ART4US: Youth Actors for Inclusion through Participatory ARTS

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IO2 Activity	Art-Workshop Models

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I. ART4US Project: framework & approach

ART4US is a European Erasmus+ project aiming to empower youth workers with the development of mental-health informed youth work practices for promoting wellbeing and inclusion of underserved populations (such as at-risk youth, marginalized youth, youth with disabilities and mental health issues, youth with fewer opportunities, NEETS) through participatory arts and artistic approaches.

The methodology of participatory arts is crucial for achieving the goals of this project:

"Participatory arts are forms of artistic expression which enable shared ownership of decision-making processes and often aim to generate dialogue, social activism, and community mobilization. Thus, these arts offer a new medium for political participation" (Lockowandt, 2016, p.8).

A participatory activity can be described as one that goes beyond mere consultations with participants, and aims to activate critical thinking and decision-making, transforming participants into active citizens. This engagement occurs along three main dimensions: production, or the actual "making" of art (Lockowandt, 2016; Kester, 2004); decision-making, which determines what type of art is produced, and by and for whom; and consumption (Kester, 2011).

Increasingly, participatory arts are being utilized by individuals, communities, and organizations as a way to promote political literacy and engaged citizenship. Researchers have suggested that the 'political/civic value' of participatory arts lies in providing a different medium for political participation and democratic engagement. The process of participatory arts involves a 'bottom up' and democratic approach to the creation of art and invites participation in the creation of the message, rather than imposing and delivering an elite message to a 'passive' audience. ART4US adopts this approach in order to foster youth participation, empowerment, social interaction, fight of social stigma and self-prejudices regarding "physical limitations, mental illness and difference" and foster overall well-being.

In addition, ART4US was disrupted due to the COVID-19 pandemic. Over the past months the world has witnessed rapid changes. As it happens with all international disasters, COVID has served to highlight the inequalities in our societies, with – young people living in poverty, displaced/marginalized youth, and youth with disabilities and mental health conditions – most at risk. COVID-19 has impacted every aspect of the human experience and particularly mental health challenges due to unmitigated stress, disruption of social connectedness and isolation. Therefore the project the ART4US consortium worked hard to adapt the practices to the global crisis, a shared-reality crisis.

The overall objective of the project is to build the capacity of youth workers in order to work more effectively towards:
- promoting self-esteem, mental health, wellbeing and inclusion
- the development of social, art and civic competences of young people
- reducing disparities among young people

II.1. Point Europa & SAFE (UK): Developing & Delivering a Participatory Arts Social Action plan

This module considers approaches which support youth workers to reach out to young people with fewer social opportunities who may be at risk of being marginalised from participation in creative social action. It uses the vehicle of a co-designed creative social action plan as a mechanism to enthuse, encourage and empower young people to take the lead with the youth worker acting as facilitator and guide to support their autonomy and divergent thinking. Youth Workers can refer to the 'How to Develop and Deliver a Creative Social Action Plan' resource which forms part of the module and is a step-by-step guide to facilitating using this approach.

II.1.1. Learning objectives of this module

The learning objective of this module is to build the capacity/skills of Youth Workers by providing approaches and techniques to develop & deliver a creative arts social action plan as a vehicle to:
- Increase motivation of young people at risk of exclusion from social/arts projects by promoting empowerment and inclusion.
- facilitate young people to participate in decision making and co-design of projects
- Reduce disparities amongst young people by developing their social/artistic/civic competencies.
- help identify early warning signs around mental health issues which may act as barriers to young people seeking help.

II.1.2. Learning outcomes

After completing this module, the learner will be able to demonstrate an ability to:
- Facilitate Individual & Group learning in a democratic environment
- Design Programmes/Projects
- Manage/Organise Resources
- Promote successful collaboration and intercultural dialogue
- Communicate meaningfully
- Encourage Advocacy/ Networking & Sustainability
- Evaluate effectively their practice, the project and its impact on individuals, the whole group and in the community

II.1.3. Theoretical background/approach: Developing & Delivering a Participatory Arts Social Action plan

This module considers approaches which support youth workers to reach out to young people with fewer social opportunities who may be at risk of being excluded and/or marginalised from participation in creative social action projects. It uses the vehicle of a co-designed creative social action plan as a mechanism to enthuse, encourage and empower young people to take the lead with the youth worker acting as facilitator and guide to support their autonomy and divergent thinking. Youth Workers can refer to the *'How to Develop and Deliver a Creative Social Action Plan'* resource which forms part of the module and is a step-by-step guide to facilitating using this approach. The process has three stages:

1) Engagement

Consider group needs -

Before beginning to work with a group to develop a creative social action plan, the youth worker should consider what their individual and collective needs are and gain an understanding of any

individual and/or group barriers to participation. Encouraging a democratic, collaborative atmosphere will support the process being accessible and appropriate for all and ensure guidance is given where required. Inclusive practice is supported by planning fun/engaging sessions with a multisensory approach which incorporates VAK techniques: visual/auditory/kinaesthetic. Practical issues need consideration -risk assess the surroundings and set realistic timescales in terms of the suitability for the group size/age/ability/additional needs.

Choosing the issue -

This is particularly important when planning a creative project – the issue the group collectively chooses should be meaningful and interesting for all and be decided on democratically by voting. A focus on current issues – those that are trending, pressing and/or topical and will encourage young people's imaginations and participation. Youth workers should guide young people to research their options around what they consider necessary and appropriate action and who the key people may be in the successful delivery of the project.

2) Development & Delivery

Methodology –

The specific form the creative social action project takes should be collectively decided as every person's idea of what is meant by 'taking action' will be different. The Youth Worker is guided by the ideas and needs of the group affording the young people to take real ownership of the project. Examples of different methods of creative social action are in the handbook.

Potential Barriers –

There are often problems and obstacles when planning and running a creative project, but they can usually be overcome. It is a useful exercise to collectively consider these potential problems and put strategies in place to deal with them should they arise.

Identifying Success Criteria –

It is important that everyone should be clear about what you (collectively) hope to achieve from the project and what success will look like. Depending on the issue chosen, the impact might be wide-reaching affecting large numbers of people, or it might be quite small, even though it is important and significant to the group you have been guiding.

Action Planning –

This is a very constructive stage in the process – where the Youth Worker supports the group to create their own 'working document' which details all the important information, including step-by-step action points and a timeline of the plan. The young people can include everything relevant from previous discussions and prioritise them accordingly – they can decide collectively on what format the action plan may take but the Youth Worker should ensure it is easily accessible to all.

3) Evaluation

The Youth Worker should ensure that Evaluation & Reflection are embedded in the process from the beginning of the project by considering: What is success? and How will success be measured? The CORRECT (e.g.) Evaluation Framework provides a basis for the facilitator and group to jointly assess the creative project from the research stage onwards. Setting clear success criteria during the delivery stage enables effective group discussion and evaluation of not only the creative social action project, but also includes a self-reflective element of how the group worked together. The Youth Worker

should consider various styles of Evaluation methodology to evidence the project outcomes, with creativity at the heart of the approach.

EU Competency Frameworks

Within the European Union key competencies are described as:

"knowledge, skills and attitudes appropriate to each context which are fundamental for each individual in a knowledge-based society. They provide added value for the labour market, social cohesion and active citizenship by offering flexibility and adaptability, satisfaction and motivation. Because they should be acquired by everyone, this recommendation proposes a reference tool for European Union (EU) countries to ensure that these key competences are fully integrated into their strategies and infrastructures, particularly in the context of lifelong learning" (Europa.eu, 2011).

Legislation concerning defining and recognising Key Competencies across Europe is covered within Recommendation 2006/962/EC of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning. This act outlines the Lisbon Key Competency Framework, which was developed in response concerns expressed at the Lisbon Strategy 2005. The 'Lisbon' framework defines eight key competences and describes the essential knowledge, skills and attitudes related to each of these.

Key Competency	Knowledge, Skills and Attitudes
Communication in the mother tongue.	Ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing) and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts.
Communication in foreign languages.	In addition to communication in the mother tongue. The level of proficiency depends on several factors and the capacity for listening, speaking, reading and writing.
Mathematical competence and basic competences in science and technology.	Ability to develop and apply mathematical thinking in order to solve a range of problems in everyday situations, with the emphasis being placed on process, activity and knowledge. Basic competences in science and technology refer to the mastery, use and application of knowledge and methodologies that explain the natural world. These involve an understanding of the changes caused by human activity and the responsibility of each individual as a citizen.
Digital competence.	Involves the confident and critical use of information society technology (IST) and thus basic skills in information and communication technology (ICT).
Learning to Learn.	Ability to pursue and organise one's own learning, either individually or in groups, in accordance with one's own needs, and awareness of methods and opportunities.

Social and Civic competences.	Personal, interpersonal and intercultural competence and all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life. It is linked to personal and social well-being. An understanding of codes of conduct and customs in the different environments in which individuals operate is essential. Civic competence, and particularly knowledge of social and political concepts and structures (democracy, justice, equality, citizenship and civil rights), equips individuals to engage in active and democratic participation.
Sense of initiative and entrepreneurship.	Ability to turn ideas into action. It involves creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives. The individual is aware of the context of his/her work and is able to seize opportunities that arise. It is the foundation for acquiring more specific skills and knowledge needed by those establishing or contributing to social or commercial activity. This should include awareness of ethical values and promote good governance.
Cultural Awareness and Expression.	Involving an appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media (music, performing arts, literature and the visual arts.

The process of co-creating and delivering a Creative Social Action Plan can effectively demonstrate participants' development of EU Key Competencies particularly: Communication, Digital Competence, Learning to Learn, Social & Civic competencies, sense of initiative and entrepreneurship - *showing creativity, innovation*, *risk taking*, cultural awareness & expression: - *to participate in an effective/constructive way in social and working life.*

Theoretical Background

Participatory Art

Participation describes involvement in activities and practices which engage participants in meaningful ways (Bishop 2012.1). It encompasses more than consultation with people and should bring about critical engagement or thinking which leads to transformations. It is described as a malleable dialogue that informs the work of artists, builds audiences, engages communities, and forges routes into active experience (Arts Council England, 2010).

In participatory art, professional artists work in collaboration with people to create original artworks that relate to or express participants' experience, outlook or community context (Mental Health Foundation, 2011). Arts Council England (2010) describe participatory practice as being 'typified' in a number of ways including: creative practice being responsive to the issues of the participant; activities being led by artists with a detailed understanding of issues faced by participants; employing a personalised approach; and work is achieved in partnership or collaboration. Clements (2011) argues that creative participation is a radical and self-determined process involving socially engaged practices which challenge the dominant understanding of art being an individualised concept and that the self-determinacy needed to achieve creative participation is a challenge to community arts educators, particularly when giving authority to their students and assisting adult learners to obtain their own perspectives through the encouragement of self-directed learning. Mattarasso's Use or Ornament (1997) aimed to provide evidence of the many impacts and benefits that participation in the arts can have on individuals and communities. His findings suggest that participation promotes confidence, creativity and transferable skills alongside social benefits such as friendships, building communities and enjoyment.

Furthermore, he states that 'arts projects can strengthen people's commitment to places and their engagement in tackling problems, especially in the context of urban regeneration'. Moreover, research demonstrates that participatory arts can have positive outcomes for: improved mental health and wellbeing; improved literacy skills; increased employability; improved interpersonal skills; and improvements in attitudes and positive behaviours (Coulter, F, 2001; Cox & Gelthorpe, 20088; Miles and Strauss, 2008). A discussion document (Walsh, 2014) commissioned by Creating Change Network in relation to their Future Stages project with young people reviewed literature and policy documents relating to participatory arts and young people at risk. The document drew upon the work of Sloman (2011) who stated that participatory arts perform a developmental function when attempting to build capacity of individuals, groups and communities. In this instance, Sloman refers to capacity building involving developing empathy and emotional literacy as being equal to the development of practical skills. Miles and Clarke (2006) state that arts interventions are 'particularly effective at providing a bridge to learning for people detached from or alienated traditional pathways'.

Mental Health issues in Young People

What does it mean?

A mental health issue, or problem, is where it interferes with a person's cognitive, emotional and/or social abilities, but to a lesser extent than a mental illness. Mental health problems are more common and less severe than mental illnesses, and generally of shorter duration. Although many young people may experience mental health issues, appropriate support can help them build resilience and overcome difficulties. Young people suffer with mental health issues for many reasons, often after experiencing varying levels of trauma which, according to Fay et al. (1999), can result in a devastating sense of disempowerment. This powerlessness represents a barrier which inhibits their participation in the life of their local area and as a result, whole communities become fragmented and disillusioned.

