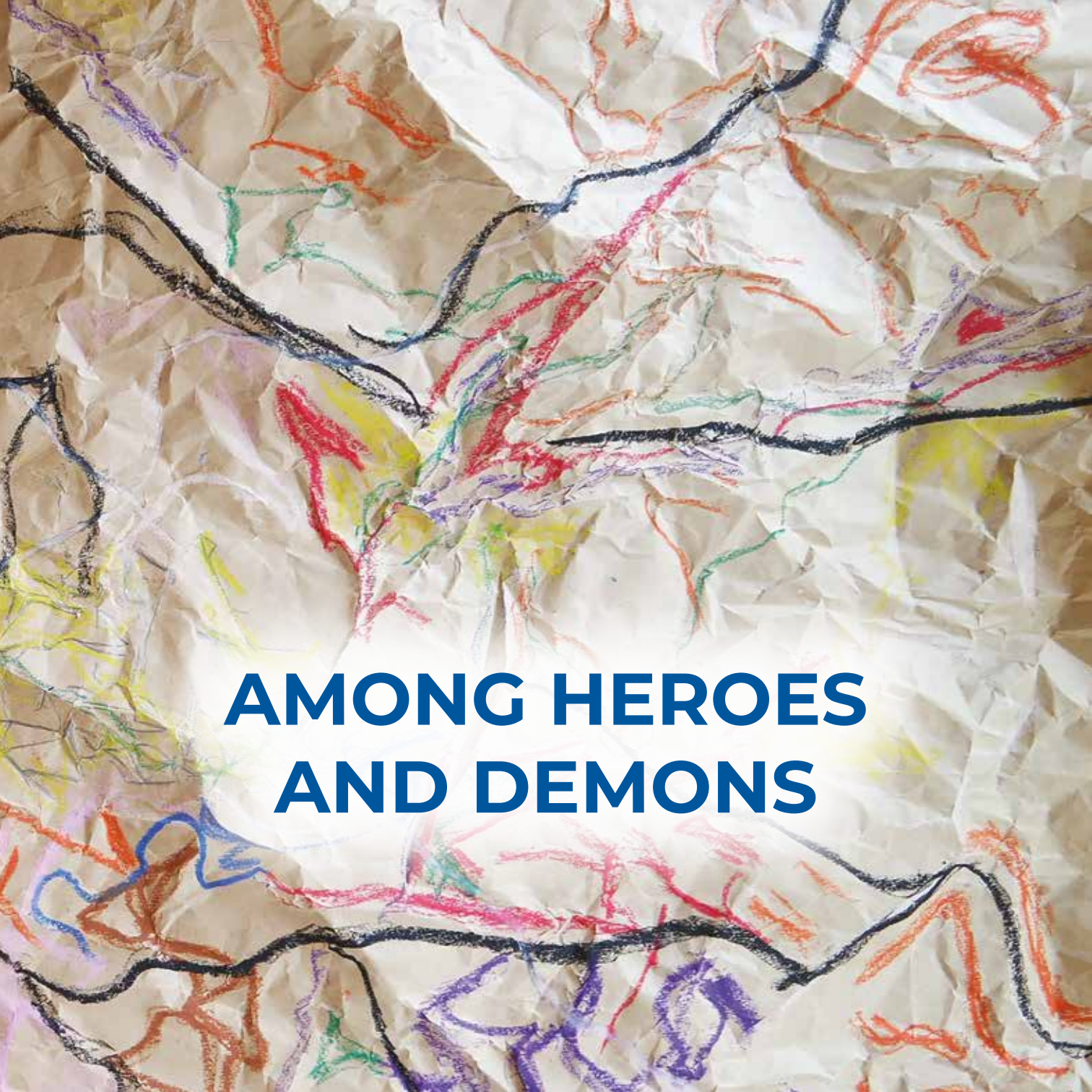
AMONG HEROES
AND DEMONS

Participants of 6 HIT countries summer 2018 at the
“Place of silence” near Mattighofen in the Austrian Inn quarter

heroes of inclusion
& transformation

AMONG HEROES AND DEMONS

**25 people from 6 countries
explore feelings and shadow topics
in a community research project**

Edited by Dr. Helga Weule & Dipl.-Ing. Manfred Weule M.A.

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“Each complete process is finished with joy, if I am able to enjoy and to share an obtained gift with others.” This hypothesis was proved in this project.

This publication is the gift and we are delighted to publish it as our 5th publication.

Team of DIVADLO BEZ DOMOVA

International, intercultural and interpersonal cooperation and sharing are essential in lifelong learning and non-formal education. And we all are constantly learning and expanding our discoveries. We are on our journeys, and while working with other people, many times these journeys are heroic. It is a great pleasure to be part of this particular Hero’s journey, for which 6 partners departed in October 2017 and came to its end in May 2019.
This book was written in English and then translated into the different mother languages of project countries.

Here we are:

Adventure Life *(Austria)*

Asociación cultural, social, de salud y bienestar ACUNAGUA *(Spain)*

Divadlo bez domova *(Slovakia)*

Grupa “IZADJI” *(Serbia)*

ReykjavíkurAkademían *(Iceland)*

Spolek divadelních ochotníků Alois Jirásek *(Czech Republic)*

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Frequently used terms and their abbreviations

Hero (m), **heroine** (f), **hera** (f), **heroes** (pl.) – this part inside of us human beings which is ready to go into action to follow his/her desire, his/her call, his/her vision.

Demon of Resistance (DoR) – the hero's two-sided counterpart saying "No!" to any change, trying to defend a liveliness which many have lost in early childhood and youth. The DoR has a million faces

Hero's Journey (HJ) – the process of a hero, following his/her call through the dark forest of the unknown. The steps of this journey as told in ancient epics, myths and magical fairy-tales as well as in "Star Wars", are described by Joseph Campbell. Inspired by James Joyce's "Finnegans Wake", Campbell named this pattern "monomyth"

Hero's Journey training (HJ training) – Paul Rebillot's seminar, a work of art to follow the path of adventure to the own self and finding the personal archetype of change

Cycle of basic feelings (CBF) – a concept of describing the flow of liveliness as well as emotional jam and dead ends. It has a lot of correlations with any processes of change like the HJ. Developed by Wielant Machleidt referring to Hans Lungwitz, based on EEG brain wave measurements, and further processed by Helga Weule with Manfred Weule

Preamble

HEROES

seem to have become modern in the last years: the bandwidth of public offers reaches from “heroes of shopping” in advertising to persons, who achieved something special, to religious fanatics, from “heroes’ seminars” to management trainings “educating heroes” to “Hero’s journeys”. We are in alignment with trend. Whom do we see as heroes and, particularly, whom don’t we see as such? Is Trump a hero or is mother Teresa a heroine?

We see as heroes of any gender individuals, who master their life and living conditions in a self-responsible way and hereby develop themselves in contact with others. Evolution means development. We are able to develop, what is inherent in us – capabilities, resources, consciousness, relationships – that’s what we call life purpose. The undeveloped lies in darkness, in the shadow. In the HIT project heroes of all genders are especially those who are not only changing themselves but supporting others, living in the shadow of society. They increase social diversity by coming into light and being supportive for the transformation of entire society. The direction we are hereby heading for, is diversity in community, partnership and criticism of ideologies.

Hence is clear as well, whom we don’t see as heroes: those forcing human beings and environment into standards using power and authority, protected by the ideology of authority: “ideology is necessary, knows where to go and gives safety”.

Hero’s Journey travelers never are alone: in order to support and check their orientation they always have some important companions on their side: from helpers of any kind, ancestors/ancestresses, elements of nature, animals to the ingenious, art and dreams to opponents like the two-faced demons of resistance, who powerfully test by feelings and words, what the direction of a hero’s journey shall be. And not least we are mostly accompanied by other people, who are HJ travelers as well.

SHADOW

“Each of us has some part of our personality that is hidden from us. Parents, and teachers in general, urge us to develop the light side of the personality – move into well-lit subjects such as mathematics and geometry – and to become successful.” [1] In the darkness of shadow come ashore modes of behaviour and characteristics, which were not admitted or accepted, because they were not compatible with the chosen ones. Groups, cities and societies have a shadow analogously too. The simplest indication to that we can find, when we ask ourselves, what it is, we don’t like about other persons, groups or cultures. These are modes of behaviour and characteristics, which we locked up in ourselves in the darkness and we don’t like in ourselves. But we are only able to see them in others. We need others to become able to see our own shadow as well. The shadow is often seen as evil, if not bedeviled.

1 Bly 1988, p.7

FEELINGS

A certain Christian optimism and later, much more fatal, a wrong enlightened optimism of progress made us helpless to deal with the shadow, writes Marie-Louise von Franz.
Not being able to deal with negative feelings and shadow topics, "we are nowadays especially endangered by the fact, that intellectual knowledge is overestimated by decisive parts of business and politics and statistics are celebrated. But the problem of good and evil is an emotional problem. Intellectually seen there is a pro and con for nearly all actions. But only the individual feeling or conscience is able to make essential decisions" (Franz 1974).

THE 5 IMPORTANT STEPS OF EACH CHANGE PROCESS

The common basis for our research are personal experiences with feelings, inclusion and transformation made in the workshop "Hero's journey Training" (Paul Rebillot). It is target and content of the training, to go through a bigger or smaller personal project of change and to explore, try out and reflect it with different methods. 5 central steps serve this purpose in the process:

1. Discover the impulse of change and present it
2. Invite the resistance against it to show up
3. Let both sides act out the conflict and find a decision
4. Go into unknown land and pass tests and
5. Recognize something new as gift and integrate it into everyday life

These 5 steps are essential as well in any process of innovation, in "initiations" and all self-developed creative rituals.

The HIT project is a common hero's journey of exploration in shadow areas of society, where we can find negative feelings, monsters as well as treasures. Doing so we are standing on the shoulders of all those, who were active in these fields before us. We attempted to describe, what we experienced, felt, thought and did in this journey.

Introduction

25 people from 6 countries and different cultures working with different client groups in the field of further education, therapy and art came together for a project of research and development with the title "*HIT – Heroes of inclusion and transformation. A partnership project for the integration of social relevant shadow topics."*

This project was granted by EU's educational program Erasmus+, Key Action 2: Cooperation for innovation and the exchange of good practices, as Strategic Partnership for adult education. The main objective of the project is **Development of Innovation in Adult Education**, with priority in "extending and developing educators' competences in dealing with social inclusion". It corresponds with "2017 Erasmus+ operational objective in Slovak Republic" which is "to promote developing educators' / trainers' competences in the field of adult education".
The results of this project are now published in this book. It intends to be useful for counselors, facilitators, trainers in adult education, mentors, therapists, social, cultural and artistic activists, social workers etc., working with marginalized and vulnerated people or people striving to find, express and live their identity. Our project promotes empowerment of people in the supporting as well as in the supported role.

Technological and structural processes in economy and society tend to standardize individuals in their professional aspect focussing prescribed targets and methods. Standardization does not foster non-standardized uniquely characterized individuals. These are the ones being able to bring forward **innovation**, **entrepreneurship,** playing an **active role in democratic life** and engaging in **inclusion** of people with **disadvantaged backgrounds, including newly arrived migrants,** having a **sense of belonging to community**.[2]
A Hero contains quite a few features of uniquely characterized individuals: they are different from each other, they are in contact with a vision and they have specific "language skills": they are learning to understand the language of body, feelings and soul and to come in contact with capabilities and patterns of behaviour, which are pushed into the unconscious or "shadow". The American poet Robert Bly says: "Evidently we spend the first twenty or twenty-five years of life deciding what should be pushed down into the shadow self, and the next forty years trying to get in touch with that material again."[3]

The milestones of this project were

- the kick-off-meeting focusing our project target and to get known to each other,
- the hero's journey workshop to make personal experiences with the process and structure of the hero's journey training and the cycle of basic feelings and to decide about a division of work for further investigations,

2 All **bold terms** from Erasmus + programme guide 2017-2020, p.5. Related terms on p.118

3 Bly 1988, p.64

- the meeting for planning and deciding based on the division of tasks a useful project structure to coordinate the project and the next steps,
- the summer workshop to present in form of little workshops, theories and reflections of the investigations made until then and to plan the book structure
- the meeting for first feedback to the written material
- the closing meeting with the book in the center.

Some results of this project of nearly two years we are now able to outline in this book.

The book structure

It follows our philosophy of research - diversity, community of diversity and critique of ideologies - based on experiences (experiential social learning). It is structured in an introduction, which gives some details about the personal background of Helga and Manfred Weule's observing as supervisors of the project and editors of the book. After that follow theoretical fundaments, hypotheses and research methods which were used. The project's division of work follows the 5 most important steps of the Hero's journey (HJ) training and the cycle of basic feelings (CBF). Each country group describes hypotheses, results of exploration and methods in the effected field and in the own client groups, supplemented by comments of the editors.

The final chapter describes results and experiences of the project and some theoretical and practical conclusions for its target as well as open research topics.

1. Who we are and why this topic

Helga starts to tell:

"All along I was fascinated by the big unknown: as a child by the star-spattered sky, the big forests, all relationships going beyond the narrow limits of my family, the forbidden unknown; as a young woman by the world of men and by everything, I was not able to grasp and to understand. On detours I became a philosopher and female artist focussing dialectic and community building on one side and painting on the other - both connected with the training of my intuition and of my mind. Early on I became a group dynamic trainer (Austrian society of group dynamic and organizational consulting ÖGGO) and in my painting I worked on my personal dreams, traumata and nature. I worked also in workshops with the method of process painting (see graphic). My two children opened me new small worlds which were strange to me. Together with them I was able to learn important issues about feelings, especially about grief, joy and anxiety of being left, birth and death.

It was in the 1980s that I followed a call at first: I accepted the invitation of a consultancy firm to become a management consultant. In this practise and further education I discovered the business world of German speaking Europe on one hand and was shown the wilderness and rain forests on the other side of the world and the indigenous art of healing by two Peruvian shamans on the other hand. Rather I became aware, that processes of development, creativity, creation of something new in all these fields need orientation aids (H.Weule 2013).

The traditional process model of group dynamic was the theory from dependence via counter-dependence - emerging from vacuum resp. conflict - towards interdependence. The second model was the Johari window. In the process of painting I discovered that I had to deal with dissolving of standardized habits of seeing and to have courage to give up control. In the 1990s diversity and living my way became more and more important. I got to know the cycle of basic feelings and my partner the very same day at the congress "The end of big blueprints and the blo ssoming of systemic practice" in Heidelberg 1991. I was so fascinated by both, that I explore both of them until today. Seven years later they were joined by Paul Rebillot and his healing art work "Hero's journey training"."

Manfred opens up his side:

"I was born into a protestant-rationalistic, narrow and hard world of machine builders, descending from craftsmen and farmers, who were German conservative and loyal to the emperor. They were living in a township close to the North German range of Harz mountains, where 1 000 years of mining transformed an originally primeval forest around the legendary Brocken - as Blocksberg scene of Walpurgis night in Goethe's "Faust" - into a landscape with some poisoned industry areas and a spruce monoculture; in some towns there are big mine dumps around smelting works. My father took part in both world wars and expected his two sons to take over the management of the parental factory in third generation. Without the Airedale terrier "Astor" I would have been without any reinforcement for my feelings as a young boy. My mother donated me a transverse flute including lessons. This opened me a way to art and beauty. My family was very proud of the "professor in Leipzig", my grand uncle Karl Weule, who did field research as ethnologist in German East Africa and built up a museum of anthropology in Leipzig. His example made it easier for me to realize my wish to study cultural anthropology.

With that all topics of my life are touched:

My deep dislike of being formed by hierarchical institutions and receiving my place in society by them, fuelled a self-controlled way of initiation - into a strange culture, the German one - to discover and to live my life purpose. A lecturer in Organizational development (OD) once characterized that: "Like a sculptor he is chiseling himself out of his material." Passing a sabbatical, aged 42, my path went on to the seminar

Helga Weule: 5 of 7 personal process paintings about "life purpose" (2011)

"Leitbild" (guiding inner image showing elements of one's own life purpose), which I developed and guide with my partner Helga since 1991.[4] It aims at disembarking from conventional schemes of performance, success and adaptation (seen as optimization), starting to trust own senses and feelings again, focussing a target and abundance instead of deficits and scarcity. This process of "remembering" of one's own life project was complemented by Paul Rebillot's processes "Hero's journey training" and "Discover your personal myth".[5] In the concept of Hero's journey life purpose means vision and "program" of the hero. All these processes are part of a lifelong path of initiation, which can be followed in the postindustrial parts of the world."

2. The social relevance of the theme

Manfred continues to tell:
"Let us see how that started: the oppressive silence of the "leady time" after the second World War about all topics burdened with anxiety and shame like war, national socialism, antisemitism and mass extermination let me experience the start of the 1968 movement as liberation, as permission to ask unliked questions and to search and research for answers. Karl Marx gave essential guidance for that. The international youth movement of 1968 brought me precious insights: I was able to do unexpected things. We had a lot of questions but did not find dialogue partners among the adults. So we came back to answers of the 1920's such as Marxism-Leninism. But there is not much difference between a Marxist-Leninist party and the army of the "class enemy" - by which my father and grandfather had been shaped: both are machines negating individuality and creative diversity. My body helped me a lot, to become aware of that. But only after quite a few years also my mind started to understand and after opening the closed door to my feelings with Bioenergetics and Gestalt therapy I fell into a deep existential and spiritual crisis (Grof 1989), out of which I could come out again only, because the wish to stay with my two young sons became stronger than my pain. What is bothering me therefore until today, is the desire to explore own questions, to focus communities of diversity and the exploration and liquefaction of cultural taboos and shadow topics."[6]
Helga continues:
"I became more and more aware how much I was functionalized by economic interests in my practice as consultant and how strongly my need for self-control came in conflict with the foreign control by business companies and their economic targets. I took over Manfred's impulse to develop a "Leitbild" seminar together, offering the opportunity to get on trace of my own life purpose, went into a sabbatical and left my successful company 1993. My anxiety of my own life purpose made me at first explore feelings and their dead ends as well as the ancient art

4 Leitbild work is a way of remembering something, we do not know, that we know it. 7 years later we were reinforced in that work by the West African Dagara culture, in which life purpose is a central issue (Somé 1994 and 1998), and by James Hillman, who names life purpose "soul's code" in his 'acorn' theory (Hillman 1996).

5 In some magical fairy-tales and the Sumerian epics of Inanna (Wolkstein 1983 and Pereira 1983) and of Gilgamesh (Schrott 2001)

6 Especially inspiring for decoding hidden judgements of culture is the work of Daniel Quinn (Quinn 1992 and 1997)

of healing. (Project "The emotional organization" (Weule 1998), "Hero's journey training"/Paul Rebillot and the "Art of oracle reading"/Malidoma Somé). However my partner and me started to work with small self-organized groups and individual persons, who were in need of encouragement. But our "demons of resistance" insisted urgently to bring some personal shadow topics to light."

The explosive nature of this subject shows itself in two phenomena: on one side in anxiety about the future seizing nowadays more and more people worldwide in view of economic, ecological, political and religious crises, on the other side in view of held back so-called "negative" feelings rising out of social taboos. Human beings being unable to express feelings or emotions, are easily to be manipulated. In the longer term the suppression of feelings is sickening soul and body.

There is a strong social trend of functionalizing and standardizing individuals for economic interests on one side and of their manipulative "feeding with commodities" on the other. This generates dependencies, addiction, psychic diseases. Social and cultural change is necessary. Therapists and counselors, mentors and social workers are requested to be of support for people concerned. But how is that possible without generating new dependencies? What might support these professional groups, without getting trapped in the dead end of fear of diversity and without becoming "standardizers" themselves?

Our modern rationalist culture places the so-called "negative feelings" like grief, anger, pain and anxiety under a taboo. So-called "positive" feelings like curiosity and joy are desired. Both is justified by valuing judgments. Tabooing and sanctioning of "negative feelings" lead to an emotional jam. This jam either leads to diseases or to an explosive discharge projecting the valuing judgments onto all that which is "other" and to submission to order and authority.

Power politics is able to fuel and direct this discharging. Thus depreciation of the other easily transforms into fundamentalism, radicalism and terrorism. And who is acting like that putatively belongs to the "good ones", "brave ones" and "hardworking". This kind of "discharging" deepens the dissociation of "negative" feelings and intensifies the jam. Separation, competition and anxiety of the future increase.

This course of events is reversible: the exclusion of "negative" feelings and the internalization of their justification we performed in our childhood, in order not to be without care and attention. What we performed ourselves, we are able to transform again as well.

Manfred goes on:

"Behind the wound there is the gift. Anxiety and shame cut off feelings, open a door to become manipulated. Men tend to hide anxiety and grief behind rage and anger, same with me. But anxiety and shame can also give an impulse for dive into these feelings and ask the body what it wants to show. With the help of a "knowing witness" it is possible to remember, to explore and relive old violations suffered e.g. by "black pedagogy" (Miller 1983). Grief helps to disembark from being manipulated and to rejoin the living flow of basic feelings (Weule 1998).

Hardly arrived with Helga at our "Place of silence" in Austria, I lost a bigger part of the material heritage of my parents by malinvestment. A biographical fortuity made us travel to West Africa: it turned out to be a world my desire was searching for since I noticed Karl Weule's books in my father's bookshelf. Now my call should become clearer, to support others to come on the trace of their life purpose. Encountering healers of the traditional Dagara

culture in Burkina Faso/West Africa, I took my chance and asked for counseling. Traditional West African healers know how to heal relationships with ancestors and with wilderness. Those ancestors help to follow the path of life purpose. This culture makes a difference between destructive and beneficial inheritance. This was extremely helpful for me. In my years of critical and wholesome pervasion of my destructive family inheritance I prepared the ground for becoming aware of my family's good heritage. Now time had come to grow into my family's good inheritance as well as to re-enroot in the landscape of my childhood and youth. Oh Boy, that is something, not to be alone any more! The Dagara's cosmology of 5 elements and their path of life purpose and ritual show ways to community.
I presented this way in a public lecture in my home town 2014. There was much resonance but also trepidation witnessing such a breaking of taboo towards my own family of origin." (M. Weule 2013)

3. Contents of this Project of research and development

From Paul Rebillot we learned to lead and facilitate his HJ training and 2006 we received a grant from "EU Youth program" for our first intercultural HJ training in Austria. 2007 the participants of this training founded the association "Adventure life". In this context of the projects of "Adventure Life" we had the possibility to make experiences with the HJ training more than 10 years, that it is a transcultural basic pattern of crisis processes and transformation. With the diversity of methods used in this training - from ritual and art to various methods of consciousness work - it facilitates the inclusion of "negative feelings" and taboos (shadow topics) and reinforces self-regulating forces (Mittermair 2009). Therefore the HJ training was central in our project complemented with facilitating confrontations in myths. It was deepened by research and experiences with the "cycle of basic feelings".
We used the results of the research project "emotional organization" (Weule 1998) - on one hand feelings in organizations and the organization of feelings on the other. While working as organizational consultants and trainers of managers we realized, that individuals, who are conscious of the spectrum of their feelings and work on its forming, have orientation within themselves. Individuals however, reducing or splitting off the perception of their feelings, have a strong outward orientation: they appear as externally controlled and easily manipulable. In order to be able to observe and form feelings, we needed suitable theoretical concepts and terms: here we found the theory of the 5 basic feelings and the "cycle of basic feelings" (Machleidt 1989), which proved to be extremely helpful for our work.

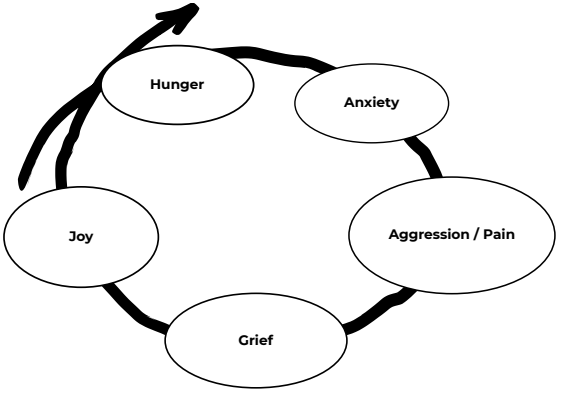
Basic feelings and sequence of experiences

The infinite diversity of colours can be led back to 3 basic colours - red, blue and yellow. Analogously showed the exploration of human feelings, that it is possible to lead back the confusing diversity of feelings to 5 basic feelings - hunger (curiosity), anxiety, aggression/pain, grief and joy - and to assign each of them a distinctly distinguishable physiological correlate measuring the electroencephalogram (EEG) of brain waves. Already in newborns one can recognize all these basic feelings. In addition to that, research sees a fix sequence of these feelings in a cycle.

Sequence of basic feelings after Wielant Machleidt (Weule 1998)

	"Feelings of preparation"		***„Threshold of action and success"***	***"Post-processing feelings"***	
Feeling	Curiousness hunger wish	Anxiety shame incertitude	Aggression in the sense of contact / pain rage, anger	Grief, lack of motivation	Joy
Action	Desire for, searching, addiction exploring	Cautiousness, flight, planning, query	Controversy, struggle	Processing, letting go, lack of drive	Enjoyment, fulfilment
Cognition	Intention, Interest, will, striving	Defense against anxiety, security, control	Decision, coming straight to the point	Resignation, reflexion, detachment	Success, completion, contentment
"Jam" "Dead ends" "Shadow side"	Aimless initiating of new, making plans, addiction	Excessive safeguarding, defense of territory, phobia, paranoia, paralysis	"Much enemy, much ore", actionism, explosive actions, mania	Cynicism, sarcasm, envy, apathy, assignment of guilt, depression	Hedonism, avoidance of difficulties, addiction

Sequence of experience
Each feeling expresses itself in actions ("grasping" no.1) and in terms of a concept (cognition, "grasping" no.2)



In Machleidt's concept every basic feeling also describes a "dead end" in which you get stuck, when you either suppress this feeling or hang on to it. This ends in sickness: hunger and joy end in addiction, anxiety in phobia and paralysis, aggression/pain in mania and grief in depression.

What makes this sequence a cycle? Accepting every feeling of the sequence as impulse for learning allows to pass through the entire sequence and to experience it as flow of liveliness.

We began to test the application of the CBF as aid to orientation at first in the field of decision making of business managers, by doing a qualitative study about the use of senses and the awareness of welcome and unwelcome feelings in meetings of decision-making. It showed that grief in all aspects, aggression/pain and anxiety in a majority of aspects are tabooed feelings, valued as "negative", whereas hunger and joy are accepted as "positive" (Weule 1998). Business managers have to organize the contradiction between self-control and external control, of division of work and coordination. Because feelings are the motor of self-controlled learning, it is interesting to have a look into the business world, which is determining the everyday life of population. Classical organization research distinguishes six basic patterns of coordination (Mintzberg 1979, Bauer 1996):

Contradiction between self-control and external control:
6 basic patterns of coordination within organizations

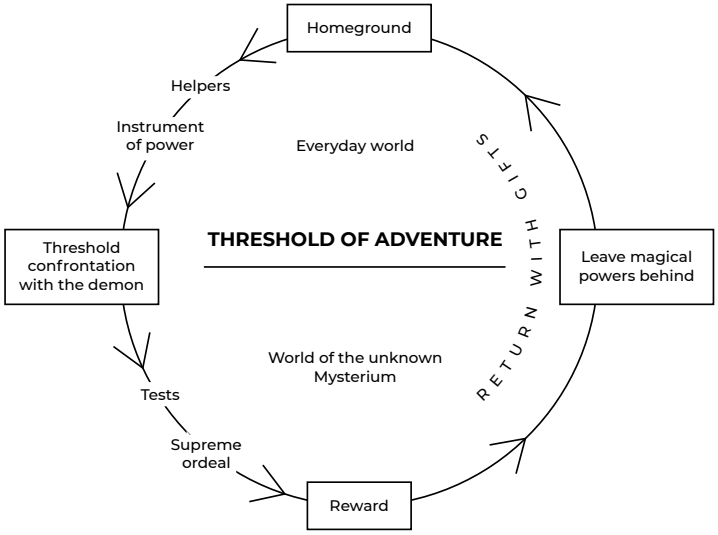
Coordination by:

1. mutual coordination between persons using communication
2. personal directive of superior to subordinate
3. standardization by processes
4. standardization by specification of results
5. standardization of skills/competences
6. standardization by values and norms

Basic patterns 1 and 2 use the media of spoken language; self-control resp. its limitation is in the hands of the people involved, who need to coordinate each other. In pattern 1 their relationship is on the same height of eyes, in pattern 2 it is a hierarchical relationship. External control originates in habits, routines, traditions, which are establishing themselves resp. even in involved persons themselves, who are too much externally controlled.

Basic patterns 3 and 4 use the media of written language to standardize cooperation. Standardization by processes

in its classical form we find in production sites using assembly lines as in Charlie Chaplin's movie "Modern times". Standardization by specification of results and quality of products resp. services generates a set of regulations as mechanism of control. External control is experienced as depersonalized anonymous power, one has to submit to oneself; it is the rule of practical constraint or inherent necessity. Emotional states coming up in this situation, which do not not fit in with the system, are repelled, emotions and feelings become "alien elements".
Basic patterns 5 and 6 are modes of internalization, in a certain sense also of depersonalization and trivialization. The standardization of skills/competences (mode 5) is done essentially in educations and development of professional functions and roles, which are brought into being in expert organizations as e.g. hospitals or universities. Together with the next mode (6. standardization by values and norms) they become effective as aiming directly at the shaping of human beings. This one can see especially in ideologically pervaded institutions as e.g. churches, secret services, trade unions etc. Here the institution/organization acts as "teacher" and "educator" of individuals and claims from them to put aside if not to give up their personality and their personal self-control for the benefit of the requirements and needs of the institution/organization.

