



## Best Practices Guide

### ZETgeneration – Smile, Empathy, Therapy



Project Title: ZETgeneration – Smile, Empathy, Therapy

Unique project code: CALL 06–38

Promoter: National Athenaeum of Iași

Partner: DAC MUSIC PERFORMANCE / DRAGOS A. CANTEA

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DAC

## 1. Relevance of the project: Introduction

The good practice guide presents the main research findings of the project *ZETgeneration - Smile, Empathy, Therapy*, whose promoter is the National Athenaeum of Iași. The main objectives of the aforementioned cultural institution are the affirmation of the national cultural identity and the cultural identities of the national minorities through the performing arts, the national and international promotion of local artistic values, educating and increasing public access to performances, as well as supporting public initiatives and encouraging the private ones, in order to diversify and develop the performing arts ([www.ateneuiasi.ro](http://www.ateneuiasi.ro)).

The project targets Iași pre-adolescents between the ages of 10 and 15, who are part of generation z and are affected by depression disorders. Using an interdisciplinary approach in the field of arts, mental health, using art as a means of expression, through a set of integrated actions implemented both in Romania (Iași municipality) and in Norway (Oslo area), we made available to the public four productions of contemporary art and a series of art therapy workshops. Thus, following a methodology for the selection of pilot schools, developed with the help of two specialists, a psychologist and a sociologist, through a series of interviews and questionnaires addressed to pre-adolescents, based on their answers and confessions, we made a medium footage *My Couch/ My Coach*, one performance appointed *Generation Zet. Story of a Hooded Sorcerer* (built on the principle *Device Theater*, by four actors: Andrei Sava, Bianca Ioan, Sorin Cimbru, Cezara Fantu), an art installation made in Romania, called *rebound* (plastic artist Alexandru Grigoraș), with another one to be made in Norway, in a mirror experiment.

All these productions share the proposed theme: depression disorders among generation Z. The show had 10 performances (free entry) on the stage of the National Athenaeum in Iași; The Norwegian art installation was exhibited in 3 different spaces. The installation in Romania was

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<sup>1</sup>The film can be viewed by accessing the following link: [https://www.youtube.com/watch?v=vWswQ\\_B8B70](https://www.youtube.com/watch?v=vWswQ_B8B70) . Link accessed on Oct. 4. 2023.



exhibited at the National Athenaeum in Iasi for 12 months. The medium footage was broadcast within the Installation in Romania and in Norway during a workshop organized on the occasion of the exchange of experience. The project's Norwegian partner, DAC Music Performance, represented by pianist Dragoș Andrei Cantea, also provides the soundtrack for the four productions. The project contributes to the development of the public's appetite in Romania and Norway for various forms of art, while at the same time exploiting its therapeutic potential, in order to improve the quality of life (socio-emotional) of children in Iași and Oslo, facilitating access to culture for parents, teachers, participants in events – spectators.

We want this guide to embolden, to challenge, to inspire change in education through theatre, through art. The creative dimension is often obscured by normative learning. The school should follow three directions: pedagogical, social and artistic. The cultural/artistic act, which also has an educational objective, strengthens the pedagogical dimension and transfers it to the community. What can the school learn from culture and art? What can culture and art teach at school?

The best practice examples included in the guide and the attached photos demonstrate that the effects are the desired ones. Children interact with art, ask questions, seek to understand how to manage their emotions, and that art contributes to a series of profound cognitive, emotional and behavioral changes. At the same time, the best practices guide highlights the effectiveness of the approach to this interdisciplinary field of arts and health, which aims to integrate the arts at the individual and community level, since participation in artistic and cultural activities is significantly associated with good health and satisfaction raised by life.

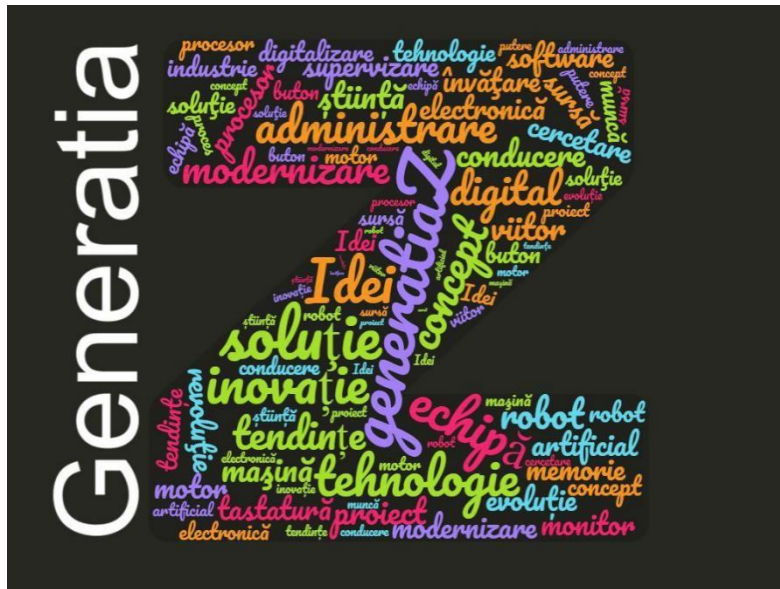
More details regarding the project are on the website <https://zetgeneration.ro/> and on the related Facebook page <https://www.facebook.com/ZETgenerationSmileEmpathyTherapy> .

## 2. Target groups (direct beneficiaries) and indirect beneficiaries: Generation Z

### 2.1. Generation Z. iGeneration

Claudine Attias–Donfut and Philippe Daveau define generation as "one of the essential dimensions of life: time which, for an individual, is that duration that separates

his birth to his death, but whose consciousness also raises a projection from his own temporality towards a past he has not known and a future he will never know"<sup>2</sup>. The generation is an identifiable group but also "a place of memory"<sup>3</sup>. Generation Z has over twenty-five names, including: *Internet Generation, Social-Media Generation, Facebook Generation, Celebrity-Obsessed Generation*<sup>4</sup>, *The Zeds, Zers, Bubble-Wrap Kids, The new Millenials, Tweens Digital Integrators, The up-aging generation, Generation Recession, Screenagers, Igenand* is known to be part of the 1995–2010 range. *iGeneration, Centennials* or "digital natives" make up about 2.47 billion of the world's population and 25% of the US populations.



The case study carried out on a sample of two hundred students from Iași allowed us to observe a number of common features specific to this generation. In short, its representatives are fragile, individualistic, creative, flexible, make quick decisions, have personal convictions and make their own choices rather than following rules.

They are not immediately attentive to details, use little critical thinking, are easily influenced and influence (*influencer*) The most followed is Kylie Jenner and has 333 million followers on

<sup>2</sup>Attias–Donfut Claudine, Daveau Philippe, Baillauquès Simone, *Génération*, *Research & Training*, number 45, 2004.

<sup>3</sup>Pierre Nora, *Les Lieux de Mémoire* 2, Paris, Gallimard, 1997.

<sup>4</sup>Elena Bonchiș, in "Generation Z. Education and vulnerabilities", in *Parenting from A to Z. 83 challenging topics for today's parents*, Georgeta Pânișoara (coord.), Polirom Publishing House, Iasi, 2022, p. 116.

<sup>5</sup>Department of Economic and Social Affairs, *World Population Prospects 2022. Summary of Results*, UN DESA/POP/2021/TR/NO. 3, United Nations New York, 2022. Information available at: [https://www.un.org/development/desa/pd/sites/www.un.org.development.desa.pd/files/wpp2022\\_summary\\_of\\_results.pdf](https://www.un.org/development/desa/pd/sites/www.un.org.development.desa.pd/files/wpp2022_summary_of_results.pdf) . Link accessed on Oct. 4. 2023.

