours

¹ Yanchuk O. A. Art Therapy as a Resource of Pedagogical Influence on the Development of Student's Personality Creative Potential in the Education Process // Pedahohichnyi poshuk 2015. 3 Pp. 65–66. – URL: http://nbuv.gov.ua/UJRN/pedp_2015_3_22

² Andrushko L. M. The Effect of Blue Colour on the Psyche and Physiological Functions of Human // Bulletin of the Transcarpathian Academy of Arts. 2017. Issue 9. P. 72–77. – URL: http://nbuv.gov.ua/UJRN/newtracaar_2017_9_19

are preferable, and colder shades are used to relieve stress. Yellow and red are selected by the people with relatively good adaptation and prevalence of extroverted reactions¹.

Game therapy is a method of psychotherapeutic activity influencing children and adults using the game. A game has a strong influence on the personality development. A game helps to create close relationships between the group members, relieves tension, anxiety, fear of others, increases self-esteem, allows you to test yourself in various communication situations, eliminating the risk of socially significant consequences.

A characteristic feature of the game is its two-dimensionality, which is also inherent in dramatic art, the elements of which are retained in any group game:

- the player performs real activities that require actions related to solving specific, often non-standard tasks.

- a number of moments of this activity are of a conditional nature, which allows to distract from the real situation with its responsibility and numerous circumstances. The two-dimensional nature of the game determines its developmental effect.

The purpose of game therapy is not to change or "redesign" a person, not to teach special behavioural skills, but to give the opportunity to "live" within the game all exciting situations with the full support and empathy for the person playing².

Mask therapy is a method based on bringing the internal deep state of a person to the surface using a mask. A person's psychological state, mood, health is reflected on his or her face, facial expressions. Accordingly, these can be projected on a mask. In a society, psychological masks perform a variety of tasks: allow you to try on a role, hide your face, be unrecognizable, or to enhance some trait. A mask helps in the process of treatment, it may be a way of expressive therapy. With a mask the client can overcome the fear of self-disclosure, express the inner state, emotions. For example, by "wearing" the mask of fear, anger or guilt, symbolically transferring the emotion to the mask, a person learns to control his or her condition, by putting it on and removing it. The person can view the state he or she created in perspective. In addition, you can make masks aimed at obtaining the resource: a mask of strength, a mask of a confident person, a mask of a free person and others. A mask can be a battery accumulating power of hundreds of people, for example, conveying a heroic experience. So, you can tap into this power, revealing the hidden potential. The mask here acts as a guide to the resources of the collective unconscious³.

¹ Andrushko L. M. The Effect of Red Colour on the Psyche and Physiological Functions of Human // Bulletin of the Transcarpathian Academy of Arts. 2014. Issue 5. P. 102-106. – URL: http://nbuv.gov.ua/UJRN/newtracaar_2014_5_27

² Litvinenko S. A. Game Therapy as a Method of Psychological Assistance for Children and Teenagers // Psychology: Reality and Prospects. 2014. Issue 3. P. 8–11. - URL: http://nbuv.gov.ua/UJRN/prp_2014_3_5

³ Midgard A. Mask Therapy // Bulletin of Psychology. - URL: <https://psychologyjournal.ru/stories/art-terapiya/maskoterapiya/>



Fig. 13. Art practice session (making masks)

Landscape therapy is an art technique related to the search for and further use of natural and man-made (also found in the environment) objects as a basic material and a means of creative activity. In landscape therapy, sessions often go beyond the consulting room or office and are conducted in the natural environment.

The use of landscape therapy may be associated with the following effects:

- polysensory stimulation and integration of activity of various sensory systems of the body;
- activation of imagination, creative thinking and intuition;
- expanding the range of artistic and creative opportunities of an individual, overcoming stereotypical ideas about the content and trend of the artistic and creative process;
- developing a sense of beautiful, enriching aesthetic experience;
- improving self-regulation skills through active interaction with the environment and its health-maintaining resources;
- developing communication skills (including creative communication skills), integration and systematic transformation of groups and communities;
- increasing social activity, forming a sense of responsibility for the environment;
- developing environmental consciousness;
- psychological integration – strengthening of a sense of "self", unity of different aspects of personal experience, strengthening and reconstruction of biographical, cultural and historical memory.



