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**ТЕАТРОТЕРАПИЯ КАК ОДНА ИЗ ТЕХНОЛОГИЙ СОЦИОКУЛЬТУРНОЙ РЕАБИЛИТАЦИИ
СОЦИАЛЬНО НЕЗАЩИЩЕННЫХ СЛОЕВ НАСЕЛЕНИЯ И ЛЮДЕЙ С ОГРАНИЧЕННЫМИ
ВОЗМОЖНОСТЯМИ**

В статье представлена история возникновения и развития театральной терапии как особой технологии для реабилитации социально незащищенных слоев населения и людей с ограниченными возможностями. Данная технология имеет свою особую специфику и сложную систему, которые подробно рассмотрены в этой работе. Выбор определенного типа театральной терапии зависит не только от внешних обстоятельств (амбулаторное или клиническое восстановление пациента), но и от типа заболевания и жизненной ситуации, в которой находится человек, нуждающийся в социокультурной реабилитации. Показан и проанализирован отечественный и зарубежный опыт, связанный с организацией и проведением различных проектов социокультурной реабилитации на основе технологий театральной терапии.

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Theory, Methods and Organization of Social and Cultural Activity

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The paper concerns the history of theatrical therapy formation and development as a special technology for the rehabilitation of socially unprotected and handicapped people. This technology has its own specific character and complex system, which are presented in the article in detail. The choice of theatrical therapy depends on many factors, such as a type of rehabilitation (out-patient or in-patient recovery), health problems and life situations of a person, who needs socio-cultural rehabilitation. The domestic and foreign experience in organizing and holding different projects of socio-cultural rehabilitation based on the theatrical therapy technologies is considered.

Key words and phrases: theatrical therapy; socio-cultural rehabilitation; socially unprotected people; handicapped people; socio-cultural integration.

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THEATRICAL THERAPY AS ONE OF TECHNIQUES FOR SOCIO-CULTURAL REHABILITATION OF SOCIALLY UNPROTECTED AND HANDICAPPED PEOPLE

Theatrical therapy is one of the expressive psychotherapeutic art-therapy methods, which contributes to stopping psychiatric and socio-psychiatric personal problems with the help of dramatic and theatrical art. This art-therapeutic technology is at the intersection of art and therapy and focused on:

- the optimization of verbal and nonverbal communication and self-reflection, social phobia and social isolation weakening;
- stimulation of self-discipline and responsibility feeling, creativity development, self-confidence increase, development of emotional self-regulation skills and others [5].

Theatrical therapy sources go back to the third millennium B.C. Under the Egyptian Pharaoh Amenemhet's reign theatrical, dance and musical performances were widely used to treat sick people. And in the Athenian theatre Dromokaiton, performances with the participation of insane patients were held regularly [1].

In the second half of the XX century, theatrical therapy became a powerful direction with independent branches in its structure: psycho-drama and drama-therapy. At the same time the professional associations of drama-therapists such as the British Association of Drama-Therapists, National Association of Drama-Therapy and others appeared in Europe. Besides many local specialized civil communities (communes, movements) and training and therapeutic associations were created.

Theatrical therapy practice started to develop actively in the 1980s, handicapped actors and actresses (who had mental problems and troubles with hearing and motor skills) were involved in theatrical performances. The Australian film "Stepping Out" (1978) became a powerful impulse for spreading such theatrical practices. The film told about the preparation of the performance "Madame Butterfly" by a theatrical company of the handicapped. While producing the performance the actors and actresses' emancipation and integration occurred.

After the 1980s, in England, France, Spain, Belgium, the Netherlands and the Czech Republic, regular (and sometimes professional) theatrical companies, which had actors with the features of weak mental development, appeared regularly. Theatrical therapy specialists did not focus on just a creative product – theatrical performance, but on public speeches that implied the involvement (integration into social life) of socially unprotected and dependent participants of the performance, who were representatives of the minorities such as handicapped and homeless people, and others.

Nowadays theatrical therapy is widely used all over the world as theatrical art-work stimulates performers' social rehabilitation, regulates and rises their motivation level, strengthens their self-esteem and self-confidence, satisfies their self-realization needs. Theatrical art-work creates special educating space, which becomes treatment, and the corresponding use of theatrical art was named the para-theatrical system. The components of this system are:

