



Selected activities,
methods and exercises on
development of skills and
social inclusion through
creativity and arts

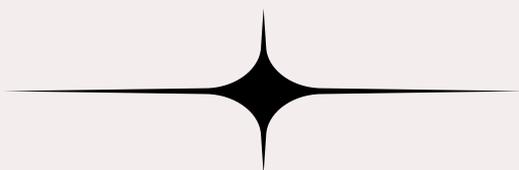


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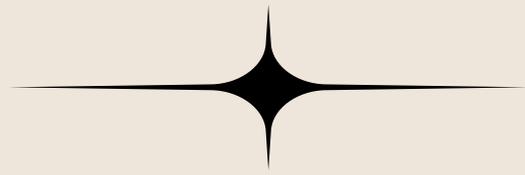




01

ABOUT THE PROJECT

"European partnership for the
development of skills and social
inclusion through creativity and arts"



ABOUT THE PROJECT

The presented publication is the result of the "European partnership for the development of skills and social inclusion through creativity and arts" project implemented as part of the Partnerships for Creativity under the frame of the Erasmus+ program in the adult education sector.

The implementation of this project supported the fight against social exclusion of marginalized people (people with disabilities, seniors, migrants), especially during and after the pandemic. Our main tool in this fight was art and culture. Sometimes only various art forms (music, art, dance, theater) are able to open up people with emotional or psychological problems. The pandemic period has made it very difficult for people from marginalized groups access to culture and art, as well as their active participation in its creation.

As part of this project, we trained educators to be able to show people from groups at risk of marginalization the path to active and creative participation in culture and art, and thus in society and reduce their sense of social exclusion.

Aims of the project:

- reduce social exclusion and develop key competences people at risk of marginalization
- increase access to culture and arts for people at risk of marginalization
- cooperation and exchange of experiences among educators from partners institutions working with people at risk of marginalization
- improve the professional competences of educators from partner institutions working with people at risk of exclusion

Target Groups:

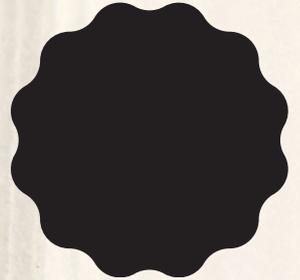
- Educators of adults at risk of marginalization. More specific: drama therapists, music therapists, choreographers, cultural and educational instructors, visual artists conducting art therapy, academic staff of universities, methodologist with experience in conducting classes for people at risk of exclusion, psychotherapists and social leaders, project managers
- People at risk of social marginalization- people with disabilities, seniors, immigrants and refugees.

Results of the project:

- Higher professional skills of educators working with adults at risk of marginalization
- New psychological, interpersonal and methodological skills of the trainers participating in the project useful during work with people at risk of exclusion
- Higher self-esteem of the educators participating in the project
- Knowledge about the working methods and their implementation using by partner organizations from other countries
- Motivation and inspiration for creative work with people at risk marginalization
- Development of the language and multicultural skills of project participants



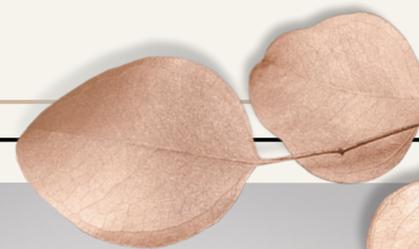
culture



The partnership of the project create 6 institutions from 5 countries:

- Miejska Strefa Kultury (MSK), Poland- co-ordinator – www.msk.lodz.pl
- Instytut Tolerancji, Poland - <https://www.instytuttolerancji.org/wordpress/>
- Norrköpings stadsmuseum, Sweden - www.norrkopingsstadsmuseum.se
- Theater van A tot Z, Belgium - www.theateraz.be
- ARBOS – Gesellschaft für Musik und Theater, Austria- <https://www.arbos.at>
- Nalagaat, Israel - www.nalagaat.org.il
- Possible World, Germany - <https://www.possibleworld.eu/>

Project website: www.euperasmus.com

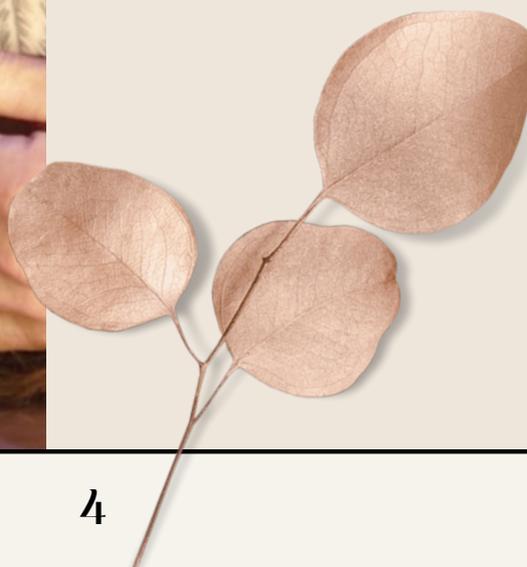
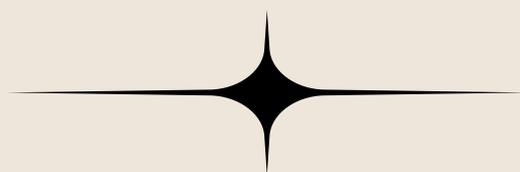


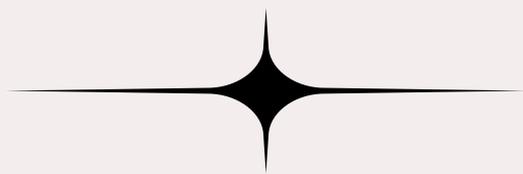


02

ABOUT THE E-BOOK

The e-book is designed to consolidate what was presented during 5 international Learning Teaching Training in the project, as well as to increase the availability of the ideas and activities presented in this way for trainers who did not directly participate in the project.



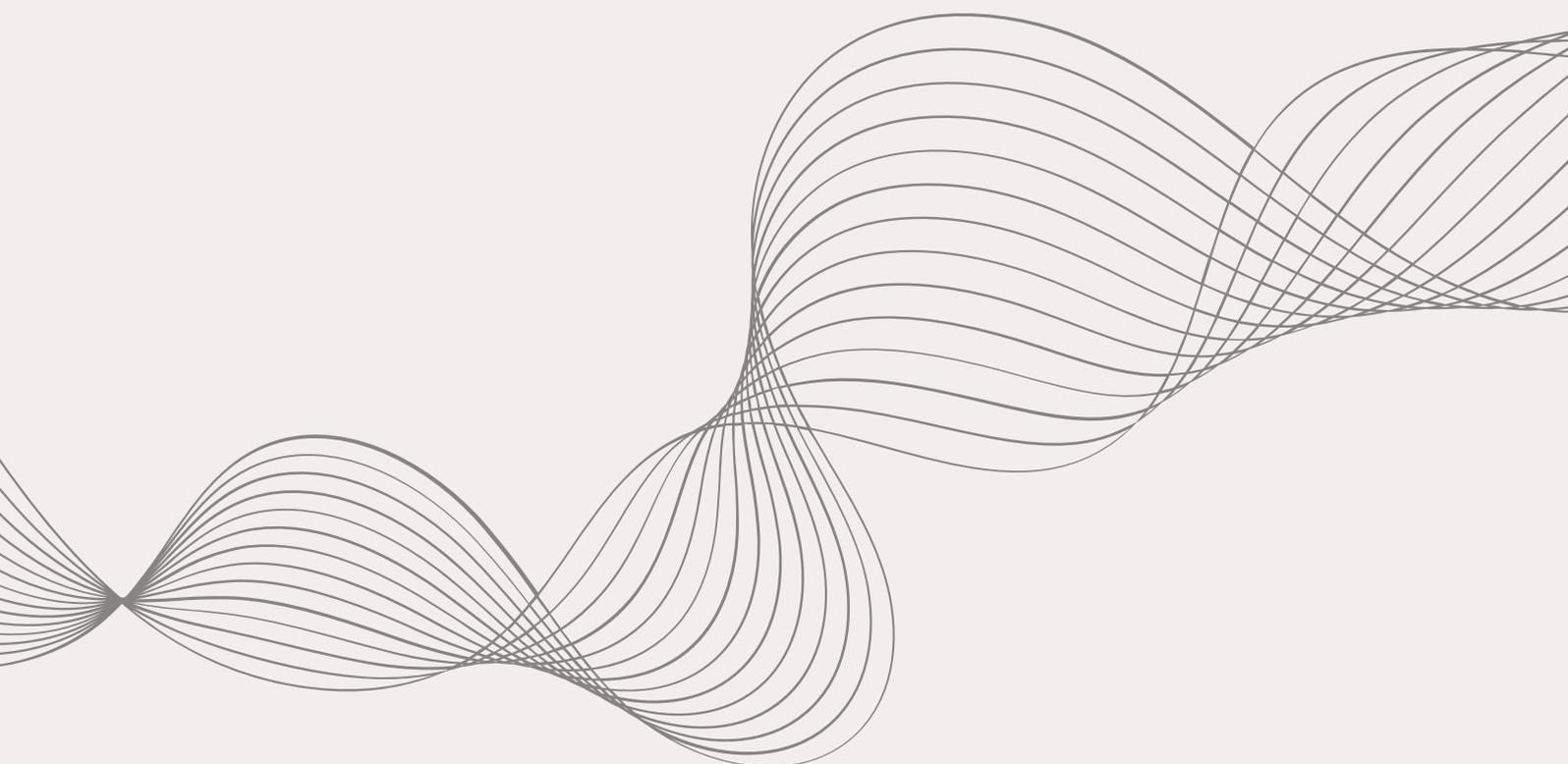


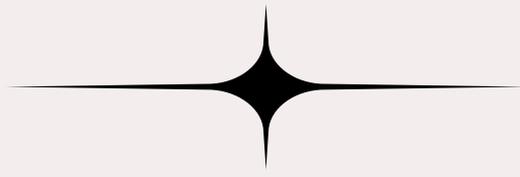
The e-book is addressed to:

- trainers/educators/instructors who want to broaden their knowledge on the creative activities addressed to the people at risk of marginalisation
- trainers/educators/instructors who are looking for inspiration and didactic ideas that could be included into their activities with people at risk of marginalisation
- people actively involved in inclusive education
- local, regional and national educational institutions, who could offer new methods into own trainers, but also add new activities into their offer addressed to the people at risk of marginalisation.

The e-book contains presentations of different ideas, methods and exercises for educational activities addressed to people at risk of marginalisation. The partnership wanted to diversify the themes of these proposals, so that they could be applied in many type of institutions and different particular disadvantaged groups as well as to diversify the competences that these activities will develop. Each partner institution was engaged in the creation of this publication with own unique knowledge and experience.

All of those activities, methods and exercises were presented and discussed during Learning Teaching and Training events during project implementation.





Possible World (Germany) “INCLUDED an inclusive creative workshop, methods to explore communication ”

The central idea of inclusion is that people with and without disabilities live and work together in all areas of life in a self-determined, independent manner right from the outset. From this basis, every life experience and any creative impulse that arises from it share equal importance in a holistic summation. The exercises and tools of the following workshop cycle are derived from this idea. The exercises promote a fundamental, deep understanding of the other person. The aim is to initiate new inclusive formats in work processes and in the performative arts. The work is guided by the question: What kind of world do we want to live in tomorrow? Post-colonial, post-patriarchal, post-exploitative. Together. What do we need for this?

The following workshop was created in a Zoom collaboration by Michaela Caspar, Anka Böttcher (Possible World, Germany) and Efrat Steinlauf (Nalagaat, Israel). All three held the workshop together in Berlin LTT, September 2023

The workshop is meant for development in an inclusive group.

The exercises develop trust in oneself, trust in the group, the creation of a fear-free space, trust in one's own creative impulses, free creativity.

Barriers are avoided or specifically discussed in exercises: The exercises assume that creative impulses in an inclusive group are stopped if the task has too many barriers for part of the group.

The workshop cycle can be used in the sequence described. There are approximately 3 workshop days.

Exercise 1-4. build on each other. However, each exercise can also be practised on its own.

It is good to practise the exercises over a longer period of time, e.g. in a rehearsal process or to prepare and develop an inclusive performance.

Exercise 1:

Inclusive warm-up for deaf and hearing people Body and voice

Suitable for deaf and hearing group members

Age: 12-80 years

Group size: 4-25 people

Duration: 45 minutes

Goals:

- Give the group the opportunity to work together without fear.
- Cultivate a affectionate group relationship in a short time. Allow trust to develop and otherness/foreignness to become insignificant.
- The exercise creates a bond in the group for each participant.
- Warming up body and voice.



The means of the exercise were chosen with the inclusivity of the group in mind. There is neither sign language nor spoken language:

Gestural material from the alphabet of eurythmy: A, E, I, O, U
Voice: A, E, I, O, U

Voice belongs to every person, including deaf people. Deaf people often do not use their voice in front of hearing people. In the group exercise that followed, the individual voices were always part of the common sound and vibration.