Fig. 14. Drawing on a cut tree

The familiar environment can be perceived anew by a person, can be a source of discoveries and vivid impressions. An adult can at least for a while see the world through the eyes of a child, a shaman, a poet or an artist, discover the mythological, fairy meanings of reality.

Open-air walks develop in a person – both a child and an adult – the spirit of heroism and adventure, the spirit of creativity, encourage the creation of stories. The walks of a group of people, accompanied by creative activity can help to unite family members, representatives of different groups of people, reconnect with nature, as this connection is often distorted or lost. Such walks are a way of resuscitating the internal abilities of a sorcerer or shaman, that is, the abilities to communicate with the "spirits of the Earth", the "natural cosmos", those abilities that are inherently present in the internal spiritual and physical structure of human.

Walking around in search of something interesting – objects, frames, impressions, ideas, fantasies – can also be a way of developing natural sensitivity, the ability to feel the environment, its "field effects", to perceive it as a kind of mirror reflecting the intrinsic properties of a person. In this way we develop the ability to see in the environment, above all, the things that resonate with our internal processes, and therefore can promote self-knowledge.

For people experiencing stress, walking outdoors helps relieve stress, experience the life-giving impact of the environment, its healing energies. They can become a factor in the emotional awakening and healing of the apathetic, fenced off persons, immersed in their protective "shell", previously unable to feel the beauty and generosity of the world around them.

Working with the found objects, one can explore the topics of damage and compensation, trauma and overcoming it. The objects found can take on a new life, turn into something new through a creative act. Different forms of interaction with found

objects are, in fact, what artists have always done, giving new life to materials, objects and images.¹.

Sand therapy is a type of art technique aimed at the development of different spheres and mental processes of an individual in the process of working with sand.



Fig. 15. Images made of sand

Sand therapy is a way of communicating with the world and yourself; a way to relieve inner tension, increasing self-confidence and opening new ways of development. Sand therapy gives the opportunity to touch the inner, true "I", to restore mental integrity².

The objectives of sand therapy are as follows:

- development of spatial imagination, visual and logical thinking, sensory and perceptual aspects, manual dexterity and kinesthetic sensitivity;
- formation of skills of positive communication, verbal and non-verbal activity in game activity;
- providing favourable conditions for revealing the creative potential of an individual;
- formation of a holistic, strong and healthy "Self" of the child, ensuring balance between the inner world of experience and the external social world, harmonization of the general psycho-emotional state of the student, reduction of anxiety;
- establishing trusting relationships, improving the mental well-being of the subjects of the pedagogical process³.

Mandala therapy is drawing in a circle that helps understanding oneself better and get deeper into subconscious. Any creative activity – drawing, sculpting, embroidery – helps to relieve the stress, this is what art therapy is based on. However, art concentrated within a circle has a special magic: we create a kind of our own sacred safe place. The memory of the bliss of being in the mother's womb, resembling a circle, also has its effect. The search for oneself, one's destination is always directed to the centre of one's self. It can have various names: Supreme Intelligence, Divine Source, Self. It is there, right in the

¹ Kopytin A. I., Kort B. Techniques of Landscape Art Therapy. – Moscow : Kogito Center. 2013. 83 p.

² Sand Therapy in Sessions for Preschoolers / Edit.by L.A. Shik, N.I. Dykan, O.M. Gladchenko, Y.M. Cherkasova. – Kharkiv : Osnova Ed. Group, 2010. 127 p.

³ Pedagogical Sand Therapy – Innovation in Elementary Education. – URL: http://www.vspu.edu.ua/content/event/years18_19/04_11_result/work/r8.pdf

centre, where the potential of our soul resides. A mandala is a unique tool that helps to reach the inner core and the hidden power reservoirs. By the way, Jung himself sketched daily in his notebook: he drew spontaneous images in a circle and watched as his condition changed¹.



Fig. 16. Individual and group mandala

Mandala means "circle" or "centre" in Sanskrit. Its pattern is symmetrical: it is usually a circle with a clear centre. When a person draws a mandala, he or she paints the inner world as it is at this moment, his or her state, self-determination, what he or she is right now, beyond the society, his or her spiritual essence. The person answers the existential questions: "Who am I? Where am I? Where have I come from? Where am I going?" When the first two questions are answered, the situation is reassessed. Working with a mandala is a meeting with one's deep self, getting rid of traumatic experience, awareness of true desires and needs. In the process of working with the mandala there is an incomprehensible inner work carried out, the results of which are manifested in thoughts, behaviour, feelings, attitude to oneself and others².