Headstrong's 'My World' survey (2012) asked a series of questions relating to young people's mental health and wellbeing, indicated that one in five young people have no-one to talk to about their problems and only 40% felt that they could cope well with problems. Furthermore, when young people do talk to someone, research shows that it is mostly likely to be a friend (63%). Youth Workers need to let young people know that they are there to support young people through a mental health issue. Many young people are reluctant to seek help for mental health issues. Young people may not want to admit that something is wrong, they may be fearful of the unknown, they may not understand the nature of mental illness or they fear being labelled. Young people like to attend places that are informal, open during the evenings, drop-in and young person friendly rather than appointment based. Not knowing what services are available, barriers to accessing supports or services, and concerns for confidentiality can also impact on a young person's help seeking behaviour. Many young people have reported that they felt they had no-one and nowhere to turn for support when an emerging mental health issue arose. Some also reported having negative experiences in seeking support for the first time which made them reluctant to seek help again. It is important to keep in mind that the first time a young person seeks support may be the last if they find the person they talk to is not responsive to their needs.

The Youth Worker's Preventative Role

A Youth Worker can also play a more preventative role. Being able to recognise early signs of mental distress among young people puts you in a position to offer early interventions, such as informal support, activities to help build confidence or programmes offering personal development opportunities. This level of support is often enough to help a young person develop the resilience to get them through tough times. One of the key points to remember is that for many young people, this may be the first time they have opened up to anyone about issues they might be dealing with. In this instance, listening is one of the most critical skills a Youth Worker can possess. Young people do not necessarily want solutions but rather an opportunity to express to someone what they are currently

experiencing. Encourage positive mental health when working on creative projects can be done in many ways in conjunction with the young people who access your organisation. Many of the activities provided to young people through youth work promote youth mental health indirectly and help develop 'preventative' or 'protective' assets in young people by helping to develop resilience. While this work does not replace the need for dedicated mental health promotion it does show how mental health promotion fits into a holistic youth work approach. Some ways in which this can happen include:

- Providing a safe space for young people to hang out
- Running activities that develop inter-personal and intra-personal skills
- Promoting life skills and self-care programmes - Life skills such as learning a new skill or competence builds confidence. Self-care builds independence and teaches about everyday coping strategies.
- Providing opportunities to develop a trusting relationship with adult youth workers
- Providing activities that are physically active - Recreation creates opportunities for encouraging activity, builds good habits around how to spend leisure time and gives opportunities for relaxation.

Promoting positive mental health messages and opening up discussions around mental health and making it part of normal conversation can have a positive impact on how mental health is viewed by young people and how they access support. See it in the context of your ongoing programme of activities. Young people have identified a number of positive factors that can help promote positive mental health including:

- Talking to someone about how you feel
- Relaxation/ stress management techniques
- Eating healthily
- Exercise
- Hobbies/creativity
- Limiting alcohol use
- Visiting family/ friends

The Early Warning Signs

By responding to early warning signs the Youth Worker can give young people the opportunity to speak about how they are feeling, provide them with peer support and help young people to build resilience to face life's challenges. However, there will be times when young people experience poor mental health and where the Youth Worker's timely and appropriate support and listening skills will be necessary.

Some general signs for poor mental health to look out for are:

- Variation in mood
- Feelings of anxiety
- Disturbed sleep
- Low self-esteem
- Loneliness
- Tearfulness
- Short-temperedness
- Negative feelings about the future
- Change in weight/ appearance
- Changes in personal circumstances (e.g. parental separation, pending court appearance, bereavement, questioning their sexual orientation, relationship break up etc) (Yapa 2006)

II.1.4. References

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II.1.5. Resources

'How to Develop and Deliver a Creative Social Action Plan'

II.1.6. Author and contact details

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II.2. Smashing Times (Ireland): Move for Life: Using creative processes to promote active healthy lifestyles and positive mental health and well-being

A fun based theatre and movement module using creative methods to promote exercise and to make links between exercise, active healthy living and positive mental health and well being

Aims –
- To provide a creative, accessible and fun space for young people and adults to learn a range of healthy lifestyle options to promote and maintain positive mental health and well being
- To teach participants how to carry out a 15-minute Physical Activity Routine with key body stretches, muscle strength training, cardiovascular exercises and incorporating yoga and tai-chi
- To teach participants how to carry out a 10-minute Breathing and Mindfulness routine with breathing and relaxation techniques particularly important for promoting health and well-being and for handling stress

Outcomes –
On completion of the module participants have the knowledge and capacity to run the corresponding Move for Life Workshop which aims to:
- Increased knowledge of the importance of maintaining an active healthy lifestyle
- Increased knowledge of links between an active healthy lifestyle and positive mental health and well-being
- Awareness of exercises to carry out to develop and maintain an active healthy lifestyle
- Introduction to breathing and relaxation skills
- Opportunity for active engagement in group and movement-based activities
- Access to a list of contact agencies and individuals who support positive mental health and well being

Content –
Participants begin by playing theatre games and energy releasing exercises designed to focus and build a group connection, to help participants relax and have fun, and at the same time to get them up on their feet and working through their bodies. After playing games participants are now ready for more physical based work including stretches and range of motion exercises. Participants learn a **15-minute physical activity routine** and a **5-minute Here and Now Breath and Grounding sequence.** Participants then discuss the content of **the Move for Life Information Leaflet.** The module includes games and provides a guide on how to conduct these games and run the Move for Life Workshop.

II.2.1. Learning objectives of this module

The learning objective of this module is to provide Trainees with a better understanding of the intersection between physical positive mental health and the role of drama games and exercises in a fun and creative environment.

II.2.2. Learning outcomes

After completing this module, the learner will be able to:
- develop physical workshops that incorporate exercises and drama games
- know how to use materials that accompany the Move for Life workshop
- Have fun with drama games and exercises and create a positive environment in which to conduct workshops in the future
- Bond with group members
- Learn new techniques such as breathing, yoga exercises
- Learn about the supports of mental and physical health

II. ART4US Modules
II.2. Smashing Times (Ireland): Move for Life: Using creative processes to promote active healthy lifestyles and positive mental health and well-being

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II.2.3. Theoretical background/approach: Theatre approach

Theatre approach
As created by Brazilian theatre visionary and Nobel Peace Prize nominee, Augusto Boal (1931-2009), Theatre of the Oppressed (T.O.) is a form of popular community-based education that uses theater as a tool for social change. Originally developed out of Boal's revolutionary work with peasant and worker populations in Latin America, it is now used all over the world for social and political activism, conflict resolution, community building, therapy, and government legislation. It is also practiced on a grassroots level by community organizers, activists, teachers, social workers, cultural animators, and more.

Image Theatre –
A series of physical exercises and games designed to uncover essential truths, opinions, and observations about society, culture, self, etc. Using their own and others' bodies as "clay", participants create "human sculptures" — frozen images representing their experiences, feelings, ideas, oppressions, and/or dreams for the future.

Forum Theatre –
A problem-solving technique in which an unresolved scene of oppression is presented. It is then replayed with the audience invited to stop the action, replace the character they feel is oppressed, struggling, or lacking power, and improvise alternative solutions. This structure, probably the most famous in T.O.'s "arsenal", can be used to explore past and current situations, or as a "rehearsal for the future".

Rainbow of Desire –
A technique that deconstructs a person's story of tension in a relationship – employer/employee, parent/child, co-workers, lovers, friends, etc. Using Image Theatre, we then identify and bring to life the various emotions and driving forces — fears, desires, and internal conflicts that may be happening inside one or both characters. The process very quickly goes beyond the individual story into an exploration of the group experience and the "rainbow" of who we are

The module makes the link between physical and mental health and draws on the resources of Smashing Times including the guidelines for Facilitators re Planning and Implementation an arts based Workshop programme to promote health and well-being, it will also provide guidance on the key ethos and values of the role of the drama facilitator and counsellor.

The following are guidelines designed to assist a facilitator in terms of planning and implementing a workshop and in terms of engaging participants on an ongoing basis throughout the workshop process.

The guidelines below are application to a facilitator working in any context. However, the workshop model outlined in this document is a theatre based workshop model and as such, is carried out by a theatre trained facilitator or a suitably qualified experienced facilitator looking to incorporate creative practice into their work, working in partnership with a trained psychotherapist. It is essential that the model is carried out by a trained arts or other suitably qualified facilitator working in partnership with a trained and accredited counselling psychotherapist. The presence of an accredited psychotherapist is essential as a key part of the support structure when exploring the theme of positive mental health and well-being. If you want to develop your skills further in order to carry out the attached model please contact Smashing Times to enquire about theatre facilitation skills training.

The ability to facilitate a group workshop requires training, skills development, practice and continuous review and evaluation. Smashing Times can carry out a five day 'Train the Trainer' programme that provides an introduction to facilitation skills and training in how to implement a creative-based training programme with refugees using creative processes to promote positive mental health and well-being.

II. ART4US Modules
II.2. Smashing Times (Ireland): Move for Life: Using creative processes to promote active healthy lifestyles and positive mental health and well-being

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What is Facilitation?

Traditionally, facilitation is the process of working with a group of people and can happen through a variety of methods such as a group meeting, a planning session, training or 'a practical 'on-your-feet' workshop session such as a theatre workshop model where the learning is experiential, people are learning through doing.

For this manual we are referring to a group workshop session where a facilitator is guiding a group of people through a creative theatre-based workshop process with the aim of assisting or facilitating the group to achieve a specific goal or goals. The facilitator is responsible for planning, guiding and managing the group to ensure that the objectives are met effectively through a successful, positive workshop process that has full participation and full 'buy-in' from everyone involved.

What is a Theatre Workshop

A drama workshop is a collaborative event or experience that involves a group of people working together to achieve a specific outcome. The methodology used is drama and there is usually not an audience, everybody takes part in the workshop. The workshop is a collaborative event guided by a professional theatre or suitably qualified facilitator and the workshop can have a range of aims such as recreation, learning, experimentation, debate, confidence building or exploration. For the purposes of this guide, the workshop model created is a combination of theatre-based games and exercises, exercises in positive mental health and well-being and dialogue and group discussion.

Role of the Facilitator

The main aim of a facilitator is to enable the group to achieve their goals in relation to obtaining information on how to look after and maintain positive mental health and well-being.

The traditional role of the Facilitator is to provide the structure and methodology to enable the group to progress in terms of achieving key outcomes. The facilitator effectively manages the implementation of tasks to be carried out by the group (the form of the workshop) and oversees the management of the information generated as part of the workshop processes (the content). The facilitator ensures balance between the group members so that each member feels confident and supported to participate.

In terms of a Drama Facilitator, he or she guides the drama workshop process and ''facilitates, that is, 'makes easy' the task of seizing the theatre language'' (House of Games page xiii). The drama facilitator develops the work according to the expressed needs of the participant group and is also involved in passing on skills and information. The facilitator is a workshop leader whose main aim is to enable or empower the group, they are involved in passing on skills and information however a key aim is to *'orientate the work around the perceived agenda of the participating group'.* (House of Games page xiii)

The facilitator ensures that all participants are involved in the workshop and understand what is happening. The facilitator supports and guides the group towards their desired goal which is to have a better understanding of what positive mental health and well-being is and how to manage and maintain it. A core element of the work is that the facilitator is 'guiding' the group so that they all work together to explore the main issues and that the group themselves play a central role in the process of learning. The facilitator is primarily responsible for form. Form refers to the structure or processes used in the delivery of the workshop and choosing the appropriate games and exercises to ensure the interactions are effective. There is a strong emphasis placed on the participants themselves generating the content. Each member of the group has the opportunity to participate on an equal basis and to contribute with a clear understanding that each person respects and is open to the contributions of all members of the group.

Skills

The art of successful facilitation is a necessary and evolving skill required for working with groups in a range of contexts. The role of the facilitator is to guide or facilitate the group to explore a particular topic and to achieve one or more goals and to ensure the group functions effectively, that the group builds a positive dynamic in terms of relating and communicating with each other and are able to work together to explore the topic, make decisions and handle diversity. The aim is for the group to work together effectively, building an environment of trust, support and synergy, creating new ideas and promoting agreement as well as respecting diversity and difference. A key aim of a workshop session that involves theatre based exercises is to ensure that the group themselves are working towards solutions as opposed to those being imposed by the facilitator.

Planning the Workshops

The facilitator is using the workshop model outlined in this document which provides a structured approach however you may need to adjust if for example the group needs more time for open discussion, or more time to go through actual games and exercises depending on the group's ability and language skills or more time to generate ideas and solutions from the group themselves. The workshop model has been designed to provide a fully-structured workshop session or it can be adapted so that the facilitator can pick the exercises she or he needs to meet the needs of the group and the time allocated for any particular session. All exercises will depend on the needs of the group and may have to be adjusted to fit in with the language and literacy levels of the group. Ideally the workshop handout has been translated into the different languages of the participant members and language may have to be simplified to explain key terms and concepts. The following are key considerations:

1) Always be well prepared. Planning is essential both before and during the process to anticipate any obstacles and to plan for them before they happen. Preparation and planning are key aspects to the implementation of a creative based theatre workshop programme. Ensure you know the group's desired objectives and determine a clear goal or outcome for each individual workshop and for the overall series of workshops, that are realistic and achievable.