There is no evaluation!

Description of an exercise

The participants sit in a circle on the chair.

a) Body “wake up”.

Rubbing, kneading, plucking, squeezing, etc. muscles.
Face, hands, buttocks, legs, feet, head.

b) Moving voice and body “A - E - I - O - U.”

Everyone stands in a circle and makes a specific movement for each vowel:

For A spreading arms to the sky.

For E arms crossed over the heart in protection.

For I one arm stretched towards the sky, standing upright yourself.

For O a ball held to the ground by one arm.

For U, both arms directed forward like tracks.

During these movements the vowels that belong to the movement are always toned.

A harmony is created in the group, also between deaf and hearing people..

The vibration can be felt by everyone.



Variations:

The order of the vowel row remains the same for variations 1 and 2:

1. The group stands in a circle. There is the same pace for the entire group. The participants determine the size of the gesture from their counterpart.
2. The exercise is also done by the whole group at the same time. Two participants each stand back to back in the room. One leads, the other tries to sense the movement and the volume of the sound from behind and join in.



3. The group is lined up in 2 rows. People facing each other form a pair. Each couple works together. Now the couples improvise with the size and speed of the movements as well as the volume of the sound. The exercise is done by everyone at the same time.

You can come up with further variations using the gestural material and the vowels

Exercise 2:

Build trust in your own creativity

The Acting Big exercise and a simplified repeat are used. These are basic acting exercises. Acting Big is an inclusive exercise. It is played without spoken language or sign language.

Age group: 12 - 80

Number of participants: 5-20

Suitable for almost all types of inclusive groups, including mixed-age ones. If a group has deaf participants, the game leader should sign and speak, or have a sign language interpreter directly at their side.

Duration: 30 minutes

When all participants have played, the exercise is over.

Goal: For the players: learn to deal with their own creativity freely, spontaneously and courageously, block out self-censorship, reduce shame.

For those watching: learn how to treat what is offered with respect. No rating whatsoever. Create a safe space for everyone.

How: The players should be in a situation where they cannot stop their impulses to play in order to circumvent self-censorship.





An empty playing area - "stage space" - is defined. The participants sit on chairs in front of them, like in a theater/cinema. The game leader/interpreter should stand and be clearly visible and audible to everyone.

The game leader calls one person. It should be surprising who gets it. The chosen one goes to the middle:

The game leader should give the group a high level of energy and speed. The game leader announces a term, it is played, then he says the second term etc. It must be surprising that the actors have no time to stop their impulses.

Each actor gets a total of 3 terms. Each term can be played for around 30 seconds. The player must use the entire space, his entire body and his voice in his performance. There is no "deliberation phase" The term is announced and the game is played immediately. Everything is possible, big is the trump card, fun is the trump card

Example order of terms:

Sunrise, horse rolling in the sand, ballet dancer

A tree in a storm, nightclub singer, war
Baby is born, ice cream, fire department
Michael Jackson, dying tree, spring

For two or more actors:

Woman gives birth, argument in kindergarten, snake and mouse,
Lion and man, storm with thunder and lightning, flirt in kindergarten
assembly line, birth of a tree, two snakes in love, hand coffee mill
cat and a bee, bambi and a hunter, bambi and a tick

After the exercise, the game leader gives the group positive feedback.

And addresses what can be improved.

Important!! It should not be judged by anyone!



Exercise 3:

The Repeat Exercise

The Repeat Exercise is based on the repetition exercises by Sanford Meisner.

Age group: 12-80

Group: 4-16

For amateurs and professional performers.
Around 6-8 pairs can do the exercise simultaneously.

Duration: 6 minutes

It is advisable to follow this exercise after the Big - Acting exercise.
This exercise is done in pairs. You should be able to communicate in the language of the other person. The exercise is suitable for sign language.

Goals: Build trust in yourself, allow yourself to be interested in others, find stillness. By shifting the concentration from yourself to your playing partner, the exercise makes it possible to establish “real” contact with the other person and to really perceive your partner.

Lose the fear of looking at someone. Losing the fear of someone looking at you.

Experience that the person you are talking to is interested in you as you are in them.





Description of the exercise

Two people sit on a chair opposite each other. There is a distance of about 1 meter between them. The feet are on the floor, the hands are on the thighs. The two look at each other. They look into each other's faces. If something moves in the other person's face, you name it. The other person repeats the sentence in the first person. Other than repeating the name in the first person, there is no set order.

Example:

(Person A blinks)

Person B: You blink

Person A: I blink.

(Person A smiles)

Person B: You smile

Person A: I smile.

(Person B raises his eyebrow)

Person A: You raise your eyebrow

Person B: I raise my eyebrow.

(Person A: blinks)

Person B: You blink

Person A: I blink

Etc.

Afterwards: form a circle with all participants to exchange ideas about the experiences they had during the exercise. If you do the exercise directly after the Acting Big exercise, you now exchange ideas about both exercises.



Exercise 4:

Pictures- an inclusive visual method of developing scenes

Age group: 12 - 80

Number of participants: 5-20

Duration: one hour

Inclusive: Separating cultural techniques, such as being able to read in a certain language, are avoided.

Materials: 7-10 copies of paintings or photographs. They should be selected carefully, e.g. for a topic that you want to cover.
Props for scene development, what is present in the pictures.

Goal: You can approach a topic in a playful way, be it an emotional, family or political one, without having to deal with a text. It is an intuitive approach that helps to overcome barriers and promotes independent creativity. Nobody has to be able to read "well" to do this. You immediately get into action, into activity. In the best case scenario, you can develop scenes or an arc of a piece.

It also makes participants curious about paintings and photography.

Possible World used this method to develop the piece *The Deaf Time Machine*. The actors were mostly deaf young people. The piece dealt with the history of the medicalisation of deaf people. Historical photographs were used.



Description of the exercise

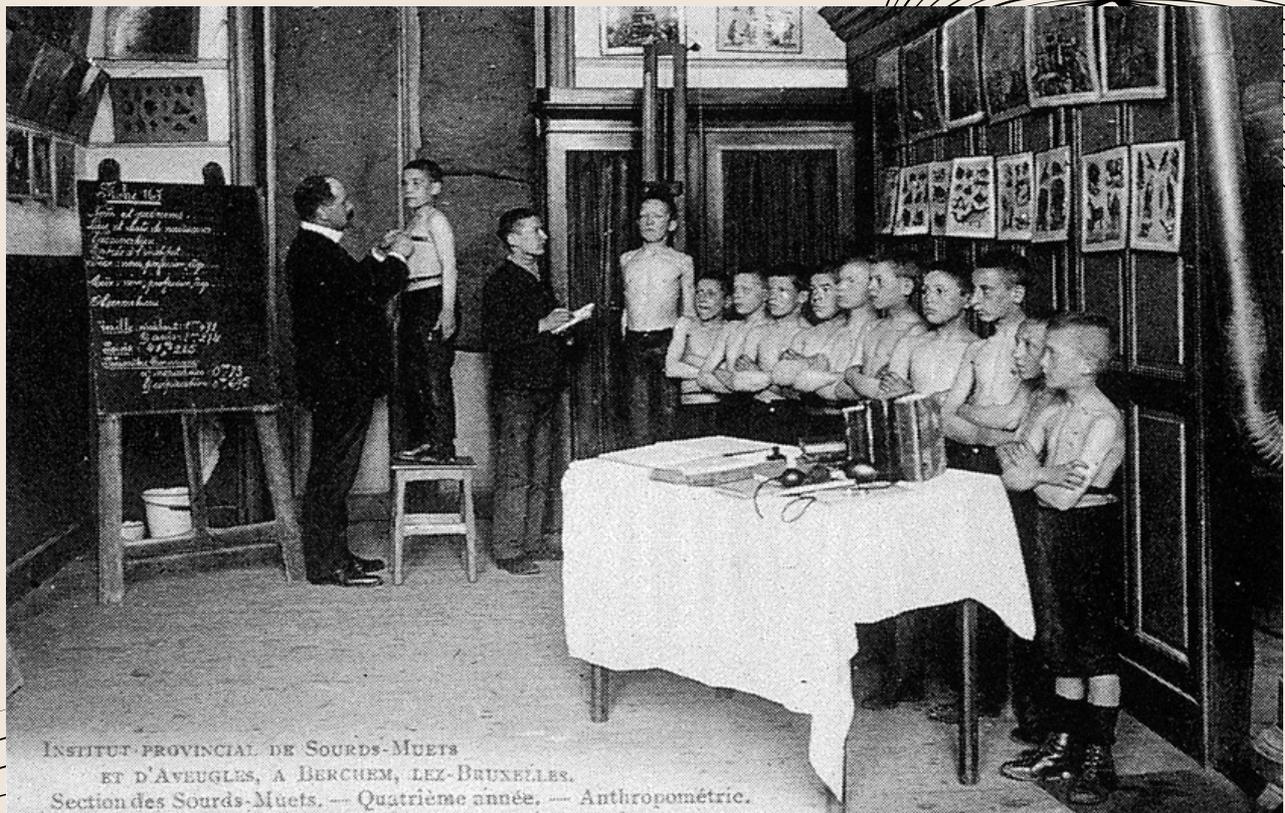
- The group is divided into smaller groups of different sizes.
- The game leader places a row of copies of 7-10 different paintings on the stage floor.
- The groups choose a painting and then modify the number of people.
- The number of people in the paintings must match the number of people in the groups.
- The game leader does not explain the background of the content.
- Each group now works individually on the pre-situation of the situation depicted in the painting. The pre-situation must lead to the situation of the painting. Now the players remain exactly in the positions of the people in the painting for 30 seconds. Then she continues improvising for 30 seconds.

Time required to develop the scene: 20 minutes

Scene length: up to 5 minutes

Followed by the showing of all developed scenes in front of the entire group. The group then forms a circle and exchanges ideas.

The scenes found can be further developed for a theatre project.



Exercise 5:

Certainty and uncertainty

Ages: 12 and up

Number of people: 6-30

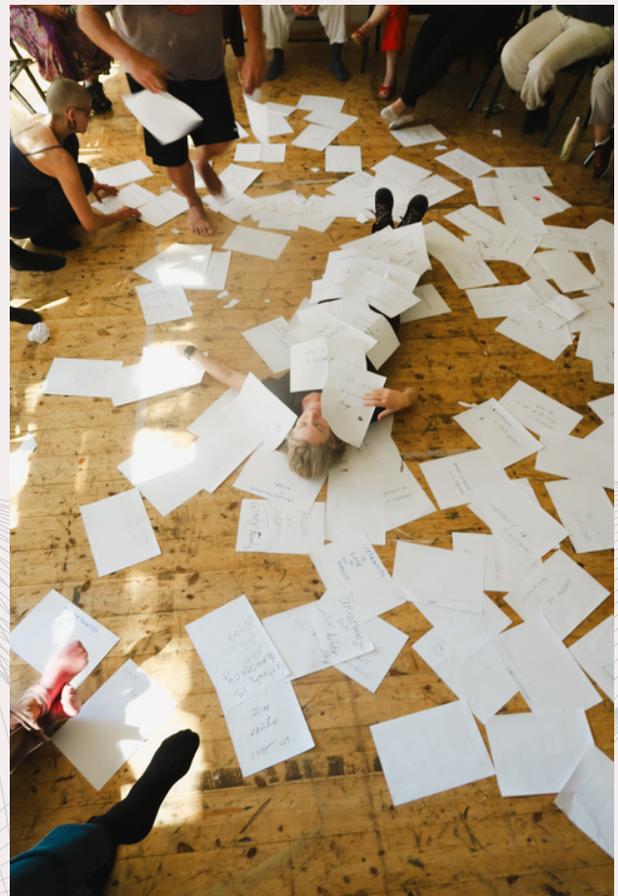
The goal of the exercise is:

- To explore the concepts and the experience of certainty and uncertainty as a human condition and as related to disabilities
- To encourage creativity
- Create an artwork together

Description of the activity

We handed out six papers for each participant and asked them to write on three of them different sentences that begin with- certainty is (complete the sentence) and three papers with sentences that begin with uncertainty is...

Afterwards they have to put the written papers on the ground so there are many sentences with certainty and uncertainty. People are asked to sit in front of the papers and look at all the sentences. Then one by one, they have to get up, do something with the text and body and the paper. The actions and reaction also relate to certainty and uncertainty. After every one have done something, they can get up twos or threes, act, and react together. At the end of all the actions, we invite everyone to look at the ground and see the "artwork" that was created. In addition, we process the experience by a group talk.



Exercise 6:

Lost in translation lost in understanding

Age: 14 and up

Number of people: 8-30

The goal: By using a technique of storytelling, it increases the empathy, in addition, it works on the creativity.