Music therapy is a method that uses music as a means of correction, as a key influencing factor (listening to music, individual and group music sessions).

There are two main forms of music therapy: active and receptive. Active music therapy can be individual (vocal therapy) and group (vocal ensemble, choir), in the form of playing musical instruments, conducting and composing activities. Passive music therapy (receptive) involves the perception of music with a corrective purpose. There are three forms of receptive psychocorrection:

- 1) communicative – collective listening to music aimed at maintaining mutual contacts, mutual understanding and trust;
- 2) reactive – aimed at achieving catharsis;
- 3) regulatory – contributes to the reduction of mental and mental stress.

¹ Zineevych N. Mandala Therapy. – URL: http://zineevich.blogspot.com/2016/01/blog-post_22.html

² Falko N. M., Harmash D. I., Braslavskaya L. V. Mandala as a Means of Art Therapy // Scientific Bulletin of the Kherson State University: Collection of Scientific Papers. Psychological Sciences Series. Issue 2. Volume 3. P. 32–36.

Receptive music therapy can be in the form of passive and active listening.

Children and adults are invited to listen to specially selected pieces of music, and then discuss their experiences, memories, thoughts, associations, fantasies, dreams they encountered while listening. The musical program is based on a gradual change of mood, dynamics and tempo, taking into account different emotional load.

Musical works are best represented in the following sequence: at the beginning there should be a calm, pleasant melody, characterized by a relaxing effect. Then the music should become more dynamic, dramatic, intense. Finally, a musical piece is selected, which should relieve the tension, create an atmosphere of comfort and tranquility.

With active music therapy it is recommended to use simple musical instruments: bells, drum, maracas, cymbals, etc.¹.

The basis of music therapy sessions with younger students is as follows:

- soft, integrated approach to the person's problems, his or her failure or incomplete self-realization;

- orientation to the potential of health and strength inherent in each person, with the emphasis on the natural expression of thoughts, feelings and mood in creativity, acceptance of a person as it is, together with the inherent ways of self-healing and harmonization;

- ways of harmonization, where the mind and feelings, body and spirit, masculine and feminine qualities, capacity for introspection and active action are equally important;

- predominantly non-verbal communication: a person who has difficulty in verbally describing his or her experience can express them more accurately through symbolic language;

- techniques and methods that do not require the development of artistic ability and the creation of highly artistic works, and, consequently, are accessible to almost everyone;

- music therapy, art therapy, game therapy have an insights-oriented character; they are the means of a free self-expression and self-discovery, actualization of latent concepts and conditions, as well as a powerful method of bringing people together;

- artistic and creative activity allows you to bypass the consciousness censorship, which provides an opportunity to explore the unconscious processes. Creativity products are an objective testimony to a person's mood and thoughts, so they can be used for retrospective, dynamic assessment of a person's condition;

- creating an atmosphere of trust, tolerance and attention to the inner world of a person, which evokes positive emotions, helps to overcome apathy and lack of initiative, to form a more active life stance;

¹ Soroka O. V., Bankul L. D. Music Therapy as an Innovative Health-Maintaining Technique for Work with Junior Students // Scientific Bulletin of Uzhhorod University: Series: Pedagogics. Social work / Chief ed. I. V. Kozubovska. – Uzhhorod: Hoverla, 2013. Issue 27. P. 192–195.

- correspondence to the fundamental need of a person for self-actualization – to open a wide range of abilities and to affirm of its individual and unique way of existing in the world;

- focus on the mobilization of a person's creative potential, internal mechanisms of self-regulation and healing;

- maximum degree of freedom: a person expresses itself in the manner and in the forms corresponding to its condition, peculiarities and needs;

- dynamics of change, which can be characterized as a person's transition from the absence of meaning to its creation, from weakness to strength, from fragmentation to unity, from self-doubt to self-sufficiency¹.

