

FOCUS ON ABILITY

ACKNOWLEDGEMENTS

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With many thanks to

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INTRODUCTION

Disability is a part of our society. It is impossible to ignore disabled people. However they are the people who have the least opportunities in the society. They need to have more skills and more opportunities. They also need to be integrated with the other people. As an individual we should be make more awareness in the society to help them and meet their needs. The centers where they gather the disabled people are in need of volunteers who can help them to meet their needs to provide them have some skills and integrate in the society. "Focus on Ability" training course aims to raise awareness in the society for the people who would like to be volunteers for the disabled people. The training course will provide volunteers competences and skills to spend fun and useful time for the disabled people. Therefore they will develop motor and cognitive skills as well as they will be easily integrated with the society. "Focus On Ability" is the follow-up project of "Give the Hand to Your Friend" supported by the European Youth Foundation of the Council of Europe and held by Donetsk City Youth Center of Arts "EkoArt" in Ukraine in 2011.



In this handout, we gathered some useful tools of the trainers who work with the disabled people. At the end of each tool, you can find the contact information to reach for further information.

The trainers of "Focus On Ability" are from Germany, Belarus, Ukraine, Spain and Turkey shared their most effective tools for the volunteers who work with the disabled people.

* On the cover page of this handout, the numbers were typed by the 12-year-old boy who has autism!

The world will be a better place when we help each other!



Irem Ebru Kuru
Trainer and Facilitator
Turkey



VOLUNTEERING



General Information about volunteering in EU

Volunteering, whether recognized as such, has taken place across Europe throughout history – for example running errands for an elderly or incapacitated neighbor, helping out at local schools providing support for local families in financial or emotional distress.

In countries such as France volunteering is deeply rooted in the Middle Ages with the existence of guilds and other intermediary bodies which existed under the *Ancien Régime*. Similarly Sweden has a long tradition of volunteering and active citizenship among its population which dates back to the 1600s. Church based volunteering activities to help the local community have also had a long tradition in the majority of European countries. Until the 19th century, volunteering in Italy was mainly characterized by religious institutions dedicated to charitable activities in the areas of social, welfare and health.

The social economy has historically been linked to popular associations and operatives and is structured around three main organizations: co-operatives; mutual societies and associations; and more recently foundations. In the past these were formed in response to vulnerable and defenseless social groups as a result of self-help organizations, and to take into account the new conditions of life following industrial revolutions.



A turning point for most EU countries has also been the crisis of the welfare state. As a consequence of the growing difficulties of public authorities to respond to the needs of society, and a general crisis of the welfare state, a new wave of organizations appeared on the scene. These organizations operated principally at a micro-level, attempting to resolve tangible problems with limited financial resources and ambitions. As a response to the pressing issue of the fiscal crisis of the welfare system in the 1990s Italy witnessed an increase in the number of community-based non-profit organizations created in order to respond to the needs no longer (effectively). During the 1980's the Conservative government in the UK introduced a contract culture designed to encourage organizations to deliver services on behalf of



the state as it was it is argued there was an assumption volunteering helped to provide a cheaper alternative to state provision. Volunteering remains deeply embedded within the UK's social policy agendas and has been seen as a key element of strategies to promote social participation and increase individual and collective citizenship, especially among young people.

In Denmark the 1980s the financial sustainability of the welfare state as well as its capacity to solve a range of problems were seriously questioned, leading to the rediscovery of the voluntary sector which now came to be seen as a legitimate partner for the public sector in a wider field than just that inhabited by the self-governing organizations. Therefore in many countries voluntary organizations emerged in the 1990s as interlocutors of the state and as an actor of socio-economic development policies, especially in the education, health and social sectors.

Research suggests that countries with higher levels of economic development and labor productivity, as well as those with a democratic political and institutional tradition are more likely to have a well developed civil society and a higher number of not-for-profit organizations. Therefore a striking feature of most former communist countries in the EU is a low level of voluntary participation and a weak voluntary sector. Even in countries such as Hungary which had a long tradition of voluntary associations, the communist regime halted the development of the voluntary sector. Most of the voluntary associations were banned and what remained was nationalized and brought under state control. At this time 'social organizations' financed by state budgets and working closely with the Communist Party were created.

Volunteering

Volunteering is generally defined as an activity which:

- is performed with the free will of the individual;
- is developed in the framework of non-profit, non-governmental organizations;
- has no professional character;
- is non-paid; and
- is carried out for the benefit of the community or a third party.



Volunteering can be either formal or informal

- Formal volunteering refers to activities organized through some sort of organization, be it a small community group consisting entirely of volunteers, or through major organizations such as Health Trusts or national voluntary organizations.
- Informal volunteering, which can be one component of social capital, refers to a wide range of different kinds of mutual help and co-operation between individuals within communities, for example babysitting for a friend or checking on an elderly neighbor.

Voluntary Organizations



enterprises, charities, cooperatives and mutuals.