Description of the exercise:

The group divides to smaller groups of 4 or 5 in a group. Each group sits together and share stories about a situation in which each one felt he or she were lost in translation – it can be in a foreign country or in a stressing situation, different cultures, and such. Then, each group has to create a short performance that deals with the experience of being lost in translation or in understanding. All the groups show their performances and then we talk about it.

Exercise 7:

Exploring disability and inclusion through the concepts of certainty and uncertainty.

Age: 14 and up

Size of group: up to 30 people

The goal: explore the themes of uncertainty as a mean to experience the realm of disability.

Encourage creativity, encourage teamwork.

Description of the exercise:

We give the participants pen and paper. We give them 5 minutes and ask them to do "automatic writing" on the subject of uncertainty. Then we ask them to choose three sentences and create a movement for each sentence. In pairs they need to create something with the sentences and movements. Each pair get together with another pair and teach them what they have created and then they build a new piece from all the materials.

All the groups show what they did and at the end, they each share their experience.

Exercise 8:

Private moment

Age: 15 to 80

Group: 5-15 participants

Duration: 3 minutes

The participants do the exercise alone.

Goal: To experience that you are “interesting” just the way you are and that people enjoy watching you. To develop trust in yourself. Taking time to deal with yourself. Come to rest. To be brave. An exercise to practice reality on stage, to practice staying in touch with yourself while acting.

Description of the exercise:

Each group member prepares an activity at home that they always do alone. Preparing means going through this activity at home and then doing it on stage exact as you do the activity at home. Please bring any personal items you may need with you.



Examples: setting the breakfast table, blow-drying hair, inserting contact lenses, cutting toenails, plucking facial hair, making beds, changing bed linen, shaving legs...

Each participant does the prepared activity alone on the stage in front of the group...

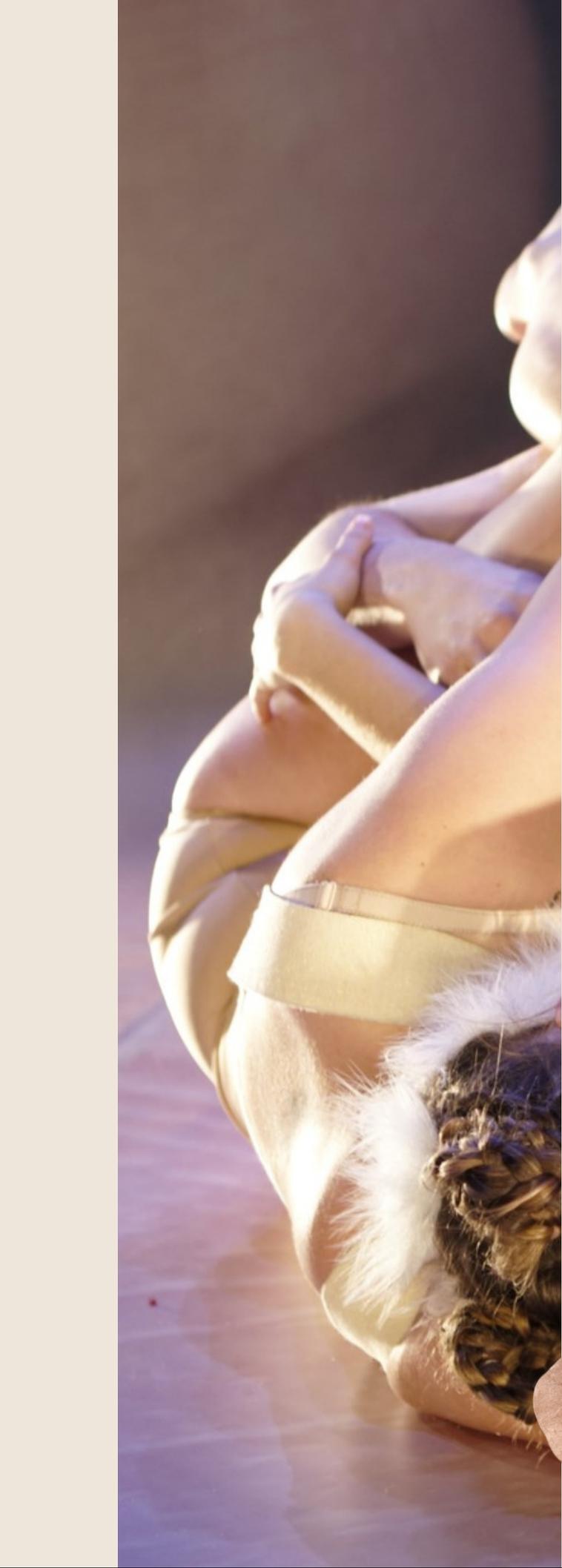
The exercise lasts 3-4 minutes.

When everyone is finished, everyone sits in a circle and exchanges their experiences.

Variation: You do something on stage that you've never done before.

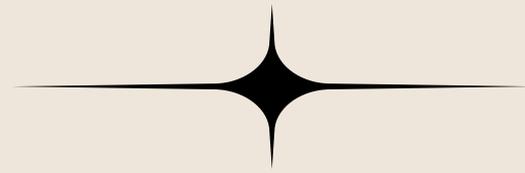
Goal: to develop courage. Overcome shame.





04

NALAGAAT (ISRAEL) “DISABILITY ART AND INCLUSIVE THEATRE”



Nalagaat (Israel)

“Disability art and inclusive theatre”

"Disability art is a creation that draws its inspiration from the disability and can reward the disabled identity with validation and recognition" (Breuyer, 2012, 86)
Disability art is a re-appropriation of the disability, not from a negative or stigmatic point of view but from a proud place.

On stage and in the process of creation deafness and blindness (as well as any other different ability) contributes a variety of possibilities that enrich the linguistics of the artistic form. It creates a new way of thinking about body and how a body should look, move and appear on stage and in the world. Inclusive theater allows not only the empowerment of the deaf and blind actors but also the empowerment of the audience and the whole society by presenting an identity and social situation they are not familiar with from a proud and abled perspective.

The method used in the project is based on several principles:

- Working with themes that relate to the state of disability such as uncertainty and being lost in translation.
- Pedagogical methods that encourage creativity that stems from the inclusive work such as Storytelling, improvisations, using visual art as a mean of inspiration, dialogues, exposure, working with empathy and so forth.
- Experiencing inclusive work – deaf actors, a translator and hearing participants.

Contribution of the method to increasing creativity and social inclusion:

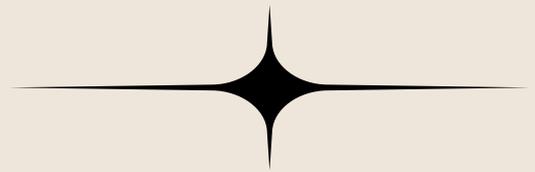
- By working together with deaf actors and having to overcome the obstacles of communication and translation and creating shows and art works together it is an educational experience.
- The themes of the workshop put everybody in a place of uncertainty and it is a pedagogical means that can be used later on in the creative process
- During the activity we used methods that increase empathy, for example-storytelling, acting, exposing private moments and working in collaboration in order to create a stage piece that talks about being lost in translation.

The ways how the method applies to work with disabled people:

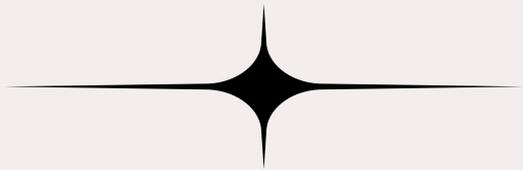
- Using the structure of the workshop and the specific exercises we did. Choosing inspiring paintings and visual artworks and creating scenes, improvisations, sharing stories and using methods of storytelling and so forth.
- Experimenting with translation and other means of accessibility.
- Methods of expressions, stimulating vulnerability and empathy as methods of creating a more equal and respectable dialogue

05

ARBOS- COMPANY FOR MUSIC AND THEATRE (AUSTRIA)



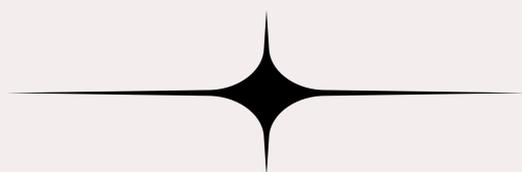
Herbert Gantschacher, ARBOS-Company for Music and Theatre (Austria)



“Models of Inclusion”

In the following essay I am presenting different models of inclusion through creativity and arts for so-called persons with disabilities (for me they are not disabled!), women, migrants and underprivileged persons with limited access to the access presented on the example of the "Visual Theatre Library" including the Sign Language of the Deaf, the artistic model and lecture „The 5 Senses“ – the enrichment by one to five sensed women through the arts (poetry, literature, music, movement), two lectures with practices "To Touch - To Smell - To Taste" and "Gassed" (how to get a personal experience by empathy for people with different access to senses), and "The Model of Inclusive Visual Arts, Education, Literature, Music, Performing Arts and Inclusive Journalism" Some Notes About Research, History, Literature, Performing Arts from the 18th Century to the 21st Century (based on personal research from the history in the 18th century till today, from the work of Emperor Joseph II. and the "Burgtheater", The Austrian National Theatre, to ARBOS - Company for Music and Theatre) plus "The Model of Inclusive Journalism" with modern tools of digitalisation.

“The Visual Theatre Library”



For the project “European partnership for the development of skills and social inclusion through creativity and arts” three examples of the Visual Theatre Library are worked out especially. All three books have included DVDs in Austrian Sign Language to give a special deaf audience access to the themes about history and literature.

All three books exclusively produced by Herbert Gantschacher for ARBOS – Company for Music and Theatre in Vienna-Salzburg-Klagenfurt (Austria) for the project “European partnership for the development of skills and social inclusion through creativity and arts” - AGREEMENT NUMBER: 2020- 1-PL01-KA227-ADU-096360 (2) - Erasmus+ Programme, Key Action 2: Strategic Partnership Projects.

All three books are available for the general audience in the Austrian National Library in Vienna, The Library of the Austrian National Archives in Vienna, the Library of the Austrian Parliament in Vienna, the State Libraries and the University Libraries in the nine States of the Republic of Austria, Burgenland, Carinthia, Lower Austria, Salzburg, Tyrol, Upper Austria, Vorarlberg and Vienna, the German National Library in Leipzig and the National Library of Israel in Jerusalem.

From exclusion, annihilation, to inclusion presented on the three examples “Strike Against The War” by Helen Keller and Wilhelm Jerusalem, “Letters” by Helen Keller and Wilhelm Jerusalem, “Heaven on Earth” Dark Comedy by Herbert Gantschacher.



Himmel auf Erden

“Strike Against the War“

by Helen Keller and Wilhelm Jerusalem (edited in English, German, Austrian Sign Language). Published in the Visual Theatre Library as Volume 4 in the ARBOS-Edition, ISBN: 978-3-9503173-5-0.

„Heaven on Earth“

Dark Comedy about the sexual abuse of disabled by Herbert Gantschacher (edited in German, English, Latin, Austrian Sign Language). Published in the Visual Theatre Library as Volume 6 in the ARBOS-Edition, ISBN: 978-3-9503173-9-8.

„Letters“

by Helen Keller and Wilhelm Jerusalem plus essays by Edmund Jerusalem, Michael Jerusalem and Herbert Gantschacher (edited in English, German, Hebrew, Austrian Sign Language). Published in the Visual Theatre Library as Volume 6 in the ARBOS-Edition, ISBN: 978-3-9519833-0-1.

Especially the edition of the work of Wilhelm Jerusalem, the „Moses of the Deafblind“ (quotation by Helen Keller) is very important. In March 1938 the occupation of the fascist Austria by the Nazis destroyed the complete archive and library of Wilhelm Jerusalem in Vienna. In 2018 I finished the reconstruction of this archive digitally from the National Archives of the State of Israel, The Jerusalem-Family Archive in Austria and my Library and Archive in Salzburg. That means from the total annihilation of knowledge and science by the Nazis to the revival of the important work of Wilhelm Jerusalem for the Deafblind, which was completely forgotten.

Helen Keller „Strike Against The War!“ for the performance and the book translated from English into German ("Verweigert den Krieg!") by Herbert Gantschacher

Wilhelm Jerusalem „The War is Over, But Peace Has Brought Us No Relief." Research work and texts about the history of the peace movements and anti-war initiatives done by Herbert Gantschacher.

DVD in Austrian Sign Language and German Language directed by Herbert Gantschacher performed by Rita Luksch as Helen Keller and Werner Mössler as Wilhelm Jerusalem (Live Recording of the Direct Broadcast of the Performance in the Theater Spielraum on 23rd of May 2020 in Vienna). Translated into Austrian Sign Language by Werner Mössler, Sign Language Coaching by Horst Dittrich.

ISBN: 978-3-9503173-5-0

ARBOS-EDITION © 2013-2014-2016-2020-2021



My dear Mrs. Helen Keller
 I do not know if you have received a copy of the "Strike Against War" which you have contributed. The kind and charming letter I do not know if my letter will reach to you in this manner. The letter was sent in a letter, but all answers will be sent to you.