Puppet therapy is a method of correction that involves the use of a puppet as the main means of corrective influence. The puppet mediates the interaction between a child and an adult or between adults. Using the method of puppet therapy (regardless of its psychological and pedagogical orientation) traditionally involves two obligatory stages: making a puppet and using it for the purpose of emotional response to significant emotional experiences of the individual. In psychological and pedagogical practice the method of puppet therapy is used both for individual and group form. Puppet therapy as a psycho-corrective method allows to implement the following functions of psychological and pedagogical influence: communicative (establishing emotional contact, connecting children or adults in the community); relaxation (psycho-emotional stress relief); educational (formation of certain personality traits, normative behaviour patterns); teaching (development of ideas about the world); correctional and developmental (development of mental processes, formation of communication skills, skills of emotional and behavioural self-regulation, formation of a Self-image, etc.)².

Therefore, the purpose of puppet therapy is to help the person to eliminate painful experiences, to strengthen mental health, to improve social adaptation, to develop self-consciousness, to resolve conflicts through collective creative activity.³

Fairy-tale therapy is the process of searching for the meaning, interpretation of knowledge about the world and the system of relationships in it; bringing fairy-tale content into reality; the process of objectification of problematic situations, activation of a person's potential, comprehensive education and upbringing; environment therapy through a special fairy-tale situation in which a dream can materialize, and most importantly, where a sense of security appears⁴.

¹Workshop on Art Therapy / [ed. by A. I. Kopytin]. – St. Petersburg : Piter, 2000. 448 p.

²Khloponina N. E. Puppet Therapy as a Method of Psychological Correction // Scientific journal of M. P. Drahomanov NPU. Series 19: Corrective Pedagogy and Special Psychology. 2012 Issue 21. P. 297–301. – URL: http://nbuv.gov.ua/UJRN/Nchnpu_019_2012_21_77

³ Kalinina L. A. Application of Puppet Therapy as an Art Therapy Trend in Correctional Work with Children with Developmental Problems // Scientific Papers of [Petro Mohyla Chornomorsk State University]. Ser.: Pedagogics. 2009. Vol. 108, Issue 95 P. 25–29. – URL: http://nbuv.gov.ua/UJRN/Npchduped_2009_108_95_6

⁴ Dubynska O. Fairytale Therapy as a Means of Development of Creative Abilities in Preschoolers // Preschool Psychologist. – 2014. No. 10. – P. 12-13.



Fig. 17. "Motanka" rag dolls

Fairy-tale therapy is an environmental, trauma-free, painless way of communicating with the individual. Possibly because it is through fairy tales (or under their influence) that a life scenario is formed and, accordingly, through a fairy tale a person can rethink, transform, modify the inner and outer world, and design a better future.¹

The effectiveness of the fairy tale in psychological practice, is largely conditioned by the phenomenon of narrative identification – the ability of an individual to identify its own existential (problem) situation and the situation of the main character. Narrative identity also includes such important aspects as: the child's awareness of his or her own motives, emotions, decisions, activities, behavioural consequences, etc. Identification processes act as specific signals, which, on the one hand, reveal a particular problematic situation of the individual, on the other hand – the work is aimed at neutralizing negative narrative scenarios and search for constructive narrative schemes as a source of positive identification experience².

Fairy-tale therapy, combining the therapeutic possibilities of different methods (dramatization, drawing, sculpturing, singing, dancing) offers the subject great opportunities for self-expression, various ways of presentation of his or her inner world and potential. The fairy-tale therapy means are not prescriptive, they allow the subject a sufficient degree of expression arbitrariness. The trainer is both the organizer and the participant of this process. Absence of rigid behavioural frameworks, encouragement to

¹ Trehub O. O. Fairytale Therapy in the Work of a Practical Psychologist of a Children Educational Institution // Tavriyskiy Education Bulletin. 2017. No. 1 (57). P. 255–260.

² Durkalevich I. V. A Fairytale as a Project of Narrative Identity // Actual Issues of Slavic Philology. Series: Linguistics and Literature: Interuniversities Collection of Scientific Papers 2009. Issue XXI. P. 239–246. – URL: <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/16663/29-Durkalevich.pdf?sequence=1>

improvise create preconditions for a free expression of anxiety experiences, promote harmonization of emotional state and decrease of personality anxiety level.¹

Clay therapy is one of the methods of art technique, based on the sensorimotor experience of a person. Interaction with clay is well suited for people with disorder of attention, excessive motion activity, as working with it requires a lot of effort. Clay is quickly heated by the hands, softened, which helps in dealing with people who lack contact – children from orphanages, the elderly people and those who have been cut off from home and family. Clay sessions also help regulate feelings: for example, when dealing with aggression, fear, traumatic experiences. It helps to establish contact with one's body, to penetrate into one's memory, to fill what is missing or needed right now (a person can bury his hands in clay in search of protection, "cure" its shape or transform the disease into health). Like other methods, the process of interaction with the material is important, rather the way the product looks like from an artistic point of view. Clay is a material that helps to express one's feelings, listen to body, relax and immerse in oneself².