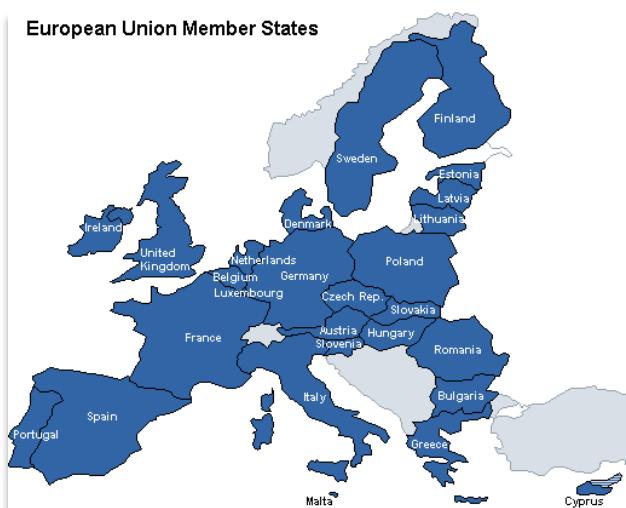
The voluntary sector is the sphere of social activity undertaken by organizations that are non-profit and non-governmental. This sector is also called the third sector, in reference to the public sector and the private sector. However the third sector includes not only voluntary and community groups, but also social

Of all the sectors that make up the social economy, the sector that make up the social economy, the sector of voluntary organizations is the most difficult to delimit or define. There is, however, some agreement that voluntary organizations share to varying degrees the following features.

- They are distinguished from informal or ad-hoc, purely social or familial groupings by some degree of formal or institutional existence.
- They are non-profit-distributing, that is to say they have purposes other than to reap profits for their management or members.
- They are independent, in particular, of government and other public authorities, that is to say free to govern themselves without interference according to their own rules and procedures.
- They must be managed in what is sometimes called a 'disinterested' manner. The use of this term is meant to indicate not just that voluntary organizations must not themselves be profit-seeking, but also that those who manage them ought not to do so in the hope of personal gain.
- They must be active to some degree in the public arena and their activity must be aimed, at least in part, at contributing to the public good.
- In addition, these organizations involve some degree of voluntary participation, either in their management or operations.



Volunteering landscape in the EU



An analysis of the national surveys and reports on volunteering identified by key stakeholders in the Member States indicates that, there are around 92 to 94 million adults involved in volunteering in the EU. This in turn implies that around 22% to 23% of Europeans aged over 15 years are engaged in voluntary work. The national surveys tend to show lower levels of volunteering in comparison to some of the key European or international surveys.

There are clear differences in the level of volunteering between Member States. Whilst certain EU Member States have longstanding traditions in volunteering and well developed voluntary sectors, in others the voluntary sector is still emerging or poorly developed. The national studies on volunteering show that the level of volunteering is

- **Very High** in Austria, the Netherlands, Sweden and the UK as over 40% of adults in these countries are involved in carrying out voluntary activities.
- **High** in Denmark, Finland, Germany and Luxembourg where 30%-39% of adults are involved in volunteering.
- **Medium High** in Estonia, France and Latvia where 20%-29% of adults are engaged in voluntary activities.
- **Relatively low** in Belgium, Cyprus, Czech Republic, Ireland, Malta, Poland, Portugal, Slovakia, Romania, Slovenia and Spain as 10%-19% of adults carry out voluntary activities.
- **Low** in Bulgaria, Greece, Italy and Lithuania where less than 10% of adults are involved in voluntary activities.



Philanthropy in Turkey

Citizens, Foundations and the Pursuit of Social Justice is a collection of four studies. It examines this matter in a multi-faceted perspective including the historical origin of foundations from the Ottoman Era, their re-emergence during the Turkish Republican Era, an assessment of their organizational /



programmatic dimensions, interactions with beneficiaries and relations with the state. The household survey provides a deeper understanding of individuals' motivations, patterns of giving, and perceptions regarding philanthropy and charity.

KEY THEMES

Taken together, the synthesis of four independent yet harmonized studies reveals the following main themes:

Restrictive legislation and excessive government oversight has negatively affected the philanthropic spirit and role of foundations in Turkish society. This emerges as a dominant theme across these four studies. Foundations were an invaluable source of support and a remarkable mechanism for channeling private wealth for public benefit during the Ottoman Era. Regrettably, the demise of the Ottoman Empire and challenges of the emerging nation-state of the Turkish Republic had negative ramifications on state policies regarding foundations. This shift drastically changed the once vibrant foundation sector into one encumbered with restrictions and excessive oversight, a trend which continues with many peaks and troughs over the past 80 years. However, the publication of this report coincides with the prospect of progress. As of November 2006, the Turkish Grand National Assembly (Parliament) approved a new law. It ratifies, this law could overturn a legacy of restrictive policy, and greatly improve conditions for foundations and their relationship with the state.