*Instagram*). They have a less good relationship with books, but special with *Brandi*-s, reason for competition in a classroom; for example, if you don't have a pair of company sneakers, I confess, others will laugh at you. Half of them say they feel judged, that they have to "wear a mask" to be accepted into a group. I invest a lot in *gadget*-uri, they are connected with everything that means fashion, gastronomy, *makeup*, movies, *hairstyle*, music, globally. They had an online childhood, technology is for them "a way of life", *devices* are ubiquitous. The fear of missing something important, the reason why Generation Z is "glued to the phone", generates a negative state daily, thus giving birth to two new concepts: *FOMO* (*fear of missing out*) and *JOMO* (*joy of missing out*). *Digital FOMO* contributes to a decrease in the ability to concentrate, a reduced ability to *Engagement* in immediate reality interactions. *JOMO* it is focused on one's own person, on "choosing yourself", putting yourself in a context of power, choosing to do what you like, when others have chosen something else. Preteens learn to move from *FOMO* to *JOMO* in their own way, they are still "glued" to the phone, because their absence from the virtual world generates anxiety. They developed visual-spatial intelligence, *visual thinking*<sup>6</sup>, combines lateral thinking and vertical thinking, so Gen Z wants to see faces and stories told through *storytelling*. That's why they are highly attracted to content creators, *Instagram stories*, *Tik-Tok*-hate. Aligning with these contents can make it a target *bullying*-ului, especially *cyberbullying* of the The Gyges effect, a concept that defines online manipulation and aggression correlates "invisibility" and amoral behavior in the digital world. *Wikipedia*, *Google* they are their encyclopedias, and they confess that they sometimes use them to complete their homework *GPT chat* or *Snapchat AI*. Gen Z needs a "toolbox" for creativity and flexibility. Forecasts say that when they grow up, people won't have the same jobs for three, five or ten years in a row. We are in the early stages of a knowledge revolution, where intuitively, members of Generation Z are more self-taught, they are ready to try, to make mistakes.

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<sup>6</sup>Georgeta Panișoara, *Op. Cit.*, p. 118.

## 2.2. Target groups (direct beneficiaries) and indirect beneficiaries



The target group was not chosen by chance, because at this stage of life the first more severe signs of major depressive disorders appear, but they are often neglected or confused with other symptoms. During the pandemic, this generation had to stay at home the most.

Concretely, the target group of the project aims at children between the ages of 10/11 years (5th grade of gymnasium) – 14/15 years (8th grade of gymnasium).

### Direct beneficiaries:

<p>200 children from grades V–VIII from 10 schools from The municipality of Iași.</p>	<p>The selection and interviewing activity was carried out in five stages:</p> <p><b>Stage 1</b></p> <p>We considered the selection of 10 pilot groups following two routes of selection: 8 groups from schools in Iași and 2 groups made up of children for whom protection measures are already applied (protection of the child, family, people with disabilities, other categories of population at risk). For the selection of schools, we considered the following criteria:</p> <ul style="list-style-type: none"> <li>- The targeted institution has an average level of general school performance;</li> <li>- The targeted institution has frequent extracurricular activities;</li> </ul>
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- Children targeted to have a medium to high level of school performance;
- Targeted children to have the ability to understand the phenomenon of bullying;

We drew up a list of 15 schools, which also implies a reserve list, in the situation where we would encounter a refusal from some institutions, to obtain a total of 10 schools in the end, according to the objective. In the situation where it was not possible to co-opt 10 schools in the implementation of the project, we had in mind the selection of several groups within the same school, so as to reach the total of 200 students.

### **Stage 2**

I drew up and sent an official letter from the National Athenaeum of Iași to the Iași County School Inspectorate, with a view to a possible collaboration in the "ZETgeneration – Smile, Empathy, Therapy" project, because the informal educational discourse needs the support, support and collaboration of the system formal education, without which it would lose its meaning and coherence.

### **Stage 3**

We officially invited the selected schools to get involved in the implementation of the "ZETgeneration – Smile, Empathy, Therapy" project, providing them with the necessary details, subsequently establishing a calendar with days and times convenient for the students to interview them. In the discussions held with the managers of the school units that accepted involvement in the project, we recommended that they name the secondary school classes whose students meet the criteria mentioned above, respectively that record the most cases of bullying between students, or the most cases of students with



	<p>behavioral disorders. We arranged meetings with the classes proposed by the school principals, as each of them knew which classes best fit the criteria set by us and which students are suitable for the theme of the project.</p> <p><b>Stage 4</b></p> <p>The established calendar was followed closely, the sociologist, the psychologist and the cultural coordinator of the project contacted the class leaders, respectively the children's parents, to obtain their approval and to be able to honor the proposed meetings.</p> <p><b>Stages 5</b></p> <p>In the end, the 200 children selected in total interacted with the sociologist and the psychologist within the project, and the questionnaires and interviews were applied to them.</p>
<p>12 BOYS participant TC medium-footageMy <i>Couch/My Coach</i></p>	<ul style="list-style-type: none"> <li>- Along with the meeting regarding the interviews and questionnaires, the children were told the activity regarding the creation of a medium-film, in which they can participate;</li> <li>- The kids who wanted to film for <i>My Couch/ My Coach</i>, or registered on a list, later being contacted for a casting held at the National Athenaeum in Iași;</li> <li>- The following were present at the casting: the videographer, the actors, the psychologist, the sociologist and the cultural coordinator.</li> </ul>
<p>2000 have WATCHED facility of art from Romania what a</p>	<ul style="list-style-type: none"> <li>- The art installation was exhibited in the "Small Pinacoteca din Jassy" located in the foyer of the National Athenaeum in Iasi. This is an exhibition that already includes over 200 works of art by some</li> </ul>

<p>former exposed TC National Athenaeum from Iasi for 12 months</p>	<p>famous Romanian painters, visited by spectators not only before watching some shows;</p> <ul style="list-style-type: none"> <li>- At least 2000 people, other than parents and children, watched the installation and the footage, free of charge.</li> <li>- To enter the Great Hall of Performances "Radu Beligan" of the National Athenaeum in Iași, you have to go through the Small Pinacoteca, the way in which the public viewed the installation, respectively the medium film playing inside it.</li> </ul>
<p>400 of visitors for facility accomplished in Norway</p>	<ul style="list-style-type: none"> <li>- The (art) installation in Norway was exhibited in 3 different spaces: The school where the experiment is carried out (Oslo area), a minimum of 150 visitors, the Artist's Gallery and the Romanian Embassy in Norway, a minimum of 250 visitors;</li> </ul>
<p>1543 spectators (1366 children + 177 parents) will watch The performance</p>	<ul style="list-style-type: none"> <li>- 1,543 children were able to watch the Performance made by the actors involved in the project. A total of 10 performances took place, with a total of 1366 children and 177 parents as spectators;</li> <li>- We sent invitations to the schools involved in the project, before the premiere of the performance made by the actors, in order to convey the information to the students, parents, teachers, with a view to their participation;</li> <li>- Page of Facebook A PROJECT <a href="https://www.facebook.com/ZETgenerationSmileEmpathyTherapy">https://www.facebook.com/ZETgenerationSmileEmpathyTherapy</a> he constantly had posts through which the public was notified opposite of the premiere of the show and the installation exhibited in the foyer of the National Athenaeum in Iași.</li> </ul>
<p>therapy workshops through art</p>	<p>At the end of each performance, when leaving the hall, children could sign up for these workshops. The workshops were free. Entrants were subsequently contacted by the subcontracted firm responsible for</p>



	their support, in order to communicate the day on which the workshop will be held.
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*(Selection methodology carried out by the sociologist involved in the project, Virgil Leîtoiu and the psychologist, university professor associate professor Ovidiu Gavrilovici)*

### **Indirect beneficiaries:**

- The local community of Iasi-Romania and Norway (OSLO area); The
- schools and teachers from the schools involved in the project.

### **Services offered through the project**

- The artistic activities carried out through the project: the medium-film, the art installation and the theater performance become tools for raising awareness and informing the participants, whether they are children, parents, teachers or visitors of the National Athenaeum in Iași, and show the way of expression in a artistic way of a "phenomenon" very familiar to us, depression;
- Pre-adolescents learn what emotions are and receive some tools to manage them, being encouraged to look at the situations in their life from several perspectives, improving the quality of their life;
- Both children and adults become consumers and creators of art and therapy, being encouraged to remain open to culture, using their creative thinking and creative thinking;
- The project will contribute to the prevention of the deterioration of mental health in children, it will be a support for its early detection with long-term beneficial effects.