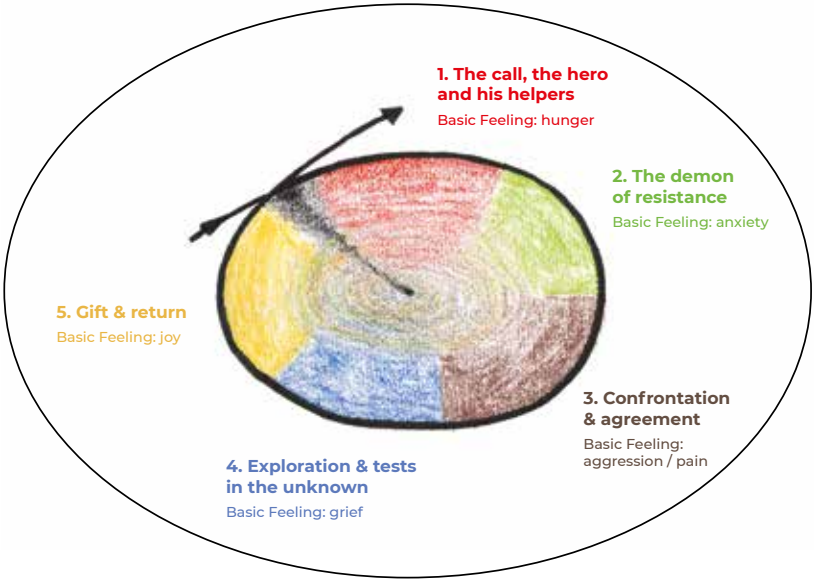


Feelings are the motor of self-controlled learning/self-organization, which have to become prevalent against their limitations resp. have to work off themselves against them. Therefore self-control of persons is directed against dictatorships of any kind: against external authorities as well against the dictatorship of one's own reason. Self-controlling of feelings is a corrective, which tends to become anarchic especially then if organizations do not consider it. Massive suppression undermines the organizational cohesion, the organization becomes "hard but brittle", the connecting sense gets lost. But if organizations listen exclusively to these correctives the organization will enter a state of melting away and dissolution and a connecting sense cannot at first establish itself.
Feelings and unconscious thinking (e.g. intuition) have a different character and speak other languages than reason; therefore we use analogue media like images, objects, symbols, tones, sounds, body and movement, theatre and ritual in our exploration and work. Hereby it becomes apparent, that human feelings always have a "meaning", often contain a hidden message or a gift. As soon as this meaning is decoded, the gift is unpacked, human beings

are in the flow of their liveliness and creativity (in the business world that is called motivation and engagement). Thus we consolidated our insight, that consciousness of the sense of feelings is increasing self-consciousness and thereby the competence of self-control. So the cycle of basic feelings can give orientation in projects of creativity and innovation (e.g. creativity trainings), in group dynamic trainings and processes of community building (see graphics in Appendix), in curricula of educating counselors.
Since 10 years we combine Paul Rebillot's HJ circle with the cycle of basic feelings and found out that both are a very good roadmap for self-motivation and self-organization for the participants of our workshops.[7]
HJ trainings offer its participants the possibility of a personal group dynamic resp. creativity and crisis training. i.e. the inclusion of unlived and unfelt personality shares (Miller 1997) and of transforming misery and destruction into powerful and libidinous forming of communities.

Hero's journey process and basic feelings

These two processes form the basis of our project. Working with them we discovered that protected spaces are essential to be able to re-establish contact with the basic feelings. These are spaces which allow to re-experience and to transform anxiety-loaded feelings like rage, pain and grief.
In the HJ training we work with creative rituals offering protection. And we found out that there are very little of these protected spaces in our culture.



HIT Hero's Journey Lanzarote 2018,
Helga Weule & Manfred Weule Adventure Life

7 Basic feelings and the HJ process is topic of Lenka Šrejberová 2018 (now Lenka Růžičková)

4. How the research could start into a land of the unknown

Since our common experiences in the HJ training we started to explore the land of unknown playfully, wholesome and courageously - in theory and practice. Thus we could practically develop together the HIT research project. First step was to find a good structure for research and first support came to the project by the agreement about our division of work. It looks like that:

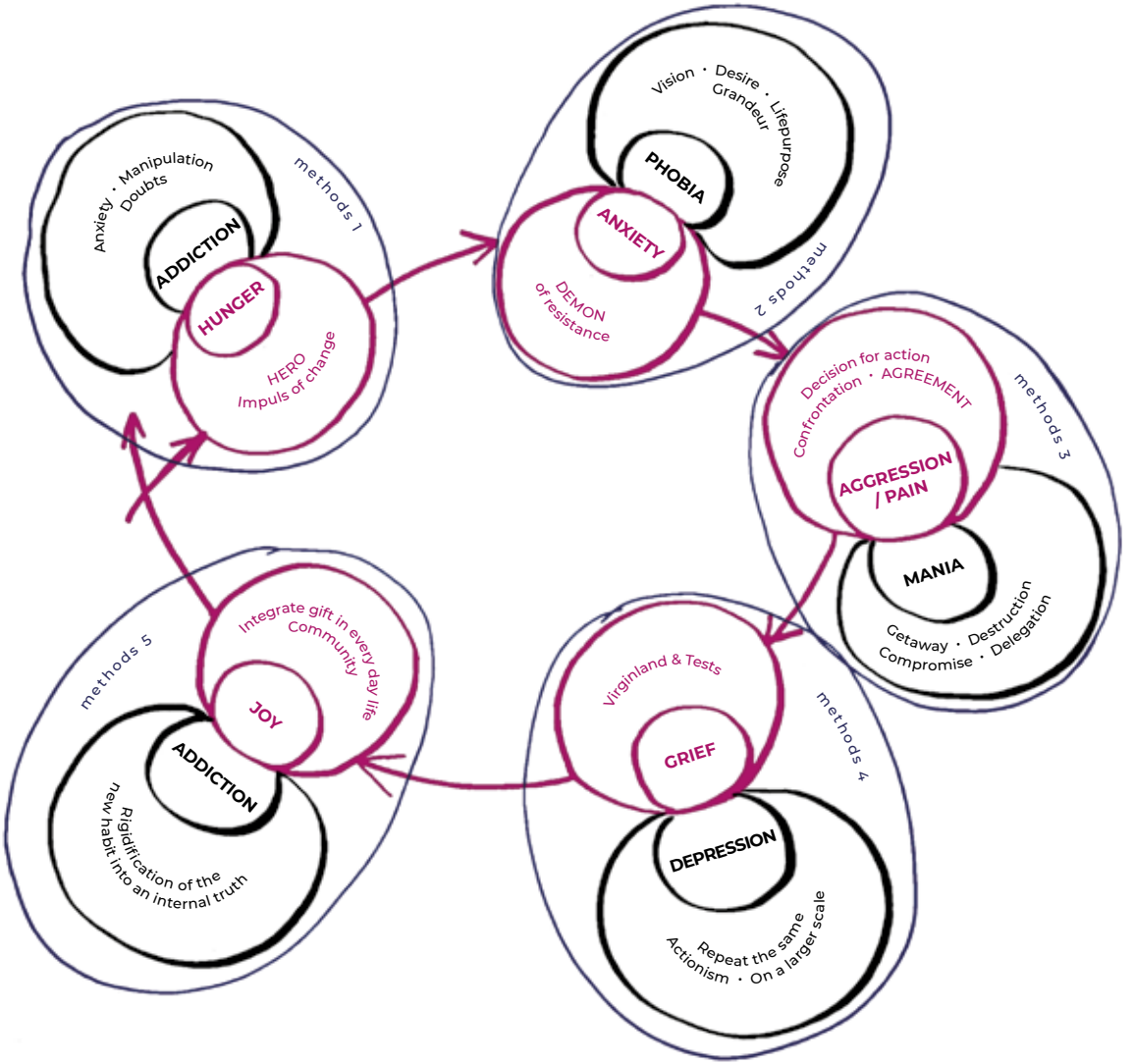
HIT research structure

Prisoners youths disabled	Adults in further education	LGBTI persons, families professionals	Children, youths, psychiatric diseased, seniors	Adults disabled homeless	Adults further education for counselors children
ACUNAGUA	REYKJAVIK ACADEMY	COME OUT	SDO - AJ	DIVADLO BEZ DOMOVA	ADVENTURE LIFE
ES	IS	RS	CZ	SK	A

Other support came from group and organization research. We experienced and realized, that 25 people from 6 different countries are no consistent group, but that we needed a suitable organizational structure with different functions like an organizational team, a supervision team and 5 research teams needing a common substructure to coordinate themselves and to make decisions.

We also learned, that it is important to distinguish between feelings - emotions – affects and agreed upon a common language regulation. We describe the differences like that:
Affects are spontaneous (instinctive) outbreaks of libidinous reactions, showing up as exploding discharge of emotional jam. Emotions move inside and outside of a person, express themselves in movements and feelings are emotions connecting themselves with consciousness (see box in Appendix). For us feelings are “the pattern that connects“ (Bateson 1972), feelings are “sacred” (Malidoma Somé).
Especially supportive in the land of unknown diversity were the multitude of sensual nonverbal methods, which we used for exploration and for presentation: our bandwidth was from storytelling, painting, masks, meditation via nature, symbols, music and dance to theatre and ritual. These methods facilitated us to come in contact with our feelings again at all.
In the course of the project it became visible that CBF and HJ structure are not only relevant for individuals, but also give meaningful orientation for groups, projects and organization in the complexity of diversity (see Results).

HIT research structure



Helga & Manfred Weule 1 - 2018

5. An important function in the project: insider view - outsider view or participant - observer

Supervision: the function of comments

There are 2 basic perspectives in the project. Looking from within a "bubble" (research on one process step and basic feeling in a country group) and looking from the viewpoint of the entire project or from one "bubble" to another. The first one here is called "inside", the second "outside". We understand our (written and verbal) comments as view from outside and observation of the entire project, using our personal resources of a philosopher and an artist and of a cultural anthropologist and an artist. These are feedback loops, supporting learning for all of us. Only such points of view and observations from outside ensure to recognize group shadows resp. group taboos (Franz 1974). (See the description of unstructured confrontation in chapter "Confrontation - Aggression / pain".)

This is illustrated by one of the best theories:

I and the other – the known and the unknown: Two versions of Johari window

Joseph Luft and Harry Ingham developed a theory suitable for any kind of communication processes and illustrated it with a graphic model: the "Johari window". It is ingenious that this illustration visualizes the topic of self-perception and external perception of the own "blind spot" ("we do not see, that we do not see"): what is known and what is unknown to me about myself? And what is known and what is unknown to me about others?

JOHARI window	*Known to me*	*Unknown to me*
Known to others	Public person	Blind Spot
Unknown to others	Private person	Unknown

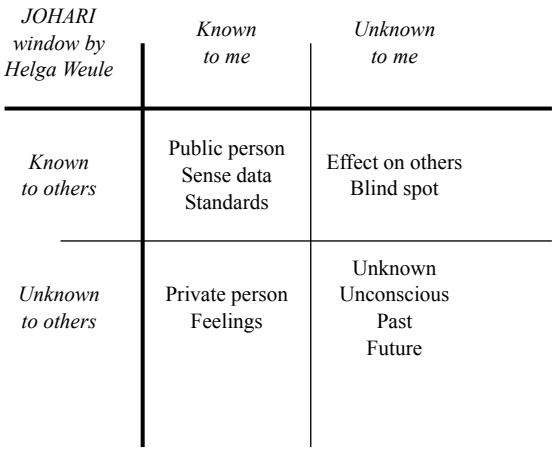
The theoretical map of the Johari window is a process theory of social learning: how do I come together with others from known to unknown insights? It demonstrates the important function of the observer of processes. This is what

Kurt Lewin (the father of group dynamic) praises as ”practical theory”, because it is simple, flexible and applicable to an infinite number of situations. Social learning takes place, when feedback loops have space in processes of communication and sharing, shining a light on the own individual or the cultural “blind spot”, i.e. bringing it from the own shadow to light.[8]

In her practice as a group dynamic trainer in the 1970s and 1980s Helga Weule used the Johari window as orientation aid for processes of group formation. In the 1990s she expanded it, based on consciousness research and insights of theoretical physics about black holes and dark matter[9].

She was inspired by Microsoft’s “Windows logo”, using a window as symbol like the Johari. In distinction from the digital world of computer applications she had to open the window in its unknown dimensions. She began to grasp and to accept, that the unknown is infinitely big. This creates a felt difference to the old theory and makes endless learning possible. Her adapted **new Johari window** now looks like in the second graphic.

Therefore we understand our comments to the different chapters of the project as feedback. This feedback reveals something of the observer on one hand and shines a light on the blind spot (shadow topics) of the authors of a chapter on the other. So the unknown becomes for both sides a little smaller. In the Austrian group Mag. Elisabeth Kamenicky had the function of an internal supervisor of our interventions and comments. Our specific function as supervisors is a way to ensure not only diversity of research results but also communication on a partnership basis in our common research project. In the same way we asked an elder colleague, Richard Timel, for supervision of our functions in HIT project. He is lecturer for personal and organizational development (PD/OD) at the University of Innsbruck and Teaching trainer for group dynamics in the Austrian Society for Group Dynamics and Organizational Consulting (ÖGGO). We express our warm thanks for your engagement, Richard!



It was the target of HIT Project to experience, to learn and to reflect the diversity of contents and methods in

8 The culture of Peru and two of its tribal cultures allowed Helga a fruitful view from outside on Austrian culture and herself, the traditional Dagara culture in Burkina Faso/West Africa opened Manfred a deep view on German culture and on himself.

9 The standard model of cosmology, the Lambda-CDM model, describes as summary of different results of observing cosmology the composition of the universe in mass percentage: about 73% dark energy, 23% dark matter, about 4% “usual matter” e.g. atoms and 0,3% neutrinos. Source: German Wikipedia about “dark matter”, read January 10, 2019. - Dark energy and dark matter are not understood now. We see, quite a bit of physical reality is “dark” or unknown!

the different cultures, groups of clients and persons, which are able to dissolve emotional jams and ideological solidifications.
It was not easy for us, to let this orientation become effective in our functions as supervisors and editors as well. The contributions for the book were a lot different. So there were quite a lot of resistances, conflicts, struggles and troubles, how to bring them together, making a whole out of them by our introduction and comments. The only way for us to make that possible, was, to study in any contribution the shadow topics as well, to include them in our thinking and feeling and to describe them in our comments as possible for us, based on our practical and theoretical experiences of HJ and CBF.
The following five chapters are contributions of the country groups, edited and commented by us. These articles are based on workshops, in which the country groups presented their results to the project members and received elaborate feedback. They were part of a workshop of 7 days ("summer workshop") designed by the Austrian supervisors on our "Place of silence" in the Austrian Inn quarter summer 2018.
In the final chapter "HIT results" we describe successful and still open results of research of the entire project. These results were discussed and accepted in the final meeting February 2019 in Prague. Personal feedbacks about the entire project are attached in the end.

Helga Weule & Manfred Weule

Dr. phil. Helga Weule (1948)
Philosopher, paintress, consultant, grandmother and training instructor for group dynamic-trainers and organizational consultants, teacher for psycho-social counselors based on Gestalt-, art- and systemic therapy, training instructor for supervision and hero's journey guides; between 1991 and 2011 lecturer for social and management skills at Johannes Kepler University (Linz) and speaker on international congresses; founding member of the Austrian association for group dynamic and organizational consulting (1973, ÖGGO), Institute consciousness strategies i-cons (2000) and Adventure life association (2007), together with Manfred Weule workshop guide for life purpose, psychosocial counselors and supervisors. Authoress of several books and articles in professional media.

Dipl.-Ing. Manfred Weule M.A. (1947)
Cultural anthropologist, counselor, supervisor, organizational consultant, grandfather and flute player. Teacher for psycho-social counselors based on Gestalt-, art- and systemic therapy, training instructor for supervision and hero's journey guides; with Helga Weule founder of a social project in Peru. Project guide of an intercultural training project with a traditional West African culture (1999-2007), founding member of Institute consciousness strategies i-cons (2000) and Adventure life assoc. (2007), together with Helga Weule workshop guide for life purpose, psychosocial counselors and supervisors. Author of several books and articles in professional media.

Mag. Elisabeth Kamenicky (1970)
has a degree in Commercial science and business administration and works on two fields. She runs a technical producing company. And she does group dynamic facilitating, coaching, team development and organizational counseling. The alignment of her work is to invite differences and diversity in action and language, and to give support to balance and integrate them. She mainly uses solution focused therapy as well as provocative therapy, constructivism, systemic approach and group dyna-mics. She is lecturer for group dynamics at the Alpen-Adria-University (Klagenfurt) and member of the Austrian association for group dynamic and organizational consulting (ÖGGO).

HERO and CALL into the UNKNOWN · Hunger

"I feel full. I have everything. I am surrounded by abundance. I have never felt lack of food. My fridge is always full. My closet is full of clothes and regularly I am buying new one. I have my car, my bicycle, my skateboard, my snowboard, my surf, my skis. I have my iPhone, iPad, MacBook, gaming console, Apple Watch. I have my account on Facebook, Instagram, Twitter, Pinterest, Snapchat, Myspace, Viber and Tinder. I have plenty of virtual friends around the world. I think I have everything. And even I have all this, I am still missing something. I cannot feel satisfaction. I don't feel alive."

Anonymous writer

What is wrong with our anonymous writer? Is the material and virtual abundance really not able to fulfil human's deepest desire to feel happiness and joy? And if not, where is the source of it? It is a long path to reach the goal, to feel satisfaction and joy in our life. Let us lead you through the first step of Hero's Journey which shows us the big importance of creating EMPTINESS in our life.

EMPTINESS and HUNGER as a basic stone and the 1st condition to initiate Hero's Journey

Today all of us are witnessing that the process of our Western society, characterized by enormous abundance, is slowly converted into a culture of leftovers. There are thousands of possibilities available. Thus most of us are trapped in the dark hole hunting after having more and more. Plenty of hours spent in antiseptic offices, running after artificial goals of big concerns. Thousands of hours spent by earning money which never brings real satisfaction. Millions of holiday pictures on Facebook and Instagram which justify "glory moments" spent in all-inclusive resorts. It is an overfilled and crowded time for us.

Nowadays we are paying for creating EMPTINESS in our life by searching for yoga and meditation retreats, dark therapy stays, vision quests etc. Because everyone who was overfed, has to puke all which is not nutritive anymore. Maybe you are asking why is necessary to create EMPTINESS inside of us? Because under the silts of masticated leftovers of our culture there is a lot to discover. There are the feelings. Feelings which guide us, which protect us, which help us to live and to survive. And only by being in contact with these feelings we can decide if we wish to live our life fully or we choose just to function. Just by creating EMPTINESS we are able to recognize the feeling of HUNGER and hear the voice of our intuition which is guiding us to the path of unknown adventure connected with the deepest desire of our heart.

Feeling HUNGER inside of us and hearing THE CALL

What prevents us from hearing an inner voice of intuition? Why is it so difficult to understand what is the real desire of our heart? We are aware that there are plenty of voices inside of each of us. The voice which uses to judge, another uses to criticize, there is the voice which warns us, another one uses to justify. In our chapter, we will have a look on the voice which is in the narrow contact with our essence, the voice which is NOT connected to

our minds and egos, it is a voice of the EMPTINESS and HUNGER which follows our hearts. But first, in order to be able to hear this voice, we must understand how do we get in touch with it. We are living in a tricky time-space. Factors like electronic, personal, noise and visual pollution overload us with a big volume of perceptions, our brain and mind is working constantly high speed and step by step we are losing connection with our feelings and our body. Many people are complaining "my mind is restless, I am not able to recognize what I really want, I feel lost among millions of thoughts" and I am not in contact with my basic feeling, I cannot feel HUNGER. This is the epidemic of our Western culture, too many impulses, too many ideas and we are getting lost in the labyrinth of our minds. How to get out of it?

The first and important step is to reconnect with our bodies, our breath and with wild nature. Only by being in contact with our physical body and with the air which fills up our lungs, we are able to re-join our feelings, to recognize our needs. In the past, our ancestors living in wild nature were in good contact with their feelings. Our generation has lost the contact with body and wild nature and is spending hours behind computers in virtual reality world where we easily forget about the thin filaments which connect us with the earth.

Later in our chapter, we provide a few exercises how to reconnect with our bodies and breathing in order to create EMPTINESS and feel HUNGER inside of us. In any case, you can easily create your own activity leading to the creation of emptiness. Get inspired by all kind of meditations, breath exercises, movement meditations and dance variation, any kind of physical activity in the wild nature which is repetitive and which stimulates your body.

At the end of this chapter the process of deschooling is described as process of getting empty, helping children and adults to come in contact with the "hunger for learning" again. This process is part of the community project Markhof in Vienna. This new project for living, working and learning wants to include "a new village of community" in the city. Its vision is the promotion of becoming community-capable.

The CALL, the HUNGER and the HERO

The call is the echo of the Hunger and is born in the emptiness. It basically consists of listening through the five senses by putting body and mind on alert for all internal and external stimulations and by connecting emotive, sensorial and perceptive memory. How can we recognize the call? Well, there are so many possibilities as people on the earth. Each call is unique as the person carrying it.

However, there is something all humans have in common, the act of birth. Let´s see a baby by focusing upon his first breathing, not looking at such details as his place of birth, religion or physical state. That baby is completely in contact with all his/her feelings and with the reality enclosing him, sounds, smells, objects, he is in contact with own needs like tiredness, hunger, pain etc. The baby reacts to all these feelings. This subtle human being lives according to what he or she feels. But: In our civilization a lot of rules, scientific or scholarly words of advice, pedagogic recommendations and the suppressed and locked up feelings of the parents cut back this direct contact of the baby with his/her feelings and generate emotional jam in the children in order to survive (Miller, 1997).

Years go by and the small being continues to receive more and more cultural impulses: Structures, rules, prejudices, prohibitions, recommendations will begin to show up and with all of them, inevitably, it will start to perceive new feelings. And slowly, just step by step, year by year, by growing and maturing, the human being is losing

contact with own feelings by becoming heavy and over-filled. Maybe, he doesn't liberate his tears as he did before because "good boys should not cry". Maybe he doesn't scream when he feels furious because "a right man should not behave like that", maybe he doesn't laugh or jump because a "real man should be disciplined". There is a long list of prohibitions, beliefs, prejudices, conditions and structures which start with the important words "you should" and which are obscuring his life by shadow. Now start to appear frustration, feeling of being lost, nothingness, confusion. And all these locked up, deformed feelings descend into our body and manifest themselves as tensions, sicknesses, breathlessness and many other issues - briefly in our "body armour" (Wilhelm Reich), daming up these feelings. Here we are coming to the crucial point.
Magic questions for discover the call are "What is my body telling me? What is my desire? What are my dreams telling me? What is my life purpose? What I always wanted to do, to experiment, to discover and never did?". The words "I should" have no place in the chapter about the call and the hero. The call is born in the emptiness, is coming from the deep hunger and strong need for change in the life. Many of us already experienced the surprising moment hearing the call. It can appear in the form of strong inner voice or picture, or in the shape of a real person who influences our following steps, or simply by one phone call with a concrete proposal reaching us, etc. Anyway, the call is always accompanied by a feeling of excitement, as if you suddenly would see a door, you never have seen before. It is a surprising moment with the taste and smell of new opportunity, excitement, energy but also the first doubts to leave safe ground and to do the first step into the unknown. To do this step, it requires a decent dose of courage to discover all heroic qualities which can help entering this path.

The HERO inside of us and our CANARIAN reality

In the Hero's journey training we had the opportunity to come in good contact with our heroic qualities by remembering the heroes of our childhood and youth, there are plenty of heroes we admire. But let's be aware that all of us, without distinction of race, sex or age, we all are the owners of unique qualities which are waiting to be activated by some special occasion - by the call. One of the clearest examples of using the heroic qualities are the human tragedies. All kinds of extreme situations - wars, accidents, natural disasters, where people feel obliged to use their heroic qualities they even didn't know of before in order to survive. All of us are heroes and heroines in power.
But it is not necessary to reach an extreme situation to manifest our strength. An abused woman who wishes to live in peace, a prisoner who dreams about liberty, an addict who wants to be clean, an illegal immigrant who looks for new home ground… but also the act to take care about the family with small money, to face unexpected illness, to lose a loved person, to overcome abuse we suffered in childhood, to lose the job, to give birth, to grow up and to live, for all this we need to awaken the hero. In the moment of listening the call when the person desires the change in his life (to leave toxic relationship, to leave the unsatisfactory job etc.) one thing uses to happen: the strong desire, the hunger for change breaks through all the routines. This moment of decision is accompanied by doubts, insecurity and fear but also enormous emotion about new unknown path. The survival instinct and the inner need to overcome new challenges activates all heroic qualities inside of us in order to be ready to cross, fight and survive all dark depth on our heroic expedition.

"...The Sirens spoke in a melodious voice. My heart wanted to hear them and, beckoning with my eyes to my companions, I ordered them to untie me; But they, hunched over, paddled with greater ardor. In the act, Euriloco and Perimedes get up, load me with new chains and squeeze me even more. When we had crossed those places and we no longer heard the voices of the sirens and their seductive singing, my colleagues removed the wax that covered their ears and they released my chains ... "

Homer, The Odyssey

It´s in the phenomenon of illegal immigration, which in our days especially turmoils the South of Europe, where the myth of Ulysses or the call, takes special meaning. For example, the movements of Moroccan people towards the Canary Islands, have very specific characteristics, since they are not a consequence of extreme poverty or situations of violence and war. There is also a large number, not of adults, but of adolescents, who travel in the precarious conditions offered by a "patera" (large wooden boat), risking their lives in a 2 or 3 days journey. These young people, completely dissatisfied with their leaders and the generalized corruption, with the religious doctrinaire and repressive legacy of the adult world, with few prospects for the future due to the high rate of unemployment and attracted by the European cultural and consumerist model, embark on this dangerous journey. Another important fact that has favoured illegal immigration is, obviously, the great pressure from the mafias whose enrichment grows according to the number of displaced people.

From the perspective of the Hero's Journey, there is a call, not only personal, but also collective, which, for the reasons mentioned above, leads thousands of young Arabs each year on a treasure hunt to the promised land of abundance and success; the Canarian archipelago or other areas of Spain. And of course, in that laudable pursuit of vital improvement, mermaids appear, temptations, an aggressive consumer model for which they feel irremediably attracted and that ends up causing many to forget their goals and end up as prey to their deadly charm. To this we must add the tremendous culture shock and crisis of values that occurs when, after a few days of crossing, they find a society much more permissive and open than the one they left behind.

Speaking in another sense, there is no doubt that in order to embark on these journeys, it is necessary to recruit plenty of heroic values since the risk of death is high and the problems that arise are quite numerous and often dramatic. As if that were not enough, sub-Saharan undocumented migrants (who are also numerous), prior to their voyage, must also cross illegally extensive territories (usually desert) to reach Morocco (the gateway to Europe). They do it by different means of transport, in which they travel crammed and often hidden in inhumane conditions and putting their lives at stake (there is a film that reflects this very well: "14 kilometres", 2007, directed by Gerardo Olivares in which the main character struggles to carry out his inner call, get out of misery and become a professional football player in Europe). The reality from which the sub-Saharan people tend to flee is often more dramatic than that of the Moroccans, since they come from situations of extreme poverty, famine, wars, epidemics or all of them at the same time. It is indisputable that to survive in these societies and to reach Europe is an act of great heroism. In short, regardless of their origin, the end pursued is the same: procure themselves a better life and help their families.

Erik, the social educator says: *"In my work, in juvenile centres for youngsters between 15 and 17 years of age, there are undocumented migrants received practically every week. I usually speak to them about the adventure of Ulysses and the sirens, since young people are hungry for money, clothes, mobile phones, etc.; many also end up being absorbed by small drug trafficking or prostitution rings, blinded by the possibility of getting easy money and succeeding quickly. I advise that, like Ulysses and his brave sailors, they cover their ears with wax or that they be chained to the symbolic mast of their ships so as not to perish in hands of the mermaids, lured by their song. I try to remind them that they came to improve their lives, to achieve their personal dreams, to work or study and in the best-case scenario to help their families, sending them money. In the end, I try to remind them of the true call by which they risked their lives. There are many who, unfortunately, end up dead (usually by accidents during the crossing by boat), addicted to drugs, living in the street, or going to prison. But many others manage to dodge the traps of our consumer society, gradually achieving their goals, managing their lives and creating opportunities to be able to make something of themselves, a little more, in life."*

It would be noteworthy to emphasize that young Spaniards who live with undocumented migrants in juvenile centres, face practically the same vital challenges, since all of them must face the process of reaching adulthood, their exit from the protection system and their entry into the labour market. Of course, the episode of Ulysses and its implicit teaching is also very useful for them. What basically differentiates them is that, while undocumented migrants usually come from stable family environments and want to enter a centre where their basic needs are covered, they can study, where they are helped to legalize their situation etc. Spanish youth coming from completely broken families, having been used to live in the streets for a long time, having problems of drug abuse, absolutely refuse to live in the juvenile centres. For all of them, regardless of nationality, there is no doubt that it is important to try to listen to the call.

HEROES of the prisons – PRISON experiences in our work

It can look paradoxically, but juvenile centres as well as prisons, where all kind of nationalities and cultures are crossing, can be appropriate places to work on the topic of the call and the hero. Let's say the truth, both mentioned institutions are not perfect places for personal development, but nevertheless there always exists a possibility to find a group of candidates with the need for personal change and growth. For all persons who must begin their sentence or enter a juvenile centre, it presents very dramatic experiences. This intense moment of their life offers an opportunity to stop for a while and to have a look on their own existence through the optics of Hero's Journey process.

Moving through the corridors and crossing heavy gates of the prisons, one can start to see the wall, which our society builds, in order to lock up those, who did not internalize norms and values of our Western culture. The prisons are newly located in the marginal districts of the cities, behind the walls of the towns where nobody can or wants to see the reality happening inside. So prisoners are the outsiders, society has to be shielded from. For many reasons they were not able to adapt to norms and values, regulations and laws and thereby illustrate the shadow sides of our culture clearly: people, who lost their meaning of life, who are not able to control their emotions and are affect-driven, whose addiction or mania is self-destructive or who simply are "evil". They all are not accepted

by society, which keeps them out by walling them in. The prison cells are full of personal worries and fears, which just serve as fertile soil for all kind of addictions, manias, diseases. It is not easy to keep being healthy and a clear head in the setting with such big lack of love.

The practical part of our investigation started to be developed in May 2018 in Penitentiary Centre of Lanzarote offering sessions of theatre for the prisoners. We divided the creative process in two parts. The 1st stage was to create a safe group of max. 12 inmates working together and experimenting the tasks leading to discover their own heroic qualities and connection with the call, the purpose of their life. The 2nd stage began in September 2018 by rehearsing the theatre play about one of the most important heroic and in the same time anti-heroic character of contemporary literature, Mr. Patrick "Mac" Murphy, the protagonist of Ken Kesey's novel "One Flew Over the Cuckoo's Nest" (Kesey 1962). The theatre sessions were running once per week (2 hours), in the 2nd stage twice per week (4 hours).