Foundations face critical institutional weakness and do not employ a social justice philanthropy approach in their program. Another common theme emerging from this collection of studies is the institutional weakness of foundations, and their tendency to focus on providing charitable assistance and services rather than helping to advance social justice. The impact or restrictive legislation and policies appears to be among the main factor which has stifled their ability to build and expand financial, management and programmatic capacity. As a result we see a foundation sector which has been closed off and unable to expand and re-invent itself. This study reveals that foundations do not have an orientation toward social justice philanthropy and instead tend to address development needs one person at a time, in a more traditional charitable paradigm. It also suggests that institutional weakness in some respects prevents foundations from moving forward with new approaches to advancing social justice.

Individuals in Turkey are helpful and charitable, and indicate a proclivity for giving directly to others rather than making donations to civil society organizations. Similar to foundations, they prioritize causes which meet immediate needs rather than targeting long term social change. A third key theme reveals that individuals in Turkey view and practice their philanthropy much like foundations do. They are helpful and willing to give, but the amounts are small and not planned. While individuals express a high regard for social justice, this seems to have no impact on the choices and motivations for giving. In fact, while individuals express confidence that foundations and civil society organizations can make a positive contribution to society, they themselves are not keen to participate and support such activities. Instead they prefer to give directly to individuals rather than through foundations or other civil society organizations (just as foundations in Turkey tend not to be grant making). Yet when they do give to a foundation or civil society organizations, they have a preference for causes that target individuals rather than furthering social justice.



ALBA SPORTS CYCLING CLUB PROJECT

1. - Sports Club Alba

In 1995, Sports Club was founded in Alba, currently consists of 89 athletes who play different sports adapted to the needs of each person: athletics, swimming, basketball, soccer, bowling, table tennis and for 7 years cycling.

The club was created to adapt, deliver and promote sport for all people and serving the regions of Urgell and Segarra attended in the workplace, in the same city ALBA Association Tarrega.

- Leisure and recreational activities, which foster leisure activities, from children to the elderly. It is done in times of holidays and hours outside working hours. The Association has different recreational areas each adapted to the age and needs of the people.
- Volunteers. Since 1997, the Association ALBA bank is receiving and sending EVS Action Youth in Action program of the European Commission for Education and Culture. We also have volunteers in the area aware of the issue and offer their time and support.

In fact, the origins of the club must put them in that state, as this came to offer sports and leisure activities to people attended this association.

The sports club is also part of the ACELL (Catalan Association of Sport and Recreation for people with intellectual disabilities). This organization organizes regional championships and Catalonia, which ALBA Club athletes involved. They are also part of the Special Olympics organizer held every 4 years and there is a good representation of our club athletes.

In 2008 a sportsman's club has been involved with the Spanish basketball team at the Special Olympics held in Shanghai in October in China.

2. - Origins Project: A little history

This project originated in 2004 when a company of the Flemish Belgium we propose the implementation of the "Camino de Santiago Bike" with members of our club, and thus a cultural activity, and sports exchange with them.

Contacts and exchanges with this organization flamenco had begun years before when we had done together and holiday shifts during periods of summer.

From the Sports Club Alba was believed that this could be a good initiative to offer athletes and was also a group was encouraged to try it, feeling very motivated from the start.





Since that time we made a work plan, which consisted primarily of planning and conducting training sessions, involving not only physically but also prepare us to learn to make the most of the features of the bike: proper handling of changes, brake changes. And to be able to do minor repairs.

Apart from the physical and technical riders also have planning the route, finding information on the course, organization of accommodation, living expenses, usually everything just completing the project.

One of the other things we had to work in order to make this activity has been looking for sponsors. The response of employers Tarrega was well received at the beginning of the project, and allowed these routes could be allowed to do much of this activity could be performed. The financing of these sponsors has served primarily to purchase equipment, luggage, accessories and equipment for bicycles.

3. - Project objectives

- 3.1.- Consolidate project that we started in 2005 using the group excited and encouraged to practice the sport of cycling.
- 3.2.- The cultural aspect, culture, landscape, human differences territories for which we ride. In both a sporting promote the sport of cycling for people with intellectual disabilities.
- 3.3.- Having other kind of relationships between the participants. Following the experiences, we believe that the relationships in this activity are very interesting. Although cycling is an individual sport, we work at the group level. So feel they are part of a team, a group with same interests and that there is cooperation and camaraderie between them. We consider this activity as a fun and pleasure tailored to the capabilities and needs of cyclists.
- 3.4.- And as a new order and priority, this year we plan to increase the number of participants. **So in addition of new riders to the club and promoting the inclusion of women.**

During those seven years, we have seen that we have established a first cycling team with a similar fitness level. This activity has excited other people in the club want to venture to the practice of this sport. It is in this sense that we plan for this year, on one hand, keeping the first batch and start another group with the greatest need of support, and using tricycles.

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Routes that we have done.