### 3. Depression: The aesthetics of suffering



Between 12 and 18 years is a period when the individual feels a strong need to reflect deeply on what is happening to him, self-awareness is formed, first of all the questions arise: "Who am I?" and "What are they?". A hormonal hurricane, a "domestic and intimate" revolution, it starts in and around the adolescent. Psychoanalyst Winnicott said: "You sow a baby and reap a bomb"<sup>1</sup>.

Some parents get "bomb disposal" books, others go to specialists. Any proposal or suggestion is rejected, the validity of the family's ideas begins to be tested by a teenager, more rigorously than Karl Popper proposes. It is normal to feel angry in some situations, or sad. They don't have to feel bad for lashing out, for having such emotional reactions. It's perfectly normal to not be happy all the time, to be anxious, the problem comes when they don't have a reason to be in this state and can't get out of it. Then depression sets in, "a vital sadness, which is characterized by nostalgia and remorse for the past, disgust for the present, anguish for the future, self-blame and affective anesthesia"<sup>7</sup>. What is depression? "It is a mood disorder, which results in a state of continuous and significant deterioration of the patient, both psychologically and biologically, and manifests itself in psychological symptoms (lack of interest, sadness, demoralization, self-esteem may appear low)

<sup>7</sup>Sylvie Tenenbaum, *Depression. Do we inherit it or not?*, Niculescu Publishing House, Bucharest, 2018, p. 15.

and somatic (loss of appetite, weight loss, fatigue, sleep disturbances, with periods of insomnia and periods of drowsiness).<sup>8</sup>



"Extensive statistical analyzes have shown that depression is the most common mental health problem globally, followed by anxiety, schizophrenia and bipolar disorder."<sup>1</sup>

Approximately 280 million people worldwide suffer from depression. 700,000 young people aged 15–29 kill themselves every year due to depression<sup>1</sup>. This number could populate a country, whose international day would probably be the third Monday in January (*Blue Monday*). A country where it would be cold, depression is considered the "cold of psychiatric disorders"<sup>1</sup>. In an optimistic perspective, because this also exists, some psychologists, respectively psychiatrists, see it as a springboard for change, a chance, a privilege<sup>1</sup>.

Depression is a symptom and a syndrome<sup>9</sup>. This springboard, this change requires awareness and choice. Healing is a choice. Researchers have isolated a gene that can be identified in multiple family members diagnosed with depression. Chromosome 3p25–26 has been found in over 800 families with recurrent depression<sup>10</sup>. The findings demonstrate that 40% of people living with depression can inherit it genetically, the remaining 60% being represented by environmental factors, an environment that can be changed. "Nearly two thousand years ago, the Greek philosopher Epictetus said: 'People are troubled not by what happens, but by their thoughts about what happens'"<sup>11</sup>. Even

<sup>8</sup>Juan Moises de la Serna, *Depression. When sadness becomes pathological*, Translation by Nicoleta Nagy, TEKTIME Publishing House, Bucharest, 2019, p. 28.

<sup>9</sup>*Idem*, p. 15.

<sup>10</sup>Gerome Breen G & co, A genome-wide significant linkage for severe depression on chromosome 3: the depression network study. *Am J Psychiatry*. 2011 Aug;168(8):840–7. doi: 10.1176/appi.ajp.2011.10091342.

<sup>11</sup>Epictetus, *Antidepressant in wearer. manual*, Translation from Greek by Ioana Costa, Seneca Lucius Annaeus Publishing House, Bucharest, 2015, p. 18.

and Shakespeare said "there is no good or bad thing, only thought makes man good or bad" (Hamlet, Act 2, Scene 2)<sup>12</sup>. Mental slips start primarily from the type of thinking, but any type of wrong thinking can be corrected at any age.



In adolescence the risk of depression increases. In Romania, few parents make the distinction between a depressed child and a rebellious child, who claims not to be understood, possessed by the desire to oppose the group he belongs to, the parents, the teachers.

In Romania, parents do not have this exercise, to call a specialist when it comes to mental problems, and at the school level, very few actions are taken regarding prevention and intervention, as the number of counselors/school psychologists is small. For example, in the municipality of Iași, in 2019, a number of 45,256 children were enrolled in pre-university education, of which 11,774 were enrolled in secondary school education.<sup>13</sup> They currently benefit from a number of only 55 school counselors<sup>14</sup>, i.e. one counselor to more than 800 children. Depression and anxiety were also accentuated by the pandemic context. A study carried out by UNICEF reveals that, worldwide, at least one in seven children and young people have been affected by travel restrictions, with risks to mental health and socio-emotional well-being<sup>15</sup>. In this context, the bodies entitled to sound the alarm, recommend a proper assessment of adolescents, as it is known that they easily mask their symptoms. Depression has three categories of symptoms: mood collapse – when you see everything in black; blockage – isolation, lack of desire to do anything, a permanent feeling of fatigue and lack of will, decreases the appetite for everything; moral distress – conscience remains intact, those affected feel guilt and have a bad opinion of themselves, in the category

<sup>12</sup>William Shakespeare *Hamlet*, Translated by Violeta Popa and George Volceanov, Paralele Publishing House 45, Bucharest, 2010, p. 38.

<sup>13</sup>Information available at: <http://statistici.insse.ro:8077/tempo-online/> .Link accessed on Oct. 4 2023.

<sup>14</sup>Information available at: <http://www.cjrae-iasi.ro/info/cjap/echipa> .Link accessed on Oct. 4 2023.

<sup>15</sup>Information available at: <https://www.unicef.org/romania/ro> .Link accessed on Oct. 4 2023.

this includes those who will choose to kill themselves<sup>16</sup>. Signs of depression at this age are given by hyperactivity, school difficulties, risky behaviors or delinquency. The average duration of a depressive episode at this age is 8–13 months, and depressive symptoms disappear completely within a maximum of 2 years in 90% of patients, but they remain prone to other psychiatric disorders, anxiety disorders, phobias, behavioral disorders and the disorder hyperkinetic.<sup>17</sup> Children express irritability, instead of that obvious sadness of the adult. Basically, the child can become, apparently for no reason, very easily upset and annoyed, he seems not in the mood to do anything, any remark or interaction disturbs him. These may be accompanied by an increase in aggression, with the "angry" child responding more verbally or physically to non-threatening situations. Lack of appetite and the appearance of permanent fatigue are also common.

#### 4. Actuality and importance of the topic addressed

Depression can have significant effects when onset occurs in childhood and adolescence. Regarding depression in children and adolescents, the "Situation Analysis 2021" study, published by the National Institute of Public Health – INSP (<http://insp.gov.ro/sites/cnepss/wp-content/uploads/2021/03/Analiza-de-situacie-2021.pdf>), with the following conclusions: one third of teenagers who present themselves to the family doctor have an emotional disorder, and 14% are diagnosed with depression. The study also reveals, taking the results of other analyses, that the prevalence of depressive disorder is estimated at 2% among children and 6% among adolescents. A 2016 WHO study (cited by the INSP review) shows that up to 10% of boys and 14% of girls aged 11 reported "feeling sad" more than once a week in the last six months, on average, in 28 European OECD countries, and the proportion of children who report feeling sad increases quite a bit with age, and the gender differences become even more pronounced at the age of 15, 29 % of girls and only 13% of boys reported "feeling sad". Depression in children and adolescents can take many forms, depending on age. Specific to children is the presence of irritability instead of

<sup>16</sup>Moussa Nabati, *Depression: disease or chance*, Translation by Nicolae Balta, Philobia Publishers, Bucharest, 2023, p.8.