2) It is always advisable to hold a pre-workshop needs assessment – see Needs Assessment exercise - or to conduct a needs assessment at the end of the first workshop and on an ongoing basis after that.

3) The workshop is planned based on the aims and objectives of the programme, the needs assessment of the participants, the time available and the context in which the workshops are taking place.

4) Knowing the Group: Know the group's background - how many members, their knowledge of the given topic, how well they know the subject and each other. Use this information to plan each workshop session. Always try and find out as much as you can about where you will be working and who you will be working with and try and be aware of customs, values, religions, ethnicity, politics, socio-economic circumstances and gender issues

5) In terms of numbers, aim for a minimum of eight and a maximum of 18 participants.

6) You will need to plan:
    a) What information is required, what do participants need to know and how will this be imparted, when and by whom
    b) The space where the workshops take place and access to break out rooms if needed. Ensure the room is private, comfortable, tidy and bright and large enough to accommodate the group moving in the space. Have chairs arranged in a circle to begin if you need to take names and ensure the chairs can be easily moved back. Ensure the room has disability access.

c) How to create an atmosphere of trust, cooperation and mutual respect within the group. This is absolutely essential to ensure a successful workshop process and is a continuous focus of the facilitator. This is about creating the right environment.

d) Ways to keep the work flowing. A theatre workshop model is ideal as it keeps the work flowing in a spontaneous way through regular opportunities for active participation. Always make sure that your choice of exercises suit the group and primarily promote active participation followed by dialogue.

e) What materials will be required for the first and subsequent workshops. These include paper, pens, flip chart and flip chart paper, props, chairs etc.

7) Language is a key consideration. Ensure there is a qualified interpreter attending all workshops. In some cases there may be several different languages in a group which means the work takes place at a slower level as time is needed for translation. When language is a consideration, it is recommended to repeat the same games each week as it can time to explain the structure of new games that are introduced. One or two new games can be added in however repeating games, particularly ones that the group like, is recommended as it builds solidarity, confidence and skills development. In particular choose games that can be 'demonstrated' so the facilitator can walk through the game to demonstrate it. For example exercises such as Choose One to Eight and Mirrors require very little explanation and can be explained clearly through demonstration. Also repeating games assists with language learning in relation to key words.

Implementing the Workshops

1) In the first workshop it is important to use fun-based games and exercises to put the group at their ease and to build support and trust and to continue this as the workshops progress. In a theatre workshop model the first part of each workshop focuses on warm-up games and exercises to bond and synchronise the group, to build trust and group connections and to reduce inhibitions. Using games and exercises to build trust and to make the group feel comfortable is essential as it builds group connections and enables the group to open up to each other and to be more willing to explore sensitive issues in a safe and trusting environment.

2) In the first workshop the facilitator:
   a) Introduces themselves and takes part in a number of the games so that you are seen as a part of the group rather than an outsider.

   b) Introduce the objectives in a clear, simple and concise manner and how the workshops will run. Ensure that everyone understands their role in the process and what the group are aiming to achieve. This can be referred to during each workshop session.

   c) Ensures that everybody knows the space, where the toilets are and the location of the emergency exists.

   d) Determines when is the appropriate time to develop the group contract. This may be the first workshop or it may be the second, depending on the group and the facilitator can determine this on the day. See further information on Group Contract.

   e) Emphasis that this is a theatre based workshop and the aim is to encourage everybody to take part in the actual games and exercises. Ensure that everybody is present on a voluntary basis and there is informed consent. The theatre workshop is never compulsory. Once participants are present, full and effective participation is encouraged and the aim is to achieve trust, respect and mutual understanding within a safe and supportive atmosphere.

   f) Ensure that there are suitable games and exercises used to encourage the group members to get to know each other in a positive and supportive way.

   g) At the end of each workshop do a reflection and summary of what was achieved and what will happen next. Do a summary as often as you feel the group needs it. Ensure full monitoring

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and evaluation of each workshop. Do an evaluation at the end of each workshop to ascertain what is working and adjustments need to be made for the next workshop.

Key Ethos and Values for the Role of Artist Facilitator and Counsellor

Respect: The facilitator is there to generate a supportive and positive environment and ensure all are treated equal. Everyone is valued and empowered. Promote transparency and ensure project aims and processes are clearly explained to those in attendance. Always approach everyone as an individual and spend time getting to know people.

Commitment to Participation: Ensure participation by all members. The facilitator encourages all the participants to be actively engaged in the workshop process and to actively contribute. The facilitator is responsible for creating an atmosphere that encourages the sharing of thoughts, ideas, opinions, feelings and emotions and that the sharing is done in a way that is open and accepting, with everybody respecting each others' contribution. In the workshop there may be people who are more comfortable with talking and participating than others are. However some people may be reluctant to participate in discussions for example at the beginning through shyness or because of cultural or gender issues and the facilitator can use the theatre games and exercises to encourage and build participation in a safe and fun way. The games have a high success rate in relation to encouraging full and active engagement. The games are used to create a trusting and relaxed atmosphere where respect and support is engendered.

Supportive Group Dynamics: Choose exercises to ensure the group are working well together, that they are cooperating and supporting each other to explore and make choices, ensuring all voices within the group are heard and that any conflict is supported and resolved in a successful way. A key aim is to generate empathy, so that the facilitator and the participants are all able to 'stand in each other's shoes' and to understand not only their own feelings but the feelings of others. Place an emphasis on openness, experimentation, risk taking, and creativity. Commit to collaboration and empowerment and to promoting social justice.

Language and Sharing Information: Because participants may not speak English it is essential to always adjust the use of language to meet the needs of the group so everybody benefits equally. A key aim is to pass on information and to not only impart or hand over information but to look at ways to ensure the participants retain the information. First of all identify the information you want to hand over and ensure you have this information ready in the form of a hard-copy leaflet or online leaflet. Then develop group exercises to assist in the sharing of the information in an experiential way. This is followed by discussions in relation to the content of the leaflet enabling group members to explore and share knowledge they have as well as discussing key issues with the facilitator and psychotherapist. In relation to key information to be passed on, summarise the information on a frequent basis to keep people connected and explore how to demonstrate the same information in different ways particularly through a range of different creative methods followed by questions and answers to encourage the participants to contribute. Use open-ended questions such as what? Why? How When? Who? Use simple language that everyone can understand.

Ensure that the participants know that the information they have to contribute is valued and respected and a key part of the information sharing process. In order to create an environment of shared learning it is essential to always start 'where people are at'. Use the current knowledge and experiences in the group, subject to confidentiality and sensitivity, as a starting point as there will always be a diverse range of experiences. If participants are willing to share experiences and information then this should be used to inform the development of the work and to create an environment of shared learning.

Diversity: In a workshop where members of the group may have different cultures or are of different nationalities, gender and educational levels, the role of the facilitator is to balance all of these

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differences but also to highlight the commonalities, experience and knowledge that exist amongst the group.

Listen: The theatre facilitator needs to be able to read a group well and to have attentive and empathic listening skills. A key role of the facilitator is to listen attentively to what the group is saying, to be aware of what each individual participant is saying, and to watch attentively what is happening in the space so you can pick up on any signals that may be hidden just beneath the surface. Stay alert and always be actively engaged. By showing that you are always open, available, interested and engaged, you are encouraging the group to also promote this behaviour. Keep watching the group to ensure that they remain focused and interested.

Objectivity: A key role of the facilitator is to facilitate the workshop process while demonstrating objectivity. The facilitator encourages the group members to develop the work themselves so they are creating new thoughts, actions and interactions and the facilitator supports everyone in the group on an equal basis and does not create a hierarchy. The facilitator's aim is to raise awareness of how to look after your positive mental health, alongside a key primary responsibility to ensure the group process works and that you are supporting the participants to flourish, grow and contribute and that the workshop concludes successfully. The facilitator is distributing information and promoting awareness raising but always in a way that is supportive of the group and their direct needs and in a way that is cognisant of the experience already existing within the group.

Questioning: A facilitator should be skilled in asking questions. Good questions are open ended and stimulate discussion.

Problem solving: The facilitator should be skilled at applying group problem-solving techniques, including:
- defining the problem
- determining the cause
- considering a range of solutions
- weighing advantages and disadvantages of solutions
- selecting the best solution
- implementing the solution
- evaluating the results.

Leadership: The facilitator is the leader of the group in relation to determining the form for the workshops and works with the psychotherapist who introduces pre-agreed content in relation to positive mental health and well-being. Alongside this the facilitator is encouraging the group to create content. The facilitator also has to recognise when it is time to let the group lead. A key skill of a facilitator is to recognise when you need to lead and when you need to step back and let the group lead and to achieve a successful balance as well as keeping the participants focused and engaged.

Resolving conflict: The facilitator should recognize that conflict among group members is natural and, as long as it's expressed politely, should not suppress it. Indeed, it should be expected and dealt with constructively.
A key aim of the workshops is to encourage debate on difficult issues. Controversy raises excitement and interest and 'can be an opportunity for dialogue and learning and can focus the group in terms of clarity of thinking and working towards an understanding of different perspectives'. Remind the group about working together, everyone having an equal say, genuine listening and a respect for difference. Identify points for conflict management and ensure that all views are heard and explored. Identify with the group areas where there is agreement and disagreement, where compromise may be possible or unlikely. Ensure that the discussion focuses on ideas and not people and that it is okay for people to have different views and opinions. Try to conclude by summing up all arguments presented.

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Group Contract: The facilitator encourages the creation of an environment within the workshop where everyone feels safe and key principles of human rights are encouraged including fairness, respect for human dignity, respect for difference, tolerance and equality. Every time you work with a new group, explain that you wish to identify guidelines for working together within the workshop in order to create a creative and safe space. This can be referred to as a 'Group Contract'. These are the group 'rules' or key principles that the group will commit to. The best way is to ask the group members themselves to develop the group contract and the facilitator can add in any necessary rules not referred to by the participants. The group contract refers to how the group will participate and interact with each other. For example practical rules such as everybody aiming to come on time, switching off mobile phones during the workshop session, nobody under the influence of drugs or alcohol and rules on confidentiality to ensure that everybody respects each other's contributions and that any information shared by participants is confidential. Ensure that everybody in the group agrees to the group contract as they have ownership over the contract and will be more likely to respect the rules that have been agreed.

Ask the group to suggest guidelines/rules for working together and the facilitator writes these on the flipchart. Explain that everyone in the group needs to agree to the guidelines before it is written on the flipchart. The Drama Facilitator can make recommendations such as:

- Punctuality and respect for Timekeeping – start and end on time
- Talking one at a time and speaking without interruption
- Genuinely listening to each other. A sense of genuine listening and reflection involves a desire to understand and move on
- Having Respect for each other and for the drama facilitator including valuing different opinions and differences. Everyone valued and genuinely heard
- Do not judge others
- Encouraging everyone to actively participate
- To work positively and support each other
- Confidentiality is important and information shared in the workshop stays within the group and is not repeated outside. Stories from the workshops can only be used afterwards with informed consent

Drama Facilitation: Elements of a Theatre Game or Exercise

When facilitating a theatre workshop it is essential to be aware of the different elements of a game or exercise in relation to **aims or functions**, the **focus** of the game or exercise, the **energy** and the **placement or positioning**, where you would place it for example at the beginning, middle or end of your workshop and why.

Key Questions are:
- What is the aim or function of the game or exercise?
- How would you rate the *focus* of this game or exercise?
- How would you rate the *energy* of this game or exercise?
- Where would you place this game or exercise - at the *beginning or middle or end* of your workshop and why?

1) What are the *aims or functions* of a game or exercise?

The function of each game or exercise refers to the aim or purpose, why you are doing the exercise in relation to what skill you want to develop? The sustained instructions that the facilitator does are directly linked to the actual function of the game or exercise.

It is worth noting that leaders should always make participants aware of the purpose(s) for which they are engaging in a game or exercise. In the occasional circumstance for which it is best left until after

the activity to apprise the participants of its purpose(s), be sure to include in the discussion the reason for waiting (e.g., the participant might have felt unduly guided toward a certain outcome).

2) How would you rate the *focus* of this game or exercise?

LOW FOCUS: No person is singled out for direct attention. The group works collectively and the input of individuals is not pointed out.
MEDIUM FOCUS: Although no person is singled out for sustained attention, there is more attention on the individual than in low focus exercises. Some tasks may be done by individuals but these are of short duration.
HIGH FOCUS: The whole group observes one or a small number of persons perform a specific task. These are of longer duration than medium focus.

3) How would you rate the *energy* of this game or exercise?