The group was created by women and men of different ages and nationalities on voluntary base. The number of participants was growing and shrinking according to their daily routine, kind of sentence, prison department, personal processes etc. Finally, the group settled on a number of 10 participants, 4 women and 6 men. The sessions of the first process stage were designed in a very flexible and playful way in order to create trust and a safe setting for the future work. Every session started with body percussion circle, warm up exercises, after that came main activity and we closed with short feedback and closing ritual. The sessions were guided by two trainers, a gender balanced team. The main tools we used were rituals, warm up and drama exercises, symbol work, stories and legends, improvisation and manual artwork. On continuation, we are mentioning four exercises which were developed by our team in order to work on two different aspects: qualities of hero and hearing the call through the vision of freedom.

One of the most important goals of our work was to create a safe space with the spirit of creativity and freedom. Our slogan was "Even I am imprisoned, I am free in my creativity". The secondary goal was to create a theatre representation of "One Flew Over the Cuckoo's Nest" and by this fact to give prisoners the opportunity to

speak out, to act out, to be playful. The setting of psychiatric hospital, the topic of madness and its images, but mainly the characters of all theatrical figures offer strong parallels between the daily reality of imprisoned people and their unhappiness as consequence of suppressed emotions. The theatre rehearsals served as a platform for safe expression of all hidden feelings, the characters of fools offered a no-limit field for acting out all kind of personal madness accumulated during the prison stay. The safe releasing of suppressed emotions is one of the most important problems inside of the jails. There is no privacy, no non-toxic environment to do that, no support. That is why we see the majority of the prisons as very unsafe environments. Once we asked our actors "what is the recipe to survive prison reality and not to become crazy?", and they answered "You can survive just in humility, humility toward yourself, all the process and all surrounding. Who doesn't do that, begins to disappear in the black hole of addictions, lies, depression and aggression."

The path which brought us to accomplish this aim was extremely interesting, full of learning and emotions for both sides. Eight months of common work deepened the level of self-confidence of the inmates, respect and trust to each other, and the group commitment. They were able to work on their personal topics getting rid of emotional tension. To work with the topic of the call was not an easy task inside of prison walls with the inmates in this very peculiar life situation. We decided to connect it with the vision of freedom which is so wished by all of them. Taking into account all kind of specific conditions of the inmates and not always propitious condition for group work (the lack of intimacy for deeper process, a working room where other prisoners come and go etc.), we must admit that just the fact of approaching closer to the call, understanding it and connecting it with the deepest life desires was a very big achievement.

As we already mentioned, on the continuation we are bringing four exercises experimented and created with/for the inmates.

Exercises used in the PRISON

"Live movement"
Exercise to connect mind, body and breathing
Goal: To relax and to empty mind and body in order to become 100% receptive.
Space: Indoor or outdoor.
Number of participants: The number of participants depends on the capacity of the place. There is not a minimum or a maximum of participants.
Props: Different music styles
Professional involvement necessary: Basic knowledge of body anatomy and to be good leader.
Duration: 20-30 min
Introduction of the exercise: Invite the participants to listen their bodies through easy movements by breathing in and out.
Process: Let soft music play. The exercise starts by doing simple and short movements with the support of breathing. For example: flex arm while breath in and stretch arm while breath out. Spend some minutes with this dynamic and feel more lightweight with each breathing. Continue doing bigger and longer movements around the place, always focusing on breathing. Little by little come into contact with all things around (objects, wall, floor, etc.). The next step is to change the previous contact for the contact among participants. Invite them to create soft touch among them focusing on breathing. Spend a few minutes on this step and come back again to the initial point where each participant finds his private space paying attention on breathing. If it's possible to close the eyes for a deeper sensation. Now pay attention on the next music tracks (should be more dynamic tribal music) and let the body go. After some minutes, once the participants begin to feel tired, brake completely music and movement with the signal "stop". This is perfect moment to listen to body.
Recommendations: The goal of the first part is connection with body, slowly helping to switch off the mind, therefore the soft meditative music has to invite to free movements. On the contrary, the second part music has to be rhythmical and strong because the intention is to get a euphoric-exhausted body. Let your participants know, they should listen to their bodies and take care about the physical limits. It is an important message which should be *pronounced at the beginning.*

"Create your Freedom"
Exercise to connect with the vision of freedom
Goal: To give voice, shape and dimension to the vision of freedom among imprisoned people
Space: Inside/outside but privacy necessary
Number of participants: max.10 persons
Note: This exercise is not suitable for group building, we recommend to do in the group of trust. Feel free to choose another topic. The topic of freedom was crucial for our work in the prison. For sure you can find many other topics suitable for your group of participants.

Props: Big thin plastic which is used to protect the floor of furniture
Professional involvement necessary: General knowledge about group leading required
Duration: 60 min
Introduction of the exercise: Invite your clients to come in contact with big plastic sheet by touching it, extending it, moving it, lifting it. This is a great warm-up for the group work. Play with it and discover all his functions. After that, invite the participants to reflect about the fact of freedom. What does it mean for them? What kind of values does it represent? Afterwards you can invite them to destroy the plastic sheet all together taking a part of this material to create an own costume becoming the representative of freedom by themselves. Give them a few minutes to become the figure of "freedom".
Process: When all participants are dressed, you can start inviting them one by one for short interview. You as moderator ask questions in order to understand better what each participant feels regarding freedom and which are his/her visions about that. You can use questions as Who are you? What are your qualities? What is important for you, etc.? What do you want/wish? Do you know (name of the participant who is acting)? Do you have some good advices for him/her? In this way, you can interview all participants and help them by well-built questions to bring many ideas from their unconsciousness to the conscious level.
Recommendation: Later on, you can invite other participants to ask the questions, they like to be moderator.

"The Key"

Exercise to connect with inner call
Goal: To reflect about own life steps in a positive and constructive way. "What are my wishes after leaving the prison? What kind of gates I would like to open after my releasing?"
Space: Inside/outside but privacy necessary
Number of participants: max. 15 persons but we recommend smaller group
Duration: 30 minutes approximately
Props: Plasticine or clay, but you can use any other material you find convenient. Calm or inspiring music accompanying the exercise is recommended (for manual part).
Introduction: Invite your participants to imagine the day they leave the prison. What are their visions for future once they have regained freedom? What kind of dream do they have? To get an interesting job, to settle down, to travel, to build something etc.? Ask them to take a piece of clay/plasticine and to shape the key which will open an imaginative door towards all these new possibilities.
Process: The work is carried out individually. The participants sit in the circle and the trainer makes an introduction

to the exercise. The initial part can be done in this way or you can also create guided visualization with music to help participants imagine the moment of regained freedom with more intensity. Once the introduction or visualization is done, they are invited to take the plasticine and to model the key in silence, concentrating on the purpose of the exercise. Once they have finished, they return to the initial circle, where one by one shares which door they wish to open. The questions of other participants are welcomed. The success of the exercise depends on the ability to guide this activity and on the involvement of the participants. The difficulties that may arise depend on these factors fundamentally.
Recommendations: The wishes and dreams of participants should be realistic and tangible.
Variations: The simplest version would be to place a box with keys of different shapes, colours and sizes so that each participant can chose one and go through the exercise. This would be an optimal way if there is short time available or the working place is not entirely appropriate.

"Ask your Angel/Protector"
Exercise to discover your heroic qualities
(here is described the first part of the exercise)
Goal: To discover and reconnect with the strong qualities of oneself using unconscious resources.
Space: Inside/ outside but privacy necessary

Number of participants: max.15 persons but we recommend a smaller group
Props: Clay or plasticine, pen and paper
Professional involvement necessary: General knowledge about group leading required
Duration: 40 min
Introduction of the exercise: Let your clients go through this short imagination: "The day when you were born, was a very important and special day. For sure you don't remember this exceptional moment, but many of your close relatives do. Try to close your eyes and imagine this instant. There was one important person present, when you were born. Who was it? Was it your Angel? Maybe your Protector? Who is this special person who loves you more than anything? It is a person who stands always close to you even if you cannot see him/her. Try to find him/her."
Process: After this short imagination invite participants to model/sculpture the figure of angel or protector. Offer them clay or plasticine, enriched by any nature material you find around (twigs, cones, small stones, needles etc.). Give them enough time to create/to mold, feel free to use gentle music in the background (20 min). After this step,

you can proceed to the second step. "Ask your angel/protector how would he/she describe you? What would he/she say about you? Which are your strongest qualities? What are your unique talents?" Now your clients need another 15 minutes to write short description of themselves by being seen with the eyes of their angel/protector. Let them keep the sculpture close, having it always in front of their eyes in order not to lose connection. At the end, let them read the written texts carefully paying attention to all positive messages, they are getting through the text. It is not necessary to share the messages verbally and publicly, only in case you have a very safe long-term working group.
Risks: We implemented this exercise in the group of prisoners inside of penitentiary centre. In our case we observed only one risk. To connect any person with his/her angel/protector means to connect with the biggest supporter of their life. It can mean the return to the most emotional level of their being. A lot of emotions is released, and you need very safe space and frame to take care of them. The prison is not this kind of setting. The time frames are very limited, prison cells are to small and too crowded in order to have privacy for own process. All feelings are warmly welcome, just be sure you have enough space to take care of them if it is needed.

Comments of editors:
It is attractive, that half of this group which chose "Hero, Call and Hunger", just works with walled-in people, who are excluded from society. But these outsiders show in detail, which norms, values and actions our society is ruled by: achievement, adaptability, making money, hard-working, being well-behaved. With these standards of value we are fed daily by our culture and the locked-up outsiders did not digest them well, maybe vomited them out, anyway they lost illusions about this society. However, being excluded is an emergency situation for them, causing hunger to change this situation together. The subgroup of two in the country group gives a good description of that. But one cultural shadow topic keeps staying in the dark: the own hunger resp. motivation, to do this work with men and women in jail and with children and youths: Madlen and Erik working in the prisons, Siscu and Sol working with youths,, all are coming from different cultures. Due to tourists and migrants cultural differences play a big role on the island, as they write themselves. It would be rewarding, to reflect and to work up theoretically their personal experiences. That shows Sol's example (see below).
Our rationalist academic studies still negate, that observers have influence on the observed and that there is no "objective" point of view. The separation of own experiences and scholarly research still shapes our theory construction. As example of the opposite now some extracts from a text sent by Sol, the 4th member of the Spanish group, which we received very late:

Sol's experiences

"Before I started with the HIT project, I imagined a hero.
All my life I stayed on an island of the African continent, always with the sea as horizon. My life experience corresponded more to the profile of those people, my colleagues would work with, than to be a moderator in HIT project. But after the HIT meeting something changed within myself. Undissolved anger, which had accumulated in myself, began to flow.

I understood nothing, I refused to read the methodical texts or to accompany my colleagues, who chose to work in jail. I decided to work with people outside jail, isolated prisoners, isolated single parents without emotional support, who did not go under the roof of social administration, abused women, migrants, shattered families, women, who did not accept any advice from somebody who never shared their reality.
I feel it is very easy to make theories about hunger, when you have more than enough to eat and throw food into the garbage. My anger lasted for months, the heroine woke up from a long sleep, which kept her being lethargic: it was time to expel this anger, this rage, which belonged to her. I tried different ways to do that: I watched comedy movies, I went shopping, I smoked and ate more and more, I betrayed myself with crazy stories. I listened and took care of the life and problems of others too much, so that I did not see, what was happening to me. But none of that brought me closer to a solution...
... until I started to accept my anger overpowering me, to look at its face and to see, what it is made from. At this point of time I was sick, with financial problems, without a job, with a project counting on me and my resources, but which gave me no support in that moment I lived in. Nobody told me that my big pain was a pain of giving birth. I was overwhelmed until I was ready to give birth to the heroine.
I started to paint pastel pictures, created a method and some exercises and she appeared gradually. In the beginning in a very subtle way. With the painting came the words, I could not stop writing. In the middle of the night I woke up with the need to paint or to write.
The anger dissolved as soon as I understood, what it was made of: resistance. Resistance especially against that patriarchal society with its time schedules, its norms of right and wrong. I refused to listen to myself. All my life I tried to be as I was expected to be, all my life I tried to be accepted how I tried to be; I tried to live in trial.
Some day "by chance" a text fell in my hands, which enabled me to understand and to accept our nature ... It was this day which helped me finally to give birth to my hero ..."
That caused some time problems for my engagement in the HIT project:
"... While my colleagues wrote their texts for this book, I was writing one text after the other, heroic stories. While my colleagues thought about translation, I drew one beautiful drawing after the other, expressing my inner feeling.

My hero Manifestadora had woken up and had her way of doing things, but not from a hypothetical reality, forced on me by others, but from her milt, from her senses ..."

Magdaléna Komárová (1977) was born in Banská Bystrica, Slovakia. She studied at the Academy of Performing Arts (Bratislava). She is drama therapist and theatre facilitator working with marginalized groups, prison inmates, homeless people and persons with mental disabilities.

Erik Jiménez (1973) graduated in sociology, works as a social educator in teenager emancipation centres where he develops different Artistic projects.

Siscu Ruz (1983) was born in Barcelona, is actor, theatre director of Cuerpo Teatro company and teacher of performing arts.

Sonsoles Alterachs (1963) was born on the island Bioko in Equatorial Guinea. She is a storyteller and uses the sounds of words as therapy.

SCHOOL- EXPERIENCES connected with EMPTINESS and CALL: the Open Markhof project in Vienna

Deschooling @ Markhof= alternative "school", free learning (homeschooling)

The open Markhof project is a Co-learning project promoting natural learning and community building. It has a co-working space with office rooms and creativity rooms: an own kitchen studio, workshop rooms, runs an academy and a school, which is rather not a school, and offers event and seminar rooms. It is located in Vienna's third district with the vision to be a "village in the city" for this quarter. Gudrun Florian-Troy, one of the Austrian project members, is active member of Markhof and works in its alternative school and in the food supply of all villagers. Here follow her experiences as "landlady" with the process of deschooling as process of clearing-out, which has to open again the inclusion of the capability of "natural" i.e. self-controlled learning.

What is deschooling and how do we experience it in Markhof?

Deschooling is the transition of the previous school structure to another one, where the children themselves are responsible for their education. We in Markhof see this process as "transition to freedom" passing several phases. Also we adults are passing this process.

Which phases of the cycle of basic feelings do you realize in this process?

The wish for change develops itself often out of oversaturation and overextension by the regular school system (ZERO). The first phase proceeds from a happy, excited, euphoric presence of children and parents, a curiousness and a demand for something new paired with a feeling of lightheartedness (HUNGER). This passes over into a passionless phase which may last long. That is the most difficult time of transition, which even may last years, in which caretakers, parents and pupils are bothering (ANXIETY). To withstand the third phase is a true challenge. The children wage a heroic struggle and a reevaluation of themselves. Aimlessness, boredom and checking out their boundaries often are expressed as aggression. Out of fear comes a demand for private lessons, prolonging the torment, to satisfy the designed plans (AGGRESSION/PAIN). The next process phase starts with an alteration into autonomy and self-reliance, which in the beginning happens out of fear and not out of real interest. "The old" is released and some children want to go back into their old system. This phase often makes parents feel awkward and tragically it is just here, where we loose pupils. That causes a lot of grief, especially about the fact that many efforts of the children remain unrecognised (GRIEF). When children emerge from this struggle strong and determined and reach the last phase, they are completely worriless and filled with easiness. There is a deepness of their engagement and of their confidence, appreciating everything what they do (JOY).

Are processes of deschooling hero's journeys?

Yes! People experiencing them, children or adults, undergo the 5 important steps of Paul Rebillot's "Hero's Journey" and the cycle of basic feelings throughout the entire process. They hear the call for change in the first phase and recognize their hero due to the mere fact, to be able to be how they are (THE CALL, THE HERO and his HELPERS). The second phase, where passion get lost and resistances against themselves and against their environment come up, makes it difficult, to form an authentic relationship between pupils and learning guides. The children "stop working" and avoid contact to caretakers (THE DEMON of RESISTANCE). The aimlessness in the next phase makes unhappy and promotes questions like "Who am I?" "What do I want to do?" and mirror the struggle with oneself (CONFRONTATION and AGREEMENT). In phase 4 people need courage to find themselves (EXPLORATION and the TEST IN THE UNKNOWN). Who makes it into the last phase, finding self-confidence and letting go the wish for confirmation by adults, makes him-/herself the biggest present and is able to arise as hero (THE GIFT and THE RETURN).

What is the aim of the Hero's journey "deschooling" and which difficulties/negative feelings/shadow topics come up?

The process is not easy and needs endurance and courage. Not everybody can do that and very often the parents are not able to go along with their children sufficiently or lose patience and cancel (see GRIEF). Every phase has its pitfalls that can lead to a process stop.

What does that make with us in Markhof? How do we handle that?

We keep gathering experiences for our pioneering project and share a lot with the parents. We involve them in decision-making and have an intense dialogue with them. That makes it easier for us to gain an insight and to support the processes of the children on a different level.

How do I experience deschooling myself?

My own process of deschooling gives me a new view on a natural access to learning, to the transfer of learning content and to my interaction with others in my activities. To become open to letting that happen I had to confront my shadow topics and to work with them. That's the only way for me to do my job. The project "HIT- Heroes of inclusion and transformation. A partnership project for the integration of negative feelings and social relevant shadow topics" enabled me to dive more deeply into my process.

Comment of the editors:
Gudrun from Austria had no basic research group in the HIT project and she was a "newcomer" in Hero´s journey. Her basic group is the Markhof community project, which has the motto "it needs a village to raise a child" and which she is engaged in with her children and her husband. Until now her own experiences in this field remain in the shadow of "abstraction". But her research contribution to describe the "de-schooling process" as a hero´s journey process is a step forward in the field of self-controlled learning: it shows the importance of "unlearning" processes, before we are able to learn something new. The African tradition has a good metaphor for that: comparing the human consciousness with an apartment house, it says, that an old habit first has to leave its apartment before a new one may move in.

The demon of resistance · Anxiety
TO SPEAK OR NOT TO SPEAK?

Preface of editors:

In the HJ training the demon of resistance is the power of saying "No" to anything, which the hero wants to do or to reach. In the training the demon of resistance has jumped on stage at the same moment as the hero heard the call and started the journey. In our theory the demon of resistance is connected with the basic feeling of anxiety, of fear to live the full wild power- and trustful energy of liveliness, we had, when we were children. Positively it is the controlling, proofing, saving and planning energy in our life.

In the HJ training we can perceive this power by precise body-awareness resp. by the exploration of our body armour (Wilhelm Reich), formed by feelings held back in the body. As soon as we come in contact with these feelings again by actions and exercises[10], we brought to light our demons of resistance and then our heroes can assign experiences, statements of justification and names to them. Brought onto stage into the light, the demon of resistance shows his/her current power and shape in the demon's dance.

The hero has an individual as well as a collective function. The same is true for the demon of resistance (DoR). The demon's social function is to safeguard that, which exists, i.e. to defend also existing authority (individual, political, economic, cultural ...) and to suppress efforts of change. The DoR's "No" energy is a delimiting energy, building walls, the power of the whole operating through individuals. The hero's "Yes" is a developmental energy, passing boundaries, the power of an individual, adding something meaningful to the whole – as a power of evolution.

Anxiety

The feeling of anxiety is a necessary part of human existence. The demon of resistance is born of anxiety. Listening to our demons, without letting them oppress ourselves, takes a lot of time, attention and consideration. During the HIT project, the Icelandic team focused on a specific shadow topic our nation is currently dealing with, a subject we choose in this chapter, to see as one of the reasons for the growing anxiety in our country: The rapid changes in the morality of the social culture of Iceland.

The economic crisis of the Western world in the year 2008 had extreme consequences in Iceland, leaving the nation almost bankrupt. In just a few years, the social structures changed dramatically. All the do's and don'ts were

10 As done at the demon's day of HJ training, Alice Miller describes deeper actualization of lost feelings and memories bringing it up into consciousness and language again in a therapeutic setting in "The drama of the gifted child" and "For your own good. Hidden cruelty in child rearing and the roots of violence". Another way is art as described in the joy chapter, by Miller about her painting and by Bly 1988 about poetics. (Note of editors)

turned upside down and violent mass demonstrations, unknown for decades, filled streets and squares as the anger spread. Every single Icelander as well as the society as whole had to reconsider their position and identity. With the internet, social media, Wikileaks etc. our old ways of trusting and believing have been shaken.
The whole western world finds itself in a state of redefinition, but it becomes extremely clear in the small population of Iceland with its close ties between people. In the wake of this turmoil, there is an uprising of thousands of unlikely heroes facing demons of resistance in themselves and in their fellow citizens, based on an outdated culture.

Happy or not happy?

Located just south of the Arctic Circle, Iceland is the second biggest island in Europe, with its 103,000 square kilometres. Still, it is one of the small states of the world. Since the settlement of the country in the 8th and 9th century AD, the total number of Icelanders ever born is less than a million. The population now counts nearly 340,000 which is much more than ever before (growing from approx. 50,000 in 1701). This makes Iceland one of the most sparsely populated countries in the world. Tiny nations make interesting research populations because social phenomena frequently appear much clearer in small societies than in larger ones.
According to the World Happiness Report, the Icelanders are happy. Even after a severe economic crisis as the one striking Iceland in year 2008, the nation keeps being measured as one of the happiest in the world. The reason might be the absence of weapons and warfare. The words are our weapons, and we sometimes use our language in a quite careless way, especially when communicating in open on-line forums which we do a lot. The Icelanders are the most frequent media users in the world, 92% of 18 years and older use Facebook daily to name an example. The shadow side of the open dialogue is that opinions and experiences are shared more and more freely, including harsh criticism that may be unreasonable. Surely, worlds can wound more profoundly in a society where people are closely connected. This closeness of the society is also a source of co-dependency, so choosing the right move may be tricky.
Having said this, we need to mention that the Icelandic people swallow antidepressants more than other nations. We are the top country in the world for antidepressant consumption, and the number of new users is rising, according to the OECD "Health at a Glance 2015" report. The findings show that, in 2013, 118 people for every 1000 in Iceland are taking antidepressants, on daily basis. Australia comes in second, with the rate of 9,6%.
This means that 10% of the "happy" Icelanders are at the time being taking antidepressants daily. The feelings of grief and anxiety seem to be developing into a big cultural shadow topic in Iceland, and our heroes and demons of resistance are in an acute need to redefine the do's and don'ts of the new culture. Such a process can be painful and our task is to find tools that can be useful in the process of redefining and healing. Our belief is that a version of The Hero's Journey of Paul Rebillot can be or become such a tool.

Four different approaches

In a research like the HIT project, it is important to account for the researchers´ background as it may affect the findings. The Icelandic partner in HIT, the Reykjavík Academy, is an umbrella organization of self-employed

scholars, writers and educators which invited a team of four to participate in the HIT project. The four of us don´t work together usually, we hardly knew each other when jumping onboard this intriguing trip of inclusion and transformation and neither was any of us was familiar with the Hero´s Journey´s training. Still we had come across similar elements and ideas on the mythological, ritual and dramatic levels, as well as in the world of storytelling, literature and biography through our professional lives; where the common template of a broad category of tales involving an adventurous hero who in a crisis, wins a victory and returns home, changed and transformed.

But let´s now introduce ourselves and some of the gifts we received and demons we fought during the HIT project processes. First to mention is Valgerður H. Bjarnadóttir (born 1954). Valgerður´s education is in the field of social work, women´s spirituality and shamanism with emphasis on the roots and branches of Norse mythology. After a political and administrational career, Valgerður is now an independent scholar and activist mainly focusing on gender equality. In her own practice she gives counselling and workshops, writes, teaches and organizes events on shamanism, dreams, mythology, self-empowerment, women´s history and more. Valgerður has worked with any kind of marginalized groups and individuals for decades.

"I feel happy to have found the HJ holistic method, because in my entire life I have worked with creative methods, myths, meditation and rituals", Valgerður explains. "In the nineties, I studied in San Francisco, so I know very well the habitat from which Rebillot´s ideas come, even if I had never heard of him. When the call to the HIT project came, it was too exciting not to listen. What made me curious is that in the feminist world where I work, the Hero´s Journey is considered a patriarchal model. I found it a challenging task to check if I could in this project find a feminist approach and to my pleasure a Hera appeared, already at the beginning of the first workshop, a female hero, Áslaug Kráka who followed me through the whole process."

The role of the myth in our research will be discussed later but let´s leave the stage to Rúnar Guðbrandsson (born 1956). Rúnar has occasionally come across the Hero´s Journey during his forty years as an actor, theatre director and drama teacher. Like Paul Rebillot once did, Rúnar runs his own company and has created all forms of professional and amateur performances as well as educating new generations of actors. Through decades of training actors and teaching acting techniques and interpretation, Rúnar has developed a working method adjusted to his aims

called LAB, consisting of exercises and principles from various sources (Barba, Grotowski, Vassiliev, Alschitz, Japanese Suzuki training and Butho, Bio-Mechanics, View-point, Laban, etc.) Lately, Rúnar has become interested in the theatre of the homeless and has, on his own, produced big performances with tens of homeless people, ex-prisoners, asylum seekers and basically everyone who wants to act on stage.

"The Hero´s Journey experience has been really exciting to me", Rúnar says. "Emotionally, I went all in to that extent that I became physically ill. I caught diarrhea, a terrible experience which I later came to value, because of the tremendous cathartic relief it had on me to confront my demons while physically suffering", Rúnar contemplates. He also mentions that his next performance might include some heroes of inclusion and transformation, allowing the actors to use the body, the brain, the voice and the nerve system to embark on the journey and react to obstacles and hindrances, transforming and finding the joy by the means of a methods developed and devised through theatrical practices.

Margrét Sigríður Eymundardóttir´s (born 1971) education and work career resembles an organic tissue with lots of different warps and wefts. She works in the fields of arts and crafts, social and environmental sciences, as well as nursing and teaching.

"I had never heard of the Hero´s Journey and never experienced anything similar when I was invited to participate in this adventure, but I felt the hunger to take off. I see the Hero´s Journey as a way to connect to all the different parts of me, for example the artistic and nature-loving ones, as well as the spiritual ones. I am raised as a protestant, or more precisely, I raised myself to all kinds of religion as I have always been attracted to the diversity of spiritual abundance." In a broad aspect, Margrét´s opinion is that the HIT project also has affected her work. "Different elements in me have been allowed to flourish, and I realize that this experience is affecting my way of teaching the arts, as I approach my students in a more relaxed way, allowing them to flourish too", Margrét says.

Björg Árnadóttir (born 1957) is an educated art teacher, journalist and education specialist with focus on andragogy and creativity. In the 1980s, Björg began to reach out to vulnerable community groups in the Sami part of Sweden and she has targeted all kinds of marginalization in her teaching, ever since. Now, Björg works as a writer and a writing facilitator in the realm of the partner organization, The Reykjavík Academy.

“I came into contact with the monomyth through literature, and it is through my writing workshops that I take advantage of the knowledge I have gained in the HIT project”, Björg says. “As a writing teacher, I am very interested in the narratological model of the Hero´s journey, i.e. how to use this model to help people give birth to the stories within. Using the cycle of the five basic feelings then provides the writing exercises an added value. I find the idea of transformative storytelling very stimulating, when working with challenged groups and I love the way Rebillot sees every workshop as an artistic performance and a sacred ritual. These are approaches that help me improving the design and content of my workshops. My problem with HIT has been that I, as the only representative of the Icelandic partner organization, have found myself extremely responsible for the final product, the very text you are reading. Instead of allowing myself to enjoy the process on a personal level like I usually do when picking up new knowledge, I felt the urge to cognitively understand all the different levels of HJ and HIT and the cycle of basic feelings to be able to put words to my experiences. My demons constantly keep telling me: ’Björg, you are missing a fundamental element!’”

Our research topic: The #MeToo movement

When given the opportunity, early in the HIT process to choose between the five basic feelings (hunger, anxiety, aggression/pain, grief and joy) our team of four instantly knew which one of them appealed to us at that time. We chose the feeling of anxiety and hence the second part of the journey, the interesting part when heroes need to face their obstacles to be able to cross the border, over to the transformative adventure.

The reason for choosing this peculiar link to the chain of feelings is, that this is where we meet our students and clients. People who come to our art, theatre or creative writing workshops, or to our roots, dreams and empowerment work, have certainly heard the call to adventure. That is why they sign up to our workshops in the first place. We can sense their hunger for change, but at a certain point, during creative self-examining processes people often become anxious as the consequence of meeting their demons of resistance which makes them start to doubt their mission. Anxiety regularly stops creative people in their tracks and makes their experiences more painful than pleasurable. Originally, this was the anxiety process we wanted to examine. Yet, another anxiety connected topic gradually became relevant in our team discussions, a topic we started to feel that we wanted to mirror in the knowledge we were gaining in the HIT project´s working processes: The rapid changes in the morality of the social cultures of Iceland and the whole Western world, that among other things are due to the massive changes in information technology.

The Icelandic team´s conversation gradually moved from a general discussion about the above-mentioned rapid moral changes of the western world into a more specific part of it: The #MeToo movement, which with a large variety of local and international alternative names began to spread virally around in world in October 2017, exactly the time when our HIT project started. #MeToo mushroomed as a hashtag on social media demonstrating the widespread prevalence of sexual abuse, harassment and violence, particularly in the public space.
The #MeToo movement raising the social awareness about sexual crimes against all genders and sexes, made a great impact around the world. It took our tiny society with a storm. It may be assumed that the anxiety which has gradually immersed our society in recent years has culminated in the sexual abuse discourse that #MeToo lit and has since been somewhat of an open wildfire. Those who live in large communities can find it hard to understand how heavy such a discourse of sensitive matters can become in a mini-nation, where connections between individuals are so close and intimate, that is sometimes feels as if the entire nation is one family. Public debate easily becomes private and private public. Almost everybody turned out to be personally or politically touched by the subject. Everyone has an untold story or knows someone who has been the main character in one of the big #MeToo stories, published in the media. Opening a snake pit has consequences. It is not always safe to speak up and certainly never painless. Families feel threatened, groups of friends are shattered, and big respected companies are stumbling in their attempt to deal with the matter. Governments fall because somebody dares to speak up, inspired by #MeToo. People of all sexes are asking themselves: "Shall I or shall I not speak out? What do I need to say and to whom? What needs to be left unsaid, for a while at least?"
There is on one hand an army of demons of resistance shouting and grasping at those speaking up and opening the old wounds, telling them to shut up. On the other hand, this intimacy has a hero's quality in it, because of the tight ties the speaking up is contagious. Everyone has a sister, friend, mother, grandmother, daughter etc. and this gives courage to the whole nation, who faces the importance of speaking, even though it may be dangerous. Of course, there are, as always in rapid changes, pitfalls. Untrue words are spoken, or true words to those who are not trustworthy. But this is a hero's journey and it always includes dangerous territory.