<sup>17</sup>Doina Cosman, Horia Coman, *Melancholy. From sadness to suicide*, Risoprint Publishing House, Cluj-Napoca, 2018, pp. 65–66.



that obvious adult sadness. Basically, the child can become, apparently very reason, very easily upset and annoyed, seems not in the mood to do anything, any remark or interaction disturbs him. These may be accompanied by an increase in aggression, with the "angry" child responding more verbally or physically to non-threatening situations. Lack of appetite and the appearance of permanent fatigue are also common. Adolescents with depression may seem withdrawn, irritable, moody, or visibly sad to their family, crying more often and being easily upset. The teenage period being more secretive from the family, parents may not notice from the start that something is wrong. During this period, thoughts or acts of self-harm (cutting with sharp objects, ingestion of drugs) and suicide may occur.

<b>varsta</b>	<b>variații ale simptomelor clinice</b>
Până la 3 ani	Tulburări alimentare, crize de afect, întârziere în dezvoltarea somatică a vorbirii și a motricității, expresivitate emoțională diminuată, interes diminuat pentru joc
3-5 ani	Predispoziție pentru accidente, fobii, agresivitate, reacții afective excesive la greșeli minore
6-8 ani	Acuze somatice vag conturate, reacții comportamentale agresive de evitare a situațiilor/persoanelor noi, întârziere în dezvoltarea abilităților de socializare cu copii de vârste similare, tendința de atașament excesiv față de părinți/adultul de referință
9-12 ani	Preocupări morbide, îngrijorare excesivă, lipsa interesului pentru jocuri și interacțiuni cu prietenii, preocuparea frecventă de a nu dezamăgi adulții de referință
Adolescența	Trăiri intense, frecvente, persistente de tristețe, singurătate, izolare, lipsă de speranță, diminuarea stimei de sine, exprimare neadecvată a furiei, reacții agresive, retragere socială, neliniște, apatie, comportamente deviante (fugă de acasă, consum de substanță, debut precoce al vieții sexuale, promiscuitate), dificultăți legate de somn, alimentație, simptome somatice, probleme psihosomatice.

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In Romania, the table below presents the data with the main mental disorders of children and adolescents present in the ICD10 classification.

<sup>18</sup>American Psychiatric Association (2013), Kutcher&Chehil (2007) cited by Cosman D, Coman H. Melancholia. From sadness to suicide. Cluj-Napoca: Risoprint, 2018: 65-66.

TULBURĂRI DE SĂNĂTATE MINTALĂ	NUMAR PACIENTI			TOTAL
	0 - 4 ANI	5 - 14 ANI	PESTE 15 ANI	
Tulburări de anxietate	509	2376	1373	<b>4258</b>
Fobia scolară	20	487	180	<b>687</b>
ADHD	589	3744	682	<b>5015</b>
Episod depresiv	15	602	1408	<b>2025</b>
Tulburări de conduită	364	2813	2179	<b>5356</b>
Tulburare de spectru autist	1072	1853	279	<b>3204</b>
Tulburări de atașament	318	475	159	<b>952</b>
Tulburări de comportament alimentar	145	321	173	<b>639</b>
	Total general			<b>22136</b>

Sursa: Strategia Națională pentru Sănătatea Mintală a Copilului și Adolescentului 2016-2020  
<https://sgg.gov.ro/new/wp-content/uploads/2016/11/Anexa-Strategie.pdf>

5. Adolescence, like a painting by René Magritte or cryto Munch «From the height of the lighthouse, it is announced storm, a time of change, of "crisis": "Adolescence on the horizon," shouts the captain, meaning the father, steering the family ship on rough sea, clinging to rudder...Suddenly, the rudder breaks»<sup>19</sup>.



"From the height of the lighthouse, a storm is announced, a time of change, of "crisis": "Adolescence on the horizon", shouts the captain, meaning the father, directing the family ship on the rough sea, clinging to the rudder...Suddenly, the rudder it breaks»<sup>19</sup>. The teenager thinks he is ready to drive further. He looks at everything from another height, he has grown, he is taller. Parents see this, but the "heightened" emotional development is also not seen. Scream, the teenager "screams" his emotions, moods, slams them together with the door,

<sup>19</sup>Yvonne Poncet-Bonissol, *Guide to surviving the rebellious teenager*, Translation by Eugen Damian, METEOR PRESS Publishing House, 2017, p. 7.

and when he doesn't slam them, he "shuts them up" and becomes indifferent. He slips onto a chair, shuts himself in his room and talks as if André Breton, Boris Vian and Franz Kafka had shaken hands. When you stand in the doorway of his bedroom, it seems that you are looking at *The improvement* by René Magritte, while the family living room looks like "Gertrude Stein's drawing room" at 27 rue de Fleurus, where you're expected to take a seat, have a drink and talk about how you're doing. The captain becomes the enemy. As a parent you become the most annoying person in the world, you become old-fashioned and "you just don't get it" anyway, because the teenager knows better than the rest of the world. He knows them all. Less how to manage their fear, anger, sadness, anxiety. If the answer *fight-flight-freeze-fawn* it appears as a natural reaction when we perceive a danger, for the teenager it also appears when you ask him: "Why didn't you clean your room?". the war begins *Today is the tomorrow you dreaded yesterday*<sup>20</sup>.



Illustration by Lucy Kirk

What seemed safe and comfortable to him as a child, he finds limiting and boring. We live in a country whose language is so little known, that the people, 'though they have all sorts of beautiful and profound things to say, are condemned to stick to the banalities of a conversation guide. Their brains are bubbling with ideas and all they can tell you is that the gardener's aunt's umbrella is in the house'<sup>1</sup>.

<sup>20</sup>Radu Paraschivescu, *Today is the tomorrow you dreaded yesterday*, Humanitas Publishing House, Bucharest, 2012.

This is what happens to parents of teenagers, when all they can say is, "How much did you take in physics?" Why can he learn and you can't? Your phone is confiscated! If I say so, you do so! I know better! You make me laugh! Lie! Don't sleep, you're talking nonsense! Do you think you're at the hotel?". It's fragile and complex and beautiful and scary, because no parent gets an instruction manual, even if they search through hundreds of parenting books. Children don't just need to be sent to school, they need to know fragments of maps from previous generations that mark their way, the stories told by the wise, the place where the dead live, the sap of the trees, the truth about their own power and the history of this old land, of their family, to understand the world between worlds in order to put down their roots well in it. They need depth. We can't put them in our arms *Montaigne's Essays* or *The meditation* of Marcus Aurelius and *manual* of Epictetus and we are done with them. In turn, they need to be asked: "What do you choose? how are you feeling What is your opinion? What are your thoughts on this? What do you want?". When we build solid ground, the aforementioned "teenage crisis" is less expressed through rebellion and behavioral deviance. The rudder will not break so easily. JJRousseau calls adolescence "the age of reason" but also "stormy revolution", "second birth"<sup>21</sup>; American psychologist Stanley Hall called it "storm and stress"<sup>22</sup>, a tumultuous period characterized by maladaptive shifts in emotion regulation.

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<sup>21</sup>Jean-Jacques Rousseau *Emil or about education*, Translation by Dimitrie Todoran, Didactic and Pedagogical Publishing House, Bucharest, 1973, p. 194.

<sup>22</sup>Arnett JJ. Adolescent storm and stress, reconsidered. *I have Psychol.* 1999 May;54(5):317–26. doi: 10.1037//0003-066x.54.5.317. PMID: 10354802.

## 6. Practice-as-research methodology. Approach to the study of collective creation

The research process that leads to an artistic project can sometimes be framed entirely as artistic practice. Thus, bidirectional exploration can only be an opportunity to deepen the research object. The research process began with the development of a methodology for the selection of pilot schools, where interviews and questionnaires addressed to students would be applied.



The research process began with the development of a methodology for the selection of pilot schools, where the interviews and questionnaires addressed to students, numbering two hundred, would be applied. Univ. Prof. Dr. Ovidiu Gavrilovici, the psychologist, and Virgil Leițoiu, the sociologist, selected 10 pilot groups from the Iași educational units, in collaboration with the inspectorate, respectively 9 groups from the state schools in Iași (normal) and a special school, where children are enrolled with disabilities.