Route	Year	From where to	Km totals	Days
El Camino de Santiago (French route, Spain)	May 2006	From Roncesvalles (Navarra) to Santiago de Compostela (Galicia)	794km	12
Via Augusta (Catalunya)	June 2007	From Figueres to Tortosa (Catalonia)	415km	7
Canal du Midi (France)	June 2008	From Toulouse to Montpellier (Sur de France)	320km	6
La Ruta del Quijote (Castella la mancha, Spain)	May 2009	From Tomelloso to Toledo (Castilla la Mancha)	350km	5
El Camí Sanabrés (Castella Lleó i Galicia, Spain)	May 2010	From Zamora to Santiago de Compostela	450km	7
Holanda http://ciclismealba.blogspot.com.es/	June 2011	Amsterdam-Blokzijl	555 km	5
Project 2012				
Catalonia	July 2012	Via Verda Olot-Girona- Blanes	400km	5



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HEALING MAGIC

History of the program: The program "Healing Magic" is new for Belarus and CIS countries, well-designed methods of promotion the physical and psychosocial rehabilitation. This program was created in the U.S. in 1984 by the professional illusionists Kevin and Cindy Spencer. Since that time it has been used successfully in thousands hospitals and rehabilitation centers more than 30 countries.

On the territory of the Republic of Belarus the program is implemented from December 5, 2009 by the Republican Public Association "Belarusian Association of UNESCO Clubs", under the guidance of Vitaly Pavlogradsky. During this day the first session was held in the House of social service in the Tarasovo village of Minsk region. At present the program are working in seven rehabilitation institutions in Minsk city.

In Grodno, the program started April 29, 2010, and now we are working at the State Center for Corrective and Development Training and Rehabilitation of Grodno and Grodno municipal center of medical rehabilitation of disabled children and sick children of neuropsychiatric profile.

At the end of May 2010 "Healing Magic" was started up in Mosty, the town of Grodno region, in two rehabilitation institutions.

Also in September 2010 the program is implemented in Borisov, the town of Minsk region - at the Center of Corrective and Development Training and Rehabilitation and in the Day Care Department of the Social Services Center for Disabled People.



The program "Healing Magic" includes training for people, who are victims of personal injury and accidents, have damaged spinal cord or brain, nervous system disorders and other diagnoses, by simple tricks. By studying magic patients get new skills which as improve their rehabilitation process as raise of their self-esteem.

Weekly the magician volunteers come to rehabilitation centers and jointly with doctors (pedagogues) are conducting training sessions. They bring with them all the necessary props, which are left at trainees. The joint work of magician and doctor (teacher) helps the patients to recover skills which was lost as a result of their illness or injury, and also supports their motivation, which is necessary for achievement of successful results.



The program today: For a year and a half of existence in Belarus, the program "Healing Magic" has achieved the following results:

- Approximately 300 sessions in 25 different rehabilitation and medical centers all over the country.
- The program was implemented in Minsk, Grodno, Grodno region, the Mosty city and Barisov town of Minsk region.
- About 1,700 children and adults took part in a rehabilitation program.
- More than 30 workshops for more than 300 volunteers and professionals.
- The results of observations: 88 % of course participants improved their psycho-emotional state, and 54 % - their physical condition.
- Raising awareness of specialists and all co-participants about the existence of alternative ways of rehabilitation.
- In May 2011, there was held the 1st international conference on alternative methods of rehabilitation of people with disabilities, HIV/AIDS and severe diseases; the participants were 80 experts from Belarus, Ukraine and the USA.

We express our thanks to our sponsor - JSC "Grodno Khimvolokno". The financial support is provided by the U.S. Embassy in Belarus.

The program "Healing Magic" invites all volunteers, everyone is welcome to conversation! Together we can do more!

You can find more information in the Secretariat of the NGO "Belarusian Association of UNESCO Clubs".



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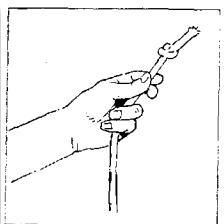


JUST HOCUS

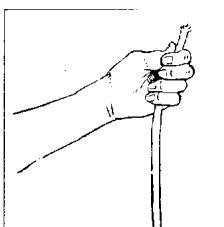
TOOL 1: Instant Knot

Props: rope length 1 m

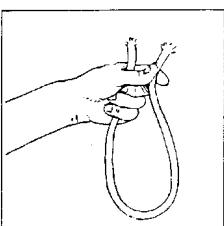
Effect: The magician tries to tie a knot in the end of a rope, but it does not work. Next, a magic word is directed, the end of the rope is dropped, and a knot mysteriously appears.



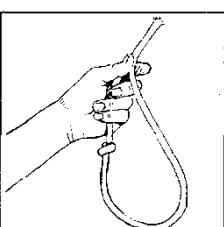
1. Tie a knot in the end of a rope.



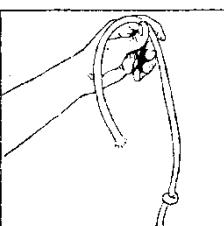
2. Hide the knot in your hand, see the picture.



3. Bring the bottom end of the rope to your fingers and drop it - nothing happens.



4. Again, bring the bottom end of the rope up to your fingers. This time say the magic word and allow the hidden knot to fall from your hand.