Fig. 18. Happiness Horseshoe made of clay

Animation therapy is a kind of art practice that involves the use of animation in the work. Animation is a universal and international language of communication for children and adults worldwide. Children's animation is a special kind of art, independent and valuable. It is an opportunity for a child to speak and be heard. Animation is very close to the childhood world, because it always includes a game, a stretch of imagination, where everything is possible.

There are two trends in animation therapy:

- active (animation creation);
- passive (viewing the animated film).

¹ Zameliuk M. I. Fairytale Therapy as an Innovative Health-Saving Technology in the Space of a Modern Preschool Institution .
– URL: <https://vseosvita.ua/library/kazkoterapia-ak-innovacijna-zdorovazberezuvalna-tehnologia-u-prostori-sucasnogo-doskilnogo-zakladu-87591.html>

² Clay therapy. – URL: <https://artschoolok.032.ua/products/2839083>

Animation therapy allows to:

- ease the psychological state of a child, to draw its attention to aesthetics and creativity, to improve mood, to create motivation;
- develop creative activity and creative abilities;
- master new technologies;
- develop memory, attention, thinking (figurative and logical), fine motor skills, language skills;
- to develop general cultural, organizational, communicative, cognitive competences;
- find and build personal meanings.
- to overcome fears, internal complexes, insecurity¹.

Cinema therapy is an art technique that involves watching and discussing a movie with a film therapist. In the process of watching a movie and analysing one's own perception of its images, a cinema therapy participant explores his or her personal traits. It is a creative process of self-discovery that makes it possible to move to a conscious correction of one's own actions. Cinema therapy involves reviewing feature films, followed by a discussion in a group. It is a creative, entertaining process of self-discovery in a comfortable atmosphere with a leisurely conversation after a movie, which helps people better understand themselves and others, teaches them to control their lives².

Cinema therapy is a kind of reflection on the film. The educational effect is in the development of this reflection. The advantages of cinema are its simplicity, ease of use and efficiency by touching the genuine art, experiencing the feelings while watching a movie. The researchers distinguish two models of watching a movie. The first one is focused on the perception of events on the screen as a "different world", where a person can not be in reality. According to this model, cinema and television mass production aims to distract the audience from life's problems, to teach it to consume "entertainment". The second model allows the emotional involvement of the spectator in what is displayed on the screen – in the "mirror" of his or her own being. This model develops the consumer's need for serious pieces that truly reflect real-life problems³.

Metaphoric associative cards (MACs) are a universal psychological tool based on a metaphor that appeals to the human subconscious and is used for diagnosis, correction, development, discovery of creative abilities and coaching.

¹ Silko R. M. Animation Therapy as a Technology of Educating Children. Active Animation Therapy // Bulletin of the Chernihiv National Pedagogical University. Series: Pedagogical Sciences. 2014. Issue 120.P. 188–190. – URL: http://nbuv.gov.ua/UJRN/VchdpuP_2014_120_58

² Butmarchuk S. V. Cinema therapy and Cinema Training or Cinema Instead of Medication. – URL: <https://naurok.com.ua/kinotrening-yak-odin-z-interaktivnih-metodiv-roboti-psihologa-z-batkami-pedagogues-ta-pidlitkami-107181.html>

³ Cinema Therapy as a Form of Media Education. – URL: https://ms.detector.media/mediaprosvita/mediaosvita/kinoterapiya_yak_forma_mediaosviti/

A card is a door, behind which an event, an impression, a personal story lives. The door can be locked with a large and rusty lock, but the card will help open them, as if with a key. And then the contents of the rooms are pulled out and acquires sense, being filled with actual content. Choosing a card, looking at it and presenting it, a person is really talking about itself, and from this story, we and this person can clearly see where it draws strength from, what its value system is, what it fears of and believes in. We can see how the person perceives itself – as a victim or as a hero, as an observer or as a spectator, we can imagine the obstacles it encounters on its way and how it overcomes these obstacles. That is why metaphorical cards are also called associative (they trigger associations, through which a person re-lives its story, actualizes the problem), projective (a person sees in the card exactly what it wants to see, its emotional respond), therapeutic.