The educational units involved in the project were the following: "Alexandru Ioan Cuza" Theoretical High School Iași, "Dimitrie Cantemir" Theoretical High School Iași, "Mihai Eminescu" National College Iași, "Alexandru Ioan Cuza" Theoretical High School Iași, "Octav" National Art College Bank" Iasi, "Vasile Adamachi" Agricultural and Food Industry College Iasi, "Gheorghe Mârzescu" Technological High School of Electronics and Telecommunications Iasi, "Vasile Lupu" National Pedagogical College Iasi and "Vasile Pavelcu" Special Technological High School Iasi. They were selected because they are representative of an average level in terms of school results and performance. According to the conclusions of the psychologist and sociologist involved in the project, in the selected schools we address the "majority, not the peaks", where the problems faced by the children are specific, different. In the schools mentioned above, we find the highest incidences of stressful factors, according to ISJ Iași.

We know that there are no universal prevention programs delivered in schools to prevent the onset of anxiety and depression disorders in young people, two of the most common problems that occur in adolescence. The first questions we asked ourselves were: How do tweens define depression?



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How do I describe it? Can they identify the symptoms? How do they manage their negative emotions? How much do they trust adults to ask for help? Interviews were conducted in schools with the consent of principals, teachers and parents.

The questions were as follows: For

me, depression means\_\_;

When I'm sad\_\_;

I feel guilty when\_\_;

I calm down most easily when\_\_;

For me, depression has the color\_\_;

What annoys me the most is\_;

I am happy with myself when\_\_;

When I'm worried I go to\_\_;

When I feel like having fun\_\_;

When I think of depression, I think of (an object, phenomenon)\_\_. The children

responded orally and in writing, developing the proposed topics.





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Stimate elev,

Următorul chestionar cuprinde mai multe afirmații pe care te rugăm să le completezi. Am aprecia dacă ai răspunde sincer și ai descrie cât mai detaliat situațiile. Pe noi ne va inspira!

Pentru mine depresia înseamnă \_\_\_\_\_

Când sunt trist \_\_\_\_\_

Mă simt vinovat când \_\_\_\_\_

Cel mai ușor mă calmez când \_\_\_\_\_





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Pentru mine deperesia are culoarea \_\_\_\_\_

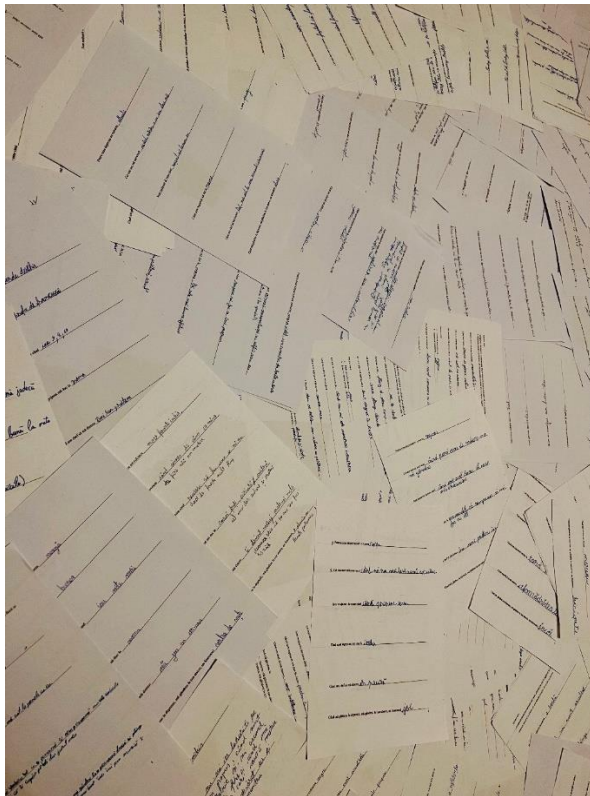
Cel mai tare mă enervează \_\_\_\_\_

Sunt mulțumit de mine când \_\_\_\_\_

Când sunt îngrijorat mă duc la \_\_\_\_\_

Când am chef să mă distrez \_\_\_\_\_

Când mă gândesc la depresie, mă gândesc la (un obiect, un fenomen) \_\_\_\_\_



We will mention some of their answers: When I think of depression I think of: "a glass globe shaken with snow, like the one at Christmas. The man is inside", "a withered flower"; "a cube, but not material, physical; like a hologram in space", 'rain', 'stacks of white sheets with folded corners', 'an abandoned cat', 'an eclipse', 'autumn', 'a broken hourglass from which sand flowed', 'a disease mental'; When I'm sad: "I go to my room and isolate myself from everyone"; "I put on my headphones and listen to music", "I want to be alone", "I withdraw into my mind and try to forget", "I need a hug to feel safe", "I cry", "I have unimaginable thoughts", "I smoke and listen to music",

"I think about running away from home, killing myself", "I think about what I did to make me feel sad", "I withdraw into my thoughts"; To me depression means: "a long-lasting sadness that is difficult to explain", "a pain greater than death", "times of the day that are sadder and lonelier", "sleepless evenings"; "a state of mind in which you feel sad and have no desire to do anything", "a state that in the end strengthens you", "a state that weighs on your soul", "stupidity".

A thirteen-year-old boy suffering from dwarfism, being transferred to a special school, because in the school he was previously enrolled in (a normal, state one) he had become the victim *bullying*, he was telling me how passionate he is about fishing (the rod is three times his size), how therapeutic it is, how it calms him, how much he loves to read and how he hopes one day to see the coral reef. "Just" a child who says he understands that he is different and understands why children behave this way towards him, emphasizing that it is not their fault. No trace of depression. A level of acceptance that only the Dalai Lama probably still has, on top of the mountain, in Tibet; no trace of depression. "There's so much to do, the world is big," he tells me. Although he is small and will remain small. How do these children see life, the world? Is it a friendly place? What is freedom for



they? What is the meaning of life at this age? What would he do if he could change the world? These were just some of the questions we couldn't wait to ask and of course share the stories with other kids their age. The title *performancesacquisGeneration Zet. Story of a Hooded Sorcerer*it came from another confession, this time from a fourteen-year-old girl who came from the countryside to study at the "high school in the city". Her story also appears in the form of a monologue and also spawned the show's title: "Things have gone too far. My mother was waiting for me one day from school. They were on the sports field and saw it. Very funny! She was wearing a hat! Haha! One week the whole school laughed at me because my mother was wearing a hat. What can I tell you, we are the hooded generation, in case you didn't know." No, I didn't know. Generation Z is the generation of hoodies and sweatshirtoversized.

## 7. Transposing into Art the Depression of Generation Z preadolescents Z

### 7.1. Art installationsă

Within the project they were realized **two art installations, in the mirror. Plastic artist Alexandru Grigoraș created the installation from Romania, Valeria Duca, the one from Norway.**



Both artists started from the answers obtained from a series of pre-adolescents, based on questionnaires and answers generated by Kahoot. Initially, we aimed to involve the interviewed children in the artistic expression of what depression and anxiety mean to them, by naming objects associated with the given theme: "How does the child define these impasses, falls? With

what do they associate? How do they become art and more importantly, how can objects associated with depression become an antidote to depression through the lens of these installations?"