LOW ENERGY: An exercise that does not involve a high degree of physical effort or speed, rhythm and coordination. This exercise may be verbal in nature or may be based on mental concentration.
MEDIUM ENERGY: Involves physical movement, speed, coordination and greater exertion than 'low energy' exercises.
HIGH ENERGY: An exercise that involves sustained physical movements. It usually involves participants moving as fast as they can.

4) In relation to positioning, where do you *place* this game or exercise, at the *beginning, middle or end* of your workshop?

BEGINNING: Usually the exercises for the beginning of a workshop would be: **low focus** and **high energy**. The exercises should be easy to follow and easy to understand. This enables the facilitator to create a safe but dynamic and energetic environment. Vocal and physical warm-ups are covered here.
MIDDLE: Usually exercises at the middle part of the workshop would be: **medium focus** and **medium energy**. The facilitator is now asking participants to take some risks. The games at this point in the workshop are usually more complex than those at the beginning. Theatre games are covered here.
END: Usually exercises at the end part of the workshop will be **high focus**. The energy may vary according to each exercise. Basically, you are giving the participants a chance to do performance related work that will be observed by the rest of the group, who will effectively function as an audience. Improvisation/acting is covered in this part of the workshop.

References:
Smashing Times Theatre Company Literature
Playing the Game by Chrissie Poulter

For Drama Workshop purposes:

A **game** is a studio activity for which ground rules, parameters and objectives are established, engaged in by participants in a spirit of pure play. A game is seen as an enjoyable end in itself, even though it has benefits for practice, creativity and group dynamics. Most games used in Drama Workshops decline a model based on 'winning' and 'losing', but are designed essentially to foster playful engagement in an imaginative world for purposes of energising, establishing camaraderie and contributing to positive affect. They also support the cultivation of unselfconscious spontaneity within the individual and group, while exercising capacities for invention and imagination, and drawing upon a sort of 'pleasure of the playground'. A game usually 'runs by itself', even though complications or more sophisticated variations can be introduced gradually by the leader.

An **exercise** is a studio activity that comes with rules, parameters and objectives, but has a clear practice-related or exploratory purpose beyond a game's overriding spirit of play. It may take the form

of the group being led through sequenced embodied structures or it may take the form of a focused improvisation, with its defining feature residing in careful guidance by the leader. The course taken by an exercise is subject to the leader's moment-to-moment appraisal of its unfolding in the here and now.

N.B. This is not to say that an exercise cannot be fun and that a game cannot have serious purpose, nor that any attempt to draw formal distinctions between them is sometimes not worth the trouble. They are both anchored in the behavioural mode of human play, and as such seek to gain a multiply beneficial freedom through full-bodied immersion in alternative realities under the watchful eye of workshop leaders.

II.2.4. Resources

Sun salutation videos

Physical movement, physical games – Chrissie Poulter

Theory around breathing – Mary Moynihan

Fingerhold technique - https://www.youtube.com/watch?v=kWfHbW38L3k

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II.3. K.A.N.E (Greece): Visual arts as a mean of promoting communication and resilience of young people

This chapter discusses the power of visual arts as a mean of communication and a mean for promoting resilience, wellbeing of young people as well as a mean to provide connectedness and inclusion between various groups of youth.

II.3.1. Learning objectives of this module

The learning objective of this module is to:
- Briefly introduce theoretical framework and research evidence on art-based methods as a mean of promoting communication and resilience of young people
- Raise awareness about mental health and social justice/oppression issues in youth work practice

II.3.2. Learning outcomes

After completing this module, the learner will be able to:
- Have a basic theoretical framework of the goals of visual art-methods when working with youth of various backgrounds
- Have a basic understanding of visual art-methods as a mean to promote resilience and communication for young people
- Reflect on social justice/oppression issues in youth work practice

II.3.3. Theoretical background/approach:

Young people experience profound emotional and social changes during adolescence and early adulthood. The diversity and complexity of these changes has increased exponentially over the last years. The growth in social media use, broader social and economic issues have further impacted the health and well-being of young people. In addition, issues such political unrest, social oppression, increase of violence, stereotypes and stigmatization against every kind of diversity, youth with disabilities/mental health issues, make further demands on young people's resilience. This chapter discusses the power of visual arts as a mean of communication and a mean for promoting resilience, wellbeing of young people as well as a mean to provide connectedness and inclusion between various groups of youth.

How visual arts can be empowering for young people: Making the Invisible Visible

To begin with, the transformative power of creativity and art is that it makes the invisible visible. Adopting a social justice approach can be a powerful means to make visible the dynamics of privilege and deprivation of power that lead to oppression (Frostig, 2011). An art-based approach invites repressed material (i.e. internalized oppression, or the projection of privileged identities into the shadow) into consciousness through the creation of art (Hocoy, 2005; Reeves, 2000). Others, have provided provocative examples of utilizing art, imagery, and performance to deconstruct oppression and generate a sense of agency and power with marginalized groups (i.e. Freire, 1970). Visual art provides an opportunity to depict similar challenges and to facilitate critical consciousness, which means decoding broader social contexts and developing mastery to take action to transform the world. When bringing these elements to life, youth workers and artists applying social justice frameworks help in recognizing the important position of artistic creation in order to demonstrate and challenge oppression (Hocoy, 2005). Art has the possibility to uplift the spirit, incite revolution, provide a sense of agency and power, and be an important piece of a process of empowerment. Visual arts can facilitate a healing process for facing the disparities, inequalities, and exclusion through creative expression.

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The power of art as a language for young people rests in its dynamic and communicative potential that is accessible throughout the life span. The developmental challenges that youngsters go through, the imposed oppressions and inequalities by the self, the surroundings as well as the wider society (i.e. stigma, stereotypes on assumed inabilities, and issues of power) influence the capacity for verbal and emotional expression and reflection. Visual arts provide an alternative means for externalizing these experiences, for strengthening one`s voice, building networks and communication. When young people come together in community to practice critical inquiry through visual arts, they develop a capacity to see, reflect, and become subjects of their own development. The fact that the arts are multimodal allows for young people, regardless of background and academic outcomes, to express meaning in a range of contexts. Much research notes the importance of the arts in marginalised communities as they provide opportunities and access to having a voice and as stated above feel empowered.

Resilience and visual arts

From our empirical work and from the literature, we know that art-making can support community relatedness, creativity and resilience of young people. Within the ART4US framework resilience is understood as a capacity to do well despite adverse experience, and community resilience is understood to be an integral element of that capacity, emergent through well-networked, connected communities (Hicks et al., 2012). Our definition of resilience includes the capacity for aspects of youngsters or young people community resilience to also be able to shift, and to affect wider social change.

Within the spaces where resilience is either forged or impeded, engagement with and in the arts emerges as a means for assisting young people to cultivate a healthy sense of wellbeing, and build capacity to successfully navigate adversity. Arts encounters or intervention mechanisms that embrace creative sensibilities that encourage us to examine propensities that may be judged unsociable, disruptive or unruly. Through these engagements in or encounters with the arts, young people can be emboldened to come to terms with inhibitors as well as embracing the enablers of resilience (Coholic, 2011). In these ways, the arts can contribute constructively to the health of society and are integral to positive physical, social and mental wellbeing (Macnaughton, White, & Stacy, 2005).

In addition, visual arts provide an alternative space to reflect on what might be traditionally viewed as resilient or thriving, declining or impaired and can position us to reimagine, to express and possibly to interrupt contemporary power-relation issues and dynamics (MacDonald & Hunter, 2018). Where arts-based methods or interventions are embraced and applied within places/groups that impact resilience and wellbeing, we can create spaces and provide the means for young people to express themselves metaphorically or symbolically without requiring explicit reliving or retelling challenges. Building on this idea, youth workers/artists can observe such issues in youth work practice and reflect on them, not trying to provide solutions and focusing on strengths and assets as a source of communication with young people (Heise, 2014).

The impact of arts for young people from marginalized communities, less opportunities and disabilities

The power of the arts in transforming communities that face more hardship than others is found in many arts-based projects. Various studies have explored pathways through which the arts can be employed to improve the experience of young people and in particular those from marginalized communities and people with less opportunities, mental health issues or disabilities (Kay & Arnold, 2015; Yatham et al., 2018). Whether through direct experiences of working with arts practice or exploring arts-based methods for meaning making and communication, these studies have shown both significant and diverse impacts on young people's capacity to develop and maintain resilience, enhance confidence and a sense of personal health and wellbeing (Coholic, 2011; Diamond & Lee, 2011). Communication through different modes is important as sometimes those who are suffering

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need 'more than words' to express their emotions (Livermore, 2006). In addition, Ngo, Lewis and Maloney's (2017) work showed how the arts fostered socio-political and critical thinking for youth in marginalized areas. Similarly, Nunn (2018) showed that arts-based practices supported resettled young people into regional cities. She observes that marginalised communities often have poor access to arts activities despite the evidence that the arts are beneficial in such populations. The benefits described in this study included: gaining creative skills, building personal capacities, including confidence, leadership skills, teamwork, having fun and, sharing ideas and experiences with each other and with audiences.

Furthermore, if working with young people with less opportunities or from culturally and linguistically diverse backgrounds, it is important that opportunities are provided where language is not the dominant mode of communication (Lynch, 2007). The arts and other ways of knowing and being can assist people in feeling safe and supported. Irwin (2006) argues that working with and in arts-based activities can be enormously engaging and satisfying for young people and it is this capacity to "*stimulate a desire to create, express hidden wishes, and relieve tension*" (p. 305) that makes arts-based methods and interventions attractive and inclusive for young people from diverse backgrounds. Further to the arts capacity to embrace, include and receive people, the enjoyment it can create that keeps young people emotionally receptive and open to positive messages about self and others is also mentioned (James, 1989).

Finally, Thompson, Molina, Viswanath, Warnecke and Prelip (2016) argue that the arts can reduce health disparities as they empower individuals and communities to "become major players in solving their own health problems" (p. 1424). They highlight how empowerment is a community process and has potential to equalise power distribution.

The role of the youth worker/artist in promoting confidence and empowerment in young people

The role of youth workers/artists is crucial in recognizing the disparities (i.e. racism, xenophobia, stigma etc.) that young people of diverse groups often face and to acknowledge the strengths that they have. Goodman (2015) stated that we must acknowledge that all people have the capacity for healing and wellness. As such, developing an approach using the visual arts (and arts in general) challenges the intersection of the personal and political in two ways:

(a) What impact do my identities, social positioning, actions, words, and approaches have on young people?

(b) How does the current sociopolitical state of identity politics in affects young people? Some proposals on social justice-informed youth work practices are:

- Engage in critical self-reflection when it comes to your beliefs, biases, and conditions in regard to your identities and places of privilege.
- Commit to serving all young people with dignity and respect. This means using language requested by clients (language referring to partners, pronouns, body parts, etc.), and respecting them enough to validate their experiences of marginalization without judgment. This means working to understand the context in which clients navigate oppressive systems of mental health and health care.
- Pay attention to barriers, policies, forms, and interpersonal interactions that cause distress or indicate a lack of consideration for young people's identities.
- Consider the impact you have on youth who hold different beliefs, identities, and experiences than yours.
- Continually research legislative activity and current events. Find opportunities to engage in systemic change and pay attention to how these events affect clients.
- Attend social justice-related trainings, read books and articles, and talk with colleagues about their approaches.

- Utilize your creative energies as a youth worker/artist to imagine a world free from societal oppression, trauma, and harm. Bring this vision to each workshop with youngsters. Work with them so they can envision their own healing and the world they want to create.

Future imaginings and directions

It is clear that the arts and/or arts-based approaches to working with young people with diverse needs and from diverse backgrounds make a difference to their resilience and wellbeing. When young people are uncertain of how to improve their lives, the arts can assist them to flourish in, through and from examples of adversity they may find themselves navigating. An art based approach fosters the recognition of the sociopolitical context and collective experiences of oppression. Through participatory arts young people gain a powerful voice and a means by which can express who they are. This in turn improves their capacity to be resilient and improves wellbeing.

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II.4. Dk-Bel (France): The Mind, the Body and the creative process: Transforming physical limitations to opportunities

This module will provide an understanding of methods and content that will allow facilitators to carry out an inclusive dance project and to write a choreographic piece suitable for all abilities.

They will acquire the essential foundation in the design and animation of a choreographic project for all from practice and theoretical inputs.

The participants will learn to 'incorporate' differences and not just 'showcase' them - the uniqueness, understanding, way of interpreting the World of each of the participants will enrich the experience.

Each youth worker will draw upon their own experiences to individualize and manage the choreographic creation project for all, based on the essential concepts discussed: What is dance and what does it bring to each of us? What is choreographic creation for all and what is the choreographer's role? What is the most appropriate creative process for everyone to be part of?

This module will show that having a disability does not mean that you cannot be included in the creative process. The dancer(s) with disabilities are part of the whole creative process.