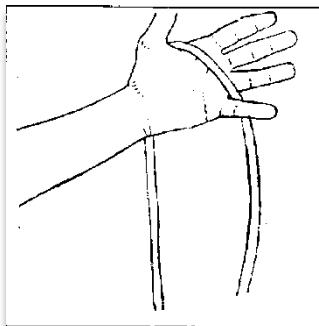
5. Show the spectators the knot at the end of the rope - appearing like magic!!!



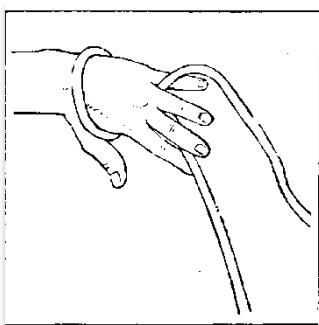
TOOL 2: One-Handed Knot

Props: rope length 1 m

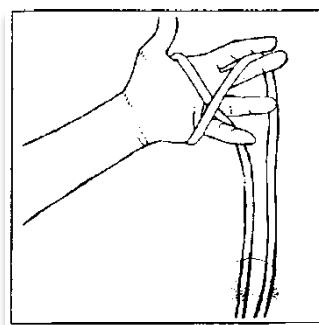
Effect: A knot is magically tied in a piece of rope using only one hand.



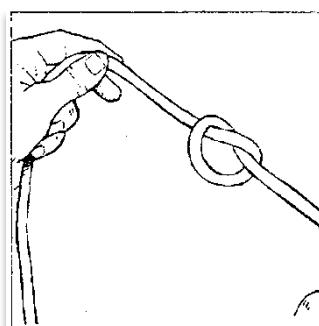
1. Drape a short length of rope over your hand, running it up between your fourth and little fingers, then across your index finger so that it drops behind your hand at a spot above the base of your thumb.



2. With the rope in this position, reach down quickly with your right hand to scoop up the end of rope that hangs from the back of your hand.



3. Catch this end of the rope between your middle and index fingers.

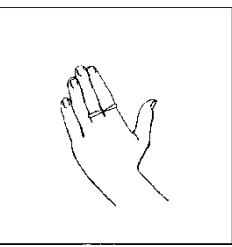


4. Turn the palm down and shake the loose end of the rope that is pinched between your fourth and fifth fingers; this motion will form a slack knot in the middle of the rope. Bring your thumb over the end you are holding and give the rope a sharp snap. The knot will then pull tight.

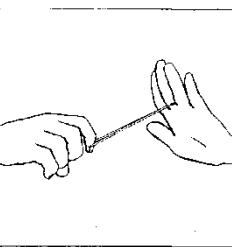
TOOL 3: Hopping Rubber Band

Props: Rubber band for money.

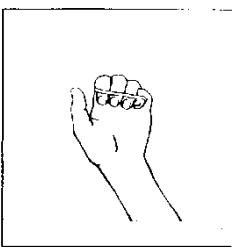
Effect: The magician places a rubber band around the index and middle fingers. The hand is then closed. When it is opened, the rubber band has jumped to the ring and index fingers.



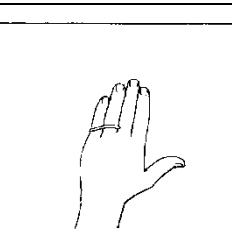
1. Place the rubber band on your index and middle fingers.



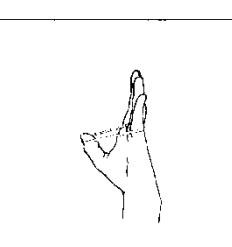
2. Pull the rubber band out and show the spectators that it is around only those two fingers.



3. As you relax the rubber band, turn your palm toward you and let the rubber band stretch around the tips of all four fingers. This is from the magician's view. Do not let the audience see this move!



4. Open your fingers at the same time, and the rubber band will automatically jump.

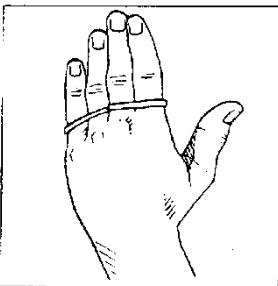


5. You may use your thumb to pull the rubber band out and stretch it across your fingertips. Open your hand and it will jump back.

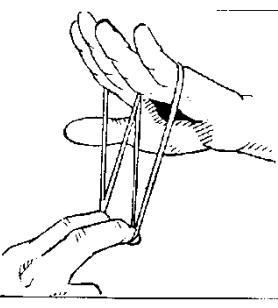
TOOL 4: Double Hopping Rubber Band

Props: Two rubber bands with different colors.

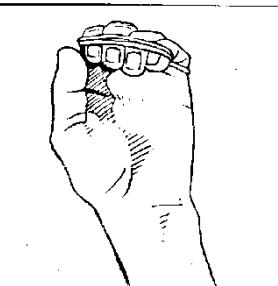
Effect: The magician places 2 different colored bands on the fingers, closing and opening the hand, causing them to switch places.