**The two installations:**



The first one proposes a cognitive perspective, as the objects are placed in a circular box, made of glass and mirror, which, aided by a series of LEDs, creates the effect of infinity, of multiplication, especially of the thoughts in our mind. We are challenged to look deeply through the retina that projects a collective and own unconscious, a subconscious, where the mirror pushes out these objects in a storm. The second installation, namely the one in Norway, comes with the affective perspective. The artist Valeria Duca proposes looking at depression through the senses, touch, smell, sight, taste, emphasizing the fact that the Norwegian teenagers involved



in the project I see depression rather as a mind-body split. These bodies are androgynous in both installations. In Romania, a black sculpture, a man drained of color, color as a metaphor for positive emotions. Caught in a rope, as a symbol of strangulation, the man stretches out a hand to the sky, thus asking for help. All this image is enclosed in a circular Plexiglas that has in the upper part portions of wire that give the outline of a brain, on which the LED strips give the effect of a neural network. In Norway, she starts from the image of a child at the mother's breast, the connection. The hands, the flowers, in the paintings, the little child, suggest life. Thus, if the installation made by the artist Alexandru Grigoraș, materializes the children's thoughts regarding depression, that of Valeria Duca highlights the children's solution for depression. One suggests the idea of life, the other that of death. There are two different approaches that start from the children's suggestion. We infer that there is a huge difference in terms of education and the level of understanding of some negative emotions and how Romanian children differ from Norwegian children in terms of approaching our theme.

In the exchange of experience, first of all the two artists had the opportunity to discuss their own creation, respectively we, those involved in this exchange, had the opportunity to debate these differences. The music is universal, the whole musical concept created by the partner from Norway – DAC Music Performance, supports the two installations.

facilityreboundexhibited in the Small Pinacoteca of Yassy at the National Athenaeum of Iași:





## 7.2. Medium footage – My Couch/ My Coach

In the case study carried out among secondary school students (10–15 years old), who are part of The ZET generation, from 10 pilot groups in the City of Iași, through a series of interviews/questionnaires, on the topic of depression disorders: anxiety, adjustment difficulties, various autistic spectrum disorders, food instinct disorders, etc., carried out in collaboration with a psychologist and a sociologist, respectively the sociologist Virgil Leițoiu and the psychologist Dr. Prof. Univ. Ovidiu Gavrilovici, I selected 11 copies, for "Medium-metraj – My Couch/ My Coach". There was a well-established methodology from the beginning, which stipulated both the method by which parental consent would be requested for the participation of minors in the project activities, as well as the observance of the rules regarding the use of personal data.





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## FORMULAR ACORD FOTOGRAFIERE / FILMARE/ PRELUCRARE DATE CU CARACTER PERSONAL

Subsemnatul/a \_\_\_\_\_,  
CNP \_\_\_\_\_, Telefon \_\_\_\_\_,  
Email \_\_\_\_\_, PĂRINTELE/TUTORELE elevului/ ei  
\_\_\_\_\_, îmi exprim acordul scris pentru participarea  
copilului meu la evenimentele și activitățile aferente proiectului  
„ZET Generation – Zâmbet, Empatie, Terapie”, CALL06-38, a cărui promotor este  
Ateneul Național din Iași, respectiv participarea lui în medietrajul „My Couch / My Coach”.  
Fotografiile / filmările nu vor fi folosite în scopuri comerciale. Înțeleg și sunt de acord că nu voi  
primi nicio compensație materială sau de altă natură pentru aceste fotografii/filmări.

Declar pe propria răspundere că am fost informat(ă) cu privire la activitățile proiectului  
„ZET Generation – Zâmbet, Empatie, Terapie”. Declar că sunt de acord cu prelucrarea datelor  
personale ale minorului, în scopul proiectului sus-menționat. Declar că sunt de acord ca materialele  
rezultate în urma activităților (fotografii, filmări video) să fie utilizate în scopul proiectului pe  
internet: site-ul proiectului, site-urile instituțiilor partenere, facebook, cât și prin publicarea lor în  
presa locală.

Încuviințez (conform art. 41, alin. 2 din Codul Civil),  
Părinte/tutore al minorului

Nume și prenume \_\_\_\_\_

Semnătura \_\_\_\_\_

Data \_\_\_\_\_



The medium-length film is based on a series of interviews with open questions, such as: "What color is depression?; What object do you associate it with?; Do I know someone who has been depressed? was i Name a situation where you get angry; Name one thing you appreciate about your generation and one thing you would like to change; What is the meaning of life? What makes me feel free?". The interviews were conducted on a yellow sofa (since most pre-adolescents declared that, for them, this is the color of happiness), located in various unconventional spaces in Iași, namely in the park in front of the National Theatre, at the Palace of Culture in Iași, at the "Alexandru" University Ioan Cuza" from Iasi, at Râpa Galbenă, at Casa Pogor, at the Trianon Cinema, at the International Station,



at the National Athenaeum in Iași, in the Little Pinacoteca in Yassy, in some forests around the city and in the streets. Through a series of Socratic conversations, the film develops the current meaning of the theme. In the past 2 years alone, as a result of the COVID-19 pandemic, depression and anxiety among Gen Z have increased by over 40%. Members of Generation Z (also known as iGen, digital natives) are those who from the first years of life were exposed to the use of the Internet, video games, mobile phone applications, later to online social networks, were born in a digital age, being surrounded by numerous electronic devices and screens. They get information from the online environment and lead their lives influenced by what happens online, developing real and authentic relationships in this environment, of friendship or love. Having said that, they are used to the camera and are very relaxed in front of it.



The interviews were conducted by the actors involved in the project *ZETgeneration - Smile, Empathy, Therapy*, respectively Sorin Cimbru, Bianca Ioan, Andrei Sava, implicitly by the cultural coordinator of the project, Cezara Fantu. The fresh detail of the film emerges from the way in which the road is traveled from the naturalness of a meeting to the characteristic of infiltrating the sensitive, particularly temperamental layer of the person involved and his perspective on the proposed theme. As a summary, their answers, which can be watched in medium footage, show that the biggest problem of teenagers is that they feel misunderstood, unloved, unaccepted, that they feel alone and that they suffer in loneliness. They are judged and criticized and rejected by their parents, family, teachers, friends and even society at large. The rest, for example, having poorer sleep quality, lower self-esteem, and higher levels of anxiety and depression, are effects, not causes.





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Preadolescence is a period with many psychoemotional and behavioral turbulences. We could write whole books and make many movies about each of the challenges of adolescence. It is the period of emotional impulses, of taking irrational risks and therefore of substance abuse (tobacco, alcohol, drugs), video games, gambling. Teenagers face issues of sexual identity (another challenge) and often come into conflict with their parents. Such initiatives, implicitly such films are like a psycho-socio-cultural x-ray of what is happening now – here, in our city, with these children.

The soundtrack of the medium was made by the Norwegian project partner – DAC Music Performance. The disclosure of the identity of the minors was carried out only with the consent of the parents, it will be possible to use the usual techniques to protect their image. Medium footage could be viewed within the (art) Installation from Romania, exhibited at the National Athenaeum in Iași. It was subtitled in English and Norwegian and also broadcast in the workshop organized in the framework of the exchange of experience with the Norwegian partner. It can also be viewed on the project's web page (<https://zetgeneration.ro/2023/10/19/mediu-metraj-my-couch-my-coach/>). His aim is to use art to draw the public's attention to the sufferings of those affected by depression, to the victim but also to the "aggressor" who may or may not be aware of his actions, to the subtle symptoms of the disease and last but not least to the "loneliness" to the affected one.



### 7.3. Devised Theatre. Collective creation. A tool of connection



The collective creation that we proposed, at the beginning took the direction of applied theater, aiming at education and the intervention of theater in the community, as we find it described in Paolo Freire and Augusto Boal. We were looking to frame the final product in a form of non-formal, even informal, education. Initially we proposed that *Generation Zet. Story of a Hooded Sorcerer* to be integrated into the documentary theater "category". The actors expressed their attitude towards an acute community issue, depression, and the audience was invited to get involved in turn. We wanted the pre-adolescents to be put in relation to the group, the community, the generation they belong to, the structure within which they are. We wanted a tool of connection, appropriation, click. We set out to raise an alarm signal, we wanted to determine a reaction, a type of attitude on the part of the "specta-formers", both students and parents and teachers. The concept of "collective creation" brought us closer to the concept of theater *devised*, both of which are accepted without any differences in content between them. Falling into the paradigm of the post-dramatic and the post-post-dramatic, we placed ourselves somewhere on the border between theater and performing arts, at performative theater. Our project, with

priorityperformances– created an opening towards interdisciplinarity and intermediality, connecting multiple disciplines: psychology, philosophy, sociology, education sciences. We ourselves have found this form of collective creation to be a valuable educational and therapeutic tool, even for the creative team. In this context, the creators have a different type of motivation, more intrinsic than extrinsic, regarding the purpose of the project, but also a freedom of expression as a result of the lack of an inflexible pre-established "hierarchy" on stage, such as director – actor – playwright. At the same time, a type of "hierarchy" is canceled in the audience: teacher – student, although the show has the form of a "lesson".