II.4.1. Learning objectives of this module

The module's learning objectives are for participants to understand the essentials of dance, inclusive dance and the management of a choreographic project using a participatory method.
They will put themselves in the role of artists and apply an appropriate method that works for all: entering a collective organization in which everyone's participation is important.
Participants will learn how to lead small groups of dancers with and without disabilities by sharing the same working theme with everyone. They will guide the creative process that allows everyone to express themselves according to their characters.
This method will show how to work through different phases of individual creations but also through phases of collective compositions that will enable the dancers to communicate and make decisions together. They will develop skills to listen to others and will improve capacity for mutual aid, empathy, and solidarity.
They will work on building confidence and trust amongst the participants by showing up in front of an audience as an artist, regardless of age, physical or intellectual condition, and during performances.
They will see how having, and giving, a sense of belonging to a constructive group can contribute to the enrichment of the personalities.

The participants will learn to communicate with disabled people by encouraging active participation and ownership of the project, by considering the creative input of each member. They will ask members to their views, make proposals for the group and make decisions together.

Exchanging on the different theoretical contributions, about individual experiences and emotions during the creative process or on the artistic productions of the different groups will be part of the participatory and learning method.

Another point will be to teach participants how to become spectators: by developing a critical eye of a viewer about the productions of different groups during the creative process. The participants will be asked to identify components of movement and be able to advise other groups of dancers.
This module teaches skills to develop pride and self-confidence which will change the way one looks at themselves and others, embracing our differences.

It is through a participatory approach that the youth leader will be able to integrate and individualize the process. He will then be able to implement this artistic strategy with young people, with or without disabilities, adding his own experiences, his own character, his own view of the world, his convictions, and his skills.

II. ART4US Modules
II.4. Dk-Bel (France): The Mind, the Body and the creative process: Transforming physical limitations to opportunities

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II.4.2. Learning outcomes

After completing this module, the learner will be able to:
- Have theoretical knowledge about an inclusive dance creation process
- Manage dance workshops that allow the construction of choreographic performances in an inclusive and participatory approach
- To individualize and manage a choreographic creation project for all, based on the essential concepts about inclusive dance, regarding the different dancers identity who he has in his group
- To share his own experience of dance practice with a mixed group

II.4.3. Theoretical background/approach:

Cf Doc 2 (Appendix I).

II.4.4. References

"Journée de réflexion 01 Corps possibles : La danse à l'horizon du handicap / 2010 "- Editions Micadanses

« Dance and intellectual disability: a conceptual approach » Jannick Niort, Javier Hernández Vázquez et Ana Bofill Ródenas / De Boeck Supérieur | « Staps » 2010/3 n° 89 | pages 61 à 68

« Le corps, la danse, le handicap... » Isabelle Brunaud - ERES | « VST - Vie sociale et traitements » 2007/

« Danser avec un handicap. » L'émergence de valeurs altruistes dans la création chorégraphique par Muriel GUIGOU

« HEALTH EVIDENCE NETWORK SYNTHESIS REPORT 67 » / Daisy Fancourt - Saoirse Finn

« Danse et handicap moteur - pour une accessibilité des pratiques chorégraphiques vol. 2 » / Cahier de la pédagogie – André Fertier Cémaphorre

II.4.5. Resources

Cie DK-BEL : https://www.dk-bel.com/

Cie AXIS : https://www.youtube.com/watch?v=Oi5ug-94MiQ

Les frères Thabet : https://vimeo.com/82194234

Cie Infinite Flow : https://www.infiniteflowdance.org/home

Cie Candoco : https://www.youtube.com/watch?v=_9IQg3QrAHc

Cie DV8 : https://www.youtube.com/watch?v=mLe9ZSwU4aQ

Cie Skånes Dansteater: https://www.facebook.com/152538842304/videos/251938802477401

Cie Danse en L'r : https://www.youtube.com/watch?v=5g7GbDf8bF0

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II. ART4US Modules
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The module, based on handcrafting methods, involves the use of different types of activities, such as mosaic, mandala, cut and paste and textile crafts. The same diversity in activities has been proven to have positive outcomes on flexibility and it may lead to the development of lateral thinking. Furthermore, the activities have been thought of as catalysts for optimism, reflection and relaxation, given that the historical moment in which this module was developed saw a pandemic taking place. In a moment of forced social distance, therefore, thinking about participatory art, which is based on the idea of sharing spaces, thoughts and ideas, added a further reflection plan. A great thing about art is that it reflects a period, but it lasts forever. It starts from telling a story of a certain reality that can be adapted to the reality of a different forthcoming time. Even when it is impossible to meet and touch each other, art can continue to be a means that connects people and belongs to everyone.

II.5.1. Learning objectives of this module

The objective of this module is providing youth workers with information and guidance which may help them in promoting wellbeing, mental health, empowerment and inclusion of young people by using handcrafting techniques in a participatory way.
Youth workers will become more aware about the benefits of involving young people in creative activities, thus recognizing that they boost psycho-social and spiritual health, provide new knowledge, experience, skills, self-awareness and self-expression possibilities, as well as possibilities to improve creativity, social abilities and communicative competences. Young people's engagement in creative activities has a positive impact on the employability and professional advancement, therefore youth workers should definitely take in consideration the potentialities of arts for their work.

Besides recognizing the benefits of arts, through this module, youth workers will discover the positive impact of using a participatory approach to improve young people's personal development as well as to contribute to the creation of more inclusive communities, where young people actively participate and where nobody is excluded.

Leamy et al., (2011) developed a framework, so-called CHIME, referring to the positive outcomes the use of participatory arts may have on mental health. CHIME is an acronym which stands for Connectedness, Hope and optimism about the future, Identity, Meaning in Life, Empowerment. Participation can positively influence self-concepts thanks to the interactions between a single individual and the rest of a certain group, leading to a sense of belonging, trust in the others and acceptance. Making arts in itself has been proved to motivate and stimulate who practises it. Working on a project, feeling able to contribute somehow and seeing the results increase value people have about themselves. When it comes to experience, the same process with other people, these perceptions are felt even more, since the said value seems to be recognised by the others, who take in consideration your ideas and your commitment. Additionally, the new skills acquired may motivate young people in the research of a job, lowering the frustration often linked to the unemployment. Young people may also improve both their self-identity and their social identity, feeling safe with themselves and within the group and potentially discovering a new talent and an "artistic identity". Therefore, they may feel inspired and they may find a purpose to overcome difficulties. The group becomes a mirror of how living within a community looks like, as it was a training to face real life. Finally, making art in a group can enhance self-determination and the feeling of being able to manage their own affairs. Lawthom et al. (2007) by writing about the importance of arts participation for those people who come from disadvantaged backgrounds in boosting their ability to solve life's challenges and aiming for a more rewarding life, suggest that this could affect long-term socio-cultural change or transformation. Hacking et al. (2008) found the most important positive outcome for participants engaging in arts activities was empowerment seen as "self-worth, self-efficacy, positive outlook, and mutual aid." (p.643)

II.5.2. Learning outcomes

After completing this module, the youth worker will be able to:
- Recognize the benefits of engaging in art activities, especially about handcrafting
- Use handcrafting as a tool to support young people's personal development, providing them with new ways to express what they think and feel
- Guide young people towards the discovering of their creativity and uniqueness
- Make young people recognize the value of collaboration as well as the importance to be empathetic and support their teammates, especially those facing some challenges
- Make young people appreciate diversity through positive collaboration dynamics
- Foster young people problem solving skills, critical thinking, persistence and motivation
- Boost young people empowerment, participation and inclusion

II.5.3. Theoretical background/approach:

"In handicrafts there is a continuous swing between utility and beauty. That swing has a name: pleasure." Octavio Paz

"Handcrafting" is everything which is made by using hands, simple tools and pretty common materials. That is why its outcomes are often creations which are expressions of a particular culture, community and tradition. The value of this artistic method, deeply linked to the artisanal work, has seen a crisis mostly due the industrialisation and global market, which made it challenging for small entrepreneurs and not very well known artists to overcome the isolation on both an economic and a cultural ground all over the world.

However, in this module handcrafting is seen as an artistic method more than as a mean to create manufactured items lacking in emotional contribution. Some projects which aimed at implementing this technique were often directed to enhance the knowledge of craftsmanship within people at risk of exclusion mainly because of economic reasons, as for example the Handcraft project in Lesotho, where vulnerable members of the community (women, elderly and people with disability) were actively involved in income generating projects which were based on the use of handcrafting in order to fight poverty.

Other projects involved disadvantaged youngsters in order to build self-esteem and confidence through the creation of murals in Seattle's SODO Urbans Arts Corridor, simultaneously reaching both the beautification of the city and giving new opportunities to young people. Murals were also used in the Mid-America Mural Project, Midwestern United States, where the community pride was enhanced by the participation of its members, leading to a mixture of local and personal stories which made the participants share their own knowledge as well as their own experiences.

It is actually pretty hard to find research on participatory arts in general when it comes to its use as a mean for fighting back the social exclusion. Therefore, it is even more difficult to find references for what specifically concerns the use of the handcrafts in the participatory arts aiming at enhancing social inclusion of marginalised youngsters. However, the Arts Council of England published a document taking into account academic researches, publication and official reports, where are listed ten reasons why arts and culture are beneficial for young people and they are namely the following ones:
1) Arts and culture improve educational attainment across the curriculum;
2) Arts and culture promote economic growth;
3) Arts and culture develop skills for the jobs of the future;
4) Arts and culture improve mental health and wellbeing;
5) Arts and culture develop transferable life and work skills;
6) Arts and culture encourage civic and political engagement;
7) Arts and culture provide routes to success for young people with special educational needs;
8) Arts and culture level the playing field for disadvantaged students;
9) Arts and culture promote community engagement and cohesion;

10) Arts and culture make learning fun.

Drawing and painting, for example, are used in art therapy to acquire or enhance the ability of people to connect to their own emotions and represent them in a fantastic dimension through form and colour. In fact, drawing has three different functions: a playful function (to create), a narrative function (to tell something) and a cognitive function (to ask and answer questions). Drawing, in particular, allows us to take out personal conflicts and actually face them without even speaking about them. Drawing has a specific ability to project on a physical support something which is inside us.

Arts and specifically handcrafting are relevant tools for youth workers for analysing some interesting group dynamics. For example, often during a handcrafting session, youth workers can analyse how each participant interacts in the group. By proposing, for example, a group drawing, where participants have to share space and tools while working on a unique project, the attitude of every participant can be better understood. Processes like this, can make youth workers more aware of the needs of each participant, thus providing possibilities to enhance the service provided which can become more person-centred.

But which are the benefits directly experienced by people engaged in handcrafting activities? Many researches have been conducted to explore the effects both on people in challenging situations and typical populations, showing in any case that art has a positive impact on the life of people. The studies which will be presented below have been carried out both with young people and adults, facing or not facing situations of health/social challenges. We consider that practicing art provides plenty of benefits regardless of the age and the personal conditions of the people involved. Anyway, art exposure has a big impact on youth development and on the improvement of the quality of life of people living challenging situations. Therefore, engaging young people in art activities seems to be really relevant.

According to the famous psychologist Mihaly Csikszentmihalyi (2008), the repetitive actions made through some types of crafts such as knitting, crochet, weaving, ceramics, needlework and woodwork may help entering in a state of consciousness called "flow", where skill and challenge meet each other in a perfect balance. Since the end of the first World War crafts and arts in general have been used in the so-called occupational therapy, which is an ally in the recovery of people suffering from several health issues by engaging them in everyday activities.

In fact, craft activities were used both as skills-development means as well as diversional therapy means to support soldiers dealing with "shell shock" after having experienced the war, in order to improve their quality of life and making them feel able to enter the civilian workforce again.

Textile crafts in particular have been proved to increase self-esteem, inclusion and general well-being in people with depression, chronic fatigue syndrome and various longer-term health issues. A qualitative study made by Reynolds, F. (2000) focusing on the role of needlecrafts in patients with depression showed an increased concentration and a concurrent sense of relief and distraction from personal troubles.

Another study was made on the benefits linked to woodwork. The Men's Sheds study revealed a widened sense of purpose thanks to the handcrafting. The 31 participants were suffering from minimal depression, but finally they had feelings of joy and motivation. The development and/or improvement of new skills and the relation with others who are involved in the same activity can definitely impact on the sense of self-worth of the people who experience that. This has been proved also by a research conducted after the 2011 earth-quark in Christchurch, New Zealand. The effects of the above-mentioned earth-quark were devastating and the damages to the infrastructures, the shops and the houses were serious. However, an unexpected crafting movement arose in the city, leading to a surprising recovery process. A study was made with five focus groups and nine individuals who contributed to the said movement in Christchurch. The findings illustrated that crafting helped the population for the recovery by creating new opportunities, by generating new knowledge and new

skills, by making people share such knowledge: all these factors were giving hope and optimism about the future of the community. Moreover, the social aspect of the participation itself surely had high importance in the whole healing process.