1. Place rubber band of one color around your index and middle fingers. Place a different colored one on your ring and little finger.



2. Insert your free index finger into one rubber band, and then the other. Pull them away from the fingers and you'll notice a triangle has formed with your finger at the base. See the picture. Insert a second finger and spread the triangle.



3. Close your hand and insert all four fingertips into the triangle.
4. When you open your hand, the colors will have changed places.

TWISTING THERAPY



Not long ago, twisting was only a part of the circus program, but with the development of communication networks, this art form has become available to anyone who wants to learn skills. In Russia this word is used to describe the art of twisting balloons into various figures. Currently, twisting is not only a good way to have fun and to surprise people with the talent "to create out of thin air", but also it is a very convenient, affordable and effective assistant in the development of skills of the disabled child.

For example, the modeling of the balloons can develop motor skills of hands, spatial thinking, imagination, improve memory and attention; it also helps to study counting and color literacy. Besides, twisting is not only an interesting way to learn to distinguish colors, but also a good way to express oneself, to form a taste based on certain color combinations. Also, twisting promotes interaction between adults and children and, of course, good mood.

Twisting is very easy to learn. With the help of the video tutorials, one can learn to twist some simple figures of one ball at first, and then, having mastered the skills, move to more complex shapes which consist of several balloons. With enough experience, the most unexpected variations of figures can be made. They can easily be used in children's mini-performances with the "air" characters and stage scenery, at the same time they will develop in a child a range of positive features and abilities, both creative and physical.

However, as well as any other craft, the twisting has its own nuances. For example, while working with the children, it is necessary to consider the possibility to scare them with the balloon, which has unexpectedly burst. To avoid this unpleasant situation, one must warn the child that the balloon can burst at the time of modeling. Explain, if necessary, why it happens, and then allow the child to inflate and burst the balloons by him/herself.



Currently, this technique of creative rehabilitation of children with disabilities is uncommon, that can be seen by the lack of books and articles on the subject. However, practice and feedback from people who are using it actively show positive results. The main thing is not to be afraid to experiment, and then twisting activities will bring benefits and pleasure!



Websites with twisting tutorials in Russian:

<http://www.balloon-animals.com/>
www.twisting.ru/twistingworld/video/
http://veseliyson.ru/?page_id=142
<http://www.balloondesigns.net/>
http://www.balloonhq.com/faq/twists_101.html

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THE SEMOLINA THERAPY



The Semolina Therapy is quite new technique of art therapy which has already gained, however, considerable popularity. It has a lot of common with Sand Therapy, but it is easier in the implementation and doesn't require the considerable resources.

The technique is based on the idea of creating bulging pictures on paper by means of semolina (type of grain, it is coarse, purified wheat bran of durum wheat), glue and paints.

The technique of Semolina Therapy is quite simple: on sheet of paper (it is reasonable to choose the sheet of the bigger size, at least A3), the contours of a future image are being shaped, then they are being coated with a thin layer of glue and sprinkled with semolina. When the grain dries, the picture will be colored by paint - watercolors or gouache. The Semolina Therapy is the team kind of creativity, its duties are: drawing of the planned picture by a pencil, coating with the glue. Painting is reasonable to distribute among the participants of the art-group (5-7 people).

The color images are created with a pleasure by both children and adults by means of semolina grain. It is good to use this technique in groups of people with functional disabilities. Visually impaired and blind people can take part in this kind of creativity - they can, for example, pour semolina on the image. In my own practice I have seen more than once, what a pleasure this brings to the people who participated in the creation of this painting.

It is reasonable to give the opportunity to feel semolina just before creating the picture in the art-group of people with disabilities. The semolina can be poured out with thin layer on a flat surface. Also we can offer to paint with fingers - semolina is pleasant enough to touch. Such drawing calms a man down and sets up a creative mood.

Using the Semolina Therapy people can rely on their rich imagination: you can use semolina, not only create images on paper, but also for images on bulk items, such as painted Easter eggs. Semolina can be combined with other cereals such as buckwheat, grains, coffee, etc. for creation a more bulging images.



The Semolina Therapy helps not only to open the creative potential, but, none the less necessary, teaches to work as a team. It also helps to understand better the teammates of art-group, to make new friends.

Example of a master-class in Semolina

Therapy:

http://ixht.ru/video/Z7w7zEn-ORA&feature=youtube_gdata_player

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BEADING

The art of creating jewellery was originated in ancient times, when our ancestors, the primitive hunters and gatherers, inhabited in caves. Now, the history of this art has many thousands of years. It unites nations and people around the world regardless of differences in their cultural traditions.



The first ornaments were made of wood, stone, bone and teeth of animals, or of the berries and flowers which were found in forests. Hundreds of years later, jewelers began to use for creation jewellery the gold, silver and precious stones. They made crowns, necklaces and cups for kings and noblemen. The common people had their own ways of decorating clothing and housing, they used more available and cheaper materials.