Numerous books discuss the concept of theaterdevisedand of the new type of theater creator. For example, the book*The End of Directing, the Beginning of Theatre-Making and Devising in European Theater*<sup>23</sup>, it includes a series of essays about the theater director who writes together with the actors or not, the texts he later stages, signing the direction alone or in a collective formula. Names such as Joel Pommerat, Armin Petras/ Fritz Kater, Gianina Cărbunariu, Bela Pinter, Rodrigo Garcia, are brought to the fore alongside Pippo Delbono, Rene Pollesch, Oliver Frljic, Wojtek Ziemilski, without being placed in an experimental aesthetic context . Olivia Grecea publishes*Devised Theatre. Collective theatrical creation*<sup>24</sup>, recalling The Living Theatre, The Connection, The Brig and Paradise Now, Eugenio Barba and

<sup>23</sup>Lulia Popovici, *The End of Directing, The Beginning of Theatre-Making and Devising in European Theater*, Tact Publishing House, Bucharest, 2015.

<sup>24</sup>Olivia Grecea, *Devised Theatre. Collective theatrical creation*, Eikon Publishing House, Bucharest, 2017.



Odin Teatret, Barter, Ariane Mnouchkine and Théâtre du Soleil. We find numerous articles, conferences and podcasts. *The Guardian* even publishes an article with ten tips for truly creative collaboration<sup>25</sup> in the theater devised. At the same time, there are many creators of pedagogical systems through which contemporary theatrical practices have developed, substantially influencing theater education. For example, Henry Caldwell Cook, Peter Slade, Dorothy Heathcote, Winifred Ward.



The four performers write the text, I direct, I propose scenography and costumes, I collaborate with specialized service providers regarding sound design, light design and video projections, starting from their own research on the causes and prevention measures of depression disorders of generation Z. Based on the case study, they wrote the supporting text and built four situations that have as their playing space the places where pre-adolescents spend most of the time, respectively: "At Home", "At School", "Between School and Home", with "A Solution", a therapist's office, also inserted. The performance proposes a process of identifying the "spectator-former" with the protagonist,

<sup>25</sup>John Walton, Devised theatre: ten tips for a truly creative collaboration, *The Guardian*, London, 2014, Article available at: <https://www.theguardian.com/culture-professionals-network/2014/dec/16/devised-theatre-ten-tips-collaboration>, Link accessed on Oct. 4. 2023.

thus acquiring a therapeutic character. The actors propose a fresh, direct perspective, a new perspective on how to react in given situations.



Before entering the "play space", each spectator was given two cards, one red and one green. With these cards, they had the opportunity to modify the course of certain situations as follows: three times during the show they had to choose one of two possible continuation options, depending on the emotion with which they wanted to continue the scene: fear/contempt, anger/sadness. The voting moment was based on the message "You choose!" and as a reminder, you can choose the emotion you use in a situation in your life. Those who did not have the opportunity to see their chosen variant played, could/can access a link<sup>26</sup>, where they can watch it online anytime. *performances* gives the group its unity of self while entering into the experience of each individual member. Thus, all those present influenced the development of the performance. The children were encouraged to choose the "Where, When, Who, What" coordinates, which combats the lack of desire of some students to get involved.

The text is based on the concept of emotion, "the name we use to encompass everything we understand by feelings, moods, pleasures, pains, passions, sensations, desires"<sup>27</sup>. Can we feel them all at once? Do we feel them one at a time? Do we have a palette like that for the colors we combine? Of course it does, there's Robert Plutchik's Flower of Emotions that explains how

<sup>26</sup>Official website of the project: [www.zetgeneration.ro](http://www.zetgeneration.ro). Link accessed on Oct. 4. 2023.

<sup>27</sup>Dean Burnett, *The small brain about the big brain*, Translation by Loredana Bucuroaia, BAROQUE BOOKS & ARTS Publishing House, Bucharest, year 2020.

they are composite emotions, starting from the basic ones. Psychologist Paul Ekman, known today for the series *lie to me* and animation *Inside Out*, identified seven basic emotions that he says are experienced by all people, regardless of culture: happiness, sadness, disgust, fear, surprise, anger, contempt.







And we have the iPhone's facial recognition feature, and we have one more feature that it doesn't have: face reading. We know when someone is fake smiling, when they are angry or disgusted. Faces reflect our emotions. Rather, pre-adolescents who have "emotion awareness," through the new universal written language, built from *emojis*—s, easily express what they feel and "read" what others feel. It's important to

knew that *moticons* are used differently depending on the culture. Thus, the scenes present perspectives of parents, teachers, colleagues, have as their theme bullying, lack of communication, excessive use of technology, *Brandi* and other characteristics specific to the preadolescence of generation Z, which we identified by talking to the students. It is a tumultuous period with great changes in which the socio-emotional climate at home, at school, may or may not represent fertile ground for good development. Pre-teens rebel, there isn't a teenager who hasn't gone through phases of rebellion against "authority". Rebellion also occurs as a reaction to stress, as attack or denial. They break the rules, adopt a non-conformist style of clothing, antisocial behaviors appear, alcohol, drug, tobacco use, behaviors that not infrequently put their lives at risk. Since we found that most of the disagreements were about their relationship with their parents, we built a scene called "Home". Parents are the first models with which the individual identifies, a fact that conditions the contouring of the ideal Ego<sup>28</sup>. Self-image is strongly influenced by the relationship between the adolescent and the parent. The child will describe himself in positive terms, if the parents reflect a positive image, he will have confidence in him, he will appreciate himself. At the same time, the process of social comparison is much more present at this stage, as pre-adolescents tend to relate especially to the members of the peer group, once to be liked and accepted by others, then to differentiate themselves, to be original. They adapt, accommodate themselves, learn to manifest their relational, cognitive and affective autonomy. The "adolescent identity crisis", the phrase proposed by Erik Erikson, also contains psychosexual development. With the physical development of the body and the beginning of sexual maturation, a process of self-knowledge regarding one's sexuality begins, the acceptance of gender identity intervenes and of course the conflicts that arise on this topic, some addressing gender dysphoria. Gender and sexual identity are core domains of personality. Body image is also formed, determined not by the way a pre-adolescent looks, but by the way he thinks he looks. Young people do not have a very good opinion about their bodies, to be accepted and popular means to look a certain way, so the number of those suffering from anorexia or bulimia is constantly increasing, especially girls. At the same time, the number of those who end up suffering from depression disorders due to this is also increasing. The concept of body self-esteem, "a multidimensional construct that

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<sup>28</sup>Dumitru Cristea, *Treatise on social psychology*. Vol. I., Renaissance Publishing House, Bucharest, 2012.



it includes perceptual, cognitive, affective, evaluative and behavioral components, thus bringing them all together and constituting a complex and subjective form in which the individual perceives his own body"<sup>29</sup>, is not very often brought up either at home or at school, we found.