A conceptualisation of the value of participation, as a tool for empowerment of the marginalised, arose in the 1960s and 70s as a result of various social movements, such as feminism and the ones claiming wider civil rights. The increasing awareness about the importance of these kinds of fights lead to a growing emphasis on participatory processes in both international and community development. Development practice began to involve communities in the decision making processes. Later on, the United Nations Human Development Programme defined participation as "as a process, not an event, that closely involves people in the economic, social, cultural and political processes that affect their lives". For what concerns the application of the participatory means to arts, the US National Endowment of the Arts commissioned a research project which brought to a theory based on the impact this method has on three levels of change: quality of life and positive overcomes on the individual; sense of belonging to a certain community and contribution to the enhancement of the cultural vitality of the society; innovation and creation of new types of expression of the community itself. However, in order to achieve the said objectives, an active role of the participants is required, even if the guidance of an artist is always welcome. This active participation implies a direct personal engagement in the art making process. McCarthy et al. (2004), for example, observe that "frequent participants are those whose experiences engage them in multiple ways – mentally, emotionally, and socially. The more intense that engagement is, the more gratifying the experience" (p. 57).

There are though several approaches through which the above-mentioned purposes may be fulfilled thanks to the conjunction of art and participation. The one suggested for this module is the "art as therapy" approach. Art therapy, which includes handcrafting too, is based on the assumption that the process of making art can have positive effects on the individual who practises it. It has been proved that "the creative process involved in artistic self-expression helps people to resolve conflicts and problems, develop interpersonal skills, manage behaviour, reduce stress, increase self-esteem and self-awareness, and achieve insight". Art therapist Levine (2011) confirms that art therapy can benefit both the individuals and the small groups, while inspiring social change.

Participatory arts is based on the engagement in the process of making art regardless of skill level, since the expression of ideas and the creative collaboration of the participants are the real achievement more than the final result. By analysing the outcomes of "Connecting the Dots Project", whose aims was to address barriers to cultural participation by people with disabilities and with mental health issues, it can be seen that this method can increase the self-expression, wellbeing, community connection and social cohesion as well as being distinctive, compelling and transformative. It can also help people to establish a dialogue with an artist and within the group, underlying the importance of everyone when it comes to making a common decision and a unique purpose.

As a facilitator, it is important to guide the participants by being careful about the needs each of them may have. That is why, depending on the background and issues of the participants, the methodology and the cognitive, affective and sensual learning to be activated may be reached differently in a case-by-case scenario. Therefore, the first step to be taken by a facilitator is to analyse and understand the environment in which the module would be practically developed: comprehension and communication are fundamental.

In order to make the fulfilment of the objectives easier, taking into consideration the particular and eventual shortcomings, it is suggested to focus on the process itself more than on the high quality of the product of art. The approach should then be based on showing the "how" and "why" of the steps to be taken through dialogues and by promoting the engagement of all the participants, without judgement nor high expectations. As said before, it is important to empower all the participants by stimulating them and by giving them all the tools they may need. However, the facilitator should

respect the different contributions each of the participants can give for the accomplishment of the work of art.

Hence, what is essential is having flexibility, enhancing the equity within the project development, and accommodating the direction of participants' own creative needs, limits and ideas. It may be preferred to remove the pressure of a public arts outcome in favour of other social and personal outcomes for the individual participants, in a perspective which aims at increasing the wellbeing on both an individual and a group ground.

For what concerns the objectives, a research on 15 case studies showed how challenging may be to reach some goals. This might depend on the number of participants, their heterogeneity, their special needs, their previous experience in similar activities. Hence, even if setting objectives has been proved to be important in order to increase the focus of the group in following a purpose, on the other side it is important that the facilitator once again shows his/her adaptability and flexibility. This means that the main part of the art making is the process itself; more than taking into account the artistic creations, what counts are the benefits the participation can lead to, on both a personal and a community ground. Said that, the facilitator should consider from the beginning of each activity whether the concrete objectives may be too hard to reach, and therefore might discourage the participants. If needed, the process itself may be slightly modified. In fact, the same research highlighted the importance of giving both the participants and the facilitators the possibility to collaborate and create a pleasant environment, where all the parties feel comfortable and work together by applying a democratic approach.

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III. ART4US Art workshop models

ART4UA organizations collaborated for developing art-workshop models according to their expertise; using participatory art methods. In overall … art workshops took place in partner countries (UK, Ireland, Greece, France, Spain and Netherlands). The art-workshops include dance, theater, animation/filmmaking, street/visual art, handcrafts. Separate emphasis will be given to story-telling technique. While some participatory art projects focus on engaging the general public in political issues or campaigns, ART4US project attempted to offer participatory art programs to reach underserved populations of youth. The ART4US practice aimed to increase the overall inclusion and connectivity of youth of the local communities. The workshops were addressed to young people aged 15-25. The target groups were: mixed-abilities youth, youth with mental health issues, NEETS, with fewer social opportunities, marginalized, displaced youth.

III.1. Smashing Times (Ireland): Move for Life art-workshop model

III.1.1. Aim-Objectives

A fun based theatre and movement workshop using creative methods to promote exercise and to make links between exercise, active healthy living and positive mental health and well being

Aims

- To provide a creative, accessible and fun workshop for young people to learn a range of healthy lifestyle options to promote and maintain positive mental health and well being
- To teach participants how to carry out a 15-minute Physical Activity Routine with key body stretches, muscle strength training, cardiovascular exercises and incorporating yoga and tai-chi
- To teach participants how to carry out a 10-minute Breathing and Mindfulness routine with breathing and relaxation techniques particularly important for promoting health and well-being and for handling stress

On completion of the workshop participants have:

- Increased knowledge of the importance of maintaining an active healthy lifestyle
- Increased knowledge of links between an active healthy lifestyle and positive mental health and well-being
- Awareness of exercises to carry out to develop and maintain an active healthy lifestyle
- Introduction to breathing and relaxation skills
- Opportunity for active engagement in group and movement-based activities
- Access to a list of contact agencies and individuals who support positive mental health and well being

III.1.2. Integration within the Art4Us project

The project's aims are to promote positive mental health through creative activity. The move for life workshop incorporates movement and creativity both of these activities have a direct positive impact on the promotion of positive mental health and link directly with the aims of the project.

III.1.3. Art method used

i.e.

Photography-animation was used…
Simulation/role-play techniques……
A participatory approach was applied …….

A directive/non directive/peer-learning approach was used….

Participants begin by playing theatre games and energy releasing exercises designed to focus and build a group connection, to help participants relax and have fun, and at the same time to get them up on their feet and working through their bodies. After playing games participants are now ready for more physical based work including stretches and range of motion exercises. Participants learn a **15-minute physical activity routine** and a **5 minute Here and Now Breath and Grounding sequence.** Participants then discuss the content of **the Move for Life Information Leaflet.** The workshop finishes with fun games for a warm-down.

III.1.4. Materials/Resources

Move for Life Information Leaflet
The Move for Life Information leaflet contains information on active healthy lifestyles, nutrition and positive mental health and instructions for five stretches, the Sun Salutation and breathing and grounding exercises.

Yoga Mats or similar
Speaker, music player and music tracks – depending on activites chosen
Chairs

III.1.5. Duration in minutes

This workshop can be any length however a minimum of 45 minutes would be required to allow time to fully engage participants.

III.1.6. Participants

Young people (15-30 years old, mixed-ability groups, NEETS, people with fewer social opportunities, displaced/marginalized/vulnerable youth

III.1.7. Number of facilitators required, possible group sizes

1 facilitator and 1 counsellor/psychotherapist

Group size: 20 max

III.1.8. Description of activity step-by-step

Summary of Workshop Content

Content
Warm-Up
Group Name Game (Name Exchange)
Energy Circle
Columbian Hand Hypnosis
Shapes

Learning a 15 Minute Physical Activity Routine
Count to Eight Warm-Up
Zero-Point
Five Stretches for the muscles
Sun Salutation

Here and Now Breath and Grounding Techniques
Breathing Five by Five

Deep Muscle Relaxation Body Scan with Breath
Centering
Fingerhold Technique to Manage Emotion

Talk on **Move for Fun Information Leaflet** containing information on active healthy lifestyles, nutrition and positive mental health and well-being.

Warm Down
Big Chief
Circle Centering Exercise and Final Clap

Move for Life Information Leaflet
The Move for Life Information leaflet contains information on active healthy lifestyles, nutrition and positive mental health and instructions for five stretches, the Sun Salutation and breathing and grounding exercises.

III.1.9. Questions to facilitate debriefing

*i.*e.
- What was the purpose behind the activity…?
- How did you feel in…?
- How did you feel in relation to the group?
- How much impact do you think you had on…?
- Can you identify what was wrong and why?
- Can something be done to make the process better / more inclusive?

Questions
- What parts of the workshop activities did you enjoy? and why?
- What did you feel happened to your body during the breathing and deep muscle techniques? what changes did you notice?
- What changes do you think you can make to your daily activities that can help with your mental health?
- What type of workshops would you like in the future?

III.1.10. Annexe

Detailed description of activities and step by step guide (for facilitators)

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III.2. K.A.N.E (Greece): ART VOICES: Visual arts as a mean of promoting communication and resilience of young people

Session 1: GETTING TO KNOW EACH OTHER - BELONGING (2 hours)
Session 2: SPACE AND DISTANCE – RELATING (2 hours and 30' minutes)
Session 3: FROM INDIVIDUAL SPACES TO CO-CREATION OF SPACES: RELATING (2 hours and 30' minutes)
Session 4: BODY AND THE SELF –EMPOWERMENT & COPING part 1 (2 hours and 30 minutes)
Session 5: BODY AND THE SELF –EMPOWERMENT & COPING part 2 (2 hours and 30' minutes)

III.2.1. SESSION 1: GETTING TO KNOW EACH OTHER – BELONGING (2 hours)

III.2.1.1. Aim-Objectives

The **aim** of this workshop is to get to know each other using an alternative language, visual arts language.

The **learning objectives** for the youth workers/artists are:
- To provide space for dialogue and self-expression
- To stimulate creativity and expression using visual art methods
- To learn how to use art-based methods for warming up/getting to know each other and development of group dynamics
- To assess and make observations about the group dynamics and participants interest and skills in different levels (social, creative etc.) so to proceed appropriately to the next workshop session

The **learning objectives** for the participants are:
- To get to know each other/to learn by others
- To get in contact with visual arts and art materials
- To stimulate creativity and expression using visual art methods
- To express one's self and have fun
- To develop creative/artistic skills and imagination
- To start thinking themselves as artists

III.2.1.2. Integration within the Art4Us project

The approach used in this workshop model will provide youth workers/artists working with youth with specific arts-based methods and at the same time will provide the space to young people to express themselves and feel empowered through inclusive and creative processes.

III.2.1.3. Art method used

This workshop uses visual arts-based approach and participatory, non-directive approach.

Useful instructions for facilitators:
- Risk assess whatever you're doing in relation to the group of young people you are working with. Adapt the activities based on participants' strengths and find alternatives.
- Accept and respect young people's creative self-expression
- Trust in young people's creative processes
- Suggest ideas rather than direct young people in their artistic process
- Respect young people's artwork without intervening or adding to it or interpreting it
- Respect young people's right to participate at levels they feel comfortable with
- Contribute to group feedback
- Accept young people's mental health and disabilities, provide appropriate support, focus on abilities and strengths.
- Trust the group in finding solutions, promote group interaction and group decision making

- Provide other co-facilitators with constructive feedback
- Reflect on own artistic and creative expectations, and not let them interfere with young people's creative process.
- If someone feels overwhelmed during the process, be supportive and affirmative of what he has accomplished so far. In moments of intense personal information sharing, acknowledge his/her courage to share, summarize the strengths/positive points and challenges faced. Remember that this workshop is built so to be a safe environment for expression but it is not an art therapy workshop.
- There is gradual exposure and use of art materials during the sessions, based on the aim of each activity and fundamentals for creativity stimulation.
- Art materials are nicely put in the side of the workshop room and only the chosen materials for each activity are brought to the center of the group space for use.
- Share with participants that they do not need to be talented or to be artists to receive the benefits of this creative process.
- Create a friendly environment and take advantage of room walls to exhibit art made during the activities.
- Ask participants to wear comfortable clothes they don't mind getting spilled.