Fig. 19. Metaphoric associative cards

When using the MACs, it was found that the general state of those who work with the cards improves by 44%, activity increases by 37%, the mood rises by 54%. This indicates the positive impact of the MACs on the human psyche. This is the result of the work of a psychological defence mechanisms of a person, through which an effective process of therapy is performed – neutralization of manifestations of chronic adverse emotional states and translating them into positive ones¹.

¹ Blinov O. A. Metaphorical Associative Cards as a Modern Method of Psychological Surgery // Actual Problems of Sociology, Psychology, Pedagogics. 2015. No. 4. P. 5–9. – URL: http://nbuv.gov.ua/UJRN/apspp_2015_4_3

Analysis of the Practical Experience of the Creators of Concord Project Participants

Another prominent Ukrainian teacher, Vasyl Sukhomlynskyi, said that a teacher should inspire students with its own example, be a role model for them to acquire the best personal qualities. That is why we represent our own experience of working on the project and the changes in our personal and professional life during the implementation of the Creators of Concord project.

Figure20 represents the distribution of project participants by age. The analysis shows that the largest number of project participants are 31-40 years old. There are also the participants under 20 years old, having no work experience, and there are the participants over 56 years of age, that is, with an extensive practical experience. But in general, we'd like to note that there are no restrictions in terms of the age of project participants and the techniques mastered by the participants are available to all ages.

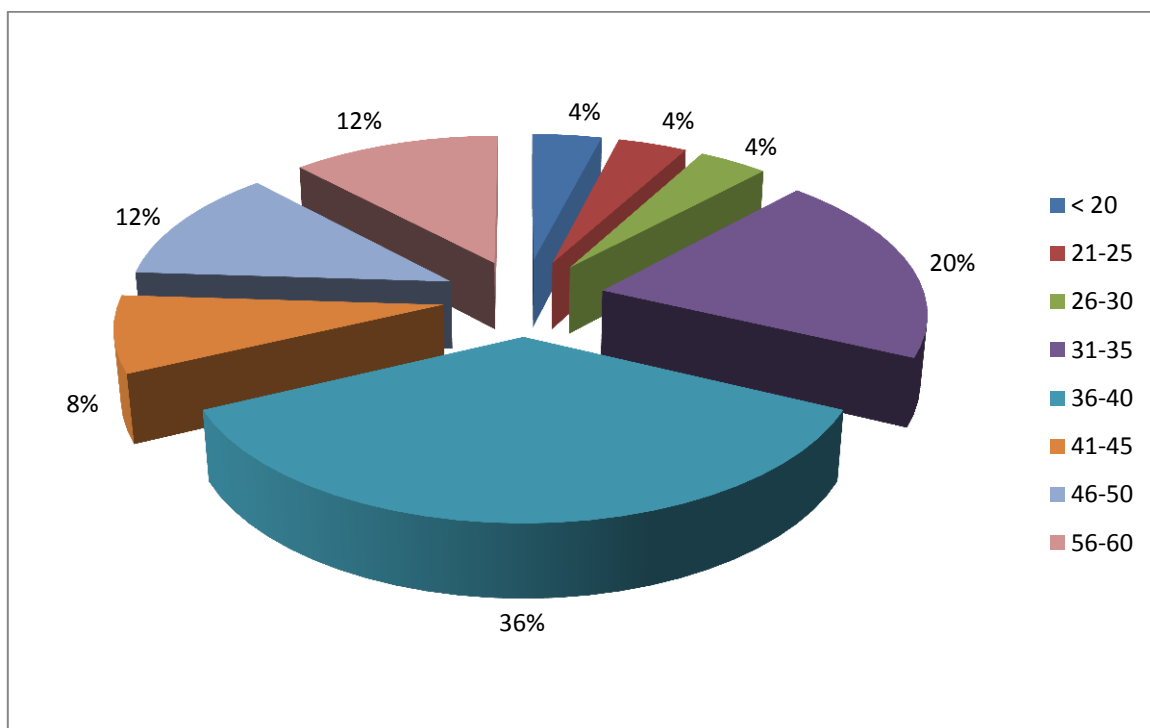


Fig. 20. Distribution of project participants by age

Figure 21 represents the distribution of project participants according to their teaching experience. The analysis shows that the majority of participants have an experience in teaching of 6 to 10 years, and there are the participants with no teaching experience (although they have certain background not related to teaching).