25-30 minutes, then break for 5-10 minutes and if the health of children allows do more, then continue to work for 20-30 minutes.

You should watch the correct posture of children: they should try to sit up straight, free, their body should hug the back of chair, legs are set straight. The product should be kept in front of them at a distance of 25-30 centimeters from the eyes, if their eyesight is a normal. If you notice that the children are tired, it is recommended to interrupt the work and do some easy exercises, or just walk 2-3 minutes to warm up.

The recommended group for the beginning is two people. During the learning, it can be gradually increased to four or five persons. There is a category of children and young people who can do only one simple operation, so it is desirable to form a group on the principle of complement each other.

Many disabled people do not know what is a needle, wire, beads, so you need to acquaint them with these tools and materials and explain how to use them: how thread (or fishing line) a needle, how a wire pass through the bead, how to use scissors.

Some disabled people cannot count, so you need to show everyone that there is 1,2,3, etc of the beads. For the people, who are practically impossible to teach count, you could lay out the beads individually in accordance with the rows of plaiting (for example, for the first row - 1 bead, for the



second row - 2 ones, for the third and fourth - 3 beads each etc.). You should explain to everyone what kind of color they need at the moment, what the item or picture they want to do. Again, to discuss the details of this product, why it is a round, and this is long or yellowish like the sun in the sky, where and how this detail is attached. Sometimes you should explain the same operation several times.

Workshops of beading can give to the people with disabilities a lot, besides the pleasure of creativity. Such activities like any manual work develop fine motor skills of hands, as well as help to learn counting and to acquaint with colors. Beading develops the ability to focus attention, teaches patience and accuracy, instills artistic taste, helps to express their thoughts and ideas in a particular product. Beadwork is a difficult work, but very interesting. When you see the finished result, you realize that workshops were not in vain.

Course of work

First, we determine the type of work, what we want to do. Before you take out the beads, it is necessary to explain to children what you want to do, which color and size of beads you need. Be sure to count how many beads you need, for example, to make a flower (let it be the violet). It is necessary to tell or show an example of the flower, how many petals in it, and what kind of color it is.

The simplest violet is purple. So, we start. Take out the beads of right color and size on the patch of fabric. Select the appropriate wire, which passes in a hole of the beads, and cut it on the pieces of the right length. Be sure to show a few times, how many beads you need to take and which color they should be, and maybe even find and count out as much as necessary. Many children and young people with special needs do not know colors, and very many people cannot count how many beads they need.



So, we note again that this process should be carried out very carefully. You should pick up bead and show where its hole is and how to put the wire into it, how to do this work. Then the second step is to show how to complete this series, and in which way to put the wire in the beads further. And you should repeat these steps several times until we will not have made the violet petal, and there are five of them. After that you show how to make the center, and how to twist the wire for the stem, and then - for a bunch, telling all the details minutely and step by step.

After completion of this work, you should show how to assemble the petals of violet into single flower. After the fitting of the flower, you need to explain that the stem of violet is green and you



should wrap the wire with thin thread for crocheting. You need glue top (under the flower) and bottom of the thread. Cut the extra length of thread by scissors, necessarily at the same time showing how to use them. (There are disabled children and young people who cannot run with scissors because of their physical limitations, so it is desirable to form a group that its members could complement each other.)

The finished product should be immediately designed - find where to put it, sew or glue. Therefore, after the flower is finished, your task is to decorate it as beautiful as possible. You could use empty bottle of perfume for this. You can put into the bottle threads, the remains of knitting, small scraps of paper or "confetti" made by punch. All options are possible, but it is necessary to explain and show to the children.

After this, insert a flower or a bouquet of flowers to bottle. The neck of the bottle we could decorate with a beautiful ribbon that fits the color of the composition - and our branch is finished! Now you can show everybody the completed work, exposing it or use as a gift for the holiday.

Among children and young people with special needs are those who can only do one simple operation, but it's not a reason to refuse them the pleasure of creativity. Then their work pieces (for example, beads strung together on a thread or wire) we use for creation of beautiful and interesting works with original ideas for the design. There are such products in the NGO "Raduga": the happiness tree made of fairly thick wire and big beads, bunches of small flowers, frames for photographs decorated by beads, etc. For decoration of works we use auxiliary and waste materials, but at the same time we could use them to make beautiful things!

Finished works of beads can also be used as personal ornaments (bracelets, beads, necklaces, etc.) or to decorate their costumes in the fashion theater (a fashion theater exists in the NGO "Raduga").

We have many ideas and want to teach children to do what they can. That is why we try to get things done and help them find their place in a difficult life through developing their creative skills and instilling them artistic taste, patience and desire to do something.