Our legendary hera

During a revolution against the act of silencing, demons of resistance can be two-headed or double axed. One head screams not to speak or else you are a traitor, while the other demands to speak or else you are a coward. Both can be right and important, both can be the inner child and the controller at the same time. However, this two-headed demon creates a state of anxiety for those who discover that they have been suppressed or have been silencing themselves (and/or others) for a long time – but also for those who feel threatened by the sudden outbursts of speaking up. Revealing a secret is rewarding for some but for others the only way to feel real and strong is staying silent, until the "right moment" comes.
Our Icelandic culture, which mainly is very modern, still possesses the power of storytelling. Our cultural heritage lies in stories and words, our words are our weapons as mentioned earlier. Thus, it felt organic to the Icelandic team to delve into our story-telling heritage when looking for inspiration while working with such a delicate matter as the #MeToo movement, both within ourselves and together with others.

Drawing by Mårten Eskil Winge (1825-1896). The image is found on page 315 of Fredrik Sander's 1893 edition of the Poetic Edda.

What came up was a legendary hera, Áslaug Kráka. The myth of Áslaug Kráka is to be found in a Saga about the Viking ruler, Ragnar Loðbrók, written in the 13th century, a sequel to the Germanic Völsungasaga. Richard Wagner was inspired by the heroes of Völsungasaga (as well as other sagas and poems) in his opera cycle "Der Ring der Nibelungen" (The Ring of the Nibelung).[11] The tale of Ragnar Lodbrok tells the story of how Sigurður Fáfnisbani (Siegfried) rode through the ring of fire and awakened the queen Brynhildur (Brunhilda). The fruit of their encounter was a daughter, Áslaug, who became Ragnar Lodbrok's third wife. Due to dire circumstances, Áslaug was put into the care of Brynhildur's sister Bekkhildur and her husband Heimir.

Valgerður, our team's Norse mythology expert, has worked with the tale of Áslaug ever since she first heard a fairy tale based on the story, when she was a little girl, The Princess in the Harp (published in 1954). "I had a rather good childhood myself, my natural beauty was not hidden, and I was taught to speak up. Silence was not my thing. But I connected with Áslaug's need for withdrawal and her determination to solve all riddles, and of course I was fascinated by the magic of the tale," Valgerður says about one of her favourite stories which she here recites:

The tale of Áslaug Kráka

"The love story between Áslaug's parents, Sigurður and Brynhildur takes place in the Rhine-Valley. The Valkyrie Brynhildur has disobeyed Óðinn (Odin, the All-Father of the sky-gods) and he sentenced her to life in marriage. She begs him to secure that her husband will be the noblest of heroes, and so Óðinn puts her to sleep on a mountaintop and creates a ring of fire around her. Sigurður is a hero who fears nothing, he has just slained the great dragon and confiscated his golden treasure, when he sees the fire and is called to ride on his horse through it. He awakens the Valkyrie and they fall in love. He stays with her on the mountain for three days and nights. Later he betrays her by marrying another queen, Guðrún, and disguising himself as his brother in law Gunnar, riding again through the flames and Brynhildur is then forced to marry Gunnar. Later when she finds out all about the betrayal, she has Sigurður killed, and as his body is burned on a funeral pyre she rides into the flames and joins him in the realm of Hel. After

11 Out of the Nibelung epic the German composer Richard Wagner developed the libretto and the music of the 4 operas of his "Ring cycle" (1876): Rheingold (The Rhine gold), Walküre (The Valkyrie), Siegfried and Götterdämmerung (Twilight of the gods). There is an outstanding and in the same time easy-to-read-book for the deeper understanding of Wagner's "Ring Cycle": Jean Shinoda Bolen, Ring of Power (Bolen 1999) (Supplement of editors)

the death of Sigurður and Brynhildur, the country is in a state of war and revenge. Áslaug, then three years old, is in great danger as their only heir, so her foster father Heimir decides to get her out of the country. He builds a huge harp and hides Áslaug in it, along with some gold and treasures, disguises himself as a poor bard, and carries her through the world, to the North. When Áslaug is hungry Heimir gives her a tiny bite of a vine-leek to taste, and when she cries, he plays the harp for her. In this manner, he travels with her through Europe, all the way to a narrow fjord in Northern Norway. There, Heimir finds a cottage and a woman called Gríma (Mask). Her husband Áki (Forefather, most likely) is away hunting that day. Gríma glimpses gold through Heimir's simple rags and invites him to sleep in the barn. When her husband comes home, she urges him to kill Heimir, or else she says, she will abandon him and marry Heimir. Áki gives in to her request but when he kills Heimir, there is such an earthquake, that the barn collapses. Still, they manage to save the harp and in it they find the girl whom they decide to raise as their daughter. Since she is beautiful, and they are ugly, Áki is afraid that this will create suspicion, but Gríma covers her beauty with tar, and calls the girl Kráka (Crow), after her own mother. They decide she will come in handy, to do the hard work for them, and that way they think she will eventually become like them. From the moment Heimir is killed, Kráka never utters a word, and the old ones think that she is dumb. She is covered in tar, from head to toe, she works hard and lives her life in silence.

When Áslaug/Kráka is eighteen, Ragnar Lodbrok, King of Denmark, also a dragon slayer, visits the remote fjord. He has just lost his beloved wife Þóra and is in mourning. He is travelling to get away from the memories and the sorrow. Ragnar stays aboard the ship and sends his men to the cottage, to bake some bread. Áslaug/Kráka sees them coming and she knows that this is her chance – her call. She washes her hair and body in a creek, walks to the cottage and appears in front of the men and Gríma, with her golden hair falling to her feet, and her beauty radiating. At this moment she also speaks for the first time in fifteen years, bidding them good day. The men are spellbound and cannot take their eyes of her, so they burn the bread. When they return to the ship, bewildered by her beauty and with burned bread, the king becomes both furious and curious. The men claim they have found the most beautiful woman they have ever seen, which King Ragnar takes as an offence towards his late wife. Still he wants to meet this woman and test her, so he sends her a word the next day. She must solve three riddles since her beauty is only worth something to him if her wisdom equals her beauty. He wants her to come to his ship without the escort of any person and yet not alone. She must

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not be dressed and yet not naked. She must not have eaten, and yet she must not feel hunger. She solves all three tests. She comes to his ship in a boat with a dog. She wraps herself in the fishing net of her foster-father Áki and hides her nakedness with her hair. She licks the vine-leek, so she quenches her hunger without eating. King Ragnar welcomes her when she comes to the ship, but she does not trust him, so she demands that he promises herself and her escort safety. However, when he reaches out with his hand to pull her aboard, the dog bites his hand and is immediately killed. This is a breach of the contract, so she is reluctant and defensive against him. He asks her to stay the night, but she refuses. He offers her a fine dress, owned by his late wife, but she does not want to dress richly or become a replica of his former wife. He wants her to come with him to Denmark, but she asks him to come back for her later, if he is of the same mind. So, she takes the boat back, he sails away, but comes back some time later. At that time Áslaug Kráka decides to go with him and curses Gríma and Áki when she leaves. He still wants to have her as his lover, but she refuses unless he marries her. She does not tell him who she is, so although he is fascinated by her and agrees to marry her, he sees her as a country girl, without noble roots. Áslaug does not want to make love to him on the first night of their marriage, she wants to wait three nights, or else they will be cursed, but he forces himself on her and nine months later, their son is born "without bones", i.e. paralyzed.

Áslaug becomes the queen of Denmark, and has many children with Ragnar, but she does not reveal her true identity until she is carrying the youngest, Sigurður, in her womb. At that time Ragnar is planning to marry the daughter of the Swedish king, since Áslaug/Kráka is thought to be a farmer's daughter, and his men convince him that it is demeaning for him as a king. Áslaug learns about his plans from three birds and decides to tell him the truth about her origin. He does not believe her at first, but she tells him that she will give birth to a son, whose eyes will reveal the truth. She gives birth to a son with a sign of a dragon in his eye and calls him Sigurður ormur í auga (Sigurður dragon eye). This is the sign of her father, who killed the dragon Fáfnir, and is enough to convince Ragnar of her identity, so he decides not to marry the princess of Sweden. The breach of the contract with the Swedish King causes war between him and Ragnar where the sons of Ragnar and Þóra lose their lives in a battle with the magic cow Síbilja, the secret weapon of the Swedish king. Áslaug, who is no longer Kráka, mourns them deeply, and wants her own sons to revenge their death. To make a long story short, her sons become kings and lords in England, Denmark and other countries. After Ragnar is killed in a snake pit, Áslaug gets in touch with her Valkyrie ancestry and rides with her sons to battle. She takes the name Randalín (Shield Woman) and dies victorious in old age."

A journey of anxiety and grief – and of joy

The tale of Áslaug has many layers: a matriarchal and a patriarchal layer, a personal development layer and a cultural one, an inner and an outer layer. Áslaug's whole life can be looked at as a Hero's Journey but it also has many different journeys in it. There is always an inner call since Áslaug is constantly aware of her purpose to follow her parents' path, without failing, as they did. The call lies there dormant, until the day she sees the ship and awakens the call, washes off her disguise – and speaks again.

Then, Áslaug follows the call and takes her magical instruments to the ship, met with all kinds of demons; the killing of her dog, the rape attempt and the attempt to make her a substitute for the king's late wife. Áslaug realizes that the great hero, Ragnar, is not really a hero but a patriarchal ruler who wants to rule her in the same way as Odin once tried to rule her mother. She also knows that he may betray her, the same way her father betrayed her mother. However, she falls in love with him and like her mother she needs time to reflect upon her situation, so she goes back and confronts her suppressors. There is anxiety and grief in this part of the story, the demon of resistance is active: Will he come back for her? Is he worthy of her? Can she trust him? Will he betray her as her father did? Áslaug realizes that she cannot tell him who she really is, until she knows whether she can trust him. But the king comes back and together they enter the land of the unknown. Due to her request they get married and she gives birth to his sons, but she is still seen as a peasant girl in the king's castle. He betrays her by raping her on their wedding night, instead of waiting the magical three nights, and the karma is that their oldest son is born lame. The ultimate fear is that the king will cast her away for a real princess. It is not until Ragnar is about to do so, that Áslaug brings her instrument of power, the unknown truth that has lain silent all these years and she manifests it with a son who has the sign of a dragon in his eyes. The sign of both her father and of Ragnar. Out of this journey, Áslaug comes with joy, but then another journey starts, the one that makes her become the Valkyrie.

The relevance of Áslaug's tale for us

At the time of the project´s first Hero´s Journey´s training workshop in Lanzarote, #MeToo was peaking and so it seemed natural to choose that story, myth or legend, as our ground to plant our ideas in and reap our tools from. In the process that has been evolving the last 10 years or so in Iceland, as well as other parts of the world, and has also been mentioned in this chapter, the question to speak or not to speak is central. This is true whether we look to Wikileaks, facebook, #metoo or other parts of this social revolution.

Valgerður reflects on the significance of the story as her personal guiding light on our common journey: "Áslaug was oppressed by ignorant and oppressed people, a man and a woman, but she was also raped, betrayed and not seen, by the man who claimed that he loved her. However, she remains strong and wise all through this, having love, support and wisdom in her roots. The persons in this saga can be examined as parts of society, of a patriarchal culture, but they can also be looked at as parts of any one of us. So, she seemed to be the perfect example to work with. As mentioned before, I grew up with this tale and Áslaug was my heroine, my role model from early age. She came to me the first

day of the workshop and became my personal Hero or Hera, once again, for a new call. There she appeared, to my surprise, in her crone-aspect as Randalín, the warrior. Since Lanzarote she has been with me, more than before, as a whole person, an idea or myth, and continues to support me, advise me in my Hera part and my demon part, in my private life and in my work with others. She leads me to unknown territories, into and through, anxiety, grief and fear, and I follow her in joy."

The meaning of the name Áslaug is important when it comes to understanding the myth. Ás (pl. æsir) is the name of the old Norse sky-god´s tribe and laug, appearing in a name is connected to marriage or being devoted, but it also means a well of water. Thus, our Hera Áslaug, is a bright and clean woman, devoted to the gods. The fact that Áslaug is still a common name in Iceland, also makes her the girl next door.

Legendary Áslaug also was a good choice for the rest of the team. When Björg explains Áslaug´s role in her personal hero´s journey, she is more into painful experiences: "To speak or not to speak is a question which has bothered me for a long time. In the wake of #MeToo, I first saw the revolution as a chance to speak up but after delving into Áslaug´s tale, I found a precious gift in it. Áslaug´s self-imposed silence helped me to find my instrument of power because I realized how carefully you need to choose your time to speak up and the people you reveal your secrets to. The tale provided me with the security to choose myself whether to live with my secret or to reveal it to others. To speak or not to speak became entirely my own choice.

The steps of our workshop with the HIT project participants

A creative ritual of transition

We start our day by creating a ritual to connect to the work of the previous day, by using the basic element of water. We fill a bowl with water from a little pond in the yard of the "place of silence" near the Alps, and we pass the bowl around in the circle, inviting everyone to dip their fingers into the water. One by one, people use the water on their fingertips in innovative ways. The first person makes a movement towards her own body and then another movement towards a person standing by her side. That person repeats the movements towards herself and then creates a new movement to give to the next one. According to Paul Rebillot, a ritual invites the divine into our work: "The ritual circle says: Here is where the mystery takes place."

We find ourselves in the second stage of the Hero´s Journey´s training process. The hero, or the female hera, prepares for leaving her known territories to step into an unknown land, after hearing the call to adventure. Now, "the demon of resistance is beginning to make itself known."[12]

Theatre methods and bodywork (60 min.)

Rúnar presents some theatre methods and bodywork to the participants to help them by intense action and expression to connect to their own nature and face their biggest fears. He invites people to find the physical position

12 Rebillot 1993, p. 16 and p. 88

where they are ready for whatever action comes up. All senses are open, knees are bent and the centre of the body strong. In this state of passive readiness, people are ready to act. Rúnar explains the well-known "The Sats" theatre method, which is the impulse towards a yet unknown action that can go to any direction: "It is the moment when you are ready to act, the instant which precedes the action when all the energy is there, ready to intervene, but as if suspended held in the fist. There is a muscular, nervous and mental commitment, already directed towards an objective. It is the tightening or the gathering together of oneself from which the actions departs. It is the spring before it is sprung. It is the attitude of feeling ready for anything. "The Sats" engages the entire body, it is impulse and counterimpulse. To be able to react with your full being to external stimuli or obstacles, real or imagined, you must understand and master "The Sats"."[13]

Acting is reacting and Rúnar invites the participants to react to his commands of jumping, bending down, turning around and kicking to make them ready in latter states to act to whatever, whether it is the call, the demon of resistance and of course also when travelling through the land of the unknown, always alert and dynamic. He continues with visualization, letting participants picture an inner movie to react upon to help them being creative in the moment and able to create a fantasy world around them while physically active and engaged.

When mastering this physical activity, participants are given images to work with, like pulling a rope to ring a bell above you, or imaging that they are torn apart by two horses with ropes around their wrists or sinking in a mire reaching out for help. This way the people transform the physical exercises into "physical Action". At the end of the warming-up session, Rúnar explains that this was meant to provide the participants with some new working methods through pre-expressive methods before going to the next task:

Dream-journey (90 min.)

Accompanied by her drum, Valgerður now guides the group through a journey from a state of oppression to a ship of new possibilities. "In a HJ process, we use rituals and inner journeys to access our inner or dream reality, to be able to connect to the different aspects of the journey, the Hero, the Demon of Resistance, the tools, the tests and so on," she explains to her audience which she, inspired by Áslaug´s tale invites to a dream journey after having recited the story to them. During the journey, the participants meet Áslaug trials and tribulations on their personal levels and need to solve the same riddles in their own lives as the king made Áslaug solve. After taken in Valgerður's instructions, each participant takes off on an inner journey, which they half an hour later are called back from and given time to adjust to their usual reality and write notes to remember the highlight of the dream journey inspired by our hera, Áslaug Kráka.

13 Sats is a Norwegian term used by Eugenio Barba in his theories and Theatre Anthropological research to name the phenomena described above since English performative terminology has no specific word for this.

Art and writing (60 min.)

The closing session of the morning uses art and creative writing to help the participants digesting their impressions. Margrét invites the participants to freely reflect on the feelings from Rúnar´s bodywork (with the help of colours) and Valgerður´s dream journey, asking questions about the size and the shape of the different feelings appearing on people´s white pieces of paper. Björg connects to the white, untouched paper and the common fear of the virgin sheet of paper. She encourages the participants to overcome the writer´s block and leave their inner censors by contemplating on the experiences from the morning workshop sessions with the methods of free writing, always keeping the hand moving and never stopping writing for thinking. At the very end of the workshop the participants were given the opportunity to orally share in smaller groups the impressions of the morning. The preparation of the workshop provided the Icelandic team with the tools to create different hero´s journeys in the future, based on important issues discussed in our modern society as well as in our old cultural heritage.

Comments of editors:

1. *The Icelandic group had two special conditions for this project: 1- no one of them took part in a HJ training before, but they were familiar with Joseph Campbell's monomyth[14] and 2- the participants come from different organizations.*
   The contradiction that Icelanders are among the happiest people on the planet on one side and are very anxious on the other as indicated by a high consumption of antidepressants makes the reader curious to learn more about that. Maybe a big cultural shadow topic in Iceland could be the feeling of grief. Anxiety, aggression/pain and grief are general the three most tabooed feelings in our Western culture. Personal development processes need the "navigation tool of Captain Jack Sparrow"[15] – the compass with a needle, which always points to the direction of your biggest desire, where you have to pass through your biggest fear. Sometimes one has to pass little cycles from grief to rage and anxiety (or from rage or pain to grief and anxiety) to include the held back feelings. On the social level the absence of weapons and armed forces is mentioned, their complements are proud individualism and "words as our weapons".
2. *We appreciate, that our Icelandic colleagues quite frankly take a position directly or indirectly to the Demon of resistance (DoR) and to their anxiety: the DoR appears via special heroic gifts: Rúnar in body and theatre,*

14 Monomyth, Campbell's term for the structure of tales or myths of the hero, is an intellectual achievement, based on James Joyce and others. But we shall not forget, that it is describing an inheritance of our ancient forefathers and foremothers, who developed this kind of stories ten thousands of years ago. As Picasso was shattered about the quality of the cave paintings in Lascaux (16.000 years old) - "we did not learn something new since then!"-, we can expect a similar quality in other fields of art. - The Russian mythologist Vladimir Propp has the hypothesis, that magical fairy-tales go back to (secret) instructions in rituals of initiation, who were told in the public only, after these rituals were not done any more. "Die historischen Wurzeln des Zaubermärchens" (The historical roots of magical fairy-tale, Leningrad 1946, German edition Munich 1987, no English edition). (Note of editors)

15 Played by Johnny Depp in the American movie tetralogy "Pirates of the Caribbean"

Valgerður in myths and women, Margrét in religion and esoterism and Björg in theory, describing experiences in written language. Valgerður and Björg share something, what they received from Áslaug: a spiritual guide. And encouragement to postpone speaking about a wound until a situation is inviting to do so. Rúnar describes the personal dimension of his experience in HJ training as "tremendous cathartic relief on the body level".

3. *The special nature of this island with very active volcanoes and the slowly enlarging gap between the continental plates is full of myths telling of wild resistance (power of demons) against civilization and patriarchal systems of power. It might be, that demons of resistance are sticking to special gifts of a landscape, in Iceland to the magic wilderness. As Björg writes: "in the village Reykjahlíð, only 20 kilometres from volcano Krafla, which had nine big eruptions between 1975-1984 along with high earthquake activities - the inhabitants did not leave the village because of that". Any TV documentation about Iceland mentions special respectful relationships with elementary spirits: there is still space for magic consciousness in the Icelandic culture.*
   On the other hand the globalized economy and the current technosphere is penetrating Iceland (as our colleagues describe the crisis of 2008) and is driving a wedge between the people and their connectedness with wilderness and its magic. That generates anxiety. Could it be, that this anxiety is more tabooed than in densely populated Europe, because this contradiction between wild nature and current "civilization" (the antagonism of country and town) is more distinct in Iceland?
4. *Not only at the first glance Iceland gives the impression of a lonesome island. The distance to the next neighbours Greenland, Canada, Scotland and Norway is between 500 and 1500 km. This island was settled from Scandinavia and the British Isle in the 9th century. As Björg writes, "from 1262 – 1944 Iceland was under the rule of Norway and later Denmark. Between 1940-2006 it lived under the military presence of British and later American armies. Because of these two facts as well as because of our participation in most international agreements, the increasing number of immigrants and a very travelling nation Iceland is woven into many networks."*
   However we in densely populated continental Europe have a lot of direct neighbours, live in countries adjacent to each other, often without any natural boundaries. This big difference in the relationship of closeness and distance generates the impression in us, that "our" situation forces us more to dispute with other cultures and to argue with each other to settle conflicts and to find common policies continously.
5. *The big taboo and cultural shadow topic, which is touched in that contribution, is our own "wild nature", functioning life-sustaining and self-regulating inside of us. Since 8-10 millennia our "Mother culture" is whispering to us, that this wild nature is horrible, barbaric and stupid and that only "civilization" made "good" people of us, the "crown of creation". The resulting "permission", to exploit and to suppress the rest of the world, remains unspoken (Quinn 1992 und 1997).*
   The same split happens within ourselves - "the mind is willing but the flesh is weak" is a view not only shared by catholics. This view is weakening us and submits us to external control. But the "fifth Icelandic team member" Áslaug has been taught by her mentor Heimir (during his assassination there is an earthquake!), how to connect with the spirits of wilderness and the power of music - he is a harp player like Paul Rebillot.

6. *The myth of Áslaug points to a fruitful subsequent topic and that is the contents of the call, also named vision or life purpose. Áslaug carries on the life purpose of her mother and her father, revol-ving around the polarity love (and partnership) versus power, passing on a special dragon gift. In the end she becomes Shield Woman (Randalín) and takes over her mother's Valkyrian task of escorting dead warriors to Walhalla, thus serving Odin's wish to gather warriors for the defense of his patriarchal rule and power. This side of her path ends, where her mother's began. To stay true to oneself and to own gifts is one aspect. But what is the purpose to use them for? That is the other aspect. In the Skadar epic (chapter Confrontation & aggression/pain) the ruthless purpose of male patriarchy stays in the foreground. In the myth of Áslaug as looked at in this chapter her life purpose stays in the background. But this question is worth to be pursued.*
7. *The epic of Áslaug is dealing with patriarchal power and its abuse as embodied by Odin, Sigurður, Ragnar Lodbrok. We find the #MeToo movement opposing to the very same issues. Those in power use anxiety of self-determination and self-responsibility manipulatively, to stabilize their rule and power. (Thus anxiety is missing on the medieval Christian list of 7 deadly or cardinal sins, which are greed, lust, envy, gluttony, pride, wrath and sloth.) They install rules and norms, which petrify to structures of power and ensure them with values and script statements, which are spread out by trance techniques as well as internalized in early childhood, being exposed to "black" parental behaviour. This is the framework for suppression and abuse of children and adults, especially women, separation of "good" and "bad" (rich – poor, natives – foreigners, men – women, ...) as well as the psychopolicy of Neoliberalism (Han 2018).*

Confrontation of hero and demon of resistance and agreement · Aggression / pain

Comments and assessments of editors (in italics) referring to main parts of the work of the Serbian LGBTI*[16] group "Come out", which is entitled "When the demon becomes a social phenomenon". It is written by

Vedrana Mirković, coordinator of the community work program within the Group "COME OUT". She has a MA in psychology, currently a student of the psychotherapist education for Transactional Analysis and Psychodrama.

Jelena Jovanović, psychologist and psycho-therapist of the Core Energetics modality from Belgrade, associate of the group "COME OUT" for HIT project, as therapist and youth worker experienced in drama, theatre, rituals, also in work with symbols and dreams.

Qualities of groups with female heroes and demons of resistance

The working conditions of LGBTI groups are described by the 2 authoresses like that:*

"For the LGBTI* community in Serbia, especially for young people who belong to this population and who are facing the challenge of "coming out", the Demon and the resistance he brings with him are often conditioned by the society in which a young person grows up. Not only by the society, but also by the family as the main agent of socialization. Growing up in a certain cultural context, with its values and norms, a person acquires certain views

16 This acronym stands for lesbian, gay, bisexual, trans, intersex persons and - as the * marks - for all other variations of sexual orientation, sex characteristics, gender identity and gender expressions.

about the world, about themselves and about other people. These attitudes, for the most part, enable a person to be well adapted to his/her environment. Except when it turns out that a young person is a member of the LGBTI* population. For these people, who live in Serbia and whose identity is in any way different from heteronormative values, gaining a glimpse of the world, of oneself and of other people, too often carries messages of rejection and hatred. In this situation, a young person can accept these attitudes as his/her own and develop a very detrimental attitude towards himself/herself, an attitude that prevents him/her from living his/her authentic life. But what is this authentic life that a young LGBTI* person can reach? According to the legal framework in Serbia, they cannot get married or create a family. Their intimate relationships are - at best - tolerated by the majority of the population. Fear of their own identity is a common phenomenon in young LGBTI* population who perceives its differences. This fear can lead to feelings of guilt, to avoidance of life in accordance with their identity, but also to complete rejection of this part of themselves and to "pretending" that someone is not what they essentially are. This kind of decision "walls up" a person into the social norms by taking away their free will, and the person becomes a brick in the building of an oppressive heteronormative society. On the other hand, if a person does not go through this process, if he/she decides to live in accordance with his/her own truth, he/she is facing risks such as physical violence, school violence, discrimination and perhaps the greatest of all, the fear of their family's rejection."

Supplement of editors: It already became visible in this group's presentation of their work in the final workshop, that this group, which is working with adolescent LGBTI peer groups, had to develop special conditions and practices in the Serbian culture, which is extremely patriarchal and characterized by strong homophobia. The authoresses identified a Serbian national myth representing values of a patriarchal warrior culture – The building of Skadar -, which is characterized later in this text.*

This is how they describe the group:

"The group "COME OUT" is a typical "grassroots" citizens' association, created as a result of the activism of young people in 2010, and formally registered in 2013. The main purpose of all our activities is to achieve the following goals:

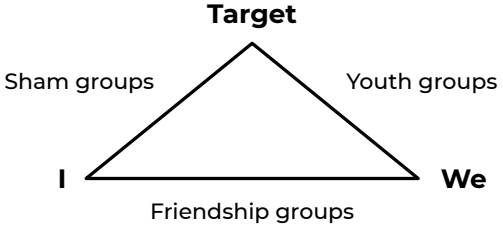
- improve the quality of life of young LGBTI* people;
- encourage young LGBTI* people to participate actively in society, to solve problems autonomously and to volunteer;
- promote healthy lifestyles among young LGBTI* people;
- develop and increase the competences of young LGBTI* people, and raise their employability through non-formal learning and cooperation with the formal education system;
- improve the mobility of young LGBTI* people;
- research the living conditions of young LGBTI* people and advocate for them, with the aim to promote and improve their human rights and their position at the individual and institutional level;

- educate the citizens, especially young people, about the importance of respecting human rights
- local, regional and international cooperation with related organizations and networks."

Supplement of editors: For the most part adolescent peer groups, which are directing themselves against the prevailing homophobic patriarchal culture and want to be "different and free", are supported and looked after by "Come out" pedagogically and therapeutically .
In general these youths are in the biographical phase of necessary disengagement of parental culturally shaped authority and control with the aim, to follow an autonomous and individual path. When parental resp. cultural authority is very powerful and strong, (not only) youths need peer groups, which form themselves around a common attribute of "being different from the strong authority" like different clothing, different music, different sexual orientation etc. These mostly non-material differences manifest themselves in concrete lifestyles and aims.
An example of "Come out"'s work is the description of the group building process:
"Creating a group:
The process of the workshop involves a part dedicated to getting to know each other and to creating a group cohesion, as well as its integration. This is achieved through exercises that allow people to see similarities and differences between themselves, but also to understand the dual nature of the world and the phenomena. Exercises are based on sociometry and psychodrama techniques. Participants are invited to explore how close they are to the extremes of either end of the dual phenomena, through positioning themselves on a continuum. Therefore, the first step is to sensitize the participants to understand the polarity of their identity, the polarity of their decisions about the level of the transparency in their lives, the polarity of gender, demagogy, individualism vs. collectivism, and also the polarity between the Hero and the Demon.

During this exercise, by exploring the position of participants on the continuum, people can already see many faces of the Demon: meeting other people's expectations that might require self-denial, sacrificing for others, respecting norms that are not suitable for us - but also, they can see the face of the sincerity, since all these values are thought to a young LGBTI* person with care and from desire to help them to become an adapted member of the community."

Supplement of editors: Peer groups say a clear "No" to the determining authority, they form against a concrete "external enemy", who is seemingly clear to perceive: parents, foreigners, homosexuals, males, capitalism etc. Therefore in group theory this phase is called "counterdependent", it is characterized by conflict and fight, to come from total subordination (dependency) to a mutual dependency (interdependency). Peer groups are training groups for individual autonomy by fighting against overpowering authority (patriarchal homophobia) with the support of self chosen authorities (therapists, pedagogues) and thus make a difference.
In the Hero's journey process peer groups are helpers for heroes just about to start following their path in the Hero's journey. Peer groups are held together by the common rejection of a cultural external enemy. Within the group differences of individuality are not much wanted, because they would endanger the cohesion of the group.