- *Playing therapy*. It uses the therapeutic potential of games when working with people being in difficult life situations.
- *Hospital clownery*. It provides the adaptation, relaxation and entertainment of seriously ill children in stress conditions of medical procedures.
- *Psycho-drama* is a dramatic improvisation when a performer is subjected to correcting emotional feelings, which show his ulterior motives and wishes and promote conflict situations resolution.
- *Psycho-melodrama* is a form of psycho-melodrama game accompanied with music, in which a patient and a therapeutic group take part.
- *Satidrama* is meditative perception of the events going on in a performer's consciousness and actual reality. This perception impacts a performer's personal problem.
- *Figurative psycho-drama* is a performance staged with the help of exchanging the roles of the external world (interactions) and internal world (dreams, fantasies and others) of a programme participant.
- *Pesso-therapy* is a resolution of conflicts, problems and negative feelings at irrational and rational levels based on the interaction between physical perceptions and words.
- *Socio-drama* concerns different socio-norms, values, political problems, etc. and is used for socio-cultural adaptation and rehabilitation of national minorities and immigrants.
- *Psycho-gymnastics* is a nonverbal description of situations and relations with the help of pantomime.
- *"Theatre of the depressed"* is for a spectator suffering from any form of social, physical and psychic depression.
- *Forum-theatre* shows spectators' ideas and suggestions personified by actors, which help solve a problem situation.
- *"Political theatre"* is a realization of spectators' actual social needs in presented legislative acts.
- *Invisible theatre* is a situation when unwitting accidental people participate in a performance.
- *Theatre of memories* is for elderly people.
- *Playback theatre* shows a spectator-volunteer's life scenes performed with guided improvisation.
- *Theatre of homeless people and prostitutes* is aimed at socio-rehabilitation and integration goals achievement connected with the performers' way of life.
- *Sport theatre* helps realize a personality's social development by holding improvised sport-theatrical tournaments [3].

Besides there are two types of theatrical therapy, they are personal and group ones. Group therapy usually involves 8-12 people. And theatrical therapy groups are also divided into:

- groups of different sexes and the same sex;
- open groups (open to public) and closed groups (only for the participants of a therapy programme) that are more widely used.

The duration of art-therapy process is defined by a theatrical therapy form. The out-patient form continues for several months and even years, but the time of in-patient forms depends on the hospitalization period of a programme participant. As for a psychotherapeutic session it usually lasts for an hour and a half and takes place once or twice a week.

Let's consider the most striking achievements of experimental techniques in theatrical therapy.

The project "Invisible People" became a unique phenomenon in the practice of social rehabilitation using theatrical therapy means [5]. The project creator is Mark Horvath, the American who in November of 2008 realized his documentary media project in Los Angeles about homeless people in the USA, Canada, Spain, Switzerland and Great Britain. The project "Invisible People" managed to involve different mass media including the TV channel *Invisible-People.tv*, *YouTube*, *Twitter* and *Facebook*, that is why the audience of this project grew rapidly. The media project was aimed at "making the invisible visible". It comprised not only TV documentary programmes, video blogs and forums but feeding of homeless people, charitable dinners, gathering of clothes and donations were organized.

The project told about usual people with their own private life stories, which then were broadcasted in information space without any editing and censorship. Mass media interactive possibilities promoted discussions and dialogues with those, who were ready to help invisible and forgotten by the society people. Gradually the project ruined the stereotypes about the American homeless people and stimulated the activity of national noncommercial organizations and usual citizens on helping them. Municipalities worked out an integrated system of helping homeless people, which assumed finding and supporting them by a complex of services aimed at the prevention and liquidation of homelessness. Noncommercial and volunteer organizations helped young homeless people to start their own business (bakery, café, cafeteria). The purpose of *Invisible People* project was to organize efficient integration and socialization of homeless and unemployed people by involving them into public creative process and theatrical creativity.

The experience of similar theatrical therapy programmes for homeless people integration has been also accumulated in Greece [2]. In Athens, homeless people are given access to art. For example, on the international day of struggling with poverty homeless people declaimed the texts of theatre performances on improvised stages in Athens. The head of beginner actors and organizer of this event was a volunteer and enthusiast Panayotis Dorly.

And performances with socially unprotected people were aimed at attracting the society's attention towards homeless people's problems and integrating them into social life. *Welcome Center* of help and solidarity carried out improvised performances in the courtyard of the Charity Feeding Centre. Within the framework of these events theatrical readings were organized and food rations were given.

The project *Invisible People* is being actively realized in Russia. The first theatrical charity project was implemented in Chelyabinsk district. It was a performance "The Bremen Town Musicians" where actors were homeless and handicapped people. The used art-therapy techniques facilitated showing off the performers' inner potential, forming confidence in themselves and positive changes in their lives and optimized their social adaptation possibilities. The head of this theatrical project was E. M. Guelfond and the performance was put up by the New Art Theatre director Dmitry Fominih [4]. The project financial expenses were 400 000 rubles, but it allowed 50 homeless people to be provided with employment and socialization and to win recognition from the public. In the long run the project should rehabilitate no less than 1000 maladjusted residents of the South Ural region.

There are some really interesting undertakings of social rehabilitation of handicapped people, which are also based on theatrical therapy techniques. For example, in 2000, a festival of special theatres "Protheatre" was organized, in which amateur theatrical companies of handicapped teenagers and young people took part. The unique theater "The Theatre of Simple-Hearted" participated in this festival a lot of times, it was organized in 1999 and its actors and actresses have Down syndrome. "The Theatre of Simple-Hearted" became the winner of many festivals under the direction of Igor Upokoev. One of his last works is a performance "The Novel about Captain Kopeykin" [8].