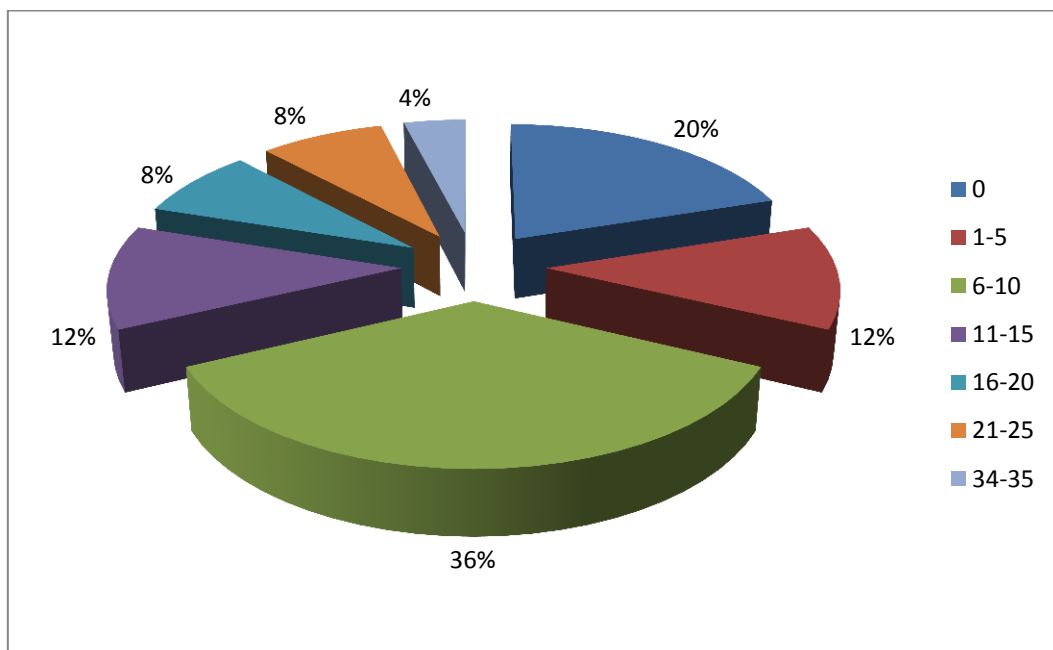


Fig. 21. Distribution of project participants according to their teaching experience

There are psychologists among the project participants, employed at private organizations and structures, as well as psychologists, social teachers and teachers working in secondary education institutions, the teachers of higher education institutions, and the teachers and psychologists working in child development centres and private schools. As to the place of residence and work, there are participants from the city of Dnipro, the city of Zhovti Vody, the city of Novomoskovsk, the city of Kyiv and the city of Oleksandria (Kirovohrad region), as well as some districts of the region (Dniprovskiyi, Sofiiivskiyi and Apostolivskiyi). Therefore, the range of project participants by the place of work is quite widely represented, which contributes to spreading the peacebuilding practices among the different categories of adults and children of Dnipropetrovsk and other regions of our country.

Thus, among the categories for which respective techniques are taught, the participants of the Creators of Concord project are the pre-school children and their parents, students of all grades (junior, middle and high school), studying in educational institutions during the educational process and in the school camp in summer, students of higher educational institutions (15-18 years old), teachers, for whom sessions are held at the place of work, and the teachers attending advanced training courses. Sessions are also conducted for the people, mainly women, who are not involved in teaching activities.

During the 9 months of project implementation, the participants conducted over 550 sessions at their place of work (Fig. 22-25). The main impressions of the sessions were interest, enthusiasm, novelty, fun. All the participants of the sessions with no exceptions (according to the participants themselves) liked these techniques and methods of work. If some children had fun instead of studies, others were more consciously involved and keenly interested. For example, students were able to express their emotions, relieve

emotional stress. After the session, the students noted an improvement in mood. They were very pleased with themselves because at the beginning of the class they did not believe they could play musical instruments, and at the end they already played as an orchestra. The teachers observing the session were amazed by the method and the process of communication between the children during the lesson. Adult participants emphasized the novelty of the practices, their applicability in working on themselves. All participants wanted to have another session of such activities.