Here a diagram from group research about principal differences resp. characteristics of groups. If "I, Target and We" are considered in a process, that is named a "mature group" in group dynamics. In case the "I" is excluded ("there must not be outsiders"), the group needs an external enemy, who is standardizing and uniting the individuals. In case the "We" is excluded (often in teams, subject groups), there is mostly an individual division of labour in a sham group, which is coordinated by objectives or authority. And if "target" plays no role and is excluded, the group has a personal amicable character and common targets are missing. Youths are striving for the development of their full individuality, therefore in this sense the target or the characteristic common ground takes over the function of the individual, simply because the single individuals still are too weak and need protection and empowerment. That's meaningful in peer groups. But peer group behaviour becomes difficult in social formations, in which are necessarily strong individuals and a strong tendency towards mature communities. Agreements do not become possible, because they assume equal status based on partnership (interdependence).

Thus the specialty of working in and with peer groups showed itself in the 2 facilitators of the LGBTI peer group, in the way how they cooperated and contributed to the HIT project. Our common research agreement based on a division of work along the cycle of basic feelings in connection with the steps of Hero's journey - for Serbia to explore "Aggression/pain in the confrontation and agreement of hero and demon of resistance" - was not adhered to and underrun - certainly for good reasons - and reasonably changed into the focus "When the demon becomes a social phenomenon". This is described by the two facilitators and authoresses of their contribution that way:*

"The Demon of resistance, therefore, does not take a human form in the young LGBTI* person; he is latent, invisible and cunning in his intention to prevent the person from living his/her genuine life. He takes the form of messages from society and family, messages from friends and the media, messages from the law and manipulates with them, thereby precluding these people from living their authentic life and from entering into an unknown country - a country where you are allowed to exist without fear of rejection."

Supplement of editors: However the demon of resistance always has two roots: on the one hand in held back aggression/pain, grief and fear of life through physical and psychic injuries and on the other hand through its cognitive and social justification or caring affirmations, that everything was done only "because of love".

"The face of honesty could be the most powerful face of the Demon of resistance for the young LGBTI* person, taking into account the parents' sincere desire for their child to marry and have a family and a heteronormative life - the desire that stems from the parents' love and the wish for their child's well-being. These desires, however, can easily become an obstacle to the realization of a child's authenticity. Confronting those means confronting the ways in which the family expresses love and protection."

Supplement of editors: Alice Miller describes in her consequent critique of black pedagogy and of any pedagogic treatment most distinctly, that the release from this dilemma and the regaining of the very own creativity and power

*is possible only by **individual experiencing** of the locked up feelings - and not by individual acting out - hereby she describes that the demon of resistance can only show him-/herself inside of an individual and that it is only there that he/she can conjoin with the aims of the hero, in a self-controlled way and accompanied by "knowing witnesses" (Miller, 1983).*
If the demon of resistance remains external, i.e. not connected with the own experiencing, the individual is not able to find an agreement. It would be adaptation to that what he/she is fighting against and not "equal status based on partnership".

Structured and unstructured confrontations and the problem of authority

First the description of how the facilitators are doing confrontations in their groups:
"The next segment of the workshop includes the development of confrontational strategies - the insight into all the ways we can use to confront something. The goal of this segment is primarily to deconstruct the confrontation phenomenon and to understand everything, what this phenomenon implies, both at the social and at the personal level. The group is divided into smaller groups of six people. Three people take on the roles of Conflict, Confrontation and Need. These people have a discussion about who they are, how do they feel in their role, what is their purpose, what are they striving for, why they exist and when do they appear. The other three people from the small groups have the task to observe the communication among the roles, the emotions that emerge and their nonverbal communication. Depending on the needs of the group, this exercise is suitable as a technique for taking on any role and creating a relationship with it, as well as for the physical investigation of the presentation of these phenomena.
After the exercise, the large group discusses the feelings of the people during the role-playing, their understanding of their role, and also the communication and the feelings that were observed during the exercise. This exercise has a special significance within the workshop because it opens the question of defining Confrontation and starts the exploration of all the possible ways to confront something."

Supplement of editors: This is an example of a structured confrontation within groups, controlled by an authority through structural steps. It has the advantage of control and safety ahead of intensity and quality of expressed feelings. It has the disadvantage, that the individually held back feelings mostly do not bind themselves to the original experience, because a benevolent authority is preventing that with its structural authority.

Examples of unstructured confrontations come from the experiences of the training groups in group dynamic, which are conducted between 4 and 6 days in retreat with participants unknown to each other. The target of these trainings is to develop interdependency and the trainer places her/his function of authority and his/her person at the disposal of the group which is instructed to form itself. The strategy of group dynamic trainers is to create a vacuum of authority in the protected space which is only structured in the dimension of time and space. In this space the spirit of group formation may become effective. In this protected space-time the group participants can fill the emptiness in a self-controlled way and develop their skill to be part of a community along this situation of emergency. They start to sense, how a group feels like, in which is space for diversity and thus they can explore together new unknown realms. This is also the potential of a group, that it is more than the sum of its individual participants.

Another part of the strategy of group dynamic trainers is, always to draw attention to the events in the here-and-now, so that they are reflected by the participants. This process of group formation takes place mostly by verbal or actionistic confrontations of most different intensity about motives, targets, ways, approaches and about carrying in feedback, observations from the external perspective and reflexion.

These unstructured confrontations have the advantage that manifold individuality in and with a community can be developed in contact with the lively basic feelings and that the potential of everybody is scooped. The disadvantage in this process is the self-controlling proper time, which is necessary, and the high insecurity for everybody involved, including the trainers, which are to share their function of authority with others in the end.

A further example of unstructured confrontations we find in the Hero's journey training, as all members of HIT project experienced in Lanzarote. The step "Confrontation of hero and demon of resistance at the threshold to the unknown and agreement of both" is initiated after a ritual of "consecration of the instrument of power" for the hero, which is created together. This is reinforcing the hero, who now meets the demon of resistance and has to find an "agreement on partnership basis", to be able to enter the land of the unknown and of miracles.

This is a highly individual process in "dream land" (with blindfolds on), which is experienced by all participants in triads (groups of 3) with a specification of 3 roles: the role of actor/actress, who makes visible his/her inner different personality shares with the body changing between being the hero and being the demon, the role of facilitator/knowing witness, who is observing exactly and supports the actor/actress with helpful impulses and the role of double/substitute or echo, the silent witness, who repeats only the previous activity, so that the actor/actress can stay in the flow of liveliness.

All participants are expected to put up with this unstructured process of confrontation in a self-controlled way - like the vacuum of authority in group dynamic trainings - and is supervised by the guides of HJ training only on demand. It takes place in a clearly defined space-time-structure (it begins late afternoon and ends late morning the following day) in which the necessary proper time of the individual processes can be used: such a confrontation

may last from 1 unto 3-4 hours. The quality of results, i.e. agreements, is very manifold and depends on many factors - these are the advantages and disadvantages of this kind - but always there are agreements, which are shared as closure of this step in the HJ training in the public of a plenary group session.
It is a big challenge for authorities like therapists, educators, social workers, trainers to give up structural control about these processes of development of their client groups and to offer space-time for self-controlled learning. The anxiety, that own shadow topics may come to light, is often justified and vast. To cling to the function of authority mostly is "safer". But to offer this self-organizing open space is the decisive step, to become open to the unknown. That is only possible by confidence in one's own and the group's self-control and in protected ritual spaces.

Adaptations versus (interdependent) agreements in partnership – the decisive step into the unknown

Adaptations mostly are submissions under more powerful norms, values, modes of behaviour, targets etc., in the best case compromises, in which the weaker side has to lower its sights. The decisive hurdle in conflicts and in the confrontation between hero and demon of resistance is, that the demon of resistance has to bring his/her full power and hence qualities of basic feelings to the light, so that the hero can reach his/her targets. This might cause big anxiety even in strong heroes. But the demon of resistance also needs something from the hero: the target which shall somehow become also his/her/its own - because he/she has no target except stopping the hero. So both are dependent on each other. When they are able to acknowledge that, they can find an agreement based on partnership for their common path into the unknown.
That is sense and target of "Confrontation and agreement" in the Hero's journey.
Similar to the process of "de-schooling" the authoresses describe only after the "confrontation with the social demon" their procedure, how they work with the young LGBTI on call, hero and demon of resistance. Hereby they describe for call and hero mostly steps and methods experienced in the Hero's journey training. They write:
"The common Call that LGBTI* people hear, is related to authentic life and the expression of their identity. How does this Call sound? Who is calling? How to learn to hear the Call? Many LGBTI* people during their life never hear the Call to find ways to live authentically. Therefore, the goal of this segment of the workshop is to empower young people to hear the Call, to understand themselves, to understand what they need for an authentic life. The exercise for achieving this is based on introspection and on comparison of the real self with the ideal self of participants. The idea is that through understanding of ourselves and our needs (ideal self as an indicator of our unfulfilled needs and goals) we come to recognize the desire for something different in ourselves and around us. By putting the participants in the meta-position, in the position to think and evaluate their own experiences, behaviours and feelings, they can learn about what they are doing and who they are, and what part of them is subject to change through the Confrontation with the Demon of resistance. It is precisely the discernment of the discrepancy between the present and the desired future that becomes a fertile ground for the appearance of the Call and for listening to it. The sound of this Call is the sound of a desire for authenticity.

Creating the Hero

When participants understand their need and are motivated to fulfil it, the task of finding ways to do that, remains. The creation of the Hero as the agent of change is accomplished through a series of exercises that invite a person to recall the nurturing and supportive people in their lives and the messages they have received from these people. Creating the image of the Hero takes place through the behavioural imitation of the persons whom the participants admire and see as caring, listening to the reasons why they chose that person and their characteristics for the next activity. After the individual empowerment, participants in small groups help a person to empower themselves by giving them a feedback - do they believe them when they pronounce these recorded qualities as their own while looking in the mirror? This exercise has a dual purpose: relying on other people from their community for support in their development of desired personal qualities, and encouraging the participants to be persistent in their dedication to create authentic lives for themselves and to believe that they have the necessary qualities for that. The final task is to pronounce the chosen, most important quality for a person, in a large circle - whose task is to deny the value of that quality. At this moment, for the first time, a person can directly and clearly hear the voice of the Demon resisting the empowerment of the Hero in themselves, disregarding their aspirations for authenticity.[17]

Awareness of the reactions of the people in the centre of the circle when their quality is disapproved, is a moment that integrates the way LGBTI* people were denigrated during their growing up in their own society. Being conscious of these emotional responses, as well as of the most provocative ways to denigrate a person's quality and of the strongest reactions, enables the person to perceive their developmental path by comparing their experience at the present time with the past time experience in which a similar situations occurred. The frustration that occurs at these moments is a necessary motivator for the development of authenticity and for making the decision to confront the contrary messages of society. Understanding the necessity for the existence of this frustration, as well

17 In the „ritual of reinforcement" in the HJ training the person in the centre is working to express the inner resistance against a doubtful heroic quality with body, soul and spirit and thus working her-/himself through it, whereas the people in the circle keep repeating this heroic quality as reinforcing mantra supported by drumming. It is astonishing, that our Serbian colleagues instead of that use a mirror-inverted setting. (Comment by editors)

as the existence of Hero and Demon in each of us, is one of the preconditions for entering a healthy and fruitful Confrontation. The assumption is that a person will be more willing to fight for their own needs if they understand that the ground from which the frustration arises is the dual nature of Demon - Hero in all of us, which also motivates us to develop without renouncing any part of ourselves, and to integrate the good and bad parts of our growing up into a comprehensive identity. Accepting such a complete identity enables the person to understand themselves, to see who they truly are, and to understand their aspirations towards authentic life."

Demon of resistance

Supplement of editors: In the HJ training the demon of resistance is taken out of the shadow and brought into action from the own body armour by body work and body awareness. Only afterwards justifying words and statements (script statements) are given to him/her. In the work with LGBTI youths the authoresses describe a different procedure:*

"Before this integration - the ideal goal of the Confrontation - and in order to understand the face of the Demon of the resistance, participants have the task to distinguish the authentic reactions from non-authentic, imposed by socialization. Discernment is achieved through the exercise of automatic versus authentic responses. The idea is that the participants go through three circles of answering the statements of one member of the group. In the first two circles, people agree or disagree with a statement given by one participant automatically, while in the last round of responding, the participants themselves choose how to respond to the statement - by agreeing or disagreeing with it. After the exercise, the participants discuss how they felt when they responded to the statements automatically and under compulsion, and what was the difference between these feelings and their reaction when they were able to choose how they would respond to a particular situation.

This exercise is accompanied by the presentation of the selected myth from Serbian tradition (The building of Skadar), chosen because of its specific symbolism of building a city and sacrificing people for a higher purpose. Depending on the group in question, the symbols of building, bricks and sacrifice can be interpreted differently. In working with LGBTI* youths, we choose to read the myth through the lenses of patriarchy and heteronormativity as a building in which we were born. In this way, a person becomes a brick in the construction of a system that surrounds them, often without even being aware of that, as they do not have to necessarily be aware of the restriction posed by the subtle norms that surround them. In the work with young people, the reading of myth is aimed at recognizing the way in which even our own family might sacrifice us, believing that they are doing that for the greater good, as well as at recognizing how we alone can choose to remain walled up in the system and norms. By understanding the system and its structures, we can understand our role in it, but also how we can make a different decision about this role. This decision is the basis for choosing an authentic way of life."

Supplement of editors: This epic poem expresses a heavy social and cultural burden weighing on the people. Our Serbian colleagues start the confrontation in their seminar design with a reflexion, how this myth can be connected

to the workshop: "linking walls to social norms and giving up authenticity as way to be accepted". They condense it to the metaphor "to be walled in by heterosexual norms".

The Skadar myth - an epic story of the Balkans before the Ottoman conquest

The events described in this story allegedly occurred at the beginning of the 14th century. It is said that it was created in the region near Skadar (now Shkodër or Shkodra) in North Albania of today, then Montenegro or the southwest part of Herzegovina, where the tradition of the royal Mrnjavčević family was strong.

The story describes the building of a fortress on a mountain near the Bojana (Buna)river at Skadar wanted by the Mrnjavčević brothers (Vukašin, Uglješa and Gojko Mrnjavčević). Again and again the walls collapsed. A mountain vila (nymph in Slavic mythology) demands a human sacrifice to ensure the building. A breast-feeding woman, wife of the youngest brother Gojko, is walled in alive within the walls of the fortress and then it can be erected.[18] [19]

THE BUILDING OF SKADAR[20]

The three sons of Marnyáva, Vukáshin, the king, Voývoda (duke) Úglyesha and Goyko decided to build a fortress, Skadar, near the Bóyana river. For three years 300 masons worked to lay its foundations but in vain: what was set upright by them during the day, a vila (a female nature spirit) wrecked at night. In spring of the fourth year the vila called from the mountain: "You will not succeed, Vukáshin, unless you wall a pair of twins into the wall, named Stoya and Stoyan."

Vukáshin sent out his faithful servant Désimir to find the boy and the girl. After three years Désimir came back to Vukáshin without success.

Again Vukáshin calls Rado, the builder. He lets 300 men again start to build the fortress. What the king built, wrecks the vila; no foundation can he lay, much less raises up the wall thereof. Now the vila demands from the king one of the brother's wives to be walled in. Vukáshin instructs his brothers: "Whose wife comes with the masons' lunch to Bóyana tomorrow, into the tower's foundation we must build her, that it stands. Then finally the fortress shall stay stable in the land. Let us swear before God, not to tell our wives at home, and leave to chance, whose wife tomorrow to Bóyana shall come." The three lords swear and go home at night. Two of the brothers, king Vukáshin and duke Úglyesha, break the oath and tell her wives, not to come to the building site next morning, informing them what otherwise would happen to them. Only Goyko takes the oath and lets his wife without a clue.

18 Source: https://en.wikipedia.org/wiki/The_Building_of_Skadar. Read October 2018

19 This tale or legend exists as ballad in Hungary, Romania and Bulgaria. The Serbian writer Vuk Karadžić wrote down the singing of a Herzegovinian storyteller named Old Rashko in form of an epic poem. Karadžić published it for the first time in 1815. It was translated into German by Jacob Grimm, one of the Grimm brothers.

20 Tale retold by Manfred Weule based on http://www.sacred-texts.com/nu/hbs/hbs06.htm. Read January 4, 2019

Next day it is time to bring the lunch to the building site. Vukáshin's wife, the queen, goes to see the wife of Úglyesha and complains about headache, hindering her to fulfil her duty on that day. Úglyesha's wife pretends to have an aching arm, so the queen meets Goyko's young wife. She replies on the queen's wish that she might go: "I would do it gladly, o queen, but all unbathed is my little baby, and the linen not washed clean." The queen offers to take care of her duties and so she agrees and goes to bring the lunch to the masons. Goyko sees her coming and is "sad for his wife and the little boy that in the cradle lays, that should be without his mother before his first month". Why are you crying? his wife asks. And he pretends to be sad about the loss of a golden apple. She comforts him and he turns his head aside, "he could not any longer bear to look upon his bride."
But then Vukáshin and Úglyesha "take her hands white and small and lead her to the stronghold, to wall her in the wall." She laughs to Rado's 300 men and thinks it is a joke. With stone and wood they start to wall her in. Still she laughs. As she is half walled in, she sees what is to come on her. "With a very bitter groan and writhing like a serpent", she prays to her brothers-in-law not to wall her in. They do not look on her, her prayer does not help. Then she asks to send a message to her mother to buy a slave girl, to wall her in instead of her. But again she finds no help. So she asks Rado, the builder, to leave an opening in the wall, that her son Yovo may be suckled at her breast. Rado agrees and leaves a window there. Then she asks him to leave a window for her eyes to see the child, when they bring him. Again he leaves a window there and finishes the wall.

The epic poem ends with these lines:

"They brought the babe in the cradle, she suckled him from the stone;
For seven days she suckled him; thereafter her voice was gone.
A year she gave the young child suck, and sweet did the white milk flow.
As it was then in Skadar, so sweet it runneth now.
Yea, even to-day the white milk flows, for a miracle most high,
And a healing draught for women whereof the breasts are dry!"

Comments of editors:
The special situation of LGBTI youths in their culture made our colleagues describe a pre-step process* ***before*** *personality work like in Hero's journey training, using mostly cognitive and pedagogic concepts. That might make sense. The use of this workshop design will show further results.*
But why is that called HJ work? DoR and Confrontation are redefined in a way, which makes it impossible to reach an agreement. That made it necessary to regain clear descriptions and to describe these differences, as it is common in those processes, this chapter is dealing with.
The use of pedagogic concepts seems to be necessary always when authority has to be secured and self-organized learning and co-learning seem to be impossible. There is a shadow issue as well around the question: how did and do I myself as therapist, counselor, facilitator or trainer, as woman or as man or as LGBTI suffer from this cultural burden and how do I myself live with it?*

Pain is a cultural shadow and social taboo: pain is the basic feeling in processes of change. Pain is also the transition to grief as basic feeling of letting go, separating, saying farewell, reflecting of old issues. Socially pain is locked off quickly with pills and crisp statements: "it is already good again" says the mother to the screaming and crying child, who hurted him-/herself. Or the taken-for-grantedness how patients are given pain pills by doctors and hospitals. But pain is the healthy "guardian" for "too much change". Stress research knows e.g., that pain serves as watchdog for chronification of physical changes (sicknesses). The effect of this cultural taboo is, that many of our painful changes cannot be included and transformed, but become chronical and thereby become sicknesses and reach dead ends.
The descriptions of this group's work show, that a lot of experimenting and researching is necessary, in order to become able to accompany youths in partnership and good quality dealing with burning topics as sexuality, processes of leaving behind and maturation in authoritarian patriarchal cultures.
Finally some more detailed comments and hypotheses about the Skadar myth, which may serve as possible example how to look at myths historico-culturally.
This story invites to work in role plays about it. This could open the body and invite feelings.

1. Skadar: A story about patriarchal supremacy with two victims

We were told by our Serbian colleagues, that this poem is presented in all Serbian elementary schools of today with the explicit or implicit admonition, that young girls should take Goyko's nameless young wife as example how a good woman should behave also today.
In other words, the message is: accept motherhood and surrender under male supremacy as higher value than authenticity and love. We see that in this story all women are nameless, but all males have names, even the suckled young baby.
Goyko's wife is betrayed to enforce a sacrificial death on her. The oath, which king Vukáshin demands, at first looks like an agreement between three brothers, but turns out to be a royal command justifying a homicide for the "good of it all" only binding the brother of lowest rank and youngest age, Goyko.
The implicit message to young boys: behave as warrior, accept followership to the commanders of state and army as highest value, suppress your feelings, love and fidelity to a loved one. The story shows how Goyko feels in this dilemma, obviously with the intention to praise his acting as a sacrifice for the greater good. So there is a second victim in this plot: Goyko.
That may point to the question, how other parts of Serbian society might become partners or allies of LGBTI community.*

2. Skadar: A story with many layers:
a historical local event becomes a tale/legend and then a national myth.

In the 14th century there seems to be a local event around problems with building a fortress.[21] It is memorized and told by the people. Why did the walls collapse? This fact needs a reason, a cause. Since ancient times such events are seen as outcome of a disturbed balance between nature and human activities, e.g. between Yin (female) and Yang (male)[22]. So this area between river and mountain might have needed to be re-balanced by strengthening the female side in a ritualized way.
350 years of Ottoman occupation followed and a possible hypothesis might be, that the anti-Ottoman struggle for national independence transformed maybe the original local event with a sacrifice of a symbolic female quality into a heroic patriarchal legend that a princess of the Mrnjavčević family was forced to become sacrificed. Thus a tale was made a national myth praising the braveness of the ruling family clan, past political grandeur, patriarchal norms and female submission.
The miracle that the mother's milk flows until today and is a shrine for young mothers whose "breasts are dry" also seems to have 2 "layers": an old tradition at the shrine of the big mother, the Earth goddess, overlaid by a later Christian version. The legend became a plot around an ambush to capture a victim by betrayal for a building sacrifice propagating a male attitude of military obedience "order is order" and an attitude of female Christian humbleness. It is an unexpected biggest test or supreme ordeal for the young princess, for her husband Goyko and for their relationship.

3. Skadar shows an experienced warrior culture

The context infos about the historical situation show, that the defence of state and spirituality against the Ottoman invasion 1459 throw some light on the wild determination to fight for national independence in the following 350 years of Ottoman occupation. It shows up in the successful resistance against the Habsburg army 1914. It shows up in the military resistance against Nazi occupation in the 2nd world war. And again in a different form in the wars at the end of the Yugoslavian state. Here must exist a long tradition to fight, to accept war as political instrument, to honour male warriors and bards singing about them. In the antagonism towards Islamic Ottoman invaders a specific melting of state and the Christian orthodox church seems to have its origin.

4. Skadar: Light and shadow

In the ancient cultures mother goddesses had always a healing lightful side and a death-bringing dark side. They incorporate the cycle of life: without death of the old no birth of the new. And vice versa every birth-giving is a path to death and dying.

21 It took me some time to become aware that I once stood on this castle. Visiting the "Peoples republic Albania" 1973, my travel group also came to Shkodra. Standing at the castle mountain looking at the city of 140.000 people below we were completely surprised by a strange sound. It took us some time to find out, that it was the sound of ten thousands of human voices buzzing like bees. How was that possible? In socialist Albania were no private cars, only busses, trains and trucks. Cars were owned by firms, public services, army and police. So the noise of car traffic we are used to was nearly absent. A fantastic memory. Manfred Weule

22 The idea of rebalancing male and female is found in the motive of finding twins of both gender in order to sacrifice them.

Monotheistic religions tend to destroy the older polytheistic cults, invent history as a horizontal line (Eliade 1954) and split the big mother in a lightful, nourishing, benevolently healing part like Virgin Mary and a dark destructive witch like Lilith, Baba Yaga etc. In the light of this development we find in the epic poem "Building of Skadar" the destructive witch Vila as mountain and water spirit. Aspects of the lightful and humble Virgin Mary seem to be projected on the walled-in woman.

5. Skadar: Building sacrifice

Sacrifices in indigenous traditions shall transfer energies between different worlds, different realities to strengthen the ritual community and to balance its relationship with invisible partners. Since early neolithic settlements archaeologists find in and around houses leftovers of obligations, donations to mother earth, to the dead or ancestors, to a "spirit of the house". These are symbolic donations like models of houses, ritualistic attributes of the sacred, puppets, animals etc. (Gimbutas 1982). Leftovers of sacrificed human corpses are rare.
"Civilization" means "living in cities". Since it began 10.000 years ago until nowadays, sacrificing human beings in cults and wars serves the maintenance of power of chiefs, kings, big bosses, generals, armies, political and economical systems. There is no reason to look down at Balkan cultures as backward. Patriarchal systems have many ways of self-legitimization. In the West one of its dominating forms is the supremacy of rationalist expertise all over society.

6. Skadar: There are more traditions in a culture than the patriarchal one

There are many facts speaking for the view, that cults of the big mother belong to the oldest layer of human life on earth. The research of the Lithuanian archaeologist Marija Gimbutas (1982) on the Balkans delivers facts for her hypothesis that there was a pre-Indo-European culture in Europe, which was "structured in an matrifocal and possibly matrilineal way, settled agriculturalists with an egalitarian and peaceful way of living", standing in sharp contrast to Indo-European invaders from Russia, who were militant mobile cattle breeders and conquered the Balkans around 4.000 BCE.
Also when other archaeologists criticize Gimbutas' hypotheses about the "Old Europe" culture, the oldest known written epics like the Sumerian-Babylonian Inanna/Ishtar and Gilgamesh[23] testify, that the contradiction between an ancient period with a cult of a big mother on one side and a later patriarchal class state with monotheistic father god-religion on the other is a fact, which may inspire to "dig out" different ancestral roots of the own culture in oral literature, myths and art.[24]
Especially we express the wish to watch out for other myths which might show more vital and encouraging elements.

23 Inanna epic see in Wolkstein 1983 and Pereira 1983, Gilgamesh epic see in Schrott 2001
24 E.g. "The Mystery of Bulgarian voices" sung by a choir of women, reveals an extraordinary ancient musical tradition on the Balkans

Land of Unknown · Grief

"Nobody wants to have grief,
but without it there is no inclusion, transformation and joy."

1. Who we are and what we do

Dear reader, please accept our invitation for a small trip. A trip to the Land of Unknown. We will be glad to be your guides on this trip. We have explored this terrain first hand and have accompanied various types of clients. In order not to get lost in this endless Land, we have carefully explored the route that we should take. And in order to find out about this bizarre environment as much as possible, we have examined the experiences it offers. Who are we and what brought us together?

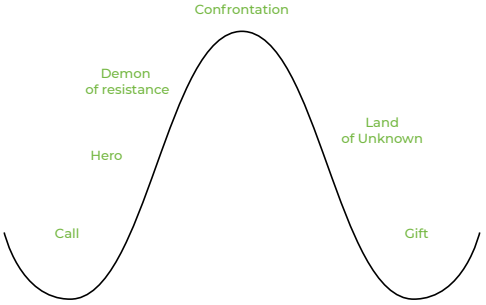
We are four women, each from a different part of the country and of a different profession. Our common interest is the Hero's Journey and expressive work. We believe that the Hero's Journey is a process of transformation and change with creative methods combining important channels of human understanding – feelings, body, and mind. The Hero's Journey represents a way of looking at our life situations and our own experiencing, a way of thinking. This approach mediates a closer contact with our ritual nature, creativity, it helps us find resources and see new faces of ourselves. It also allows us to use all of these benefits in a self-reflective process with our clients. Now we are four friends and colleagues who are about to start an adventurous journey together.

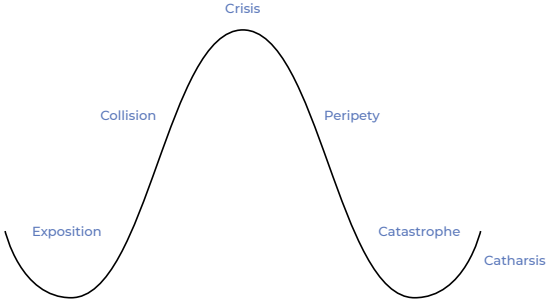
2. Land of Unknown

Before we embark on this journey through this Land, let us describe what happened at its threshold. In the previous step called *Confrontation* the conflicting poles of our personality (represented by the *Hero* and *Demon of resistance*) were linked and an agreement was made. The *Agreement* is the final summary of what the Hero and the demon have in common or what they need. In order for the Agreement to be valid, both parties must be happy with its content. This process itself is the beginning of a new concept of the self (Humphrey 2015). It is often referred to as the Hero's initiation (Campbell 2000). The initiated Hero accepts these conflicting aspects of the self, which increases the Hero's strength and heroic potential. Now the Hero is ready to enter the Land of Unknown. When the initiated Hero goes beyond the threshold, new dimensions of the personality are entered (Rebillot 1999). The Land of Unknown represents an unlimited variety of ways of creating our reality (Weule and Weule 2015). Sometimes it is called the land of miracles or the land of tests (Rebillot and Kay, 1993; Campbell, 2000). It is a space where the new self-conception (represented by the *Agreement*) is tested, strengthened and consolidated through trials and tests, and the process of transformation is completed by the *Supreme Ordeal* and the farewell ritual.

Stages will be described in detail later.