In 1916 the deafblind author and human rights activist Helen Keller (1880-1968) has published her famous speech "Strike Against The War!". Her speech is also used in the 21st century during demonstrations as in the US-State of Missouri. (above left) - The Viennese pacifist, progressive educationalist, and philosopher Wilhelm Jerusalem (1854-1923) is the founder of the literary talent of Helen Keller (below right). Since the start of The Great War in 1914 the correspondence between them has been stopped. In the year 1920 Wilhelm Jerusalem has been able to start the correspondence again with Helen Keller, he wrote: "The war is over, but peace has brought us no relief". Helen Keller at a demonstration with her dog Sieglinda, John and Anne Macy, who is Keller's "Teacher" (see above on the left side).

"Heaven on Earth / Caelo in terram"
 is an original theatre play written by Herbert Gantschacher

Research work and texts about the history of the sexual abuse in the Roman-Catholic Church for the theatre play done by Herbert Gantschacher.

DVD in Austrian Sign Language and German Language directed by Herbert Gantschacher performed by Werner Mössler, Alöexander Mitterer, Horst Dittrich and Markus Rupert. CD with short radiodrama of the play in German Language (Filmscenes done and directed by Herbert Gantschacher with visual design - stage and costumes, filmed it and filmproduction by Dieter Werderitsch). Translated into Austrian Sign Language by Horst Dittrich, Sign Language Coaching by Horst Dittrich.

ISBN: 978-3-9503173-9-8
ARBOS-EDITION © 2012-2021



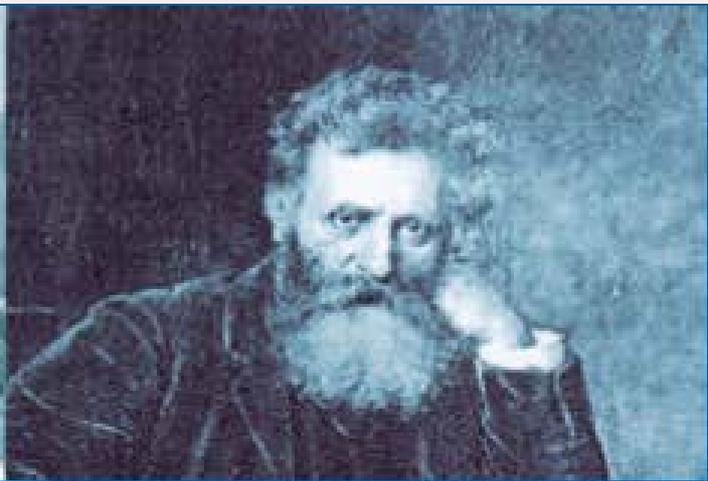
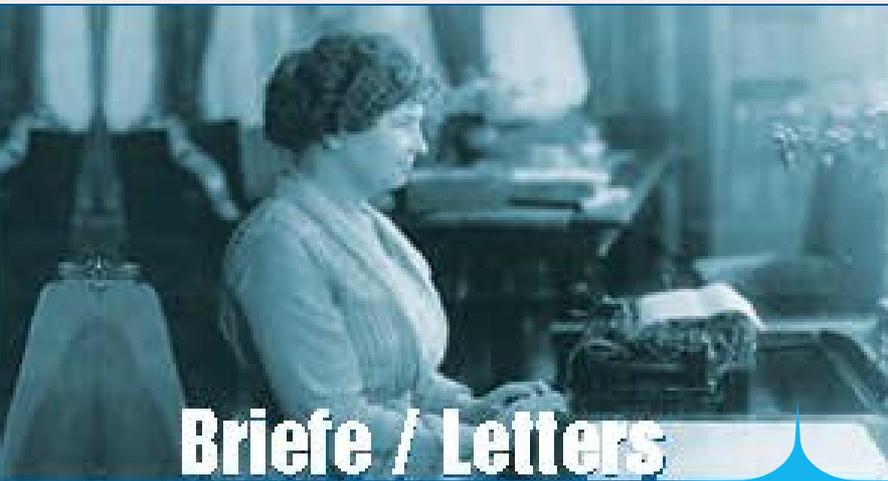
The dark comedy "Heaven on Earth" using original documents from three centuries with a foreplay, a main event and an epilogue focuses on the taboo topic of sexual abuse of deaf children. We know them all, in the service of the church acting Dr. W., Father M., Father H., Priest I. and Priest S. They are acting out examples of God's flock, serving, who have committed an offense of abuse of deaf youth also. For such Personal Jesus has called for the death penalty." But whoso shall offend one of these little who believe in me, it were better that a millstone were hanged about his neck and he would drown in the sea because it is the deepest" (Matthew 18).

- **Herbert Gantschacher "Some Notes about the Lives of Wilhelm Jerusalem and Theodor Herzl"**
- **Wilhelm Jerusalem - Helen Keller "Letters"**
- **Edmund und Michael Jerusalem "The Deafblind Author Helen Keller"**
- **Herbert Gantschacher "The Deafblind Author, Pacifist, and Human Rights Activist Helen Keller"**
- **Wilhelm Jerusalem - Helen Keller "Letters" transcribed by Herbert Gantschacher from the originals.**

The originals are reprinted as facsimiles and from the family archive of Wilhelm Jerusalem, from the National Archives of the State of Israel at the National Library at the Hebrew University in Jerusalem, from the Archive of the American Foundation for the Blind. The essay about Helen Keller written by Edmund Jerusalem was translated from Hebrew into German by Michael Jerusalem and into English by Herbert Gantschacher. The essays written by Herbert Gantschacher about Wilhelm Jerusalem and Theodor Herzl as about Helen Keller and Henry Wallace are original texts.

DVD in Austrian Sign Language and German Language directed by Herbert Gantschacher performed by Sabine Zeller as Helen Keller and Markus Rupert as Wilhelm Jerusalem (Film by Erich Heyduck). Translated into Austrian Sign Language by Sabine Zeller.

ISBN: 978-3-9519833-0-1
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Briefe / Letters

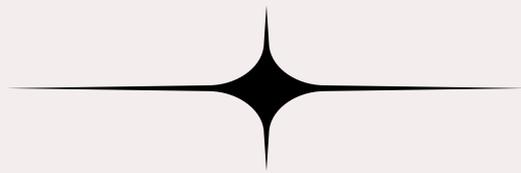
With the year 1890 the city of Vienna became a worldwide center for deafblind education starting with the first biography about the deafblind Laura Bridgman, who was the first deafblind person to receive an education at the Perkins Institute for the Blind in Boston in the US-State Massachusetts. This biography was written by the progressive educationalist, pacifist, and philosopher Wilhelm Jerusalem. In a next step Jerusalem wrote the first biographical sketch about the French deafblind Marie Heurtin, with whom he had also been in correspondence. And Wilhelm Jerusalem is also considered to be the discoverer of the literary talent of the deafblind US-American Helen Keller, with whom he was in correspondence throughout his life.

For the first time, all letters from Wilhelm Jerusalem and Helen Keller that have been rediscovered by Herbert Gantschacher in meticulous scientific research are published. They are also a document of the pursuit for social justice.

For the first time in German and English, the essay "Helen Keller, The Deafblind Author" by Wilhelm Jerusalem's son, Edmund Jerusalem, is published to a broad public in a translation from Hebrew by grandson Michael Jerusalem.

The political person Helen Keller is also presented in cooperation with Henry Wallace, Vice-President of US-President Franklin D. Roosevelt, the inventor of the "New Deal". Wallace and Roosevelt warned against the rise of the US-American fascism.

"The Model of Inclusive Visual Arts, Education, Literature, Music, Performing Arts and Inclusive Journalism"



Some Notes About Research, History, Literature, Performing Arts from the 18th Century to the 21st Century by Herbert Gantschacher

Here are some notes about models of inclusion from the Age of Enlightenment to the Modern Times.

In the 18th century there is the first period of creating different models of inclusion for marginalized groups as people with disabilities, disadvantaged social group and also women. In literature there are the two famous letters written by one of the masterminds of the French Age of Enlightenment, Denis Diderot (1713-1784), the "Letter on the Blind for the Use of those who can see" (in the French Original: "Lettre sur les aveugles à l'usage de ceux qui voient"), published in 1749 and "Letter on the Deaf and Mute for the Use of Those Who Hear and Speak" (in the French Original: "La Lettre sur les sourds et muets à l'usage de ceux qui entendent and qui parlent"), published in 1751. In both letters Diderot gave the four-sensed blind and four-sensed deaf a bigger audience.

In education the French educator Abbé Charles-Michel de l'Épée (1712-1789) established in Paris a private school for the education of deaf and hardhearing persons. The enlightened Emperor Joseph II visits on 7th of May 1777 the teacher of the Deaf, Abbé Charles-Michel de l'Épée in Paris and writes about that in his travel journal on occasion of the visit of his sister Marie Antoinette, she has been the wife of the French King Louis XVI. During this trip Joseph II met also Voltaire and Rousseau. In 1779 at Vienna the world's first public Deaf Institute was founded by Joseph II, which is today the National Institute for Deaf Education in Vienna.

LETTRE
SUR LES SOURDS
ET MUETS,

*A l'usage de ceux qui entendent &
qui parlent.*

AVEC DES ADDITIONS.

. Versusque viarum
Indiciis raptos; pedibus vestigia rectis
Ne qua forent. . . .

Æneid. Lib. VIII.



A AMSTERDAM.

M. DCC. LXXII.

Der Taubstumme,
oder
der Abbé de l'Espée.

Ein
Historisches Drama in fünf Akten
von Bouilly.

Aus dem Französischen übersetzt
von
August von Kokebue.

Augsburg 1804.
Bei Christoph Friedrich Bärklen,
Buch- und Kunsthändler.

Paris den 7. May

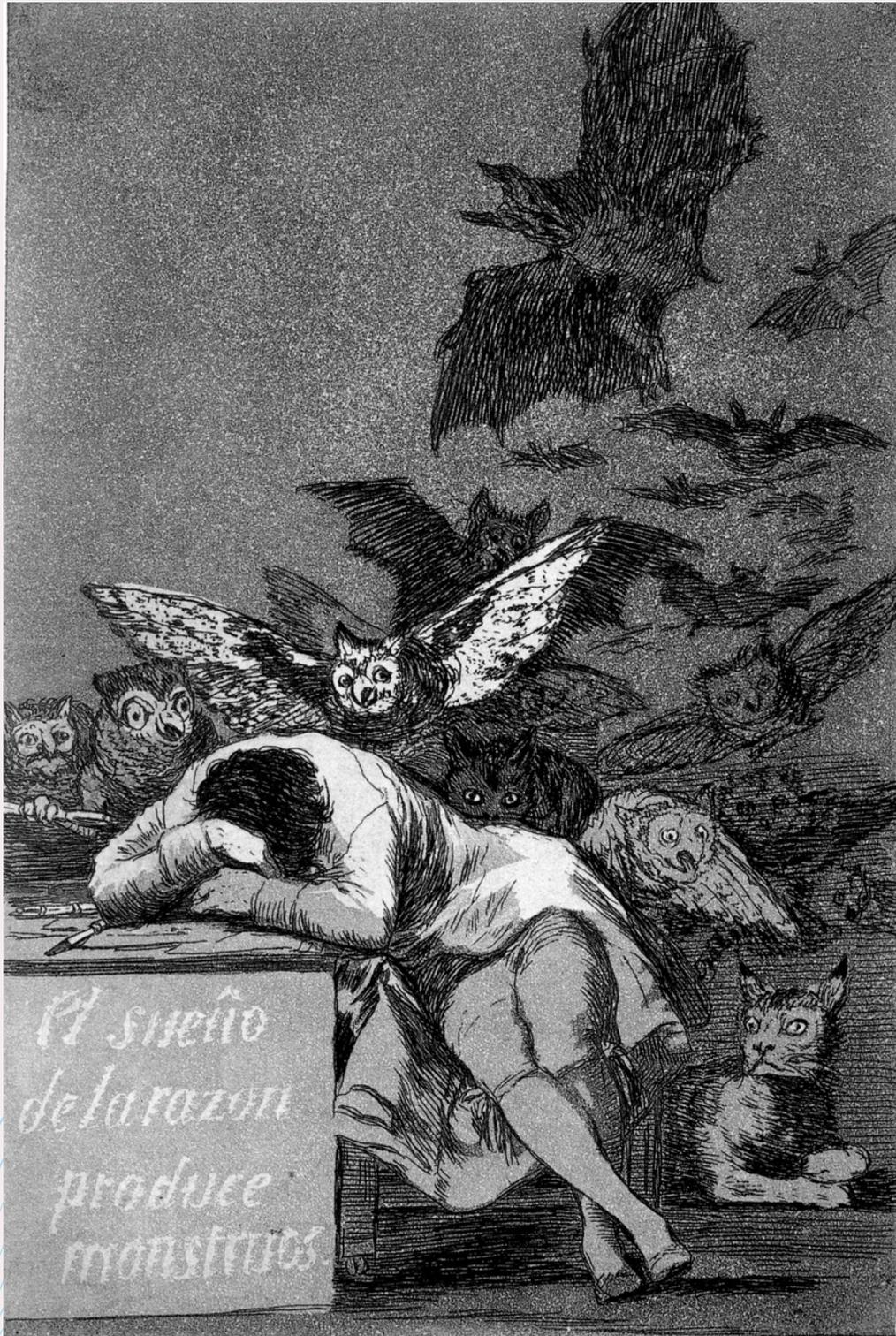
Dann gingen wir essen; nach
demselben ging ich zum Abbe
l'epée genannt, welcher die
Stummen und Sthörchen instruiert;
dieses ist eine außerordentliche
Kunst, so dieser Mann besitzt;
und die Miete die er
sich giebt. Er hat die
ganze Grammaire von
Zeichen gemacht, und
schreiben diese
stummen Personen,
was man ihnen
vorleget. Es ist sicher,
daß dieses ein
wundersames Werk ist,
und daß der Eifer
dieses Manns nicht
genugsam belobet
werden kann, wie auch
dessen weitere
Erstreckung sehr
erwünschlich wäre.
Hierauf ging ich in die
französische Comedie,