<sup>29</sup>Zinovyeva, Kazantseva & Nikonova, Self-esteem and Loneliness in Russian Adolescents with Body Dissatisfaction, *Proceedings - Social and Behavioral Sciences*, 2016 Oct, 233:367–371, DOI:10.1016/j.sbspro.2016.10.160

## 7.4. Art therapy workshops

Art therapy adopts the idea that art is a symbolic means of communication and expresses personality, emotions and other aspects of the human experience (Cathy Malchiodi). Romanians are reluctant when it comes to interdisciplinary fields, especially this field, as it is in the process of development, there are no accredited specialists, but rather a few members of some associations that offer training in this sense. Art therapy is an interdisciplinary form of psychotherapy, in fact. Generally, based on psychoanalytic or psychodynamic principles, art therapists have the competence to use various theoretical frameworks with which they feel comfortable. Other working approaches include: analytical (Jungian), humanistic, behavioral, systemic, integrative. – Australian National Art Therapy Association (ANATA, 2005)

To understand better we will distinguish between "artistic activities" and "art therapy activities":

### **Artistic activities** involves:

- the expectation of using a previously taught skill set and objective pursuit; to a certain one
- the main objective is to create a complete work of art; the teacher or
- facilitator can influence the work or give advice; the final work can be
- exhibited, evaluated or appreciated;
- the final work is evaluated from an aesthetic point of view.

### **In Art Therapy:**

- art is the environment where psychological changes take place;
- the final work is not a product but a way of communication;
- the work must not be aesthetically pleasing, finished or valuable;
- the art therapist is a guide, a facilitator, a witness to help the client understand his feelings and needs;

- the final work is personal, confidential and is kept as a record of feelings and emotional states.
- the materials chosen, how they are used and the way of expressing feelings are the most important aspects in the therapeutic process.

During the art therapy sessions the child:

- has the opportunity to express himself, which leads to the decrease or discharge of tensions; establishes
- relations with the group (enters the dynamics of the group with which he plays or of which he is a part) and with the psychotherapist;
- reshapes his attitude towards himself and towards others;
- the child learns in an attractive and fun environment about/and how to manage different life situations.

At the location of the Installation, after each show, but also on the web page of the project, an email address was made available to those who wished, where the children could request to participate in the art therapy workshops. We encountered difficulties in terms of children's willingness to sign up for this activity. I have included a number of explanations regarding this interdisciplinary field, a new field for them, which it was probably natural for them to be reluctant. Although the psychologist and sociologist involved in the project offered explanations of this at the end of each performance, even so the pre-adolescents were reluctant. The workshops had therapeutic themes: showmanship, painting, dance, musical instruments.

At the same time, in order to later develop the service at the level of the Athenaeum, four employees from the project attended an ANC accredited course: Worker through combined arts, respectively the actors involved in the project. They participated in workshops to acquire skills in working with children (job shadowing).





## 8. Exchange of experience

The cooperation with Dac Music performance was based on the previous partnerships that the Lesian University had with the artist Dragoș Cantea, the legal representative of this company, and was realized through a visit, a series of activities as part of an exchange of experience carried out over a period of 6 days in Norway. The delegation from Romania was composed of 6 members: the project manager, 2 actors involved in making the show, the psychologist employed on the project, the plastic artist who created the Installation in Romania and the cultural coordinator. The exchange of experience encompassed viewing

the installation in Norway, the broadcast of the footage and the recording of the show made in Romania, a workshop and the realization of some work visits.





## Activities and Conclusions:

### Vernisaj Art installation made by the artist Valeria Duca



Repressed emotions can be obstacles to healthy development, and art becomes an effective tool in releasing these emotions. Through creative expression, the child has the opportunity to express his feelings in a constructive way, thus building a way to release and understand his own emotions. Repressed emotions can affect a child's healthy development, and art becomes a universal means of emotional release. In Romania, Norway, all over the world.



### Visit in the restoration department of the Munch Museum

Meeting with researcher Irina Sandu

### DEPRESSION AND ANXIETY TRANSLATED INTO THE OPERA BY MUNCH

Our visit to the Munch Museum, complemented by a visit to the Oslo National Galleries, addresses the connection between art (mainly fine arts), artists and mental health. Both art therapy and what patients admitted to psychiatric hospitals were able to create and how they contributed to a new current are discussed. *Francisco Goya, Paul Cezanne, Vincent van Gogh, Edvard Munch, Mark Rothko, Jackson Pollock.* All suffered from mental disorders. That didn't stop them from creating recognizable works decades later. **Art for them was the way to escape from the tormenting reality.**



### Music therapy workshop with Gro Trondalen

We must listen. We have met many times in the questionnaires applied to children in Romania with the answer: "I am not listened to". Children need healing and have incredible healing resources. They need help to find them. I discovered together with Gro in that workshop that teenagers from all over the world, not just from Romania or Norway, have their own playlist. It is important to offer them other pieces. It's important to help them write their own songs when they can't say what they feel. Gro Trondalen is a well-known name in the field of art therapy, he has also published a series of books based on interdisciplinary studies. Art has its offer in helping us survive, alone and together. "YOU ARE NOT ALONE" was the statement with which I began my meeting with Gro. "You are not alone" was also the thought behind the ZetGeneration project – Smile, empathy, therapy.



### Meeting with Andreas Ljones. Riksscenen

A space intended for folk music and folk dance of all kinds, for music from all corners of the world that unites different cultures every week. Riksscenen hosts everything from intimate acoustic concerts to big shows and modern dance productions as well as social events. Riksscenen's main amphitheater has a capacity of 300 seats, 550 standing spectators. The basement club can accommodate 150 people and the smallest stage holds 80 people. All rooms are connected to a central recording studio. The Norwegian Center for Traditional Music and Dance is located in close proximity to the Center for Folk Music. The new complex also includes 50 rehearsal and pre-production rooms and a new location for the Oslo School of Fine Arts.

Environmental psychology, ambient psychology or elements of social psychology are applied in architecture and design by Norwegians with great art. Romanians are not used to making such "leverages". A large window with a tree in front, a plant on the desk, light colors, ergonomic furniture, candles, music, make employees feel good. The importance of a cafe in such a



of the center, as a space for socializing, is extremely useful. People can share their experiences immediately after the event they attended.



### Visit to the Embassy of Romania in the Kingdom of Norway



The visit to the Embassy of Romania in the Kingdom of Norway gave us the opportunity to have a discussion with Mr. Ambassador Cristian Bădescu regarding the equality and social inclusion of children, about the disorders they can suffer during adolescence and about how art can come to meet them, through the support of the officials.

### Gro Trondalen and Arttherapy at the Norwegian Academy of Music in Oslo



After discussions with John Vinge, head of the art therapy department, I concluded that this field is still untapped in Romania. A series of subsequent discussions between Gro and Professor Ovidiu Gavrilovici, who teaches at the Faculty of Psychology of the Alexandru Ioan Cuza University in Iași, showed us that we are still reluctant to open up to interculturality and interdisciplinarity.

### Meeting Jens-Morten Hanssen, National Library of Norway

We observed the advanced experience of the National Library of Norway in the development and digitization of collections, library services, professional assurance of the operation of libraries of all types. The main task of BNN is "preserving the past for the future". The Norwegian library system is presented through the lens of the Central Public Library in Oslo.





## Brief observations:



- educational system: The Norwegian school follows the principle of "Child's well-being" (the child in the school environment must feel good, feel supported, encouraged, understand the importance of coming to school and feel that he belongs to a community). The Norwegian student and parents know that EDUCATION is important, that's why all children attend school;
- in individualistic cultures, they insist on the causes and consequences of the child's emotional situation, unlike the conversation style in collectivist cultures, insisting on the negative aspects, commenting on the children's mistakes. As a consequence of how emotion knowledge is acquired, the childhood memories of individuals from individualistic cultures are richer in detail than those of individuals from collectivistic cultures.

- Repressed emotions can affect a child's healthy development, and art becomes an effective means of emotional release. Children, not yet having developed cognitive capacities, express their emotions through drawing, modeling or other artistic forms, and understanding this artistic language becomes essential to communicate effectively with children and to support them in exploring their own emotions.
- Art therapy is a relatively new field in Romania, until now no art therapy school has been accredited, the idea of art therapy being embraced more by NGOs and/or some private organizations of psychologists.



Article 27 of The Universal Declaration of Human Rights from 10.12.1948:

"Every person has the right to take part freely in the cultural life of community, to enjoy the arts and to participate in scientific progress and to his benefactions": Culture must be accessible to everyone, we have the right to enjoy it by the creations of others, we are essentially creative beings.