The Hero's Journey training by Paul Rebillot connects the world of mythology, theatre and therapy. Let us now take a look where exactly we are in these areas. A picture of HJ process as a cycle is in the introduction. To make a comparison with other areas, let us now transform the round shape into a parabola:





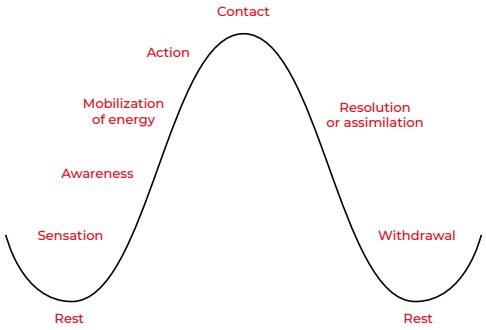
To illustrate the dramatic line of the Hero's Journey, we can use the traditional drama construction tool - Aristotle's parabola[25]

To show a therapeutic perspective, the contact cycle of Gestalt therapy is provided[26]

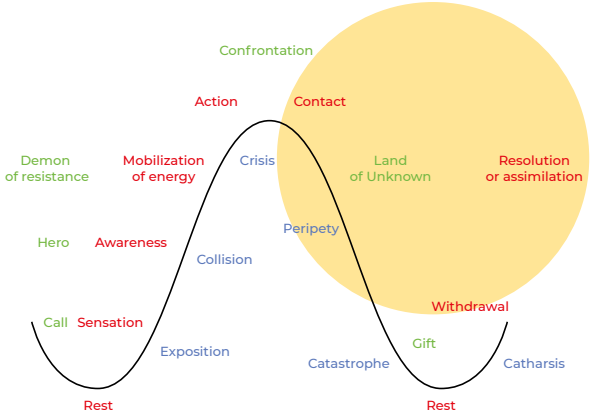
25 Aristotle's structure of drama may seem outdated in the 21st century theatre. Despite the time of its origin, it is still present at the core of narrative systems like literature, theatre etc. Why is it so? Because whenever the plot is introduced, conditions must be provided for understanding of the plot (exposition). In order for the plot to be interesting, tension must be introduced and conflict used to provide encouragement for resolution (collision). Each event or situation culminates and reaches the dramatic climax (crisis), which offers possible solutions, alternatives and variations, obstacles or turns (peripety), and which calls for action. The completion of the journey is a dénouement of the previous action (catastrophe) and induces a purification (catharsis) and hereby a relaxed atmosphere. This may become a starting point for a new journey (Aristotelés, 2008).

26 The life of every person takes place in cycles. The picture shows the awareness-excitement-contact cycle (the process of entering contact and withdrawal) according to Gestalt therapy, which is also referred to as the contact cycle. The contact cycle always starts in a stage of rest which is disturbed by a sensation (e.g. physical - hunger). Once the sensation is detected, we get into an awareness stage during which the sensation is identified (we feel hungry, know about it and perceive it). As a result of awareness, we start to mobilize our energy (mobilization of energy in our muscles in order to stand up and move to the kitchen). This is followed by the action stage (making good food). In the full contact stage we experience interconnection, interaction, mutual meeting (in our case full contact between ourselves and the food in our stomach). The contact stage is followed by the assimilation stage – satisfaction, acceptance, completion, integration (saturation). Only after this stage comes withdrawal (loss of interest) and rest is regained. (Zinker, 2004).

A combination of the three main areas suggests where we are from a therapeutic, dramatic and storyline monomyth perspective:



In terms of the Hero's story, the plot again becomes complicated as the Hero's qualities are tested according to a new self-conception (see above). The Hero's Journey is now full of paradoxes. By the word paradox we mean an obvious contradictory claim, that it turns out to be true (Allison and Caire, 2015). These paradoxes are not just about the heroes but about all the human beings - we all have to face the painful challenges that are necessary on our path to personal growth. Many people suffer from these paradoxes because they do not recognize their value. Stories let you see these meaningful life truths in a different light (Allison and Goethals, 2014). The first paradox is that the journey to success goes through suffering. Where we thought we could find contempt, we can find God (Allison and Goethals, 2014). When the hero goes down, it's his way up (Rohr 2011). As claimed by the comparative mythologist Campbell (2000) – "Where you stumble, there lies your treasure." This statement tells us to face the greatest fears. Campbell also often uses a metaphor of killing a dragon to suggest that confrontation with our greatest fears is necessary for redemption. Only when the Hero gathers all courage and is able to face all the challenges, the dragon's lair can be entered, all demons defeated and the process of transformation completed. The second paradox is linked with the first. Where we think we kill others, we kill ourselves. Killing a dragon means essentially killing our spurious or incomplete earlier self, thus allowing our heroic self to rise (Allison and Goethals, 2014). This is actually a process of losing illusions about oneself, parting with the earlier self and everything that belongs to it.



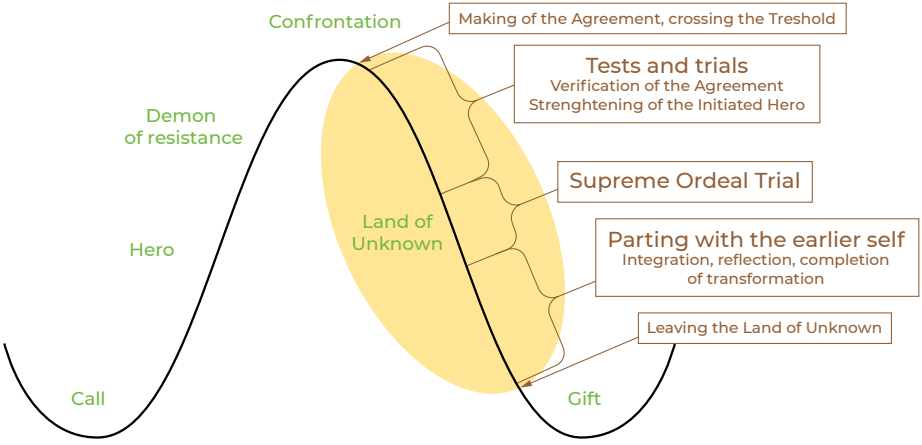
If we think we should go away, we should actually go to the centre of our own existence (Allison and Goethals, 2014). The third striking paradox of the hero's journey is the necessity of leaving for returning to oneself. Departing from the comfort zone into the unknown darkness is an expected and indispensable part of heroism and human

life in general (Campbell, 1998). This journey is a path to growth and transformation, and heroic stories teach us that whether we are heroes or not, we must leave our secure known world to find our true self (Levinson, 1979).

The last of these paradoxes is related to the conclusion of Unknown Earth and the transition to the next step called Gift. The fourth paradox follows and contradicts the previous statement. If we think we should be alone, we should be with the whole world. The hero's journey does not stop by killing the dragon (Allison and Goethals, 2014). The hero has to return to his original home to transform his own society in a positive sense (Campbell, 2000). A hero who is lonely on his way becomes an integral part of the world (Allison and Goethals, 2014).

To put it simply, in the Land of Unknown the Hero must undergo tests that not only check these qualities but also consolidate them and thus strengthen the Hero. The Hero must also undergo the Supreme Ordeal Trial, during which the Hero faces the greatest fear, which is the ticket to the final stage of the journey through the Land of Unknown. In the final stage of the journey through the Land of Unknown, the Hero completes the transformation by "swallowing" the gift and saying good-bye to the spiritual guide (in our workshop design we use a farewell ritual). This storyline supports the tasks that contribute to the process of change from a therapeutic perspective (see *Contact cycle*). During this stage of the process, full contact takes place with the relevant content of our psyche, including its integration and completion in order to achieve withdrawal and rest.

To summarise our hypotheses concerning the Land of Unknown based on the concepts mentioned above, the Land of Unknown was divided into 3 stages that each participant needs to go through in order to complete the process of transformation and prepare for the next step of the Hero's Journey – acceptance of a gift.



On the basis of this hypothesis as illustrated by the picture above, the authors worked with their clients using the following three stages of the Land of Unknown:

a) Tests and trials used to verify and to consolidate the Agreement

The Agreement is the link between the two personality poles Hero and Demon of Resistance. The Agreement governs the joint functioning of the part that goes forward and pursues its goal, and the part that is protective and guards status quo. As a result, the Agreement has a motivational and protective dimension. At this point, both poles may be active. All this strengthens the complexity of the person (initiated Hero) including the heroic and demonic part. The function of this stage is to strengthen the Agreement, i.e. unite the poles, through verification and consolidation. At the same time, the Land of Unknown is perceived as a space of unexpected possibilities and potential. We re-discover facts about ourselves in a new context of self-conception (initiated Hero). Through tests we also broaden the range of what we are capable of – we examine our limits and increase our potential. Thanks to the tests we approach our borders and have an opportunity to go beyond them or consolidate them. These specific approaches (see Working methods in subsection 5. bring us to the contents of the conscious and unconscious in order to integrate them.

b) Supreme Ordeal Trial

According to Rebillot (1999), this test is associated with the greatest fear. As mentioned above, encountering the greatest fear is part of the process of transformation and a ticket to the final stage. Traditionally, the greatest suffering and the greatest fear is associated with death, finiteness, and loss as such. Irrespective of whether we are faced with our own finiteness and fear of it or fear of leaving and losing our beloved ones, important relationships, skills, possibilities, opportunities, abilities, values, etc. In the life of man, these events are associated with deep grief. At this point we have to make a decision to deliberately face this fear and accept loss as an inseparable part of the journey (both heroic and life journey).

c) Ritual of letting go (Farewell Ritual)

During this stage, loss is accepted as part of the journey. We need to leave the old, unnecessary, unused, in order to provide room for the new (represented in the next step of the Hero's journey – gift). A necessary component during this stage is the farewell ritual, which helps us integrate the change that takes away the old to bring in the new, but also provides space and time for going through the process of parting, leaving, forgiving, and relief.

The Land of Unknown produces a Hero with a new face – it is necessary to come to realize in what the Hero is new and what has been left behind.

This whole process is accompanied by a wide range of emotions and feelings. They will be described in more detail in the following chapter.

3. Feelings in the Land of Unknown

Emotions keep changing throughout all stages. The aim of the activities is not to evoke specific emotions but to provide space for experiencing all stages. The facilitator may help realize the range of emotions and motivate for their exploration (those that we do not afford to experience or those that are out of contact). The participant can allow himself to experience something that is usually not allowed, "positive and negative feelings", accept them and see their price, power, strength, and necessity. In everyday life, feelings are not given sufficient space for them to be freely and safely manifested (for example aggression). In the context of the Land of Unknown, the participants often allowed themselves feelings that are usually taboo in their lives. The experiences occur across the range of all basic feelings.

- Examples of reflected feelings associated with the Land of Unknown at the hero's workshop in Úpice: anger, condemnation, commitment, sadness, joy, embarrassment, curiosity, humiliation, misunderstanding, excitement, astonishment, fear, hopelessness.

- Experiences and associations concerning the unknown as such among the participants of the hero's workshop in Úpice: vigilance, curiosity and at the same time fear, hesitation, adrenalin, internal conflict – retreat but is it not a pity?!, desire to explore, fear of disappointment and at the same time commitment, I know I want to explore but I am just looking for ways how (slowly, quickly, hastily, carefully), there is no way back – we will never know then, it is important to explore more? Is it not enough what I already have?

Other groups and workshops reported similar experiences. Although various emotions occur and it is not clear beforehand who will experience what, in exploring the Land of Unknown the dominant feelings are curiosity, joy and distaste. The Supreme Ordeal is frequently associated with fear, anger and aggression (in terms of energy to undergo the trial), and pain. The final stage but also the feeling associated with the final stage – grief – cannot be approached directly, which corresponds with the assumption that it is a "post-process" feeling (see the introduction of the book). Mostly, this emotion occurred only after experiencing pain, anger and sorrow – therefore the Supreme Ordeal and the ability to face the greatest fear can be considered an imaginary ticket to the last stage, where grief can be experienced safely (see above).

4. Grief and work with grief

The experience of grief is often associated with the process of abandoning something old; therefore, it is classified as a "post-process" emotion. It can be experienced through reflection, self-reflection, and recalling. This feeling can induce avolition, resignation, feeling of separation, detachment, and also relief (Weule and Weule, 2016). Avolition (lack of volition) may manifest as "lack of syndrome" – we do not have enough willpower, motivation, meaningfulness, ideas, and interests (Machleidt, 1995). Making grief taboo prevents reflection and integration (Weule and Weule, 1998). Grief is the most frequent response to the loss of a significant life value and is associated with a considerable decrease in activity. This decrease is a deliberate response of the organism to provide space for reorganization of activities (Nakonečný, 2000).

Associations with grief according to the responses of workshop participants: sensitivity, time, sorrow, desire, loneliness, anger, parting, continuation, embrace, cleaning, serenity, nostalgia, reconciliation, darkness, hope, depth, pain, sadness, relief, love, experiencing, standstill, drowning out, paralysis, finiteness, seclusion, tears. Some of these feelings are more connected with aggression/pain and others with anxiety. (An interesting question is, why the workshop participants did not mention reflection.) Why is grief in the context of our civilization frequently a taboo feeling? Some of the possible explanations are below:

1) **There is no time and space for it**. In the spirit of the motto of today: *"There is no time to waste time"* and similar statements, grief is an inhibitive feeling and therefore undesirable.

2) **We live in a performance-oriented society** – avolition and resignation, paralysis and energy decrease are associated with grief and make it impossible to achieve the desired social roles.

3) **Experiencing grief is an unpleasant process for us and the environment** – we are often unable or unwilling to withstand the process or grieve. We try to resolve our suffering as quickly as possible, conceal it from others or quickly relieve other persons' suffering (by means of comforting words and medication), instead of letting it subside in a natural way. There are also gender- and age-based stereotypes such as: "Boys don't cry" or "There's no way that such a big girl will cry". It is difficult for us to share grief – to show it in front of others and let others show grief without us feeling sorry for them.

4) **There is a great difference between sorrow and sympathy.** While sorrow puts the sufferer in the role of a victim deserving compassion, sympathy allows sharing of grief and loss by means of "present participation". When we feel sorry for somebody, we tend to comfort the person and trivialize the suffering by saying "It'll be all right," "It's no big deal," "There's no reason for crying," etc. Feeling sorry should mean to offer our participant presence, thus providing safe time and space for grieving.

   Practice note:

   Workshop participants always had enough time and space for safe passing. Everyone could freely decide whether to share their feelings or move away and complete their own process. It was no exception that the test / exercise caused sadness, a grief that had a strong impact on the participant - at this point it turned out that we had lecturers' workshops in group of either three or four and that was the opportunity for one of us to be available for individual work with the participant.

5) **Finiteness of the world and self, death as a social taboo**. We are used to fighting against diseases and death; we normally insure our life in various ways. Although it is desirable to protect our lives in order to be healthy and really enjoy life, the fact of finiteness and death as such should not be neglected. Unfortunately, our own

mortality and finiteness of everything that we go through is a big taboo. We are afraid to talk about it because we fear the great pain and grief that it is associated with. However, this only increases its frightening image. We fear direct contact with our finiteness.

6) **Loss as a taboo**. It is desirable to continue to grow and improve. The other side of the coin – leaving, loss etc. raises anxiety and uncertainty, and therefore, we avoid even thinking about this fact. One day we will surely lose what we have gained, the bases of our self-conception, whether it be material assets, situations, people, relationships, life roles, status, possibilities, abilities, opportunities, etc. Losing something old is part of life and part of change.

These are just a few perspectives of why we generally do not afford to live through grief and prefer to keep related issues taboo. However, this does not mean that they cease to exist. We only hide from them under the veil of anger, coldness, humour, etc. If grief is not lived through fully and the traumatizing experience is not integrated, this may result in somatization on a physical level, including anxiety, dependence, or self-destructive behaviour. On the other hand, being "stuck" in grief leads to depression and overall resignation.

How to work with grief safely?

How to overcome taboo, allow ourselves to be sad and at the same not to be overwhelmed? Conscious living through parting and grief opens the gates of existential issues of finiteness about everything – a big taboo which is the opposite of incessant consummation, hiding, and activity. The strength of grief depends on the degree of adherence to the object that we are leaving. We reach grief through anger, aggression and pain, and get away from grief through letting go and forgiveness.

Here we will try to formulate a few principles of safe work with grief. They are based both on personal experiences and work-related experiences reported by clients in individual or group work.

1) Time for living through grief.

It is necessary to provide sufficient time. From the perspective of a facilitator and instructor, this means to provide enough time for going through grief. To structure the lesson so that we do not have to rush through this stage and have an opportunity to provide sufficient time. It is important to understand that the dynamics is rather internal (the person is more inside oneself than with others). As a result, the process is dominated by individual experiences as opposed to group action. From the outside it looks as if nothing was going on but a process is going on inside each participant (rejection, recalling, integration, parting etc.)

2) Safe space for living through grief.

The development of a safe space is one of the preconditions for touching our grief and living through it. If we feel

mistrust, endangerment, insecurity, we simply do not afford to become vulnerable, soothed and withdrawn – we are on alert all the time. How can we support the feeling of safety from the position of a facilitator/instructor?

Strength and presence – the facilitator does not hurry and does not attempt to speed up anything, is not sorrowful, does not try to trivialize or intensify any experiences. The facilitator lets the person "be with it" but at the same time is available for the person. This means that the facilitator respects and accepts the client's experiences and their form, does not interfere in the person's process but at the same time is present. To be present means to fully concentrate on the situation here and now, be receptive, not to bring up own themes, not to be afraid of waiting, silence, and emptiness, and not to make any assessment. Staying in "doing nothing", idleness, paralysis and non-performance.[27]

Ensuring a physical space suitable for the ritual. We work with the atmosphere, consider the participants' capabilities, transform the space to suit the used techniques. At this very moment, the space is specifically reserved for the ritual. We know where and when we enter the space, what should take place inside the space, and where and when we leave the space. In this way, we identify the boundaries of the ritual. We separate the profane time and space from the ritual.

3) Use of the ritual for conscious parting and living through grief.
One of the fundamental pillars of the ritual is using a specific space-time. Through symbols and symbolic conduct, the ritual allows us to live through an important theme/situation safely outside the normal time and space. This principle is thus linked with the two mentioned above. How to structure the farewell ritual in order to make it safe and effective for the participants/clients?

This process can be divided into three subsequent stages. Once again, the principles mentioned above must be observed in all stages – respect for individual experiencing, using time and space, methods of expression, etc.

a) To understand what I have to, want to or need to leave.
   Always based on safe selection according to the actual situation, it must be the participant's choice not shared with others unless the participant wishes to do so. As a result, the participant's individual process may be supported.
b) Externalization of the topic and exploration.
   Symbolic expression and "being with the topic" allows facilitation of the processes of retrospection, introspection and reflection. For example by creating a symbol of this topic and its interpretation, this then allows

27 Comment of editors: Facilitating grief means also to have compassion and empathy with fear. Sometimes it is necessary that the facilitator gives feedback when she/he feels the grief of a person and sometimes it is good to show, that tears are good and necessary for development.

a symbolic process of parting. The facilitator/instructor only offers ways of expression (use of various fine art techniques, including natural materials, clay, paper, colours, shapes, traditional painting).

c) Ritual farewell or "the change comes when you stop"
   It is necessary to define a specific physical space and means of symbolic conduct and to explain these attributes in advance. Their clear and specific description provides the participant with precise boundaries of ritual conduct, increases the feeling of safety, and makes the participant focus especially on internal experience. In the present study, this stage used for example the neutral mask, which clearly defines the ritual space and conduct (put on the mask, perform symbolic action in an individual way, remove the mask). The length of using the mask depends on the participant. The mask separates the profane space-time from the ritual space-time. At the same time, its neutrality allows an authentic individual experience. It connects the body, mind, emotions and facilitates inward-oriented concentration. By using the mask, we can hide our face from others and bare our emotions before ourselves. The only instruction given to the participant before putting on the mask is to part with the symbol, leave it in a suitable place, and when the participant feels that the ritual is about to end, return and remove the mask. More details about using masks are provided in the following chapter.

5. Experiences, methods applied, some techniques

In the context of our professions and joint activities, we used a range of methods of addressing the topic with various types of clients. The sessions and workshops, activities and techniques were tailored to specific cases and clients. However, we always worked with the whole concept of the Hero's Journey and other concepts mentioned above (Aristotle's parabola, contact cycle). This means that although the main research focus was on the Land of Unknown, living through grief safely and making grief available, we always took the whole Hero's Journey with the participants (in various forms) taking other process lines into consideration. In this way, we respected the drama line illustrated by the Aristotle's parabola as well as the therapeutic line illustrated by the contact cycle. Using various artefacts and techniques (see Suitcase, Boiler suit, Name) we linked various Hero's Journeys to make a map or a diary of the process comprehensible to the participants and used for integration of all experiences. More details are provided in the descriptions of the techniques.

Which methods and approaches were always applied and proved to be useful?

a) Ritual – (see Farewell Ritual), mostly non-verbal (internal monologue, internal symbolic work)
b) Work with symbol/substitute object – mask, boiler suit, suitcase
c) Work with body – body as a means of expression, communication with oneself and others
d) Fine arts – paper, colours, natural materials again as means of expression of internal experiences
e) Music – to complete the atmosphere, sound as a substitute of verbal component (sound, substitute means of expression)
f) Work with space – clearly defined physical space for specific activities, adapted to the needs and processes of the clients, work with atmosphere (music, light, scenography, props)
g) Role play – to allow direct experiencing and recognizing of various parts of oneself

h) Work with mask – whole-face mask, whole-body mask (see below)
i) Work with monomyth – we always worked in the context of the whole Hero's Journey and took all steps in a modified form
j) Work with feelings – special focus and space for experiencing, integration and reflection of feelings. Receiving, supporting and non-assessing approach of the facilitators; the credo: all feelings are fine.

Let us now have a closer look at some techniques:

Whole-face mask: Using the neutral mask is a specific technique that in our work intensified the symbolic level, supported the ritual, and at the same time offered a feeling of safety in the sense of having an opportunity to hide behind the mask. For our purposes we chose the type of mask as suggested by Jacques Lecoq. This type of neutral mask is generally used for training drama students. In both cases (our experience and the original purpose) this mask defines the start – putting the mask on/decision to put the mask on, and defines the end – removing the mask/placing the mask in the original place. The mask is a means of connecting the mind and physis, thought and body, spirit and matter. The focus is not extrospective but introspective. Using the whole-face neutral mask strengthens the internal eye and voice, and makes the internal processes much more intense, which are hidden from other people thanks to the mask. If the bearer of the mask bursts into tears under the mask, they are safe behind the wall. They live through their feelings, moods, and emotions safely, being aware of the shell. At the same time, experiencing is perceived through the whole body, holistically as a being. Each experience may become stronger and greater, and thus makes each emotion stronger – grief as a result of loss, parting, leaving, finiteness of the self and the external world.

Whole-body mask: From the beginning, the whole-body mask provided the main tangible line in working with the group of young adults. The so-called 'boiler suit' was given to all participants of the seminar with non-theatrical ceremoniousness, but with an emphasis on the importance of accepting this gift and further developing it. The whole-body mask was used for the following purposes:

- Connecting line of the whole process, a form of a diary and at the same time connecting material for all participants,
- Materialization of one's ideas and energy,
- Coat of arms of newly found aspects of the self that had been hidden before,

- Protective shield, borderline with the outer world, coat for the Land of Unknown,
- Part of the "gear" for overcoming trials,
- Part of being, but at the same time a public display of the inmost emotions,

The process included creative work with originally white materials, which underlined the individuality of each participant, but also decreased the tension caused by the unknown to come.

Suitcase: An ancient suitcase was selected as the main symbol of the whole process – the symbol of the unknown. In essence, the suitcase serves for moving and storing things. At the same time, the suitcase bears traces of history and memories (integration) and also raises curiosity (unexpected possibilities, potential) and arouses emotions. The suitcase often links the symbol of the unknown, whether in terms of expecting the new or processing the old. During the period of each process, the suitcase had the following functions:

- Function of a substitute object,
- Motivational function – maintaining concentration, supporting curiosity as the main driving force
- Meaning-bearing function, scenographic arrangement of the space,
- Aesthetic function in terms of supporting the atmosphere.

Name: Using the name was one of the possible links in the process, a sort of boundary/safe framework. The contact with our name is a very intimate affair. It connects us with us ourselves, our ancestors, friends, enemies, life situations. The process started by recalling all our names – the way we are addressed by other people (link to our being and important people around us). In the following step the participants had room to choose a name that would accompany them in the Land of Unknown (they could select a name that they already had or make up a new name). For the Land of Unknown, the name was interpreted by means of natural materials in space; the participant found a place for the name and gave it a symbolic form. The name and the Agreement helped overcome the tests and barriers in the Land of Unknown. The participants had an opportunity to hear the name pronounced by themselves and their colleagues, which extended the scope of acceptance of their name and themselves, and in a number of participants increased their courage and decreased fear (strengthening the Agreement, strengthening the initiated Hero, confirmation of one's existence). The whole process was rounded off by parting and destroying the developed name as a process of completion, taking power over oneself, keeping the symbol as a memory or a part of the developed name. As a result, the name brought the beginning and the end, it was a closed cycle.

Four experiences with specific groups

The section below shows our experience for illustration and inspiration purposes.

Professional teacher training

The purpose of the teacher training course was to answer the following questions: What sort of teacher am I, what heroic and demonic sides do I have in my teaching role? How can I work with children using the Hero's Journey?

At the beginning of the course it was necessary to describe the whole concept of the Hero's Journey. This allowed better orientation in the process and reduced the fear of an unfamiliar way of working. The unknown generally evokes uncertainty and resistance; therefore, it was often necessary to mitigate resistance by means of explaining, understanding, room for expressing fear or unclarities. It also proved to be important to consider, if the participants know each other from their occupational environment (for example teachers from the same school). Sometimes, the fact that the participants know each other and will work in the same place after the course supports group trust, but sometimes it is counter-productive or even dangerous. In some cases this strengthened the relationship and helped the team, in some cases it prevented full participation in the process. This fact had to be taken into account all the time, and the form of work and the instructor's approach had to be modified accordingly. Considerable resistance was observed in working with "negative feelings". The teachers considered these feelings inappropriate and dangerous; they refused to use them deliberately. This situation was improved by presenting "negative feelings" as something that can bring unpleasant experiences, but at the same time great relief, shift, and change. The teachers' expressive techniques and using feelings differs according to who the teachers work with. Kindergarten teachers favoured creative work and were open to "positive feelings", but showed resistance and fear in the case of "negative feelings". Elementary and secondary school teachers showed resistance to using feelings in general. It proved useful to reason and explain how this activity can be useful. To explain why and how feelings can be used, how various channels (body, fine art, music, drama) work and what their advantages are. It was also necessary to support trust and new ways of working. The greatest fear was associated with encountering grief. A useful technique was to mitigate fear before the activity by reasoning and to make the issue available. Adhere to all principles during the activity (see How to work with grief safely). In the process of reflection, most of the participants reported great fear before the farewell ritual and relief after completion. The farewell ritual (burning of the symbol) was most frequently accompanied by grief – each participant needed a different time and a different form (someone burnt the symbol quickly, someone was reluctant). In the process of working with the teachers it was crucial to create a safe environment, which eventually allowed them to remain closer to themselves and subsequently gain an insight into their teaching work and other perspectives of working with children.

Course for Chinese students of drama therapy

During the three-day course for Chinese students, again all steps of the Hero's Journey were taken with a special emphasis on the Land of Unknown. It was necessary to explain the map of the process (individual steps of the Hero's Journey), which proved to be a very useful tool for better orientation and safety of the participants. Despite some cultural differences in the debate about the structure of the monomyth, eventually we managed to find common features based on a description of personal experiences with the monomyth in everyday life (my travel and study in a foreign country as the Hero's Journey). Again the whole spectrum of emotions and feelings in the Land of Unknown appeared – how I approach the new, what I feel. During the farewell ritual, which took place in a specific area where the participants had an opportunity to say goodbye and throw away the symbolic object (something they wanted to leave), it again proved useful to work according to the principles defined above. Each participant had a specific way and individual time. The students assessed the course very positively, according

to their responses it brought a new perspective of themselves and allowed them to say goodbye to issues that no longer functioned and were no longer needed in their lives. As a result, they started to perceive their study here in a new way.

Work with children

In addressing the issue with younger school-aged children, it proved effective to work with the Hero's Journey through a story. On the basis of a story/tale we could notice and reflect on various characters and related situations and emotions. The issues were analysed by means of role play, physical games and talking. During a subsequent discussion in the form of a community circle, the shared experiences were related to the children's everyday situations. Recent studies suggest that children lack relevant models. Therefore, using the notion of the Hero and working with models diminishes this deficit.

In working with a group of children aged 11 to 13 years, the purpose of the story of the Evening Star[28] was to identify the trigger of "back talking" (what triggers the "Demon", where and what is "the invisible") and what eventually makes us follow "must-dos" and what happens with us when we "want to do" something.

We were interested in what journey the Heroes of the story chose. We tried to uncover the qualities of the Heroes, describe their deeds, and specify the magic objects. The most frequent technique was role play, play with an object, and telling through movement and words. An essential component included physical games inspired by the obstacles in the story of the Evening Star, which introduced dynamics, energy and motivation to continue.

Work with seniors

Hana writes: "In working with seniors including palliative care, I am strongly aware of the need for an individual perception of time and sufficient emotional experience. I keep asking myself: How much time does each client need? What space is suitable for a specific activity, exercise, technique; in what ways can the space help to intensify the feeling of safety and experiencing emotions?

Working with seniors my perception of time was considerably different from all other target groups. I place emphasis on sufficient time for inducing, manifestation and processing of feelings. I choose or adapt the space for working with a client or a group. The borders of the space define the beginning and end of the meeting/process. As a result the space can be entered and exited as needed. It helps to develop a feeling of safety of the client and allows the instructor/therapist to set the beginning and end in a flexible way to suit the client. A well-chosen or modified space also helps the clients to "become attached to fixing points" that are figuratively touched in the space (for example changing a location, diverting the look, etc.)

In the process of institutional care for seniors, the reference to the monomyth supports orientation in the cluster of emotions, which is associated with physical manifestations of sometimes pleasant but mostly unpleasant feelings.

28 The magical fairy-tale "Večernice" or "Evening star"

Their starting point is often loneliness, hopelessness, disease, and reliance. In our work, we want them to understand/accept that:

- You still have an opportunity to say goodbye, part, leave and forgive
- You have an opportunity to accept help (spiritual guide – therapist, family member, close person) and to overcome obstacles (pain, fear of death)
- You have an opportunity to recall what your drive in life was and how you coped with everyday life.

In this kind of therapeutic work with grief on an interpersonal 1:1 level, sometimes a feeling of being unsettled comes up in me. The reason is, that the relationship between the client and the therapist does not end with the "cure" (decision by the therapist), nor with the conscious end (decision by the client), but life alone decides with death. As part of the HIT project, I asked myself how I feel in that moment which seems a cut in between of something.

In this work situation I feel within myself a discord or split: on one hand I am in contact with my inner feelings and want to express them, on the other hand my professional concept does not allow the expression of feelings, especially grief. That rises the question how to heal myself then, because in my personal space I allow myself to let go tears."