Paris, 7. Mai 1777

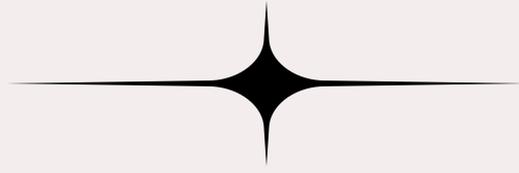
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Hierauf ging ich in die
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Denis Diderot "Letter on the Blind for the Use of those who can see" (1749), "Letter on the Deaf and Mute for the Use of Those Who Heard and Speak" (1751), Emperor Joseph II visited on May 7th, 1777 the educator of the Deaf and Hardhearing in Paris, Abbé Charles-Michel de l'Epée. About this visit he wrote in his diary: "Then we went to dinner, after that we visited Abbé l'epée, which teaches the deaf and the disabled, which is an extra-ordinary form of the education given by him with a lot of sense and care. He created a complete grammar in signs, and the deaf persons are able to write what is presented to them. It is a wonderful work this man has created. And it would be fine, if this work would be done on other places too. After that visit I went to the French Comedy". And two years later in 1779 Emperor Joseph II found the first Public School for Deaf Education in Vienna, today The National Institute for Deaf Education

The work of Abbé Charles-Michel de l'Epée inspired the French dramatist Jean Nicolas Bouilly to write a play about l'Epée's extra-ordinary work entitled with "The Deafmute or the Abbé de l'Epée". It was translated into German by the dramatist August Kotzebue. It was directed and produced for the first time at the Burgtheater, the Austrian National Theatre, in Vienna on November 4th, 1800. The character of the Abbé de l'Epée was performed by one of the most famous actors in his time, August Wilhelm Iffland, and he used in the performance Sign Language on the stage. Later other actors and actresses took over the different characters of the play. The performance was very successful, till the May 5th, 1854 it was performed one hundred times at the Austrian National Theatre, the Burgtheater, which was found in 1748 by Empress Maria Theresia, the mother of Emperor Joseph II. It was established as the National Theatre for German Language originally. In 2019 the Austrian theatre director Martin Kušej became the first general manager of the Burgtheater as a member of the Slovenian minority in Carinthia. Kušej enlarged the artistic mission of the Burgtheater to a European Vision of Theatre also with the model of inclusion. Kušej was also a student of Herbert Gantschacher at the University for Music and Performing Arts in the lecture with practice "Scientific Methods Of Role Analysis". In May 2022 a part of the LTT-Meeting of the project "European partnership for the development of skills and social inclusion through creativity and arts" took place at the Austrian National Theatre, the Burgtheater.



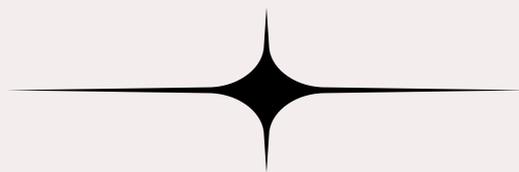
Francisco de Goya "The Sleep Of Reason Produces Monster" (1799), "The Deafmute or the Abbé de l'Epée" by Jean Nicolas Bouilly, translated into German by the dramatist August Kotzebue (printed in 1804), Wilhelm Jerusalem "Laura Bridgman" (1891).



Visual Arts are represented here by the deaf painter Francisco de Goya (1746-1828). Born at Fuendetodos in Northern Spain Goya moved over later to France and died at Bordeaux in France. One of best known works is "The Sleep Of Reason Produces Monsters" (in the Spanish Original "El sueño de la razón produce monstruos"), which is a part as number 43 of "Los Caprichos", a series of 80 etchings published in 1799 wherein Goya criticized the rampant political, social, and religious abuses of the time period.

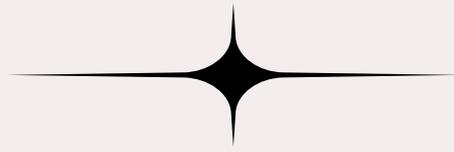
During the World Exposition in Vienna in 1873 deaf education was a part of the exposition in the division of modern education. Vienna became with the philosopher Wilhelm Jerusalem (1854- 1923) the center of deafblind research work starting in 1889 with the work about the deafblind US-American Laura Bridgman (1829-1889), the deafblind French Marie Heurtin (1885-1921) and the deafblind US-American Helen Keller (1880-1968). Wilhelm Jerusalem is the founder of the literary talent of Helen Keller, both were in longlife contact through letters. In 1911 the Sign Language of the Deaf got his own chapter in the book "The Psychology of the Nations - A Research about Development of Language, Myths and Morals" in the first part "The Language" as the second chapter "The Sign Language" published by Wilhelm Wundt.

So the development of modern education in Vienna and later the Republic of Austria for deaf and deafblind is a little bit different from other countries, similiar to Sweden and the USA. Because the dark time of deaf education started with the Deaf Teacher's Congress at Milano in Italy in 1880, there Sign Language was forbidden in education. The nightmare for education of deaf and deafblind started in Germany in 1933, and in Austria in 1938. The complete archive and library of Wilhelm Jerusalem in Vienna was destroyed by the Nazis. Deaf, deafblind, hardhearing and multiple disabled persons should be annihilated by the Nazis with the exception they accept the sterilization. So deaf and deafblind survived in the underground in Vienna or in Berlin under the umbrella of the blind workshop of Otto Weidt.

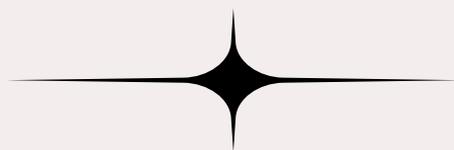


A curiosity in Visual Art is the deaf writer and sculptor Gustinus Ambrosi (1893-1975). In the time of NS-dictatorship deaf, hearing impaired and deafblind people were classified as liveunworthy, they were sterilized and neutered or murdered. But the deaf Ambrosi could make in the time of the NS-dictatorship at great artistic career personally supported by Hitler and Speer. Ambrosi served before also to the multiple monarchy of the archhouse of the Hapsburg family and got by the emperor and king Franz Joseph an artistic studio for lifelong use, Ambrosi worked in commission for the 1st Austrian Republic. As a confessed fanatic fascist Ambrosi worked also in commission for the austro-fascist dictatorship of Dollfuss and Schuschnigg. In 1938 Ambrosi changed from a confessed fanatic fascist to a confessed fanatic national socialist and got personally by Hitler and Speer artistic works in commission for the creation of the Neue Reichskanzlei at Berlin. In 2nd Austrian Republic he worked again in commission for national, regional and local governments. But during his whole life the deaf Ambrosi was a confessed and fanatic enemy of modern art. Modern art was for the deaf Ambrosi degenerated as the creations of the frescoes of the visual artist Giselbert Hoke (1927-2015), Hoke survived as as a war-disabled person the 2nd World War and created in commission of the Austrian Federal Railways ÖBB the impressive frescoes at the Central Railway Station in Klagenfurt from 1950 to 1956. Especially the frescoes created by Hoke at the Central Railway Station are for the deaf writer and sculptor Ambrosi extraordinary examples of degenerated art. See also the exhibition "The Servants Of All Lords" www.arbos.at

The return of the Austrian Sign Language of the Deaf to the professional theatre in Austria started in 1983 with the play "Children Of A Lesser God" by Mark Medoff directed by Herbert Gantschacher in the season 1983/84 for the State Theatre in Innsbruck. In 1992 ARBOS - Company for Music and Theatre under the artistic direction of Herbert Gantschacher included Sign Language as an art tool into the artistic conception and enlarged it in 2009 with the deafblind and the research on Wilhelm Jerusalem, Laura Bridgman, Marie Heurtin and Helen Keller. In the Memorial Year "Austria 1918-2018" Herbert Gantschacher has finished the reconstruction of the digital version of the archive of Wilhelm Jerusalem at the National Library of Israel in Jerusalem. In the year 2024 the 25th edition of the festival VISUAL takes place in Vienna and Austria.



„**The Model of Inclusive Journalism**“ presented at the example about the review of the project happened at Łódź. Documentary of the LTT-meeting from September 18th 2021 to September 20th at Łódź (Poland) of the European Project of erasmus+ "European and International partnership for the development of skills and social inclusion through creativity and arts". This is a real role model of combining project activities, journalism, research and science www.arbos.at/on-the-move I only want to remember that NA LAGA'AT from Jaffa (Israel) presented the performance of "The Story of the Jewish Prisoner Jakob Gorzelezyk as a Kapo at the Block 11 of the Concentration and Annihilation Camp Auschwitz I", ARBOS – Company for Music and Theatre from Vienna-Salzburg-Klagenfurt (Austria) presented „Strike Against The War“ by Helen Keller and Wilhelm Jerusalem including a lecture at the beginning plus five other performances by ARBOS – Company for Music and Theatre (Floyd, Bronnen, Wolf, Steinitz, Karahasan), the presentation of the project from Poland „Integracyjny Projekt Teatralno dramowy ‚Jutka's Insomnia‘ (Poland), the drama workshop of the Theater van A dot Z and more ... and more means that You have also access to research and science with seven books to the performance of NA LAGA'AT with 7 active links ... and with a lot of pictures, videos ... And it is the only example we have with activities of all our partners from Sweden, Belgium, Poland, Israel and Austria.



„The 5 Senses”



5 extra-ordinary women related to the 5 senses as visual art to touch, to smell to taste, 5 portraits of extra-ordinary women from the left to the right: the one-sensed deafblind Laura Bridgman (she lived with the sense of touch), the two-sensed deafblind Marie Heurtin (she lived with the senses of touch and smell), the three-sensed deafblind Helen Keller (she lived with the senses of touch and smell and taste), the US-american poet Mary Ann Moore (she was blind) and the US-american teacher for the deaf Sarah Harvey Porter (she worked at the Gallaudet-University, the world's only university teaching in Sign Language).

„The 5 Senses” A Research Project by Herbert Gantschacher, A Visual Art Project by Burgis Paier, A Performing Arts Project by Werner Mössler (Deaf Actor and Translator in Austrian Sign Language), Markus Rupert (Actor) and Herbert Gantschacher (Director).

Visual art to touch, to smell to taste, 5 portraits of extra-ordinary women, the one-sensed deafblind Laura Bridgman (she lived with the sense of touch), the two-sensed deafblind Marie Heurtin (she lived with the senses of touch and smell), the three-sensed deafblind Helen Keller (she lived with the senses of touch and smell and taste), the US-american poet Mary Ann Moore (she was blind) and the US-american teacher for the deaf Sarah Harvey Porter (she worked at the Gallaudet-University, the world's only university teaching in Sign Language). These 5 extra-ordinary portraits are made by the even extra-ordinary Austrian visual artist Burgis Paier commissioned by Herbert Gantschacher for ARBOS - Company for Music and Theatre, 5 extra-ordinary theatre scenes translated into Austrian Sign Language by the deaf actor Werner Mössler, performed by the deaf actor

Laura Bridgman.

Erziehung einer Taubstumm-Blinden.

Eine psychologische Studie

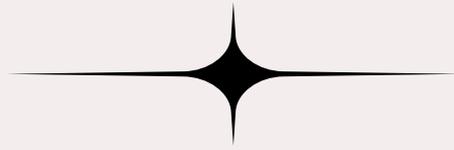
von

Prof. Dr. Wilhelm Jerusalem.

Zweiter unveränderter Abdruck.

Wien, 1891.

Verlag von A. Pichler's Witwe & Sohn,
Buchhandlung für pädagogische Literatur und Lehrmittel-Anstalt.
V. Margaretenplatz 2.