III.2.1.4. Materials/Resources

- **Digital camera** to photograph young people taking part in the project.
- **Refreshments:** have a range of snacks and refreshments.
- **Art supplies:**
  Pencil/pen, A4 paper (activity 1)
  Markers, square cut papers for creating the personal symbol (5cm x 5cm) (activity 1)
  Pencils and colored pencils, half A4 paper (activity 3)
  All the above materials and crayons and pastels (activity 4)
  Paper of various sizes (A3 to meters) and colors
  Glue, tape
- **Appropriate music** for the creative part of the workshop (instrumental and relaxing)

III.2.1.5. Duration in minutes

This workshop lasts 2 hours.

III.2.1.6. Participants

15 young people aged 15-25 (5 have disabilities and/or mental health issue and/or have fewer opportunities).

III.2.1.7. Number of facilitators required, possible group sizes

Facilitators: 2 (1 with disabilities and/or migrant background).

Group size: 15 young people.

III.2.1.8. Description of activity step-by-step

General introduction
The participants are gathered in a circle. They are informed about the general aim of the workshop, it's broad structure (4 activities, debriefing and closure) and framework (*see instructions for facilitators*). In a circle everyone says his/her name. There will be time for introducing creatively each other later:

15' minutes

1. Welcome Scribble

A ritual to use as a check in while young people are gathering at the beginning of the session. On newsprint ask them to scribble how they are feeling that day, or the mode of transport they used, or what they had for breakfast, their favourite animal etc. The aim of this activity is to create a ritual at the beginning of the session, to provide a clear indication that the session has started and to provide a sense of structure to promote feelings of safety and security. Pencil/pen is used for this activity.

15' minutes

2. Getting to know each other – Personal symbol:

Participants are asked to take a piece of paper to make their personal symbol that they feel it represents them. The facilitators help them to stick their symbol on their chest/cloths with tape. Participants are moving in the room and meeting each other, introducing their selves, saying their name and personal symbol as well as something they wish to share with others. For this first activity small cut square papers (5cm x 5 cm) and markers are used.

30' minutes

3. Getting to know each other - Painting of portraits- in pairs:

While moving in the room meeting each other, participants are asked to stop and choose someone with whom they would like to be pairs for the next 20 minutes. They are sitting in pairs and they make the portrait of each other. For this activity half A4 paper is used and pencils/colored pencils. Pairs glue their portraits on the wall. Encourage them to experiment with the portraits; the aim is not to make an well-structured and "accurate" drawing but to know each other through the act of making art.

30' minutes

4. Getting to know each other- Group contract – group painting:

Participants are asked to sit in a circle. In the center of the circle a meter-long paper is placed together with crayons, markers, pencils and colored pencils. They are asked to discuss and create a group contract for this workshop using art language and symbols mainly. The group contract is put on the wall of the workshop room.

40'minutes

5. Debriefing:

Participants are gathered in the big circle. Debriefing takes place (see debriefing questions).

15' minutes

III.2.1.9. Questions to facilitate debriefing

Example of debriefing questions:
- What was the purpose of this activity?
- How did you feel during it?
- How did you feel in relation to the group?
- Did you learn something for yourself today?
- Did you learn something about others or the relationship with others today?
- What was your favorite moment during this workshop session?
- Can something be done to make the process better / more inclusive?
- Could you say one work to conclude the session?

III.2.1.10. Author and contact details

Loukia Chaidemenaki – xaidemenaki@gmail.com

III.2.2. SESSION 2: SPACE AND DISTANCE: RELATING (2 hours and 30' minutes)

III.2.2.1. Aim-Objectives

The **aim** of this workshop is to get to know each other using an alternative language, visual arts language; work on the group dynamics; reflect on concepts of space, distance, proximity and relationships with others; reflect on relationships at times of social distancing and isolation (quarantine); reflect on coping skills and resilience.

The **learning objectives** for the youth workers/artists are:
- To provide a space for dialogue and self-expression
- To stimulate creativity and expression using visual-based art methods
- To learn how to increase awareness about proximity, distance and relationships with others and personal boundaries; coping with the unexpected; developing resilience using visual-art based methods
- To learn how to use art-based methods for the development of group dynamics
- To assess and make observations about the group dynamics and participants so to proceed appropriately to the next workshop session

The **learning objectives** for the participants are:
- To get to know each other/to learn by others
- To get in contact with visual arts and art materials
- To develop creative/artistic skills and imagination
- To express one's self and have fun
- To reflect on proximity, distance and relationships with others and personal boundaries
- To start thinking themselves as artists

III.2.2.2. Integration within the Art4Us project

The approach used in this workshop model will provide youth workers/artists working with youth with specific arts-based methods and at the same time will provide the space to young people to express themselves and feel empowered through inclusive and creative processes.

III.2.2.3. Art method used

This workshop uses visual arts-based approach and participatory, non-directive approach.

Useful instructions for facilitators:
- Risk assess whatever you're doing in relation to the group of young people you are working with. Adapt the activities based on participants' strengths and find alternatives.
- Accept and respect young people's creative self-expression
- Trust in young people's creative processes
- Suggest ideas rather than direct young people in their artistic process
- Respect young people's artwork without intervening or adding to it or interpreting it
- Respect young people's right to participate at levels they feel comfortable with
- Contribute to group feedback
- Accept young people's mental health and disabilities, provide appropriate support, focus on abilities and strengths.
- Trust the group in finding solutions, promote group interaction and group decision making
- Provide other co-facilitators with constructive feedback
- Reflect on own artistic and creative expectations, and not let them interfere with young people's creative process.
- If someone feels overwhelmed during the process, be supportive and affirmative of what he has accomplished so far. In moments of intense personal information sharing, acknowledge his/her courage to share, summarize the strengths/positive points and challenges faced.

Remember that this workshop is built so to be a safe environment for expression but it is not an art therapy workshop.

- There is gradual exposure and use of art materials during the sessions, based on the aim of each activity and fundamentals for creativity stimulation.
- Art materials are nicely put in the side of the workshop room and only the chosen materials for each activity are brought to the center of the group space for use.
- Share with participants that they do not need to be talented or to be artists to receive the benefits of this creative process.
- Create a friendly environment and take advantage of room walls to exhibit art made during the activities.
- Ask participants to wear comfortable clothes they don't mind getting spilled.

III.2.2.4. Materials/Resources

- **Digital camera** to photograph young people taking part in the project.
- **Refreshments:** have a range of snacks and refreshments.
- **Art supplies:**
  Pencil/pen, A4 paper (activity 1)
  Markers, crayons and pastels, A3 paper for individual paintings, paper meter long for group patchwork (activity 2)
  Acrylics, water, brushes, hard paper meter long (activity 3)
  Paper of various sizes (A3 to meters) and colors
  Glue, tape
- **Appropriate music** for the creative part of the workshop (instrumental and relaxing)

III.2.2.5. Duration in minutes

This workshop lasts 2 hours and 30' minutes.

III.2.2.6. Participants

15 young people aged 15-25 (5 have disabilities and/or mental health issue and/or have fewer opportunities).

III.2.2.7. Number of facilitators required, possible group sizes

Facilitators: 2 (1 with disabilities and/or migrant background).

Group size: 15 young people.

III.2.2.8. Description of activity step-by-step

General introduction
The participants are gathered in a half circle. They are informed about the broad structure of the session: 4 activities (describe very shortly the activities) followed by a debriefing.

15' minutes

1. Welcome Scribble

A ritual to use as a check in while young people are gathering at the beginning of the session. On newsprint ask them to scribble how they are feeling that day, or the mode of transport they used, or what they had for breakfast, their favourite animal etc. The aim of this activity is to create a ritual at the beginning of the session, to provide a clear indication that the session has started and to provide a sense of structure to promote feelings of safety and security.   Pencil/pen is used for this activity.

15' minutes

2. Body exercise: Reflection on personal space

Participants are given with a marker or crayon (one that they can use to write on the floor and can be erased afterwards). Participants are asked to stand up and walk in a normal pace in the workshop room. While walking they are guided to pay attention to their body, get in contact with their self, pay attention to the others walking. They are asked to find a pair and stand across each other in 2 meters distance. The first of the two persons walks straight and slow towards the second. The one that stays still, raises his/her hand to the front as a signal to stop the person that is approaching when he/she feels that him/her is not feeling comfortable with the distance. He then makes a circle on the floor around him/her, indicating his/her personal space. The same process follows for the first person. Many circles should have been drawn on the floor for each participant. Participants are asked to stand in their own circle and discuss with their pair how they felt.

40' minutes

3. Corona-virus reflection: Group patchwork

This activity is divided in two parts. Part 1: Participants are asked to remember the time of quarantine during the pandemic of COVID-19 and reflect on this experience in an individual art work. They are free to use any material and size of paper. (30 minutes). Part 2: Art works made are brought together and the group decides how they will be glued on the group canvas/paper so to make a visual narration of the story. The group patchwork on Quarantine narratives is exhibited on the wall of the workshop room. (30 minutes').

60' minutes

4. Debriefing:

Participants are gathered in the big circle. Debriefing takes place (see debriefing questions)

20' minutes

III.2.2.9. Questions to facilitate debriefing

Debriefing questions:
- How did you feel during the activities?
- How did you feel in relation to the group?
- Did you learn something for yourself today?
- Did you learn something about others or the relationship with others today?
- What was your favorite moment during this workshop session?
- Can something be done to make the process better / more inclusive?
- Could you say one work to conclude the session?

III.2.2.10. Author and contact details

Loukia Chaidemenaki – xaidemenaki@gmail.com

III.2.3. SESSION 3: FROM INDIVIDUAL SPACES TO CO-CREATION OF SPACES: RELATING (2 hours and 30' minutes)

III.2.3.1. Aim-Objectives

The **aim** of this workshop is to get to know each other using an alternative language, visual arts language; work on the group dynamics; reflect on concepts of space, distance, proximity and relationships with others; reflect on relationships at times of social distancing and isolation (quarantine); reflect on coping skills and resilience.

The **learning objectives** for the youth workers/artists are:
- To provide a space for dialogue and self-expression
- To stimulate creativity and expression using visual-based art methods
- To learn how to increase awareness about proximity, distance and relationships with others and personal boundaries; coping with the unexpected; developing resilience using visual-art based methods
- To learn how to use art-based methods for the development of group dynamics
- To assess and make observations about the group dynamics and participants so to proceed appropriately to the next workshop session

The **learning objectives** for the participants are:
- To get to know each other/to learn by others
- To get in contact with visual arts and art materials
- To develop creative/artistic skills and imagination
- To express one's self and have fun
- To reflect on proximity, distance and relationships with others and personal boundaries
- To start thinking themselves as artists

III.2.3.2. Integration within the Art4Us project

The approach used in this workshop model will provide youth workers/artists working with youth with specific arts-based methods and at the same time will provide the space to young people to express themselves and feel empowered through inclusive and creative processes.

III.2.3.3. Art method used

This workshop uses visual arts-based approach and participatory, non-directive approach.

Useful instructions for facilitators:
- Risk assess whatever you're doing in relation to the group of young people you are working with. Adapt the activities based on participants' strengths and find alternatives.
- Accept and respect young people's creative self-expression
- Trust in young people's creative processes
- Suggest ideas rather than direct young people in their artistic process
- Respect young people's artwork without intervening or adding to it or interpreting it
- Respect young people's right to participate at levels they feel comfortable with
- Contribute to group feedback
- Accept young people's mental health and disabilities, provide appropriate support, focus on abilities and strengths.
- Trust the group in finding solutions, promote group interaction and group decision making
- Provide other co-facilitators with constructive feedback
- Reflect on own artistic and creative expectations, and not let them interfere with young people's creative process.
- If someone feels overwhelmed during the process, be supportive and affirmative of what he has accomplished so far. In moments of intense personal information sharing, acknowledge

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his/her courage to share, summarize the strengths/positive points and challenges faced. Remember that this workshop is built so to be a safe environment for expression but it is not an art therapy workshop.

- There is gradual exposure and use of art materials during the sessions, based on the aim of each activity and fundamentals for creativity stimulation.
- Art materials are nicely put in the side of the workshop room and only the chosen materials for each activity are brought to the center of the group space for use.
- Share with participants that they do not need to be talented or to be artists to receive the benefits of this creative process.
- Create a friendly environment and take advantage of room walls to exhibit art made during the activities.
- Ask participants to wear comfortable clothes they don't mind getting spilled.

III.2.3.4. Materials/Resources

- **Digital camera** to photograph young people taking part in the project.
- **Refreshments:** have a range of snacks and refreshments.
- **Art supplies:**
  Pencil/pen, A4 paper (activity 1)
  A3 paper for individual paintings, markers, crayons and pastels, Acrylics, water, brushes, hard paper meter long (activity 2)
  Air drying clay, feathers, flowers, seeds, shells, leaves, anything from outside, wooden standing pole, toilet paper roll cartons, acrylics, water (activity 3)
  Paper of various sizes (A3 to meters) and colors
  Glue, tape
- **Appropriate music** for the creative part of the workshop (instrumental and relaxing)

III.2.3.5. Duration in minutes

This workshop lasts 2 hours and 30' minutes.