The team

Darina Deáková

I graduated from special education with a focus on drama therapy at Palacký University in Olomouc. Also, I graduated from Creative Pedagogy at the Department of Authorial Creativity and Pedagogy at Theatre Faculty of the Academy of Performing Arts (DAMU) in Prague. Currently, I am one of the participants in the Open Dialogue training program guaranteed by the Narativ Society (platform for postmodern trends in therapy and counseling). I devote myself to the theatrical forms of Augusto Boal and leading the theatre workshops. Since 2015 I work as a social worker, a crisis interventionist and a socio-therapist in Fokus Prague. I help people with mental illness. I also teach mental health programs for high school named: "Crazy? So what!"

HJ combines my ways of thinking, my spiritual values, my beliefs and love for art and nature. It works with principles I confide in. My wish for my clients is to transform their (self) destructive power into a power of creativity and HJ is one of the ways how it can come true.

Hana Strejčková - theatre director, dramaturgist, publicist and writer, a social and health service worker
I graduated from the Theatre Faculty of the Academy of Performing Arts (DAMU) in Prague and from the International Theatre School Jacques Lecoq in Paris. I work in the fields of theatre, art education and art therapy. In professional art I focus on physical and object theatre and socially important topics. And thanks to a skill acquired so far I stand at the threshold of entry into life as a lactation specialist for long-term help to mothers after delivery. I am a guide to early motherhood. And then I stand on the other side of human life. I accompany the seniors before the last threshold of their life. I work as an art therapist in a home for the elderly. The Hero's Journey allowed me time for emotions, it gave me a great benefit to watch the internal processes. I perceive it as a great test for my body, soul and spirit, but also to strengthen motivation and endurance. I see the treasure of Hero´s Journey method in connection of monomyth-theatre-therapy.
The HIT project brought to me a multicultural and multidisciplinary approach, and the possibility of further developing the Hero´s Journey method through our own experience.

Lenka Růžičková
I graduated from special education and dramatherapy on Palacký University in Olomouc. I work mostly in the field of personal-social development using artetherapeutic tools. In my work I focus on children and youth and adults (work experience from Low-threshold club for children and youth - NZDM), elementary schools, theatre classes, women's workshops, etc.). I am a student of psychotherapeutic training at Platform of Integrative Psychotherapy (INSTEP).
In Paul Rebillot's Hero Journey, I see the inspirational link between the world of mythology, theatre and therapy, which is the appealing way to observe and explore the human soul.

Markéta Jírová Exnerová - expert director of a non-profit organization, child and family psychotherapist, lecturer, specialist in addictology
My long-term focus is on primary prevention of risk behaviours. I gained my therapeutical skills mainly thanks to training in Gestalt therapy. I completed my education in postgraduate training based on Gestalt therapeutic work with children. Mostly I work therapeutically with children and families. I'm a methodologist and I also lead educational courses for teachers, social workers, counselors, primary prevention lecturers.
The Hero's Journey is a very powerful, complex and functional method for me with great potential for transformation. It has become another possible way for myself and my work with clients.

Comments of editors:
Four wonderful women ventured dedicatedly on practical scholarly research and were able to make discoveries in the still unknown land of HJ and CBF, based on their personal experiences, individually and as a group. Referring to confrontation and agreement as finding of a new self, they give a road map with three milestones for wanderings in the unknown, describing obstacles and blockades for rediscovering the own anxiety, rage, pain and grief. In this quality this is possible only on basis of own individual processes, in which one leaves behind old theories

and methods. This needs high motivation, to bring up discipline and reflection of own feelings = grief work. Obviously this is what they did and what allowed them quality.
But - except in the paragraph "work with seniors" - they don't share it with us, the readers.
Reflection of the experienced and of own ideas: that is the cognitive aspect of grief work and thereby theory construction. This is the valuable contribution of the four women.
But where in the exploration of the unknown is the borderland to perfectionism? Where does one forget oneself in one's own engagement and where starts self-exploitation in our achievement-oriented society? Why have deep personal issues to be hold back in Western culture?
This is a big shadow topic of our society: to discover the gifts behind the wounds as reward of our own grandeur. As soon as we share that with others, community begins to develop, it receives meaning and function for the individuals. In our rationalist culture sharing "unfinished personal business" and shedding tears is seen as weakness on the social level and as unscholarly in the academic context.
Feeling pain and loss is the door-opener to grief. Feeling grief expresses itself as shedding tears and mourning, as inner and outer movement. Tears mark that point in the CBF, where it is possible to let go old habits (to unlearn, to de-school), to exit iteration loops. Expressing grief is the most tabooed action in Western culture, pushed back into the private space of individuals and families.
The traditional Dagara culture in Burkina Faso says: "Who is not able to shed tears, is not able to laugh either. Who is not able to shed tears (to grief), is a social time-bomb." In other words: unexpressed, unprocessed and privatized grief hits back to society and has a destructive impact on social partnership in society.
Therefore it is part of the traditional Dagara culture to celebrate a ***public*** *funeral ritual of three days in a village area of about 150 people.*[29] *It is an occasion and a protected space for everybody, to put any unfinished and built-up issues in motion by expressing and dancing it, supported by singers, a balafon player and drummers. Manfred and Helga were given the opportunity to take part in such a ritual in 2003 in Dano, Burkina Faso. We were deeply moved, that tears could come out in this protected space immediately and we became part of a social cleansing event without knowing the deceased person. Also in Western cultures the death of a prominent and appreciated person sometimes can create an occasion and space for expressing and draining of pain and grief for millions of people: in the days of public mourning for Princess Diana in Great Britain the allocation quote to psychiatric facilities dropped rapidly.*

29 In Dagara culture grief is associated with the element water. More about that in Malidoma Patrice Somé (1998), p. 221 cont. Other grief rituals are described in his autobiography (1994). A British drama therapist describes her experiences in a Dagara grief ritual in Great Britain guided by Malidoma Somé, omitting essential references like cosmology: Claire Schrader, 'We don't need therapy, we have ritual' in: Claire Schrader (ed.) (2012), p.79-93,. - More about our experience with Dagara culture as external view on our culture and on ourselves in 8 years of cooperation with Malidoma Somé in Europe and Africa in M. Weule (2013) and H. Weule (2013).

Gift and Return · Joy

People can change and progress
if they like to play and are devoted to art

1. Why homeless people? Why theatre? How this vision came to us.

Uršuľa writes: “Homeless people live in the shadow of society. They represent something that successful people don’t want to see, ignore, overlook or displace. They are the reverse side of success. I have always been interested in what they feel, what they think about, how they can survive on the street and what they carry inside. For me, homeless people have a special, disturbing charisma. They seem to be uncontrollable, incredulous, free and naturally spontaneous. They stand out of society. At the same time they are evidence of system failure and are its living accusation - a living “shadow topic”. On the street they can die anytime. They live so close to death. I want to give them the space of theatre to tell and to speak out their stories, to show their souls. I like and enjoy the artistic creative work with them, because they are naturally spontaneous and authentic.
After I had finished social work studies, I felt that the profession of the usual social worker is not fulfilling for me internally. It is very much on the surface. Many emotions and experiences are almost non-transferable. It is very difficult to speak about them. It is even impossible to express to them with words. Some traumas can be suppressed and hidden in our deep unconsciousness. Art is the most appropriate fishing rod that we can use to pull them out of themselves. I came to theatre 13 years ago by chance, but I immediately understood: Yes, that’s what I want to do, because I love it and it is meaningful to me. I found out that I am a writer and I love theatrical art. I have written several theatre plays.
For me theatre is an excellent way of communication. I see theatre plays as people’s stories. They come again to life on stage. In my opinion, it’s a kind of trip to the world of others. Feelings are expressed - not only by words, but also by movement, music, costumes and scene. I have always been affected by theatre and its magic. Thanks to the theatre I have experienced internal catharsis many times. Then I feel clear, free and happy.
If theatre is meaningful to me, there must certainly exist homeless people to whom it is meaningful as well. People’s feelings are very similar. It doesn’t matter if you’re a homeless person or a social worker. I’m convinced that if theatre magic affects me, it can also affect people living on the edge of society.”

Patrik says: “Ever since I remember I was attracted by theatre, its atmosphere and unique ambience, darkness, lights, smells. The fact that I am witnessing something unique, something which cannot be repeated the very same way again …

It was very different from cinema. In cinema I also could see drama or comedy. But in the theatre it was possible to feel flesh and sweat. Later on, during my studies at the Academy of Performing Arts, I entered much deeper into the phenomenon of theatre, I slowly understood that these feelings which I was attracted to are often missing or they vanish in commercial space or mainstream. That is why I started to travel and learn other alternative ways of performing arts (e.g. movement methods of José Limón in Mexico etc.). Later I became a language teacher but I was always interested in theatre and arts.

One of my strongest professional experiences was at the high school in the Bronx, New York. I was a Spanish teacher there.

I was lucky because our school also offered very strong art lessons: music, dance, singing and theatre. It was a difficult environment, full of violence and restrictions. But for the first time I could clearly see how people (our students but teachers too) can change and progress if they are devoted to art. The school had metal detectors and everyday police control. There were beautiful performances and concerts which all the students, parents, teachers, and visitors were enjoying. I could experience a strong positive impact of art on vulnerable people.

During the flight back home I was thinking about what would be a stronger and better experience than this work in the Bronx?

The very first day I returned home, I got a phone call from my ex-teacher at the Academy. She asked me if I'd be interested in developing theatre play with homeless people. I said "of course."

At that time I had no idea what it would be to work with the homeless. I had no experience or theoretical background … just feelings. Yes, theatre with homeless people? This sounds great. So it was not my idea to develop a performance with homeless people. I received a call to do so. At that time I had no idea if it would be an experiment or a long-term cooperation.

How theatre with homeless actors and actresses began

From the first rehearsal I felt very good and was absolutely inspired by the people with whom I met. The very first homeless actors where vendors of the street paper "Nota Bene." There were two men and one lady. Both men, Augustín and Anton, are still with us. The lady, Adri, because of her psychiatric diagnosis and general condition, now is in a "State Care Home" out of Bratislava. She got there thanks to the help of social workers. They helped her to find an institution where she's protected. Otherwise she might not have survived on the streets.

Today our actors and actresses are different kinds of homeless people, not only vendors of the street paper. We have people with serious physical handicaps (cerebral palsy) with psychiatric diagnoses (e.g. schizophrenia,) former prison inmates and other vulnerable people.

The mixture and variety of our actors is a great benefit to our work. Homeless people became personal assistants of handicapped colleagues as well, and both sides learn from each other. Also, that their life situation isn't the worst.

The team working at the very beginning was Anna Grusková, my ex-teacher from the Academy of Performing Arts. Uršuľa Kovalyk, a social worker, writer and supervisor and myself. The first performance we developed was called "Bloody Key". It was inspired by 4 stories from the book "Women Who Run with the Wolves" by Clarissa Pinkola Estés."

On looking back, Uršuľa says "of course, I was also afraid. Would we be able to keep our theatre financially? Would we get tired of state bureaucracy and the phobia of the homeless? This was much stronger in Slovak society than it is today."
Patrik goes on: "After 2 years of working and performing we decided to formalize and institutionalize our group. At that time we were an absolutely informal theatre group. In 2006 we established an NGO: **Divadlo bez domova - Theatre With No Home**. Uršuľa Kovalyk, Karol Školník (who helped us from the start with graphic design and printing of posters) and myself. We started writing projects and asking for support. We realized how hard it is to get support for many different reasons. In the first years a frequent argument against better support was that "we have no history."
Later we were "not innovative enough." From the beginning we were promoting our idea that theatre is also work, even when done by homeless people. That's why our actors and actresses get financial reward for their theatrical rehearsals. After many years they started to work and to take over responsibilities within a community. A financial reward helped to stabilize their situation a bit. The field in which we were much more successful was international cooperation.
The first big project grant we got was from Visegrad Fund. It was to organize the International festival of homeless theatres ERROR, which became an absolutely essential event for our theatre group and for our partners coming from Hungary, Czech Republic, and later also from Poland and other countries, including Slovenia, France, Finland, Germany, Holland, etc. There were others that we could invite thanks to our growing international cooperation. It was absolutely crucial to start European projects. First under the programme Grundtvig (Education for adults,) and Youth in Action, in the last years Erasmus+. Because there are no other homeless theatres in Slovakia, it is absolutely important for us to meet our colleagues, who are active in the same or in a similar field. Thus we can inspire and learn from each other.
More than 13 years ago, at the beginning of our official work, we were feeling alone, with not much know-how and few arguments for potential donors and institutions. Today we feel and can prove a very strong impact of theatre on people who are doing it - our actors, actresses and ourselves. Another very important impact exists on our society, the general public. People who come to our performances for the first time often meet homeless people or people with handicaps in different roles. Not just as receivers of "help" or as people feeling excluded, but in the role of givers. They are people who have a lot to offer. And the "vehicle" is art. In our case mostly theatre, music and literature.
After many years of work we are able to transfer our know-how, inspire others and to export our ideas and ways of working abroad. Slovenia started a homeless theatre "Carnium Legendarium" after direct inspiration from our work. In France social workers and artists started the theatre group "Les Coquelicots Sauvages" - The Wild Poppies.

What helped us to survive so far?

Uršuľa says "I have always focused on the time period of one theatre season at most, and I have kept the future open. Something in the sense "let's see what will happen and how it will be." It helped us a lot. We've been a great

team with a lot of trust for each other. We're not afraid of experimenting, and we never deceive each other. We have never done it because of money, and we've always had fun in the theatre. In my opinion, we have endured until today and we still continue. This is because we've always believed that we will be able to solve different problems that meet. We were not afraid, and we were really hardworking."

The current team
consists of Uršuľa Kovalyk – Principal, Artistic and Social Work Executive, Tomáš Kubiš – Social Worker and Project Manager, Jozef Bujna – Financial Leader, Karol Školník – PR Expert and Patrik Krebs – Principal, Artistic Leader and Project Manager. In HIT project we were joined by the textile designer and art teacher Eva Matkuliaková.
"At the moment there are 13 actors and actresses." (Patrik)

2. What a "protected space" means to us

A safe environment is essential, not only for our actors and actresses, but for therapists, educators and audiences as well. It's created by material environment and informal human approach, and has facilitated contact with the audience.

Material environment:
Consists of the theatre hall, office, kitchen, library, and all the material things we have in our theatre. We consider it important that our actors and actresses can work and create in a cultivated environment. It's clean and cozy, and it's a place where they can feel well. Since they spend most of the day on the street and have no stable home, it's necessary to feel at home (at least) in their theatre. Here they have their own cup for tea or coffee, their own slippers. They can machine-wash their clothes or warm up their food, borrow a book from the library, or in case of

bad weather, they can dress with dry clothes. Keeping the material environment clean has a positive psychosocial impact on our actors and actresses. The beautiful environment of the old City Palace where the theatre is located humanizes the actors and actresses. It makes them more sensitive. As the political establishment repeatedly tries to "clean up" the city centre from homeless people and to push them somewhere on the edge of industrial zones, we consider it essential to keep our homeless theatre in the centre of Bratislava.
Our own theatre space enables us to work continuously in a long term way, to perform for the public, to organize festivals and workshops. We create visions for the future. For the homeless people theatre has become a substitute home where they are accepted. They can show, implement and develop themselves, and they can keep social contacts and relationships. How long we will manage to keep this space (we're in a long term rental arrangement) depends upon how the politicians in local government will approach the issue of homelessness or if they will be sensitive and find the will to understand and support our work. That is why it's so important that via our performances we positively influence more and more people in the audience. The pressure of public opinion on politicians increases and begins to become stronger in our country.

Informal human approach

Even in the most beautiful and modern facility clients don't feel comfortable if there's a lack of friendly atmosphere and a sensitive approach. Homeless people, people with disabilities and other disadvantaged, vulnerable people have had many negative experiences with institutions. They've experienced a cold, formal and bureaucratic approach or behaviour in these situations. This is why we build mutual confidence and openness during our creative work. We respect and accept diversity in each member of our group. The group rules give us a frame of "decent" behaviour in the group and help us to keep a safe, tolerant environment. Conflicts that are an obvious part of group dynamics are solved in a positive way so that we all can learn from them as much as possible. Joy expressing itself as humor and laughter is an essential feeling in artistic creation. The opportunity to be "wrong", to make a "mistake" or to "fail" will create a platform for theatrical experimentation and for looking for new unconventional ways, practices, and points of view.

Facilitated contact with the audience

Theatre without audience is no theatre. Without spectators attending our performances, our creative work wouldn't make sense. We show them our artistic work and they are able to understand and to appreciate it. Openness of people sitting in the audience is present and visible during each applause. Theatre performances create a suitable environment for a safe interaction between "actor and spectator". If a spectator comes who has never had direct contact and/or interaction with a homeless person, or the interaction was perceived as negative, they have the opportunity to look at the homeless person in a nice environment. They can listen to their thoughts. They can feel and understand the emotions of the homeless.
Suddenly they can see this person in a role completely different from the usual role of a homeless person. After the performance they can talk to these homeless people. After visiting and seeing more performances a common human relationship arises between them.

Theatrical art becomes thus an informal facilitator between people who would probably never talk to each other on the street.

While acting and performing, actors and actresses give certain parts of themselves to the audience. The fact that they can speak and act in front of the public which accepts them (through applause) has a liberating, relieving impact on the actors and actresses. There human dignity and self-confidence increases. They experience success, receive positive feedback, and have joy.

After the performance there is always a short discussion guided by a facilitator. Spectators can ask actors and actresses on stage about things they are interested in. They share their feelings and insights which come from the performance they have seen. Actors and actresses have the opportunity to speak about themselves, about their feelings - simply what they consider they want to share with the audience. Communication in a safe, facilitated environment brings actors and actresses and spectators closer to each other. It eliminates potential fear, lack of trust, misunderstandings, and negative feelings (shadow topics). For example, when meeting each other on the street, this could be a huge barrier in communication. Interaction of actors and actresses with different audiences like children, seniors, youth, foreigners, helping professions, or other marginalized groups like prison inmates can make the actors more sensitive. It enriches and informally educates them. It gives them a strong feeling that they still belong to society and are part of an alternative cultural scene.

3. Dealing with uncertainty. Structures of our work which support creativity

In Divadlo bez domova creating a theatre performance is a long journey, where we have overcome various difficulties and obstacles. We have learned from our own mistakes. It's an endless process. Even after our 13 years of existence there are still many surprises and experiments waiting for us. At the beginning of our work during the creating of a performance, for a variety of reasons arising from problems of our actors and actresses, there was a great uncertainty. Are we able to create and rehearse the performance? If we succeed, our clients (actors and actresses) might not come to the premiere. We devised a structure of collective artistic work. This helps us deal with uncertainty.

Theatre rehearsals on a regular basis

These are regular meetings with the actors and actresses in the theatre where we create artistically and we perform various theatre exercises. Theatre rehearsals run on a regular basis in a specific time and in a specific place. It turns out that regularity creates a working habit among actors. It helps them to return to the theatre even after times that they can't show up due to a difficult life situation or other circumstances. The fact that they can always find us in the theatre on a specific day and time gives the actors and actresses a tremendous certainty and chance in the moments that they fail, but they want to start working and continue again.

Basic rules:
1. We respect each other, the differences and special needs nonviolence (physical or verbal or any other).
2. We come to the rehearsals and performances sober (no alcohol or drugs).

Each of us is asked to respect these basic rules. If the rule(s) are broken, the person cannot participate at the activity in this very moment. Long term breaking of rule 1 can lead to the expulsion of the person from the group. In the history of DbD this happened only one time, after general voting about the leaving of this person.

Cycles and periods of our work process

Having experienced the sequence of steps in Paul Rebillot's HJ process, as well as the sequence of the 5 basic feelings, we became aware that our work processes contain this sequence of steps as well.

Project structures

The most frequent and basic structure in our work are two hour rehearsals (twice a week) and performances (one or two times a month.) Once a year we prepare a new performance and its premiere. Other events we organize are Festival ERROR (once a year).
Intense Workshop for Other Professionals and Artists (once a year).
All these "projects" can be observed also as HJ processes having their structure or having the main characteristics of the process with its beginning (Call) formulating an aim, building strong arguments in the preparatory phase or putting together all the know-how (Hero). Then we follow the steps of seeing, recognizing and experiencing difficulties (Demon of Resistance). Then the realization and attempting to overcome necessary obstacles (Confrontation) and sometimes unexpected moments (Land of miracles / Land of unknown). At the end we were always discovering and sharing the treasure (Gift and Return).
Our one year process of creating and rehearsing a new performance goes through these steps as well. It starts in January and February when we discuss which theatre performance we will create and rehearse (hunger, desire, vision). During March, April, May and June we elaborate theatrically and artistically specific topics that we've

chosen (anxiety, check, plan, doubt). During an intense workshop in August and September we build a theatre performance where everyone has specific roles and tasks. This process is usually very dynamic and demanding for the whole team (aggression and pain). It flows continuously into the process of constant repeating and rehearsing of the newly created theatre performance (grief) in September and October. In November when the theatre performance is premiered for the public and presented at the ERROR festival, our group enjoys the joy of success (joy). The theatre year ends in December when we remember, evaluate and enjoy peace (space of emptiness).

Time and cycles

In reflecting on our own work we want to stress the fact that the process can be understood as a chain of different "rings" or cycles. It's some invisible kind of structure which is holding the team together even if some of the actors or actresses cannot come or be present for a period of time. Sooner or later they can return and continue in the teamwork, because they understand the principle of progress or development of a new play. They can take part in performances that they can join later on.

We devote ourselves enough time to go through processes that come from the needs of theatrical creation and group dynamics. If necessary, we prolong and/or increase the frequency of our rehearsals, we intensify our work. We always take into account the condition of our group, and pre-agreed goals (e.g. premieres, festivals, workshops and theatre trips).

Motivation & Impulse

The creation of exterior circumstances favorable for creativity or "extrinsic motivation" is essential during all the activities in our theatre as well as during rehearsing the new performance. We see creativity as "ignition of an inner flame of motivation," as hunger or desire "intrinsic motivation." We can invite it but cannot ignite it.

Favorable exterior circumstances can be theatre trips to other places, applause of the audience, a fine meal in a restaurant or positive feedback from a viewer after the performance. These parameters are different for each actor, and we try to feel which are the most suitable for each individual member to work and to be a part of our theatre group.

As facilitators in the core team we slip sometimes in the function of therapists or educators. Feeling the topics which could be interesting for our actors and actresses, we bring the idea of a new theatre play into the theatre group. We set this impulse and keep on holding it. We grant ourselves enough time to get our actors and actresses interested in the topic of our new performance, to get them excited. We often talk about their inner feelings, problems, interests and other issues. That makes a good start and strengthens the chance for a good end.

"Soft Joints" method

Homeless people live "on the edge." Some of them are former prison inmates. Some come from orphanages or unstable families. Others have psychiatric diagnoses or other handicaps. Some of them are also Roma or can be members of other minorities.

It happens that they might simply stay away. Perhaps they fall ill or have an "appointment" with the demon of their

addiction (alcohol) to overcome pain and sadness.
But a theatre group needs continuity and the presence of its members.
So the core team needed to find a method to be able to perform if one or more people don't come. That is what we call the "soft joints" method. It ensures that a performance can be presented with a flexible group of actors. It helps us to keep a theatre performance in our repertoire for several years. It eliminates stress and uncertainty at those moments when an actor doesn't come.
How does it work?
We build performances from particular scenes of individual actors and actresses. In case of the absence of an actor, the particular scene can be omitted without reducing the artistic and creative value of the whole performance. This method allows us to add new scenes to the performance, when an an actor or actress comes back after a long period, or a new actor/actress joins the theatre. We build the performance in a way in which people can substitute for their colleagues sometimes in the "same" way as it was in "original" version. Sometimes they have their own way to perform, because of their physical ability.
How do we manage it? Rehearsing and developing a performance is a process which lasts one year, more or less. During this time it allows people do research, to rehearse and to develop their characters and scenes. Many times all, or almost all actors and actresses have the chance to be in touch, not only with their "main" role but they can also to try other possible roles. Many times during the rehearsals we see that there are other possible candidates for a certain character and that there is already space for future substitutions.

Another way to think and work in the way of "Soft Joints" is in the mass scenes with more actors on stage at the same time. The scene should work in the same way, even when somebody is missing. It can be adopted and set in the way where potential new actors may join the scene. For newcomers it's a lot easier to be a part of a scene where they are among others than to have an individual scene.
In the last 6 performances we con-sciously count with the necessity and ability to have "Soft Joints" as a principle in building a performance. This is why we never had to cancel a performance. We have one

very particular experience when even the actor, who is representing a main character didn't show up when we were presenting our play (Bábka, The Puppet) in Berlin, Germany. Thanks to the way of rehearsing and substituting the "main character" during preparatory times, we were able to replace him and perform the play with great success.
If we had the high danger of canceling a performance, our work would miss an essential part of the whole process - the JOY represented and incarnated in the performance in front of public.

Theatre performances for the public:
The theatre performances that we have rehearsed for a year are performed for the public in our theatre space and in other theatres. It is actually a presentation of our work, our contact with the public, and motivation for actors and actresses with regular financial and moral reward (joy.) Performances enable us to influence the audience, to improve our acting and performing skills, and competences. We learn to cope with the jitters. Performances are the imaginary cherry on the cake. They increase the self-confidence of our actors and actresses and bring them new social contacts.

Events on stage back to 2005

SNY / Dreams, 2018
What kind of dreams do we have?
What do they mean to us?

FLASHBACK, 2016
After 10 years of existence of DBD, we show our memories and life behind the curtain to the spectators.

POVINNÉ ČÍTANIE - INAK / Compulsory reading – differently, 2015
How easy or difficult is it to read the books from the High School list and what kind of books do homeless people read?

DIVADLO UTLÁČANÝCH – PRIMEIRO PASSO / Theatre of the Oppressed – Primeiro passo, 2014. The theatrical introduction into the great heritage of Augusto Boal which was presented not just in the Forum theatre

KRASOJAZDKYŇA / The Equestrienne, 2014
Stage reading from the book written by Uršul'a Kovalyk where women present transition from a girl to a woman, and from socialism to capitalism in ex-Czechoslovakia.

BÁBKA / Puppet, 2013
In the beginning there was only a human sized puppet. There were no facial expressions or defining characteristics. Later on we gave the puppet a name.
Franky, the name given by our actors, has started to come to life in the theatre ...

PLATEA, 2012
Our only outdoor performance which is a happening inspired by the circus.

ZÁZRAČNÉ DIEŤA / A child prodigy, 2011
This performance is an adaptation of the book written by our actress Jela Matuškovičová and her personal experiences of more than 25 years in the care of socialistic psychiatric hospitals all over CzechoSlovakia.

KUCA PACA, 2010
Theatrical collage which can be perceived as a riddle for the audience. The protagonists speak about something but never say what it was about.

DUNAJDRÁMA / Danube Drama, 2010
10 countries, 1 river, 1 play – multimedia trip across the Danube countries.

HAIKU, 2009
This theatre play was inspired by Japanese poetry and also presents some Japanese poems.

VIANOČNÁ KOLEDA / A Christmas Carol, 2008
A Worldwide famous story presented by four homeless theatres from four countries: CZ, HU, NL and SK.

DÍA DE MUERTOS / The Day of the Dead, 2008
Mexico and its most special day, The Day of the Dead, is taking us far away.

OKTAGON / Octagon, 2006 / 2007
Octagon is a kind of fight in an octagonal shaped space. It has no exact rules.
Through this play we can witness how easily a person can end up on the street.

In May 2006 Divadlo bez domova was established.

KRVAVÝ KĽÚČ / Bloody key, 2005
Four myths and stories about life and how to survive it - Bluebeard, Skeleton Woman, The Red Shoes and The Four Rabbinim (stories from Clarissa Pinkola Estés 1992)

4. Experiencing joy

Focussing joy in the division of labour within HIT project our hypothesis is this: each complete process through hunger, anxiety, aggression / pain and grief is finished with joy if we are able to share the gift obtained in this process of liveliness. Developing and rehearsing a performance with others is a process of self-development for the actors as well as for the facilitators. In the course of it there might be the joy of insight, of expressing an issue hidden in the unconsciousness with the body and emotions, and raising it into consciousness. In our play ”Flashback” these processes are shown as each actor and actress is experiencing it.
In the end of a play there is joy about a well-made performance and about the applause.
This project gave us another opportunity to have a closer look at the “ritual of bowing and receiving the applause” with discussion afterwards. In our case it’s an important moment in our working process.
We started to say the name of all the performers. Each actress and actor has their own moment when their name is announced. Each gets applause.

Most of our actors and actresses enjoy this moment. They describe it in this way:
“*Applause is a great experience. If there would not be applause after our performance, it would be a clear sign of the fact that something went wrong.”* (Jozef, homeless actor)
“It is beautiful to bow and receive applause. Sometimes we get a standing ovation and this is always a very special possibility and occasion for us, for me, to be visible, to show to the others something from myself …” (Joshua, homeless actor)
“Even though I am over 50 years old, I get always very emotional hearing the applause. I cannot stop my tears. I need some time to be able to speak …” (Dada, homeless actress)
“Yes, applause is nice and it is appreciation for our work and effort, but I am more interested about the discussion afterwards, if the people are able to ask something … Sometimes I wish to ask questions - and sometimes I do so. Sometimes I sense a “feeling sorry” for our situation in an applause, just a taste of it - I really don’t like if people feel sorry for my situation … I am sure that people are not feeling sorry for me and are expressing honest applause, when we perform in a prison for example. These people are very direct and don’t need to pretend anything.” (Deny, physically handicapped actress)

There is feedback given by a therapist after our performance at the Theatre Therapeutic Conference in Olomouc 2018:
"I am happy that there is a performance about the topic "Why do theatre with people who are marginalized or in the shadow of our society?" People often asked me the same question and I was not always sure what to answer. When speaking with colleagues I was able to describe the impact, but to the large public it was difficult to have an answer. Today I heard from the actress a great answer for me: "I don't feel like an actress, but I enjoy acting".