In 2014, a nominee of "Zolotaya Maska" (Russian theatrical award) was the performance "May Night" for the sighted and blind audience put up on the stage of Moscow Puppet Theatre. That play – "performance with closed eyes" – had great emotional influence on the spectators.

Another exceptional theatrical project is "The Lightly Touched". It has been realized since 2015 under the support of the Theatre of Nations and the Fund of the deaf-blind "So-edineniye" [7]. The project initiators were the producer Ruslan Malikov, the playwright Marina Krapivina, the famous actors Ingeborga Dapkūnaitė, Egor Beroev and Evgenii Mironov. This large-scale project supposed to put up the performance "The Lightly Touched" in the genre of documentary social theatre. The project was based on the reproduction of a successful experiment of the Israel theatre *Nalaagat*. Its company comprises only actors and actresses with two sensor problems, they are deaf-blind. The main problem for such people is communication, so they are not actually integrated into the society.

The next extraordinary event was the festival "Territory". Pupils of Zagorsk boarding school for deaf-blind children and students of educational rehabilitation center "Home of the Deaf-Blind" of Puchkovo village were a numerous part of the project's participants. Besides, the famous graduates of this boarding school Professor, Doctor in Psychology Aleksandr Suvorov and the poetess Irina Povolotskaya appeared on the stage. There the audience could see a sketch of an unusual performance about deaf-blind people where deaf-blind and usual artists took part at the same time. The performance was a documentary one, its plot was based on real-life stories and underlying interviews with deaf-blind project participants and their sighted-hearing friends. The performance content introduced simple stories about the life of a deaf-blind person in the surrounding world. In this case, when working with deaf-blind people the special means of rehabilitation were used such as the finger alphabet *Dactyl* as it allowed the project's participants to communicate; the *swing*, which gave the boarding school students particular tactile feeling of free flying; *dancing waltz* on the stage with specific surface. More than that while working at the project all the actors learnt to write on the palm.

So, when working with deaf-blind performers it is very important to help them orienting in theatrical space that is why the theatrical artist Ekaterina Zharova created unique scenography technologies. The stage floor was equipped in a special way; it was covered with insuring guide rails, besides on the stage different objects were placed at the distance of a stretched arm. Thanks to the cooperation with the company "Aromamedia" fragrances that delicately entered the theatre hall helped the actors to follow the script and the producer's ideas. The aroma change was a peculiar signal for changing a scene for the actors and the audience [Ibidem].

Another example of a successful application of theatrical therapy was the art festival "Ariadna's Thread" for "special theatre companies" in 2010. One of its participants was the company "Happy Case" from Samara city, which was organized on the basis of the rehabilitation center "Health" of Samara mental hospital. Most such patients are limited by their home social circus and gradually lose communication skills. That is why when working on a play with mentally handicapped people its plot is carefully studied and the situations of proper behavior and moral guidelines are discussed. The play plot should always be positive not to aggravate the depressive manifestations of diseases. Usually 10-15 mentally handicapped actors take part in a performance and others help to sew costumes and make sceneries, thus creative process involves more patients and becomes more efficient. As a rule, actors' parts are allocated by the producer and a psychologist as it is necessary to work out a performer's definite emotion, to teach him to react and recover lost communication skills. Thus, theatrical therapy solves the problem of cognitive shortage overcoming as a patient trains his memory by learning words by heart, considering deeply his play part and developing thinking. The therapeutic effect of the rehearsing process is connected with obvious improvements of the psycho-emotional condition of patients, who become more self-confident, their self-assessment grows, communicative skills improve and as a result the creative process optimizes patients' social adaptation so the project's participants feel at ease and free in the surrounding environment, their speech and sense of rhythm refine.

Thus, thanks to theatrical therapy the improvement of conscious activity skills under the conditions of a dramatical work creative mastering happens and self-knowledge processes in the context of developing a person's

emotional-volitional and intelligent-cognitive spheres are stimulated. Theatrical therapy use gives obvious and significant results in the rehabilitation of socially unprotected and handicapped people such as development of verbal and nonverbal communication, weakening of social phobias, reduction of social isolation, improvement of self-reflection, advancing self-discipline and sense of responsibility, growth of creativity, self-confidence increasing, emotional self-regulation skills elaborating.

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В статье представлена история возникновения и развития театральной терапии как особой технологии для реабилитации социально незащищенных слоев населения и людей с ограниченными возможностями. Данная технология имеет свою особую специфику и сложную систему, которые подробно рассмотрены в этой работе. Выбор определенного типа театральной терапии зависит не только от внешних обстоятельств (амбулаторное или клиническое восстановление пациента), но и от типа заболевания и жизненной ситуации, в которой находится человек, нуждающийся в социокультурной реабилитации. Показан и проанализирован отечественный и зарубежный опыт, связанный с организацией и проведением различных проектов социокультурной реабилитации на основе технологий театральной терапии.

Ключевые слова и фразы: театральная терапия; социокультурная реабилитация; социально незащищенные слои населения; люди с ограниченными возможностями; социокультурная интеграция.