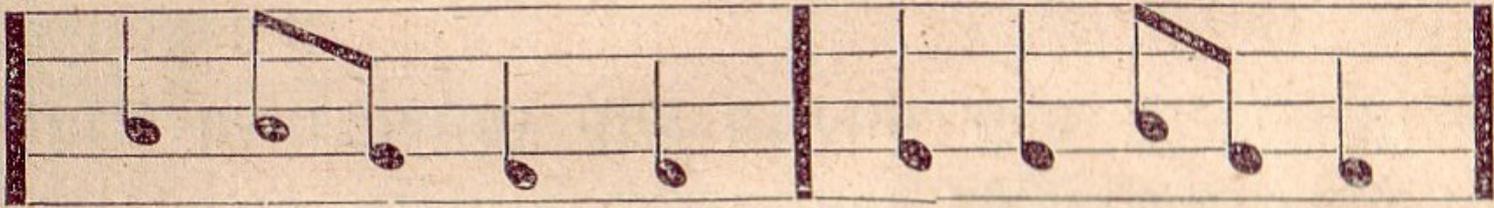


At the age of three years **Laura Bridgman (1829-1889)** became deaf and blind, she lost also the senses of smell and taste. So she handled her life only with the sense of touch and was able to manage her life, became the first deafblind person who got a complete professional education at the the Perkins Institute for the Blind at Boston, Massachusetts, USA. She learned to play the piano and wrote also phantastic poems from the point of view of a deafblind person. And the first biography about Laura Bridgman was written by Wilhelm Jerusalem (1856-1923) in Vienna.

Five-sense people assume the one-sided situation that music is only a case for listening. But music comes from the movement and is based for all people on the heartbeat. If music is made visible and touchable, it can also be experienced by deaf persons. And for deaf-blind people, music can be understood in a very concrete way by the sense of touch.

The deafblind one-sensed Laura Bridgman was able to perform music on the piano professionally. She made for herself the instrument understandable in the truest sense of the word and by touching the individual keys on the piano and the associated tones through vibrations. This process presented convincingly the Viennese philosopher, pacifist and reform educator Wilhelm Jerusalem in the first biographical monograph about Laura Bridgman published worldwide: "It gave Laura a great pleasure to hold a music box in her hands during the time the music box played music; her face lit up with delight when she felt the sound waves. She thus had a kind of musical enjoyment without hearing a single note. Based on the documents available to me, I was also able to determine that Laura had a very lively sense of time. Dr. Howe wrote in the original report from 1839.





Preserved original example of musical notes composed for piano performed by the deafblind Laura Bridgman on the piano.

Sitting at the piano, Laura is able to play the notes in the two following measures quite correctly... Now it can be seen that she must have a clear idea of the rhythm and the time in order to strike the two eighth notes at the right moment, because in the first measure they come to the second quarter, in the second but to the third.' This precise knowledge of rhythm and time estimate therefore requires a very lively sense of time."

With two senses, the senses of touch and smell, the French deafblind writer **Marie Heurtin (1885-1921)** was able to manage her life. She was born as a deafblind girl. Laura Bridgman was born five sensed, but lost in the age of three years four senses except the sense of touch by reasons of the disease of scarlet fever (scarlatina). As Marie Heurtin was born deaf and blind, she became an interesting person also for scientific research work. Also the Viennese philosopher, reform educationalist and pacifist Wilhelm Jerusalem was in contact with her by corresponding letters. Jerusalem wrote also the first biography about Marie Heurtin.

With three senses, the sense of touch, the sense of smell and the sense of taste, the US-american deafblind author and human rights activist **Helen Keller (1880-1968)** managed her life. For Helen Keller Wilhelm Jerusalem is the "Moses of the Deafblind", who found the literary talent of Helen Keller. Both were in contact by corresponding letters their lifes long, but both never met personally.

Practically with four senses, the sense of touch, the sense of smell, the sense of taste and the sense of hearing the US-american blind and hardhearing poet **Mary Ann Moore (1843-1918)**. With her poems and her books she had a great success as a blind poet. It is time for a comeback as a great blind poet in the 21st century. Literally her greatest success was her book "Musings". This book of Mary Ann Moore will the basis of the visual interpretation of seeing.

The teacher **Sarah Harvey Porter (1856-1922)** was among the avantgarde of education for the deaf, she brought together with other teachers the music into the progressive system of education for the deaf. Porter also taught at the Gallaudet University in Washington D.C., the one and only university in the world for the deaf, where lectures are given in Sign Language.

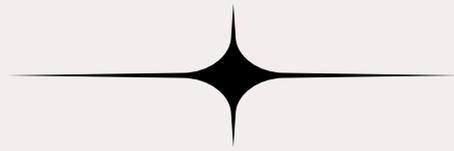
Selected writings of Laura Bridgman, Marie Heurtin, Helen Keller, Mary Ann Moore and Sarah Harvey Porter, which are performed in Austrian Sign Language by the deaf actor Werner Mössler and in Spoken German by Markus Rupert, directed by Herbert Gantschacher.

Laura Bridgman „Light and Darkness“



Light represents day.
Light is more brilliant than ruby, even diamond.
Light is whiter than snow.
Darkness is night like.
It looks as black as iron.
Darkness is a sorrow.
Joy is a thrilling rapture.
Light yields a shooting joy through the human (heart).
Light is sweet as honey, but
Darkness is bitter as salt, and more than vinegar.
Light is finer than gold and even finest gold.
Joy is a real light.
Joy is a blazing flame.
Darkness is frosty.
A good sleep is a white curtain.
A bad sleep is a black curtain.

Marie Heurtin "Yesterday"



Yesterday our teacher took us to the airfield so that we could touch the planes there - but unfortunately they flew away a week before and will not return in the next few days. When they come back, we will go again there, and maybe have a little bit more luck, and then grasp and examine them with joy. I will then write to you again and tell you about my impressions of the aircraft.

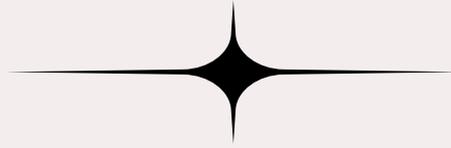
Helen Keller "Liberty"



We are not free unless the men who frame and execute the laws represent the interests of the lives of the people and no other interest. The ballot does not make a free man out of a wage slave. There has never existed a truly free and democratic nation in the world. From immemorial time men have followed with blind loyalty the strong men who had the power of money and of armies. Even while battlefields were piled high with their own dead they have tilled the lands of the rulers and have been robbed of the fruits of their labor. They have built palaces and pyramids, temples and cathedrals that held no real shrine of liberty.

Mary Ann Moore

“The Past and The Future”



The past, the past is gone forever,
Whether wisely spent or not;
The future is not, maybe never,
Granted to our earthly lot.

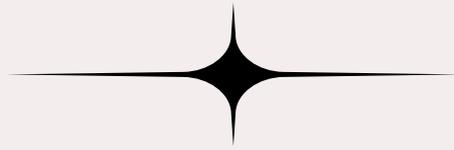
The past was fraught with many lessons
Calculated to improve;
The future, should we live to see it,
May to us less favored prove.

The past was mingled joy and sorrow,
Good and evil, hope and fear;
The future will alike be mottled
With alternate changes here.

The past we can no more recover,
Though our deeds we may regret;
The future ne'er can fill the breaches
Error in the past hath set.

The past is gone, and gone forever,
Bearing with it wasted powers;
The future is to us uncertain,
The present alone is ours.

Sarah Harvey Porter "Musical Vibrations for the Deaf"



In this year of grace, 1912, on the right bank of the Hudson, in the great liberal State of New York, in handsome, perfectly equipped buildings, surrounded by attractive and beautiful scenery, five hundred deaf boys and girls daily, and literally, "attune their lives to Rhythm."

In almost every class exercise in every schoolroom of the New York Institution for the Deaf; eye rhythm, ear rhythm, body rhythm, and motion rhythm are utilized as aids to instruction. Above all, use is made of musical rhythm.

Endnote: Another extra-ordinary deafblind poet is Morrison Heady (1829-1915) He was one of the first advocates for books for the blind in the USA and invented devices to improve communication and quality of life for deafblind people.

„To Touch – To Smell – To Taste“ is an open programme with lecture and practice accessible for all persons, conducted by professionals composed of researchers, project director, deaf actors, CoDA actors, and hearing actors with knowledge of Sign language on University Level.

The goal of this lecture is to raise awareness about the skills of four-sensed, three-sensed, two-sensed or one-sensed persons. These persons are often classified as disabled. This classification is not correct, it is a misclassification, because one-sensed, two-sensed, three-sensed and four-sensed persons have a different experience, from which culture, arts and cultural education are enriched by these different experiences.



British soldiers of the 55th Division become deaf, blind or deafblind in a gas attack by the German Army on April 10, 1918. In order to be led from the theatre of war, they form a marching column and place their hands on the shoulders of the person in front and wait for the march.

„To Touch – To Smell – To Taste“ lecture with practice by Herbert Gantschacher

It is not easy to make the depiction of war crimes comprehensible, understandable and therefore tangible without being harmed in the process. The same applies to cases of disability caused by acts of war. And yet there is an opportunity to gain such experiences by lectures with practices. There are a variety of physical and psychological limitations on the body that war can impose on both men and women in the theatre of war directly at the frontline and behind the frontline. In the worst case, the price of war is life; in a better case, men and women become disabled and remain as so-called war cripples, physically or psychologically or physically and psychologically damaged. War does not always leave visible traces; theatres of war take root in the psyche and remain alive there. If someone becomes deaf, blind or deafblind during war as a result of armed violence, they will have to adapt their future existence to a life with four or three senses. At least such situations can be retold in lectures with practices for five-sensed persons to experience the world with three senses, namely to touch, to smell and to taste, which means they no longer have the use of their eyes and ears to communicate with the world. It is interesting to observe that five-sensed persons are immediately adapt their behavior like three-sensed persons.



The British visual artist and war painter John Singer Sargent also captured the same situation of the German gas attack on British soldiers on April 10, 1918 in his painting entitled with "Gassed". Unlike the photography, Sargent's paintings reveal the full reality of war, also to see the other seriously injured and dead soldiers lying on the ground, while the slightly injured deaf, blind and deafblind soldiers march in groups from the theatre of war.



In order to explain people today the horrors of such a gas attack (top left), persons are made deaf and blind and then they are composed to a marching formation. By sensitizing the senses, such a situation can be understandable by everybody's own experience in the marching formation (top right) - Note the photography and painting by John Singer Sargent, which is a mirror of the situation, people in the photo are recognizable on the paintings.

One of the cruelest inventions in military technology is warfare with gas. Smoke gas has been used for warfare since ancient times; smoke was used in the Trojan War to prevent the Greek army from conquering Troy. The German chemist Fritz Haber (1868-1934) is considered as the mastermind of the invention of the poison gas war in the Great War of 1914-1918 with uses of the Blue Cross (combat munition used against the nose and the throat based on Cyanide, later on used in the Second World War in the concentration and annihilation camps of the NS-dictatorship as Zyklon B mainly to extinguish the Jewish population of Europe; Zyklon B is also based on Cyanide), Yellow Cross (combat munition against the skin), Green Cross (combat munition used against the lung) or Red Cross (combat munition used against the lung and the skin agents). In military terminus technicus experts speak about the so-called multi coloured-shooting when different types of poison gas are used in the same theatre of war.



Lecture with practise on May 12th, 2023 with participatns of the project “European partnership for development of skills and social inclusion through creativity and arts” in Klagenfurt, Capital of the State of Carinthia of the Republic of Austria, at the Carinthian Community College.





There are two different types of the use of poison gases in the theatres of war, gas warfare done by blowing poison gases from pressure bottles into the enemy's battle lines or gas warfare by firing of poison gas mines and poison gas grenades using mine throwers, mortars and artillery, although the large-caliber artillery about 20 cm were not equipped with gas grenades in The Great War. Weather stations were also of great importance for poison gas warfare, so that poison gas did not move into the own battle lines of the theatre of war due to unfavorable winds. in August 1916 The "k.u.k. Wehrmacht" (Imperial and Royal Army of the Hapsburg Empire) used poison gas for the first time during the sixth Battle in the theatre of war in the valley of the river Isonzo on the Doberdo plateau, thereby preventing the advance of the Italian army.



Poison gas was used for the last time on the Southwestern Front in the theatre of war in the valley of the river Isonzo at the beginning of the twelfth and last battle near the city of Bovec in the upper Isonzo Valley. Under the personal command of the Emperor and King Charles, the last battle in the theatre of war in the valley of the river Isonzo started with a poison gas attack by using the Green and Blue Cross. The gas masks of the Italian soldiers are not suitable against the Blue Cross. Almost all Italian soldiers died during the poison gas attack. The last military victory of the "k.u.k. Wehrmacht" (Imperial and Royal Army of the Hapsburg Empire) in The Great War was done with the poison gases Green and Blue Cross, today a war crime.