In other words, these people are doing theatre because it brings them joy.
Facilitators describe experiences of joy like that:
I feel joy when I can solve my client's problem, which he himself / she herself couldn't solve. Very often it can be a very simple and easy issue for me with my experience, e.g. one phone call to the tax office. In that moment I feel satisfaction because I improved something.
(Jozef Bujna)
As an actor, after the performance I feel joy (not necessarily connected with applauding, it is a feeling of a well performed play, of good cooperation, satisfaction), and the discussion is important part of sharing with the others. I feel there is often lack of space and time for joy in performance-oriented / output-oriented society - jumping from one finished project into another one without adequate time for common enjoying the success. (Tomáš Kubiš)
When planning a performance a closing event for the staff should be scheduled in advance, with adequate time for its implementation. (Patrik Krebs)

5. Theatre as healing

The HJ process is an opportunity to dive into oneself, how deep, everyone can decide. The facilitators are guides, people who invite others to the adventure, they are supporters in the darker parts, holding the light and keeping close to the ratline of the process — the journey. They may also show you the pleasure of finding the shadow if there is too much shining.
Each journey (professional or personal) contains the shadow, the "other side." These "sides" are many, on many levels and layers. The real work for each person, respectively a group of people working together, is to go through them. To transform the shadow (sometimes called dark or negative) side into light, empowering force or quality. This can be used in favour of oneself and the others. It's also an essential reason why we work with art methods. Not only creativity or expressive channels are activated, but also contact with oneself. We try to understand our own world and share life experiences with others the way that they can digest it, understand and feel it. The theatre world is ideal to work with emotions. It gives them space and time. It's a long term run on which people can walk from time to time. They can speed up or even take a rest - and then continue again.
What can less privileged people in our society like homeless people, former and current prison inmates or seriously handicapped people offer to the large public? What can they offer to the "rest" of the world?

First of all: any story, any news, any info about “them” is at the same time a story, news or info about “us”. We all are part of the same story, the same myth world. It’s important to have a close look at these phenomena. The world of art is offering us a language which more people can understand. We try to work with “themes”. In one year we usually research certain areas. We develop a performance that’s reflected and experienced by the actors and actresses of the group.
Usually at the end of the year, after the premiere and a few reprises, after the festival and closing the yearly projects, we think about what would be inspirational for all of us. Sometimes the themes are clear (e.g. Dreams, Compulsory literature or Stage reading of a concrete book). At other times we had the object as an inspiration. It as a puppet show. The theme and concept came from the way of rehearsing and developing the ability to work with puppets. We are trying to have performances which can be digested by the whole team, where all actors and actresses can find their own place and way of communicating their view. The performance is always a result of common work and ideas that come from all. Our (the facilitators, directors & principals) main role is to hold on to the creative process, theme and artistic language under a roof that is protecting not only the actresses and actors, but can enter the spectator in an ideal way all together. The audience and the people on the stage create one functional body. A universe in which we can feel and see something that usually can’t be seen, or something that we’re unable to feel or see.
The closing text is written by Zuzana Pokorná, an actress of Divadlo bez domova.
She was acting in the theatre for 3 years. Then she moved to Nitra, a town 100 km from Bratislava. After few months Zuzana wrote us her reflection on her theatrical experience.
Nowadays she is again actively performing, commuting 2 times per week for rehearsals and performances. Her devotion to the theatre is significant because of her physical condition and limited capacity to walk as well.

Why to say “YES” to the theatre?
Art itself includes something special. There is something special inside of it. It has a kind of magical power. The art that is created in theatre is extremely intense because it involves body, all its senses, and soul. Through the body and senses a lot can be showed and said. By senses a lot can be felt. Theatre is a place where everybody can experience and live whatever he or she wants. Everything is allowed. In addition, everyone who wants can join.
Something which is somebody missing somewhere, ... maybe just a very small, but important part, can be supplemented or completed through art.
I have realized that my acting in the theatre brings everything somehow back ... into balance. This feeling has firmed itself inside of me thanks to the fact that for a few years I could be a part of a unique theatre team, a part of Divadlo bez domova, which lives its own story as well as stories of other people on the street in Bratislava. And in case of this theatre it is a double true. I do not know how interpret to myself, that even though people, who are not gifted / granted with receiving as much love as the others, meet here, it is a place filled with love from the floor to the ceiling.
For sure, not always a person experiences joyful moments. But in these moments a common sharing can be very helpful for him or her. Sitting in the circle and talking about (common) problems is very relieving for him or her,

and maybe thanks to the understanding and advices of the others he or she can come to other thoughts. Theatre opens the heart ...

But if you would every day watch and look for sadness or pain in the faces, you would not find them. The joy of life and appetite for creating are stronger. Moreover, this is theatre's oxygen. The joy is created by the theatre and at the same it is becoming three times bigger thanks to the theatre. It is enough to have an appetite to create, to enjoy and the result will come.

The rehearsals are building material for performances. They are the essential part that brings thoughts to life and helps them to transform into a material form. They are the important part that creates something new, transforms the old not only from outside, but also inside. They are the most important. They are the way. A result in the form of a completed performance, created from shared ideas, suggestions and changes, is the reward / gift, not only for the audience, but also for actors and actresses. Maybe, already the way is the reward, the gift.

Theatre has careful, loving hands. Their touch is healing. Not just the time spent together, whether in Bratislava or during the theatre trips, helps to the complex "healing". Everyone has places inside that need to come out to light, to extinguish, to transcend and to completely enclose. This theatre can heal feelings of loneliness, failure, rejection... And on the other hand it can donate acceptance, appreciation, love ...

It does not happen fast, it does not happen right now, it is not easy, but the most important is that it happens and works somehow. Though with the theatre it works better.

After I got to know the theatre, I began to imagine it as an island of hope with one house and light eternally switched on. Theatre gives hope. Hope actually says: "You still have to believe that everything will work well."

I am not of any particular faith, but I believe and trust in greater power, wisdom and laws of the nature. And I am sure that someone very loving and wise up there has chosen some good people to help others in this way.

Is there any other way how to perceive the theatre if not as a gift?

All this theatre can live inside of people. Inside of me, theatre has left a lot, it has given me a lot... (I hope I have also given something the theatre.)

And whether it can take anything? Well, ... it took me just my old view of life.

Comments of editors:

This is a fine work initiated by people used to make things happen, cultural and artistic activists.

There are just a few questions.

Being and working together with "outsiders", embodying a cultural shadow, and developing theatre plays with them based on their experiences, means direct work with shadows. That seems so natural, so self-evident, that the

shadow sides of joy only here and there are mentioned, e.g. addiction. How does "their" shadow and the way how they are "eating" it on stage, resonate inside you, the activists? Another way of touching the same issue: what is it, you can learn from them? Are they sometimes your teachers? If so, in which way?
Actress Dada describes her tears of joy: which role plays grief in your theatre plays?

In the Call/Hunger chapter the book starts with walled in people, the prison inmates. In this final chapter Gift and Return/Joy the book ends with people without space, homeless people. These are the two extremes of our society, how to marginalize and make invisible: to be confined in special institutions or to be excluded without home, nomadizing around.

Joy is the feeling at the end of CBF. Wanting to stay in joy will lead to a spiral of addiction between joy and hunger, wanting always more of the same. Letting go joy completely, allowing emptiness (see hunger chapter) will lead out of it and make possible, that a new HJ is about to begin.

Results

This HIT project followed a concept for developing **innovation in Adult education**: Extending and developing educators' competences dealing with social inclusion. This has 2 complementary aspects: to be helpful for others to recognize and to include lost capabilities corresponds with the helper's engagement, to do the same with him- or herself.
Both aspects became explored: all project members found access to their "hero", explored how their "hero" can find a common platform with their inner "demon of resistance" described in an agreement. This is a step of "initiation", of developing a new self (see chapter grief). This new self is able to explore the unknown and to identify gifts with a "built in" vision, how to make use of them. The experience of this process helps a lot to let the next journey follow: how to integrate, share and live this new self. This process is basically the same, if you are a helper or a client. A client might even become a teacher for the helper, when he/she is able to do steps out of the shadow he/she is put in by society. This takes place e.g. in the theatre work of Divadlo bez domova, where homeless people let well or better supplied people "taste", what's up in society and which well of creativity started to bubble again within themselves.
During the fruitful work of the project all of us were happy to welcome three newborn children in and around HIT project.

1. Theatre and other artistic and analogue media as way of expressing issues difficult or impossible to express digitally

1.1 A remarkable result is, that the project members found a lot of pleasure in the use of artistic media. All result presentations in the final workshop used role play or theatre and other artistic and symbolic media to express what is either inexpressible or still on its way to become expressed and therefore needs a lot of nuances and sensual impressions inviting feelings and ideas. This is not a quantitative issue as "the more methods I learn, the better". No, it is a qualitative issue for the facilitator to have a suitable attitude giving the substance of the client a compatible form opening a space wherein a self-controlled process of perception and understanding can take place.
The presentation of HIT project in the HIT conference as part of the Error festival in Bratislava Nov.3, 2018 used a theatre play "What's up in Europe" to describe itself; its characters - a hero named "Community", a mother named "Wild nature", a stepfather named "Civilization", a call named "European diversity", a demon of resistance called "Master Nationalism" - went through the 5 steps of change in the HJ process. This presentation was appreciated a lot by the audience as delivering a clear and differentiated message.
Storytelling and myths are closely related to theatre. All three have their origin in the ancient world of rituals and in the presentation of myths and other stories in a context of initiation or in a context of healing (e.g. in ancient Greek Epidauros (Rebillot 1981)). Some country groups used myth-telling or story-telling. These could be deepened as core themes of its own in future.

1.2 In the project we became aware how different our national cultures really are. Looking from inside EU and from a continent, this is more valid for the "islands": Iceland and Lanzarote on one hand, and Serbia on the other. Maybe this is also a reason why Iceland, Lanzarote and Serbia referred to myths. Lanzarote took advantage from an encounter of different cultures within their country work group. Anyway, working on dominant national myths e.g. using Paul Rebillot's creative work with myths, could be a very helpful step in the future, to feel and understand on different levels essential characteristics of a national culture.

2. Protected space + ritual for the inclusion & transformation of negative feelings

As the American poet Robert Bly says: "Evidently we spend the first twenty or twenty-five years of life deciding what should be pushed down into the shadow self, and the next forty years trying to get in touch with that material again."[30] Simply "*acting out*" what made us push liveliness and capabilities into our shadow "backpack" in childhood, is not enough. Acting out anxiety, pain or grief is just the opener of an escorted way of *experiencing* them and those issues behind them, waiting in the beginning of the "pipeline" of the shadow.
HJ training, working in HIT country subgroups of 4 as well as working with clients showed the next result: a protected space is necessary to become silent and empty, to become aware of body and feelings and open oneself for symbolic actions expressing an experience or a habit one wants to let go or a wound which wants to be healed. The two pictures show the tipi on the "place of silence" as protected space. Western cultures are missing these rooms a lot. They are protected by rules of non-violent action, confidentiality, the rule of expressing a clear yes or no for work suggestions, the no-go of pretending approval and consensus as experienced in the HJ training. (see chapter aggression/pain: structured and unstructured confrontation). What else? What makes them a ritual space?

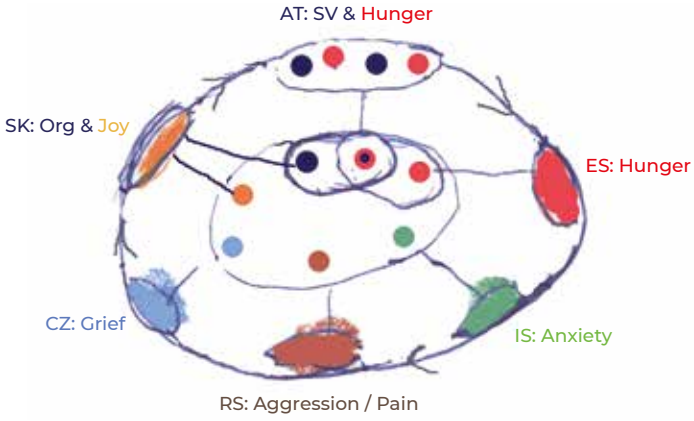
30 Bly 1988, p.64

The HJ training demonstrates that: it unites participants wanting to find their personal pattern of change, wishing helpful answers for their question Who am I? They share this common wish which is charged up with its strength and creates a common energy field. Something, what we may call "spirit of this common journey" or "spirit of this travel group". It is symbolized in a candle in the centre of the room, which is burning day and night until the end of process.
There are other examples: a "spiritual guide" can be chosen as ally, elements of nature can be called to energize an "instrument of power". Experience shows: calling invisible or immaterial forces by name and asking them precisely for support is a step which works. As soon as this dynamic has been experienced it turns out to be quite natural to enter processes of common creative ritual development. This ritual space is opened by the invocation of an immaterial force and closed by expressing thanks to him/her/it (Helga & Manfred Weule 2003).
The participants of HIT project were ready to take part in ritual processes and in their common development throughout HIT. Not all country groups seem to be familiar with the use of rituals in their own work. This process step could be deepened in future.

3. A research project needs structures: structures and authority in HIT project

3.1 Project structures

The HJ process and its concepts as well as the cycle of basic feelings stood at the beginning of this project in a 7-day-HJ training in Lanzarote. It included time for defining personal targets and reflecting personal results and for developing a division of labour in project work of 5+1 country groups of 4 members each (see graphic on page 109).
These country groups of 4 members each were able to start and bring forward their own work of exploration using different styles according to their specific situation and cultural characteristics. But the next – the third - transnational meeting showed conflicts:



According to the experiences of group dynamic and group theory a GROUP contains 5-12 people. If it is bigger, direct communication is not possible any more and subgroups are formed. So the supervisors met with the organizer's team and suggested a structure of 7 delegates as structure for decision-making - shown as coloured points in the circle in the centre of the graphic. The delegates are responsible for sharing infos and views in their subgroup, the Slovaks had a second delegate as organizers. That proved to be helpful:
This structure and the cooperation between organizational team and supervisors allowed us after a conflictual debate to reach an agreement about the function of Austrian supervisors. This was helpful for the preparation and guidance of the summer workshop.
5 subgroups were working on their respective HJ process step and the related basic feeling relatively invisible in their specific countries and were able to prepare a presentation of results in a second workshop of 7 days in summer 2018. How they did that one can see in their specific chapters. At first there took place a communication of insider view - outsider view between different country groups ("bubble" groups) (Simon and Conecta 2004).

3.2 Supervision

The Austrian group had the function of supervision of HIT process and to do the editing of this book. In the Austrian group were people with different functions: besides the 2 elders there were Elisabeth Kamenicky with a lot of functions and Gudrun Florian-Troy investigating the hunger part in her Deschooling project. Because Helga has an "incurable disease" limiting her capability of movement, she needs a personal assistant. This was one of Elisabeth's many functions. She was also a member of the guiding team in HJ training and summer workshop, co-supervisor based on her group dynamic competence and sometimes mediator between elders and other project members.

The supervisors discussed and developed process interventions and developed designs for the first and for the second workshop presenting results (summer workshop). The general experience is that written interventions (Emails) mostly had no echo: either discussed in country groups without communicating results back to the supervisors and the entire project or left aside. But looking from the end of the project finally several country groups used communication with supervisors. Especially the oral interventions in the summer workshop were rather effective.
A big circle of 25 people needs to become able to speak out differences and to become able to use them as resources of diversity. This was the big deal of the first day as well as to discuss ways and concepts of exploration based on concepts in use and to speak out negative feelings and shadow topics of HIT project, in order to start from there with a commonly developed fire ritual of transforming negative feelings and reinforcing positive perspectives. These were steps of the first day of summer workshop. The final day had to take care of handling feedbacks, documenting and sharing results and to develop a structure for the chapters of the book. It reflected various issues of the project, using methods like tandem procedure inner circle / outer circle, in which first the inner group shares views (the outer circle is silent) and then the outer circle responds with questions and comments (and the inner circle is silent) (Simon and Conecta 2003). It became visible that there are very different views about supervision as professional procedure in the different country groups.

3.3 Authority, distribution of functions and management of diversity

A central issue is a possible overload of functions for 2 persons forming the core of the supervisors' group: Helga Weule and Manfred Weule. They were project initiators together with the Slovak group, Hero's journey guides, "internal" supervisors, subject matter experts, editors, elders, hosts of summer workshop and hosts of the ritual space there. To make out this manifold distinct roles and functions was not easy for the project members as well as for these both. Sometimes conflictual clarification was necessary.
In spite of this situation the diversity of results and the creative way of presenting them are remarkable.
Future projects of this kind should distribute these functions, e.g. by installing a function of external supervisors.
Anyway a project situation like this one in HIT shows, that it is a practical training ground how to become a community of diversity and how to work in it. Confronting, struggling and arguing instead of blocking, avoiding topics, silencing: manifold diversity needs to be trained in order to leave habits of followership to authorities.
Above we described that the hero wants to integrate, share and live his/her new self. Sharing with others and living a new self asks for community building. Manifold communities. Here they need the art of arguing and especially the skill to manage diversity in groups/organizations. This should for sure be deepened in future.

3.4 The rhythm of electronic communication and direct communication

Electronic communication is helpful for organizing processes, for making things happen. It is inappropriate for making differences fruitful, for handling of conflicts. For projects of this kind, personal meetings are crucial, irreplaceable and most effective way of communication and it needs a good rhythm of electronic and personal communication.

4. How to make use of polarities

The brighter the light, the darker the shadow. What is it good for, to value light as "good" and to split off shadow as "bad"? They belong together, both need to be acknowledged. The old Cherokee story of the two wolves is dealing with that topic:

The two wolves
One night at the fireplace a Cherokee elder told his grandson about the struggle taking place within every human being. He said: "My son, this struggle is fought out by two wolves living within all of us.
The black one is destructive out of grief and rage about all that which was done to him and out of all that, what he did not live and did not make true yet. The white one enjoys wildness, adventure and community."
The grandson thought about his grandfather's statement for a while. Then he asked: "Which one of the two will win?" The old Cherokee answered: "the wolf you feed".

This story points out, that the alignment of our thinking and acting is in our hands. It does not mean, that the black wolf could be made disappear by ignoring him and "starving him out." This is, how the story goes on:
"But bear in mind: if you only feed the white wolf, the black one will lie in ambush behind every corner, waiting for you and as soon you are distracted or weak, he will jump on you to receive the attention he needs. The less attention he gets, the more he will fight against the white wolf. But when you respect him, he will be content. The white wolf is content with this as well and both will win." (Stephan Paul Gruschwitz)

White wolf - black wolf is a metaphor, which stands for all polarities our life is shaped by as old - young, men - women, closeness - distance, individual - community, thinking - feeling, living in cities - living on the countryside, experienced - unexperienced (in HJ training). These polarities were made visible and communicable at the first day of summer workshop.
There are many ways to feed the black wolf. An essential one is to enter a protected space and to play, being bad, featuring mistakes and failures, experimenting. Be aware of that pole which is excluded and bring it in (Pereira 1983). In which way feminism is deconstructing masculinity and what insights does it bring into social realities? How can we understand power dynamics between genders, when there is no binary understanding of it, but rather a fluid one? These questions are important for "Come Out".
Inclusion needs both wolves, hero and demon of resistance, thinking and feeling. Once the black wolf or an opposite pole is respected, the task of balancing both wolves, both poles is on the table. Again and again. For all social systems is true, that all elements and phenomena are present in the same time, they are only realized or mentioned in a different way (foreground/background). The counterpart of every phenomenon is present, any phenomenon contains its counterpart within itself: where power is, there is also lack of power, where chaos is, there is order as well; where closeness is, there is also openness; where is change, there is continuity as well. Working with one aspect without leaving out the other one can change make happen. (Passavant 1991/1992).

5. Further topics of coming research

5.1 Research needs self-esteem and practice. It is common in our culture to separate strictly personal and professional issues. For sure personal insights and learnings will have been published and used in some country groups. But the step to do the same in the entire project and in the 5 chapters of this book was not risked. The chapters mostly report about findings from the work with others. This might have several reasons:

5.2 In Western culture we are mostly not encouraged as children and youths to trust our own views, to publish them and to rely and work on them. Who am I, that I am talented enough to do research? we tend to ask, especially when we are facing authorities (see 3.3). Isn't research not the domain of the academic world? (see 3.3) We think that many HIT results answer that questions already.

5.3 It needs experience and training to move in manifold organizational environments. (see 3.3)

5.4 It needs a build-up of sympathy and confidence to open oneself. In a bigger circle it is more difficult to do that.

5.5 The art of arguing and the lust for looking "behind the wallpaper" are helpful for asking others: Why do you see it that way and not my way? What seems to be a feared and avoided fight or struggle first, then can be used as way of winning new insights. To proceed in a similar way unbiased like children towards official views, dogmas and paradigms, to find out more about them and to criticize them helps to build up a culture making use of diversity. This is mostly not favoured and much less trained at school and university. It helps to develop questions and hypotheses.

5.6 There is a powerful paradigm or taboo in rationalist Western culture: the official dogma of scientific and scholarly research is to leave the observer/researcher outside a study as "subjective", in order to give an "objective" view. This assumes, that anything "outside" exists objectively without the observer's observation. Since Shamanism we know that living and material things are not separate, but connected in immaterial relationships, which opens ways to influence each other. Since Immanuel Kant and Giambattista Vico we know, that there is no proof of an objective world outside. Since quantum physics in the 1920s we know, that the researcher is influencing his/her results. Since neurobiology's findings about cognition since the 1950s we know that the observer is producing qualitative images of his/her own based only on quantitative nervous signals of sensation, a process called "reality construction" (Foerster 2002 and Watzlawick 1984).

These findings do not only allow to bring the view of the observer or researcher into a study, more than that: they make it necessary to do that, in order to use the resources of the researcher. Asking questions like "Is it really so as this theory claims?" and developing hypotheses allows induction bottom-up, whereas closed systems of general theories tend to deduce conclusions top-down.

5.7 The use of Euro-English as common working language is a certain obstacle, limiting the full access of all project members to oral communication.

6. Summary of positive outcome

6.1. Deeper insight in the cycle of basic feelings (CBF) and the HJ process: we experienced, that the theory of CBF and the 5 steps of change in the HJ is useful to explain various different processes in our daily life; e.g.

we could experience that the different countries chose the fitting feeling respective step of the HJ according to their country- or working-situation.

6.2. Deeper understanding of the different feelings (and the according actions, motions,...) and the specific steps of change in the HJ and how they fit together, sequences and loops

6.3. New accesses to our work in adult education, helpful methods to integrate and transform sha-dow themes on a very helpful background foil

6.4. It is a central positive and new insight, that the 5 steps of HJ together with the cycle of basic feelings are an orientation aid not only for individuals but also for social units like groups and community projects in any process of change. This “road map for lively processes of self-organization” helps to realize and to accept emotional jam and getting stuck earlier and makes possible activities for liquefaction, inclusion and transformation of these feelings.

6.5. New fields, ways and possibilities of the application of the steps and various methods of the HJ-training after Paul Rebillot and Helga and Manfred Weule.

6.6. Again we became aware, that Paul Rebillot’s Hero’s Journey is no method - as we entitled a handout in an unconcentrated moment - but a multilayered work of art, reaching us in many different ways. Thank you, Paul, for your wonderful work!

Manfred Weule & Helga Weule

7. Personal feedbacks

Darina Deáková (CZ): I am more aware of the entire spectrum of feelings in my clients and in myself. There is a map of feelings and I can find out, which one is missing. In the project time I felt the deepest grief in my life and I accepted that. I can feel grief and joy in the same day. I am more able to stay grief with my clients.
Tomáš Kubiš (SK): There are no positive and negative feelings, there are just feelings as long as I have a safe space, safe for me and my environment.
Siscu Ruz (ES): I discovered who I am in my family of origin since I was born. I can hear hunger and because of that it was a most beautiful and fruitful year on professional level.
Isidora Isakov (SR): My most valuable insight is, that persons can work on their individual deve-lopment always through interaction with others. Considering my personal development that promoted or hindered me, it happened through interaction with others and by influence of others. HJ is a process inside of me, by interaction with others it was formed. I cannot be outside of a social context.
Helga Weule (A): HJ and CBF is a good line to include diversity in the common research project. The flow of lively feelings helps to include the important contents of diversity in this project.
Björg Árnadóttir (IS): Professionally I went through the most challenging period ever, but at the end I got more connected to some of my heroic qualities, but I have no names for them yet.
Patrik Krebs (SK): This project gave me a great opportunity to see transformation on personal and professional level. In the spotlight of HJ came integration thanks to the shadows around it.
Manfred Weule (D): The insight is: "Keep moving!" Move away from a favourite point of view to others and become flowing again.
Rúnar Guðbrandsson (IS): Personally I learned a lot. I was in big trouble in my life, full of negative emotions. Thanks to HJ I came home much clearer. I could take a fresh look at myself and all my business. I am still figuring out, what to do with my personal experiences professionally.
Hana Strejčková (CZ): Quality and sense of time - besides the safe space for feelings we should/might create "safe time". From my personal and professional point of view, I found out deeply and consciously, that time is indefinable but on the other hand one can touch it. In everyday world we measure time quantitatively by its duration. But in the world where we allow "to feel" and live through the emotions, time has a special quality which we cannot measure, but sense. Every client needs different time to express, to digest, to share. Every therapist, tutor, leader needs different time to handle it.
Helga Weule (A): The HJ training is an inner group dynamic training. The CBF allows me to work through my own feelings and to come more in contact with them. It is also a good roadmap for the development of groups and projects.
Patrik Krebs (SK): It is working for each complete process …
Manfred Weule (D): … supporting self-organization.

Institutions cooperating in HIT project

Abenteuer Leben (Adventure Life) (Austria)
www.adventurelife.eu

"It needs community to grow up and to live the adventure"

Asociación cultural, social, de salud y bienestar
ACUNAGUA (Spain)
www.acunagua.wordpress.com

Divadlo bez domova (Slovakia)
www.divadlobezdomova.sk

LGB Youth Support Group IZADJI (COME OUT) (Serbia)
www.facebook.com/grupaIZADJI

Spolek divadelních ochotníků Alois Jirásek (Czech Republic)
(Theatre of Alois Jirásek Úpice)
www.divadloupice.cz

ReykjavíkurAkademían (Iceland)
(The Reykjavik Academy)
www.akademia.is

Appendix

Dr. Helga Weule · Dipl.-Ing. Manfred Weule M.A. · Institute consciousness strategies 2016

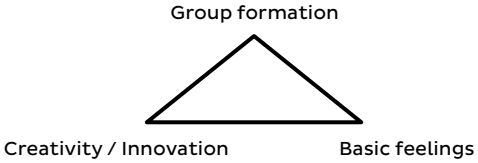
1. Processes of creativity & basic feelings

Creativity is a power coming „out of nothingness“ enabling new operative units (realities). It manifests itself in human beings and in nature as collective process of growth and decay, as stochastic process.
Creativity uses empty spaces, polarities, unexpected events, irritations, pattern variation, torpor and limitation.

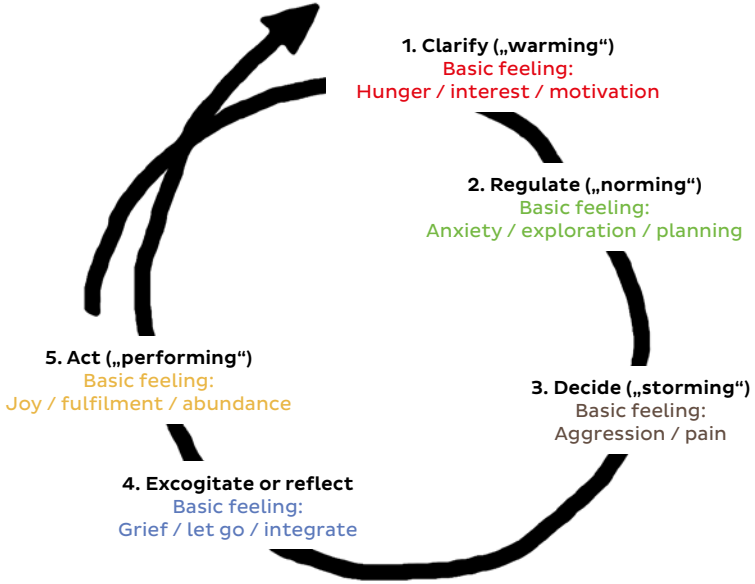
Stages of processes of creativity could be described like that:

2. Processes of group formation & basic feelings

Groups are formed, when there is a common emergency situation (or desire), which can be turned around (or fulfilled) only collectively and when there is no „saviour“ (expert, authority) who prevents group formation.
Processes of group formation are creative processes as well, in which community is formed as operative unit. In mature groups the potential is bigger than the sum of individual potentials.



Stages in the process of group formation could be described as follows, referring to traditional descriptions:



Affect – emotion – feeling

Today talking about feeling and emotion has grown excessively. For many researchers 'emotion', 'feeling' and 'affect' seem interchangeable. But they are not identical. *)

Let us in a short form demarcate the three terms affect - emotion - feeling.

Affects are outbreaks of urge/instinct/drive, search a linear pathway to discharge ("homicide out of affect", "shitstorms are currents of affects"), miss the performative alignment, are often limit-ed to a single moment.

Emotions are dynamic, expressive, they ex-press, are e-motive=performative, relate to actions, are intentional and targeted. Emotion is a movement out of a mood, of a temper, which has the physical dimension of a body gesture, body movement. Where affect and emotion are volatile,

Feelings bring in the element consciousness, open a space, invite a tale and can be told, have a duration and are not necessarily targeted (e.g. anxiety). C.G.Jung points out, that feelings bring in an assessment, judgement or decision: do I like my inner echo to a sensation? Or don't I like it? A value comes in as in the question "what is it good or bad for?" (Jung 1990).

Everyday language helps to distinguish: one may say "I have a feel for language", but no one has an "emotion for language" or "language-affect". One may say "I have a feeling, that". In contrast it is impossible to say "I have an affect that" or "I have an emotion that". One may say "I have a feeling of guilt", but one may not say "I have an emotion of guilt" or "I have an affect of guilt".

But all these distinctions are intellectual and external, intellectual access is not able to grasp the essence. At least W. Machleidt could show a correlation between the 5 basic feelings and dis-tinctive patterns of brain waves measured in EEG (Machleidt 1989).

Manfred Weule & Helga Weule

*) Han, Psychopolitics. Neoliberalism and new technologies of power. He adds a hypothesis, why nowadays feelings and emotions came so much into the foreground: Rationality is a medium of disciplinary society and therefore hits a limit and is experienced as constraint. Emotionality takes its place, emotional capitalism builds on freedom and unlimited subjectivity, freedom to buy everything, freedom to unfold personality.

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Participants of 6 HIT countries summer 2018 at the “Place of silence”
near Mattighofen in the Austrian Inn quarter, “reinforced” by a young mother and her baby