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THE EBRU THERAPY

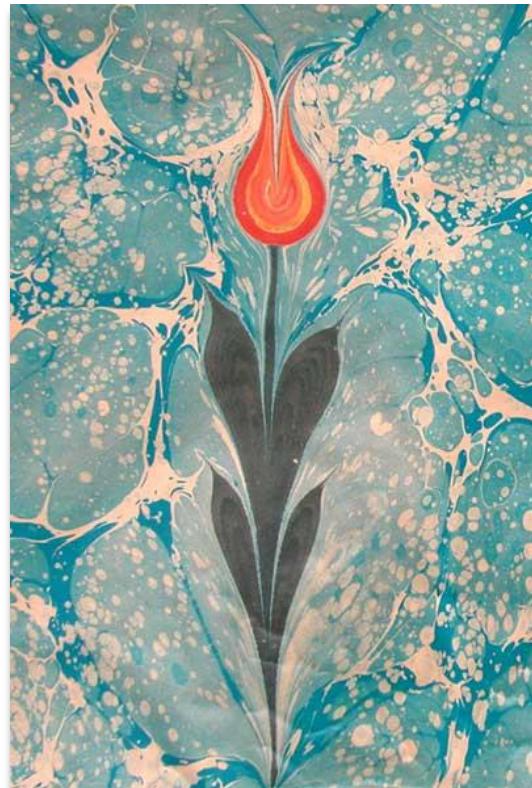
The Art of Ebru (The Art of Marbling Paper)

Marbling is briefly described as the art of printing multi-colored swirled or stone-like patterns on paper after handmade natural inks or paints are being dripped or sprinkled with a handmade brushes onto the surface of the thickened water.

There are different opinions about the origin of the word "Ebru". The word "Ebre" which means (in Çağatay language) "moire, veined fabric, paper etc." is believed to have first come through Silk Road to Iran and then there it changed into the word "Ebrî" which means "like cloud or cloudy". Recorded as "Ebrî" in the oldest Ottoman sources, the word has been used as "Ebrû" for nearly one century.

By whom, when or how Ebrû was started to be practiced is unknown because of paper was just not durable enough and also the artists did not sign on their Ebrû papers in the past. However, some sources indicate that Ebrû was first practices in 13th century in Turkestan and then came to Anatolia via Iran and grew simultaneously along with the Ottoman Calligraphy during the Ottoman State. It is thought that the history of this art goes back to the old times according to the oldesr example of Ebrû in 1447 A.D. in Topkapi Palace Museum and treatise entitle as "Risâle-i Tertîb-i Ebrî" written in 1608 A.D. In the first half of the Seventeenth century, Ebrû began to become very well known and named "Turkish Paper or Turkish Marble paper" all over Europe, thanks to travelers coming to Turkey. Traditionally used to line manuscript bindings and on the picture framing of calligraphies, Ebrû has become completely independent art in the last fifty years.

While all equipments used in classical Ebrû are natural, today some artificial ones are replaced with the natural ones through a movement which started in Europe. Although difficult we prefer to work in classical manner because it is one of the main part of the Islamic art as well clasically made arts are more durable. So we try to use natural equipments from paints, papers and brushes to water.



A Short Description of the Marbling Process

The paints taken from colorful rocks and soil as well as some plants are squashed with a hand stone (Desteseng) on a marble plaque. With this process, colors of ink or paint are made thin to the extent that they float on the surface of the water. Squashed paints are poured in the concentrated cans.



The brushes used in sprinkling paints are made from rose strip and horsehair. The size of the brushes very according to the place in which they are used.



A thick liquid is made by blending a type of gelatin (carregeanen) or as astragalus with water. Then the water is poured into tray.



Each squashed paint is poured application cans and then water and ox gall (bile) are added to them.



Then we are ready to begin to sprinkle the paints and practise "Ebrû" as far as we can imagine.



Some thin sticks are used to stir the floating colors and flowers if desired. The marbling stages of tulip are shown below.





After the patterns are practised in the marbling tank, the absorbent paper is gently laid onto the surface of the water. The paper is lifted off, rinsed, and hung up to dry.



Ebru as a therapy

Etimesgut Municipality in Ankara has been serving Ebru courses to the public as well as the disabled people who have both mental disorders and physically disabled. We worked on several projects on disability under the European level. We completed "Disabled Young People Learning "Ebru" Handicraft" Youth in Action 1.2 with a group from Slovenia and the disabled people in Ankara. We are now running a Grundtvig Project "Look Beyond Disability". Under this project, we are also working with disabled people. One of the working themes in the project is the Ebru workshop with disabled people.



In these projects, we focused on Ebru as a therapy. With the 20 disabled people Ebru has been taught as a tool to integrate them in the social life and to develop concentration and some motor skills. They started as a free time activity. Ebru helps them to concentrate. It is a useful tool for the people who have a narrow attention span. By working on Ebru, they learn the colors and color combinations. They also learn to be patient by obeying some simple rules in Ebru. The calming music which is

accompanied by our workshops has a great effect on the people who have ADHD. They are amazed when the paint grows on the surface of the water, which stimulates their willingness to continue on working. With the help of the brushes, their motor skills are developed which is a good exercise for the people who have cerebral palsy. They also become social and they make friends. During the workshops they learn to share and help each other.

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