During the Vietnam War, US forces used the poison gas "Agent Orange" to defoliate trees, to deprive the enemy of the camouflage in the forests, to make food supplies more difficult. As the poison gas "Agent Orange" was contaminated with the toxic substance TCDD - that is 2,3,7,8- tetrachlorodibenzodioxin - during production, many hundreds of thousands of residents of the affected areas and up to two hundred thousand US soldiers became seriously ill as a result, and children of these people are till today born disabled.

In the Middle East, the use of poison gas has a sad tradition in both Iraq and Syria. The producers of poison gases and poison gas factories come from the Western world, primarily from Germany but also from Switzerland. Poison gas is still used today, and all groups fighting in Syria are suspected of using this weapon of mass destruction against the civilian population. The terrorist formation "ISIS" were proven to have used mustard gas in both Iraq and Syria in 2015.



In the Great War of 1914-1918, the use of such poison gases was almost everyday experience. British soldiers of the 55th Division died on April 10, 1918 in a gas attack by the German Army during the Fourth Battle of Ypres near the city of Ypres. Some survived the poison gas attack, but at least became deaf, blind or even deafblind. In order to be led from the front, they were composed to a marching formation by placing their hands on the shoulders of the person in front and in awaiting for the march from the theatre of war behind the frontine. The British visual artist and war painter John Singer Sargent (1856-1925) also captured this situation in 1918 in a picture entitled with "Gassed". What is remarkable about the picture is that it also shows the soldiers who did not survive the gas attack. There is also a photograph of this situation, but the photo is strangely sterile, even though it shows the same situation as John Singer Sargent's picture, but without the dead soldiers laying on the ground of the battlefield in one the great theatres of war in The Great War.

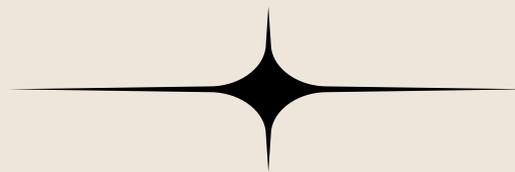
Because the photography is missing something crucial, namely the soldiers lying on the ground who were killed by the poison gas. The photograph thus presents a situation in which the gas war appears clinically pure, as if poison gas only leaves a few minor injuries on the face. Death is left out of the photo, also a form of trivialization of deadly weapons of mass destruction. In order to make five-sensed persons aware of the horrors of such a poison gas attack today, they are made deaf and blind in workshops so that they can have this life experience by themselves, at least in a lecture with practice, by experiencing the world without the senses of hearing and seeing. And starting from this situation of a marching formation the corresponding image to the picture "Gassed" is done. In this way in this lecture with practice, five-sensed persons transformed to some kind of deafblind perons can experience themselves by understanding of such an extraordinary situation by sensitizing their senses.



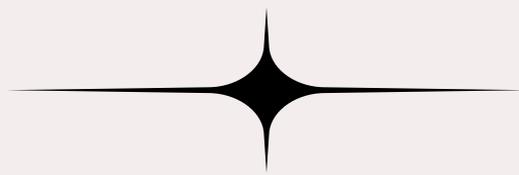


06

INSTYTUT
TOLERANCJI
(POLAND)
„DRAMA”



Instytut Tolerancji (Poland) „Drama”



Introduction: Drama is a method of working with groups of participants of different ages (children, adolescents, adults). The working principle is to act in a role through participation in improvised scenes. The roles are prepared by the facilitator, who animates the activity using drama techniques to create a narrative, deepen or analyse a situation or character. The aim of role play is to give participants a new and fresh perspective on problem situations by playing an imagined character in a role. A role and problem situation can be created on the basis of literary narratives (during language education), historical events (history and social education), events similar to situations concerning the group we are working with or even a deliberate reworking of a problem of a particular group (sociodrama). Drama experiences in and out of role are analysed, deepened and reflected upon individually and as a group. Drama is a shared experience of the here and now of a situation, which enables you to broaden other people's perspectives and develops your ability to analyse your own thoughts, feelings, needs, motivations. Participation in drama activities helps to shape more mature communication, readiness to resolve conflicts and rational decision-making among participants. Drama is a way of learning about the world through action. It is based on the natural human tendency to imitate and play and the ability to live with literary fiction. This fiction of drama allows one to open up, thus fostering the exploration and development of one's possibilities. It therefore serves the overarching purpose of drama, which is to develop people, to make positive changes in them. Through drama it is possible to "painlessly" change bad habits in people's behaviour or social functioning and to sensitise others to the problems of the surrounding world.

How it will contribute to development and increasing creativity and social inclusion of disadvantaged and disabled people?

- Drama is based on improvisation, which develops creativity, spontaneity, courage to express oneself among participants. Improvisation provides an opportunity to test various verbal and non-verbal behaviours in different social situations, conflict resolution.
- Drama is carried out on the basis of narratives that deal with problematic situations concerning specific groups - this is what happens in Forum Theatre, which is one of the varieties of drama. Experiencing other people's problem situations in drama teaches empathy (empathising with the situation of others or learning about others' perspectives) and a healthy distance from oneself and one's own issues.
- Drama teaches thinking, develops emotions, imagination and fantasy, as well as eloquence and ways of expressing thoughts, feelings, with movement and the body. An important advantage of this method is that it also develops group interaction skills





How it will be used in work with disadvantaged and disabled people ?

- Forum theatre – the preparation of forum theatre and its performance by workshop participants or their participation in forum theatre as an audience changing the course of events.
- Creative drama – realising a two-hour activity around a specific theme, issue.
- Drama games based on the senses of hearing, touch, developing group work skills.
- Preparation of a theatre performance using drama improvisations of participants.

Recommendation for the trainers

- Educational drama is used in educational, parenting, preventive or cultural education classes. It requires the teacher to be familiar with drama techniques and to use them efficiently in the planned activities, to be able to link the world of fiction and the real world, and to be able to work with a group. It also requires a curiosity to explore the ways in which fictional events are seen and felt and interpreted by the participants. An open-minded attitude is very important, based on the ability to work in partnership and to work with alternative ways of assessing participants' knowledge, skills and behaviour. The trainer should also use the opportunity to step into a role. He or she can take on the following roles: expert, omniscient, leader, know-nothing and others. In drama, it is essential that the facilitator has the right attitude to motivate participants to act and reflect, and to foster open relationships and a willingness to share thoughts. In collaborative activities we do not focus on the artistic qualities of participants' drama presentations, but on their importance in joint problem solving. A way of positive reinforcement might be, for example: to draw individual participants' attention to their broad view of a certain topic or their exceptional concentration on an important detail; to appreciate their creativity or spontaneity in responding to certain stimuli; to notice interesting insights and reflections while speaking in and out of role, etc. One of the most important goals of drama conducted for people with disabilities is to empower participants by discovering their potentials and diverse talents. Drama is an excellent tool for working with people with disabilities, including visually impaired people. Participating in drama gives them the opportunity e.g. to express their own emotions; it gives space to experience positive group situations, to get to know other people, to share personal reflections with the group, to experience fun. The drama method can be treated as psychotherapy and as psychoeducation, prevention or education depending on the purpose and type of activities. Drama allows you to lead a workshop in such a way as to trigger the activity and interest of the participants in the subject matter, by activating their emotions, imagination, intuition, body, personal reflections. Depending on the skills of the trainer, he/she can work on different levels of drama activities such as

- Simple experiments, drama practice and drama exercises to develop sensory sensitivity,- games with imaginary objects;- games in imaginary situations;- games in imaginary space;- making something out of nothing
- Drama games that are closest to drama proper. They have an action, a starting situation. Participants take on roles.
- Creative drama, during which participants 'play' without a script, representing certain characters and their emotions and building a plot to 'enter' the world of fiction for a while without questioning its veracity. In drama, human behaviours, both typical and eccentric, are recreated and observed at the same time, important to then try to analyse them (Where do they come from? Which direction do they go?). It is a process, requiring the introduction and learning of its rules and a gradual and consistent 'guiding' through the stages of drama using drama strategies.
- Forum theatre - creating a performance based on a narrative whose protagonist is in a social, emotional situation similar to that of the people for whom the performance is being performed. This allows the audience to become deeply involved and attempt to change the protagonist's difficult situation by giving suggestions to change the protagonist's behavioural strategies. Individual audience members can test out different ways of dealing with a particular difficult situation by intervening personally or giving the actors strategies to change the action, becoming a bit of a director of alternative solutions.





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Creative drama

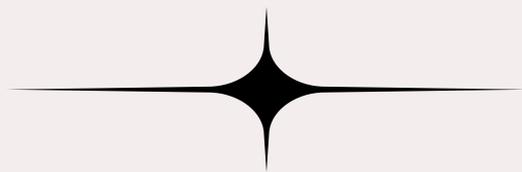
during which participants 'play' without a script, representing certain characters and their emotions and building a plot to 'enter' the world of fiction for a while without questioning its veracity. In drama, human behaviours, both typical and eccentric, are recreated and observed at the same time, important to then try to analyse them (Where do they come from? Which direction do they go?). It is a process, requiring the introduction and learning of its rules and a gradual and consistent 'guiding' through the stages of drama using drama strategies.

Forum theatre

creating a performance based on a narrative whose protagonist is in a social, emotional situation similar to that of the people for whom the performance is being performed. This allows the audience to become deeply involved and attempt to change the protagonist's difficult situation by giving suggestions to change the protagonist's behavioural strategies. Individual audience members can test out different ways of dealing with a particular difficult situation by intervening personally or giving the actors strategies to change the action, becoming a bit of a director of alternative solutions.



Instytut Tolerancji (Poland) „Music therapy”



Introduction: Music therapy as a therapeutic method is based on the healing effect of sound on humans. As research shows, sound stimuli reach the sense of hearing and at the same time affect the whole body through kinesthetic sensations. In addition, music influences the neural networks in the brain, increasing its plasticity between certain regions. The effectiveness of music therapy has been confirmed by many scientific studies and is now not only a supportive, but also a stand-alone therapeutic method.

Among the types of music therapy, a distinction is made between:

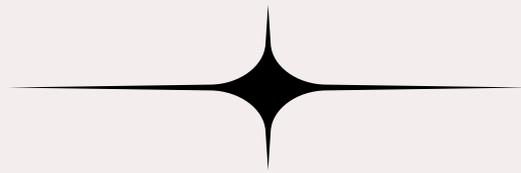
1. active music therapy - involves activities that engage the patient (e.g. singing, playing instruments). Its aim is to creatively stimulate the patient.
2. receptive music therapy - involves listening to music while relaxing and visualising. Its aim is to reflect, to reach difficult experiences and emotions.
3. in-depth cellular music therapy - involves the selection of an appropriate therapeutic plan based on the selection of sound waves coming from camertones. It is used to deal with approximately 250 conditions of various causes.

4. music therapy for blind and partially sighted people - is an activity that uses music and various acoustic phenomena to regulate the disturbed functions of a blind person.

The value of music therapy classes is their comprehensive effect on various spheres of a blind person such as:

- developmental
- educational
- cognitive-stimulating
- communicative
- expressive
- aesthetic-cognitive
- cultural
- therapeutic

How it will contribute to development and increasing creativity and social inclusion of disadvantaged and disabled people?



Music therapy is a working method that uses music for psychotherapeutic and psycho-educational work. Music therapy can be used in the psycho-education of people with disabilities to:

- relax or activate participants,
- lift or even their mood,
- calm their dysfunctional emotions,
- improving their motoric functioning (in combination with choreotherapy),
- improve their emotional functioning (in combination with drama),
- improve their intellectual functioning (memory, imagination, concentration).
- create space for self-development of the participants by activating processes of self-knowledge (during implementation of imaginary tasks and presentation of their results)
- creating space for participants to experience togetherness in a group (during joint instrumental and vocal improvisations).

Competences developed through the use of music therapy include:

- self-presentation skills
- ability to recognise one's own and others' emotions
- ability to express emotions
- the ability to communicate one's own opinion
- ability to recognise one's strengths
- discovering one's own emotions
- improving listening and sound analysis
- improving spatial orientation.

How it will be used in work with disadvantaged and disabled people ?

Individual development workshops for participants' emotional intelligence

- Group workshops to develop social skills
- Workshops for the development of vocal, motor, instrumental, visual and dramatic talents in music
- Music-therapy integration workshops

Recommendation for the trainers:

To become a music therapist, you first need to undertake a three-year undergraduate degree in music therapy. A graduate of the bachelor's degree can then go on to undertake further master's studies in the same field, which give them a full range of qualifications. After graduation, the graduate can apply for a Music Therapist Certificate from the Polish Association of Music Therapists. Of course, therapists, thanks to their skills and qualifications, can use music-therapeutic elements to enrich therapeutic interventions. This applies especially to those who can play a chosen musical instrument (piano, guitar, ukulele). Making music together, singing along to live music always brings positive experiences for the participants and arouses their curiosity and willingness to engage in relationships. Sometimes factors as trivial as the patient's musical preferences can determine the details of the activity programme. It is also important to use instruments with a beautiful sound for therapeutic activities that will encourage activity. In general, however, tasks can be performed such as:

- listening to music - completely passive, relaxing;
- listening to music combined with verbal expression of accompanying feelings and emotions;
- breathing exercises coupled with the sounds heard, aimed at mental and physical relaxation;
- improvised playing of instruments or singing - this is about expressing oneself freely using whatever sounds come to mind. Some musical skills may be required for this, although this is not always the case;
- composing, if not entire pieces, then certain musical elements. The participant can create melodies, harmonies, rhythms and also compose lyrics;
- games to relieve cumulative emotions - stomping, clapping, jumping, shouting can all be done with music;
- beats and other structured activities;
- expressing oneself through movement or dance.