Fig. 22. A Drum Circle session with the students of the city of Dnipro



Fig. 23. Drum classes and bucket drums session in the Dnipro kindergarten



Fig. 24. Advanced training courses for teachers at the Municipal Institution of Higher Education Dnipro Academy of Continuing Education of the Dnipropetrovsk Regional Council



Fig. 25. Session with drums and improvised musical instruments for the children at an orphanage (Municipal Institution Dnipropetrovsk Orphanage of the Dnipropetrovsk Regional Council)

Almost all participants emphasize the need for regularity and increase in number of such sessions. But there were times when some students did not want to participate in sessions, refused to work in pairs or as a team.

Of course, there have been certain changes not only in the professional activity of the project participants, but also in their personal life. Evidenced by the poll data, shows that 72% of participants emphasize positive changes in their lives. The positive personal traits discovered or acquired by the project participants during the project implementation include artistry, self-confidence, perseverance, a thirst for knowledge and a desire for development, openness, creative thinking, a desire to work in a team, purposefulness, belief in success, empathy, patience, personal organization, ability to plan, honesty, ability to quickly adapt to changing conditions, responsibility, determination, leadership, creativity, a clearer understanding of their emotions, desires and needs, spiritual growth. But at the same time, some participants discovered the traits to work on: shyness and fear of being in the public eye.

56% of project participants noted an improvement in their health. The improvements relate both to mental health and physical health. Thus, the participants note that they have acquired psychical equilibrium, calmness, increased endurance and stress resistance, and decreased susceptibility to seasonal colds. For example, a participant of the Drum Circle sessions noted that during the project she achieved a correction of motorial problems, some muscles strengthened, neck and extremity pain reduced, due to which the overall posture improved. Playing drums can be compared to doing exercises that slowly (without additional force) strengthen the body muscles of different groups and improve circulation, have a positive influence on the breathing and heart rhythm. There is also a marked effect of musical sessions with the use of different musical instruments, and the effect of the sounds of different heights on the general state of the nervous system. Also,

one of the participants noticed a decreased manifestation of a spine disease, and another participant noted that she had lost weight.

68% of project participants noted improvements in relationships with their loved ones. Such changes shaped up as the increased harmony of family relations, understanding, trust, tolerance, mutual understanding. Some participants noticed that they received more support in their families. In our view, another positive fact is that of improving relationships with their children. This was reported by 36% of project participants. Only one participant noted that family relations became more intense.

64% of project participants emphasize the changes in relationships with their colleagues. Thus, in particular, there was an improvement in the relations between the colleagues due to increasing self-confidence, open-mindedness, determination in defending their borders and interests, and transformation of internal personal conflicts. Some participants emphasize that school administrations have changed their view of the work of school psychologists and have become more receptive to them. Most participants also state that their managers welcome their participation in the project and using these techniques in their educational institutions.

A positive trend can be observed regarding the attitude of the participants' family members to their new activity. Only one of the participants said that her relatives were negative about her participation in the project. All other participants receive the support and understanding of their relatives.

92% of project participants use the techniques they learned to master on the project to resolve conflicts in their personal lives and professional activities and emphasize the effectiveness of these techniques, because they allow to express their own emotions and feelings, to understand emotions and feelings of other people, to use creativity in communication, expand opportunities of cooperation, allow considering the situations and relationships from different points of view.

Each and every project participant state that he or she will continue to use the techniques mastered on the project, both in his or her personal life and professional activities.

Thus, summarizing the answers in the questionnaires and interviews with the participants of the Creators of Concord project, we note that for 9 months of implementation, the project has generated significant positive changes in the life of its participants. The techniques used in the project are effective for conflict transformation, for improving emotional, social and even physical health condition, for developing certain personality traits that improve relationships with others and generally improve quality of life.

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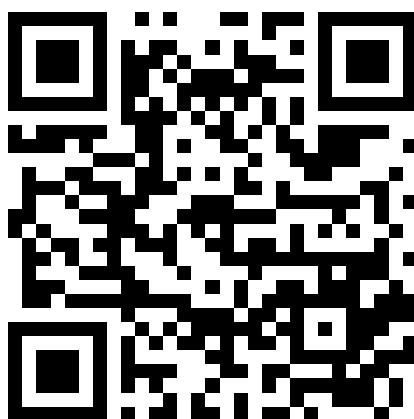


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