Music for the blind and visually impaired is the most accessible of all the fine arts. It is the only art that does not require sight to be fully experienced. The use of music in therapy for visually impaired people fulfils a momentous compensatory task. By undertaking various tasks, blind people strengthen themselves psychologically. Music therapy exercises support the development of the retained senses and improve spatial orientation. Visually impaired people learn to accept their limitations, get rid of negative emotional states, acquire desirable social skills and develop musical sensitivity. Thanks to the fact that it influences various spheres of functioning - mental, emotional, motor, social - tyflomusic therapy is widely used in the process of revalidation of visually impaired people. And the value of music in stimulating the development of blind people makes it possible to include it in the set of the most important means of revalidation impact.

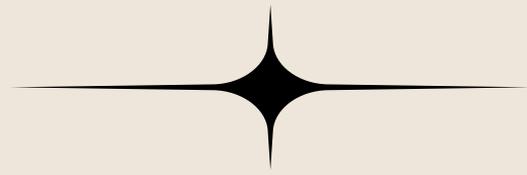
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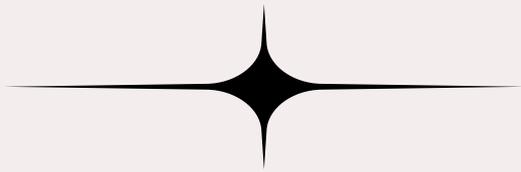


07

NORRKÖPINGS
STADSMUSEUM
(SWEDEN)

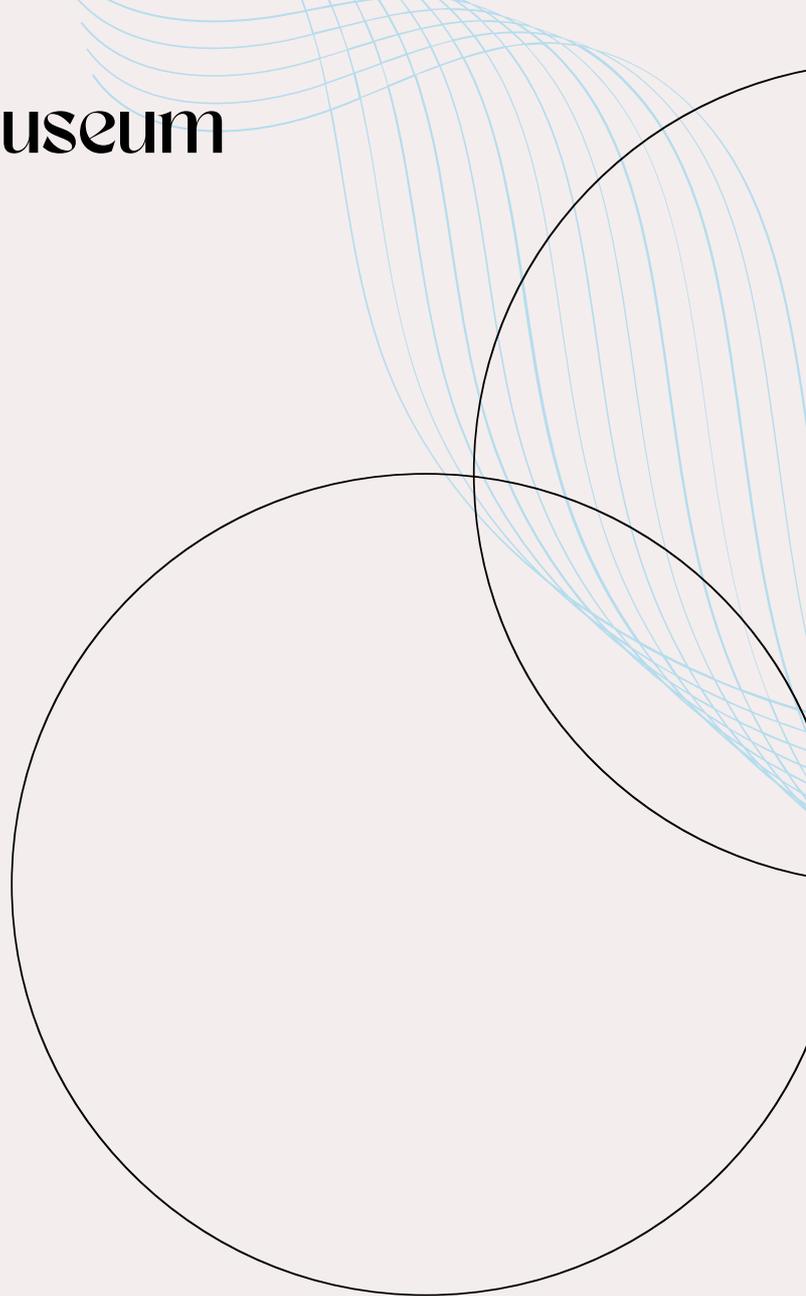


Norrköpings Stadsmuseum (Sweden)



Goal:

The exercise helps to develop your imagination and creativity. Being able to create in a playful way in interaction with others and being seen and listened to, increases your self-confidence. Everyone can participate in the physical exercise on their own terms.



The drama exercise "I am a tree" - How can I complete the statue picture?

Description of the exercise

The group stands in a ring. A participant (A) enters the center of the ring and assumes a frozen, physical pose with his body, like a statue and says "I am a tree!". Everyone is thinking about how to supplement the "tree" in some way.

When someone has an idea, the next person (B) enters the ring and completes participant A's frozen position. Participant (B) might say: "I am a fly that landed on the tree!"

Everyone is thinking - how can we complement the new statue image with the tree and the fly? Participant (C) enters and says, for example "I'm a lizard hiding on the tree trunk, ready to eat the fly!"

The three participants have assumed frozen statue positions and built on each other's position. And here the first round is done. The three participants go back out into the circle. A new participant steps forward and begins a new statue position and a new short "story" emerges.

The target groups benefit greatly from the exercises as they have the opportunity to develop their creative creation in a playful way in a safe environment. Everyone can participate in the exercises based on their own terms.

We use the exercises so that participants in our workshops can have fun together and develop their creative thinking, storytelling and language. Putting words to what you simultaneously portray with your body strengthens the memory of the word and develops word understanding and vocabulary.



Exercise:

“The story behind the button” ?

THE DRAMA EXERCISE "I AM A TREE"- HOW CAN I COMPLETE THE STATUE PICTURE?

Description of the exercise:

The leader places all the buttons on the table or floor. The participants are given a moment to choose each button that catches their interest. Feel the button, twist and turn it! Everyone sits for a while and ponders their story.

The task is to find the story behind the button. For example; Find out how the button came into your possession because it's a special story! Or who owned the item of clothing that the button was on? Tell about that person's fate or some specific story from that person's life.

Reporting where you tell your story can be done in different ways. Either you work in pairs and tell your story to another person and listen to that person's story. You can work in smaller groups and tell a smaller audience. If the group and the participants are safe with each other, then everyone can tell their story to the whole group who is listening. Then it is important that the leader ensures that there is enough time for everyone to have space to tell their story in peace and quiet. If you want to work more personally with the button exercise, you can choose different buttons that represent different characteristics of yourself. In accordance with the dynamic pedagogy. But everything needs to take place in a safe climate.

Goal: The exercise helps to develop your imagination and creativity. Being able to create in a playful way in interaction with others and being seen and listened to, increases your self-confidence. Everyone can participate in the narrative exercise on their own terms.

The target groups benefit greatly from the exercises as they have the opportunity to develop their creative creation in a playful way in a safe environment. Everyone can participate in the exercises based on their own terms.

We use the exercises so that participants in our workshops can have fun together and develop their creative thinking, storytelling and language. It is not a physical exercise so participants with physical disadvantages can participate.

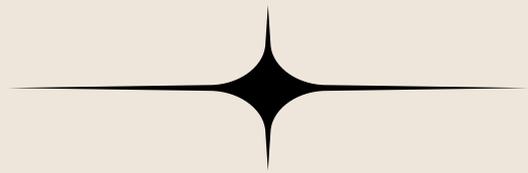
The exercise can be performed either sitting in a circle on the floor or around a table. The leader should have accumulated a good pile of different buttons from different types of clothing. Bags with buttons can usually be bought at second-hand shops. Anyone can participate in this exercise on their own terms.

The exercise can also be deepened. The stories that are found can, for example, be written down or dramatized so that we can see what happened.



08

THEATER
VAN A TOT Z
(BELGIUM)



Theater van A tot Z (Belgium)

Workshop “The description of the Fine Arts”

Central question:

How can you translate visual arts into spoken words?

Subject:

One person who is looking at the painting explains the art.

A group of three persons are blindfolded and need to be able to create an image by asking questions to the person who has the painting. The purpose is to imagine the art without seeing it.

The number of people:

Maximum five groups with four to five people per group. One workshop leader.

Action	Introduction	Time frame	Set up
Division of groups. Q&A from the entire group.	The workshop leader explains the guiding practice, where the guide is blind and works in a museum of Fine Arts.	10 min.	Division of mixed groups.

Action	Question	Time frame	Set up
From every group, one person receives a copy of a masterpiece of Fine Arts.	The question is to the blindfolded people: Try to find out how the painting is.	15 min.	Every group stays together.
Showing the painting.	Compare the painting with what you have imagined.	5 min.	Every group stays together.
Sharing of the impressions, observations, and experience with the other groups.	How was it for the other groups to have the same painting.	5 min.	Cross groups conversation.

Repeat the same experience but with another person from the group who makes the description of an other painting while the other ones are blindfolded.



Workshop

“Debate – *We are a hostile house!*”

Central question:

How resistant are we when it comes to inclusion?

Situation:

One thousand Syrian refugees camp close to our village. The government asks us to decide if our school can welcome around one hundred Syrian children.

Two teams:

- Proposition
- Opposition

The number of people:

Minimum ten divided into three persons per team and three in the audience plus one moderator. It is possible to make six debaters per team and a large group that is the public.

Action	Question	Time frame	Set up
Making of the teams	<p>The team Proposition is favorable to receive the children.</p> <p>The team Opposition is against the idea of receiving the children.</p>	5 min.	<p>Divide the entire group into two sides:</p> <ul style="list-style-type: none"> - One side Proposition - Other side Opposition
Preparing arguments for the debate	Prepare your speech	10 min.	The audience separates from the two teams of three debates
<p>Opening speech Proposition</p> <p>The first speaker of Proposition</p>	Why yes, why is it favorable to receive the children?	<p>1 min. no interruption.</p> <p>3 min. Q&A with the audience.</p> <p>1 min. no interruption.</p>	One person speaks to the entire group, set up for the audience.
<p>Opening speech Opposition</p> <p>The first speaker of Opposition</p>	Why no	<p>1 min. no interruption.</p> <p>3 min. Q&A with the audience.</p> <p>1 min. no interruption.</p>	One person speaks to the entire group, set up for the audience.
Second speaker Proposition	The second speaker defends the arguments of the first, can counter-arguments of Opposition and states more in-depth ideas.	<p>1 min. no interruption.</p> <p>3 min. Q&A with the audience.</p> <p>1 min. no interruption.</p>	One person speaks to the entire group, set up for the audience.
Second speaker Opposition	The second speaker defends the arguments of the first, can counter-arguments of Opposition, and states more in depth ideas.	<p>1 min. no interruption.</p> <p>3 min. Q&A with the audience.</p> <p>1 min. no interruption.</p>	One person speaks to the entire group, set up for the audience.
Third speaker Proposition	The third speaker does not bring in more arguments but summarizes the statements of the team of Proposition.	<p>1 min. no interruption.</p> <p>3 min. Q&A with the audience.</p> <p>1 min. no interruption.</p>	One person speaks to the entire group, set up for the audience.
<p>Third speaker</p> <p>Opposition</p>	The third speaker does not bring in more arguments but summarizes the statements of the team of Opposition.	<p>1 min. no interruption.</p> <p>3 min. Q&A with the audience.</p> <p>1 min. no interruption.</p>	One person speaks to the entire group, set up for the audience.
The moderator speaks and opens a group discussion	The moderator provides feedback to the debaters and asks the group how it went for everyone.	10 minutes	Group discussion

Selected activities, methods and exercises on development of skills and social inclusion through creativity and arts

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