III.2.3.6. Participants

15 young people aged 15-25 (5 have disabilities and/or mental health issue and/or have fewer opportunities).

III.2.3.7. Number of facilitators required, possible group sizes

Facilitators: 2 (1 with disabilities and/or migrant background).

Group size: 15 young people.

III.2.3.8. Description of activity step-by-step

General introduction
The participants are gathered in a half circle. They are informed about the broad structure of the session: 4 activities (describe very shortly the activities) followed by a debriefing.

15' minutes

1. Welcome Scribble
A ritual to use as a check in while young people are gathering at the beginning of the session. On newsprint ask them to scribble how they are feeling that day, or the mode of transport they used, or what they had for breakfast, their favourite animal etc. The aim of this activity is to create a ritual at

the beginning of the session, to provide a clear indication that the session has started and to provide a sense of structure to promote feelings of safety and security.   Pencil/pen is used for this activity.

15' minutes

2. Carousel: Group painting

Participants are brought to a circle. A large table of the floor is covered with white paper and enough space for all group members to fit around the paper. Materials provided are acrylics, water and brushes. Participants are asked to paint in the space in front of them for ten minutes. After ten minutes ask each group member is asked to move on to the next person's space to their left and paint. This is repeated until all young people have moved around the table and have painted in all other people's spaces. The group is encouraged to then look at the painting they have created collaboratively as a group. The aim of this activity is to encourage young people to work collaboratively, share group space, and negotiate personal boundaries.

60' minutes

3. Group Totem Pole

Participants are showed with the short Power Point Presentation on Totems Poles of Native Americans and are asked to create a group Totem Pole using clay and materials from nature. The Totem Pole highlights what is important for them, what gives them strength. Encourage young people to use symbols and create various forms. Allow them to create their own part of the totem pole then, as a group, encourage them to discuss how they would shape and would their Totem Pole together. The aim of the activity is to encourage young people to think about what is empowers them and to explore how it can feel to express themselves individually and as a group.

60' minutes

4. Debriefing:

Participants are gathered in the big circle. Debriefing takes place (see debriefing questions)

20' minutes

III.2.3.9. Questions to facilitate debriefing

Debriefing questions:
- How did you feel during the activities?
- How did you feel in relation to the group?
- Did you learn something for yourself today?
- Did you learn something about others or the relationship with others today?
- What was your favorite moment during this workshop session?
- Can something be done to make the process better / more inclusive?
- Could you say one work to conclude the session?

III.2.3.10. Annexe

Cf PowerPoint on Totem Art (Appendix 2).

Supporting video material on Totem Poles:
https://www.youtube.com/watch?v=hK1AFOD7SUE
https://www.youtube.com/watch?time_continue=26&v=648gwElcPzU&feature=emb_logo

III.2.3.11. Author and contact details

Loukia Chaidemenaki – xaidemenaki@gmail.com

III.2.4. SESSION 4: BODY AND THE SELF –EMPOWERMENT & COPING part 1 (2 hours and 30 minutes)

III.2.4.1. Aim-Objectives

The **aim** of this workshop is to get to know each other using an alternative language, visual arts language; work on the group dynamics; reflect on concepts of body image, ego-strength, self-esteem, coping and resilience

The **learning objectives** for the youth workers/artists are:
- To provide a space for dialogue and self-expression
- To facilitate a space for an embodied-aesthetic experience
- To stimulate creativity and expression using visual-based art methods
- To learn how to increase awareness and build on body image, ego-strength, self-esteem using visual-art based methods
- To learn how to use art-based methods for the development of group dynamics
- To assess and make observations about progress made in terms of collaboration, relation, artistic expression and experimentation

The **learning objectives** for the participants are:
- To get to know each other/to learn by others
- To get in contact with visual arts and art materials
- To develop creative/artistic skills and imagination
- To express one's self and have fun
- To reflect on ego-strengths; develop coping skills and feel empowered
- To start thinking themselves as artists

III.2.4.2. Integration within the Art4Us project

The approach used in this workshop model will provide youth workers/artists working with youth with specific arts-based methods and at the same time will provide the space to young people to express themselves and feel empowered through inclusive and creative processes.

III.2.4.3. Art method used

This workshop uses visual arts-based approach and participatory, non-directive approach.

Useful instructions for facilitators:
- Risk assess whatever you're doing in relation to the group of young people you are working with. Adapt the activities based on participants' strengths and find alternatives.
- Accept and respect young people's creative self-expression
- Trust in young people's creative processes
- Suggest ideas rather than direct young people in their artistic process
- Respect young people's artwork without intervening or adding to it or interpreting it
- Respect young people's right to participate at levels they feel comfortable with
- Contribute to group feedback
- Accept young people's mental health and disabilities, provide appropriate support, focus on abilities and strengths.
- Trust the group in finding solutions, promote group interaction and group decision making
- Provide other co-facilitators with constructive feedback
- Reflect on own artistic and creative expectations, and not let them interfere with young people's creative process.
- If someone feels overwhelmed during the process, be supportive and affirmative of what he has accomplished so far. In moments of intense personal information sharing, acknowledge his/her courage to share, summarize the strengths/positive points and challenges faced.

Remember that this workshop is built so to be a safe environment for expression but it is not an art therapy workshop.
- There is gradual exposure and use of art materials during the sessions, based on the aim of each activity and fundamentals for creativity stimulation.
- Art materials are nicely put in the side of the workshop room and only the chosen materials for each activity are brought to the center of the group space for use.
- Share with participants that they do not need to be talented or to be artists to receive the benefits of this creative process.
- Create a friendly environment and take advantage of room walls to exhibit art made during the activities.
- Ask participants to wear comfortable clothes they don't mind getting spilled.

III.2.4.4. Materials/Resources

- **Digital camera** to photograph young people taking part in the project.
- **Refreshments:** have a range of snacks and refreshments.
- **Art supplies:**
  Pencil/pen (activity 1)
  Air-drying clay, acrylics, water (activity 2)
  Markers, acrylics, crayons, pastels, colored pensils, brushes, paper meter long (big enough to fit the figure/size of participants) (activity 3)
- **Appropriate music** for the creative part of the workshop (instrumental and relaxing)

III.2.4.5. Duration in minutes

This workshop lasts 2 hours and 30 minutes.

III.2.4.6. Participants

15 young people aged 15-25 (5 have disabilities and/or mental health issue and/or have fewer opportunities).

III.2.4.7. Number of facilitators required, possible group sizes

Facilitators: 2 (1 with disabilities and/or migrant background).

Group size: 15 young people.

III.2.4.8. Description of activity step-by-step

General introduction
The participants are gathered in a circle. They are informed about the broad structure of the session: 3 activities (describe very shortly the activities) followed by a final debriefing and closure of the workshop.

15' minutes

1. Welcome Scribble
A ritual to use as a check in while young people are gathering at the beginning of the session. On newsprint ask them to scribble how they are feeling that day, or the mode of transport they used, or what they had for breakfast, their favorite animal etc. The aim of this activity is to create a ritual at the beginning of the session, to provide a clear indication that the session has started and to provide a sense of structure to promote feelings of safety and security. Pencil/pen is used for this activity.

15' minutes

2. Self- Animal:

Ask participants to imagine themselves as an animal. What animal would they be? What would be their characteristics? Encourage them to attribute characteristics/qualities to their ego-animal. Ask them to use clay and create their animal-self. Encourage them to paint their animal, give it the shape they wish. *Tip: you may encourage the group to create a map (on a big paper) on the floor) of their self-animals, interact with each other, experiment with their qualities/characteristics etc.

50' minutes

3. Body Image: self-awareness

Ask participants to find a pair. One person lies on the floor in a comfortable pose and the other draws around him/her shape. The print of the body figure is on the paper. The same process follows for the second person. When the prints of participants' body figures are done, they are asked to paint it as they wish. They are free to use any material.

50' minutes

4. Debriefing:

Participants are gathered in the big circle. Debriefing takes place (see debriefing questions)

20' minutes

III.2.4.9. Questions to facilitate debriefing

Debriefing questions:
- How did you feel during the activities?
- How did you feel in relation to the group?
- Did you learn something for yourself during the workshop?
- Did you learn something about others or the relationship with others during the workshops
- Can something be done to make the process better / more inclusive?
- Could you say one work to conclude the workshop?

III.2.4.10. Author and contact details

Loukia Chaidemenaki – xaidemenaki@gmail.com

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III.2.5. SESSION 5: BODY AND THE SELF –EMPOWERMENT & COPING part 2 (2 hours and 30' minutes)

III.2.5.1. Aim-Objectives

The **aim** of this workshop is to get to know each other using an alternative language, visual arts language; work on the group dynamics; reflect on concepts of body image, ego-strength, self-esteem, coping and resilience

The **learning objectives** for the youth workers/artists are:
- To provide a space for dialogue and self-expression
- To facilitate a space for an embodied-aesthetic experience
- To stimulate creativity and expression using visual-based art methods
- To learn how to increase awareness and build on body image, ego-strength, self-esteem using visual-art based methods
- To learn how to use art-based methods for the development of group dynamics
- To assess and make observations about progress made in terms of collaboration, relation, artistic expression and experimentation

The **learning objectives** for the participants are:
- To get to know each other/to learn by others
- To get in contact with visual arts and art materials
- To develop creative/artistic skills and imagination
- To express one's self and have fun
- To reflect on ego-strengths; develop coping skills and feel empowered
- To start thinking themselves as artists

III.2.5.2. Integration within the Art4Us project

The approach used in this workshop model will provide youth workers/artists working with youth with specific arts-based methods and at the same time will provide the space to young people to express themselves and feel empowered through inclusive and creative processes.

III.2.5.3. Art method used

This workshop uses visual arts-based approach and participatory, non-directive approach.

Useful instructions for facilitators:
- Risk assess whatever you're doing in relation to the group of young people you are working with. Adapt the activities based on participants' strengths and find alternatives.
- Accept and respect young people's creative self-expression
- Trust in young people's creative processes
- Suggest ideas rather than direct young people in their artistic process
- Respect young people's artwork without intervening or adding to it or interpreting it
- Respect young people's right to participate at levels they feel comfortable with
- Contribute to group feedback
- Accept young people's mental health and disabilities, provide appropriate support, focus on abilities and strengths.
- Trust the group in finding solutions, promote group interaction and group decision making
- Provide other co-facilitators with constructive feedback
- Reflect on own artistic and creative expectations, and not let them interfere with young people's creative process.

- If someone feels overwhelmed during the process, be supportive and affirmative of what he has accomplished so far. In moments of intense personal information sharing, acknowledge his/her courage to share, summarize the strengths/positive points and challenges faced. Remember that this workshop is built so to be a safe environment for expression but it is not an art therapy workshop.
- There is gradual exposure and use of art materials during the sessions, based on the aim of each activity and fundamentals for creativity stimulation.
- Art materials are nicely put in the side of the workshop room and only the chosen materials for each activity are brought to the center of the group space for use.
- Share with participants that they do not need to be talented or to be artists to receive the benefits of this creative process.
- Create a friendly environment and take advantage of room walls to exhibit art made during the activities.
- Ask participants to wear comfortable clothes they don't mind getting spilled.

III.2.5.4. Materials/Resources

- **Digital camera** to photograph young people taking part in the project.
- **Refreshments:** have a range of snacks and refreshments.
- **Art supplies:**
  Pencil/pen (activity 1)
  Bandage plaster in strips (20 packs), baseline, naylon bags, water (activity 2 part 1)
  All the above materials, feathers and décor, hand-craft materials (activity 2 part 2)
  paper of various sizes (A3 to meters)
  Glue, tape
- **Appropriate music** for the creative part of the workshop (instrumental and relaxing)

III.2.5.5. Duration in minutes

This workshop lasts 2 hours and 30 minutes.

III.2.5.6. Participants

15 young people aged 15-25 (5 have disabilities and/or mental health issue and/or have fewer opportunities).

III.2.5.7. Number of facilitators required, possible group sizes

Facilitators: 2 (1 with disabilities and/or migrant background).

Group size: 15 young people.

III.2.5.8. Description of activity step-by-step

General introduction
The participants are gathered in a circle. They are informed about the broad structure of the session: 3 activities (describe very shortly the activities) followed by a final debriefing and closure of the workshop.

15' minutes

1. Welcome Scribble
A ritual to use as a check in while young people are gathering at the beginning of the session. On newsprint ask them to scribble how they are feeling that day, or the mode of transport they used, or what they had for breakfast, their favorite animal etc. The aim of this activity is to create a ritual at

the beginning of the session, to provide a clear indication that the session has started and to provide a sense of structure to promote feelings of safety and security.   Pencil/pen is used for this activity.

15' minutes

2. Bravery mask: Preparation (part 1)

Explain participants that they will create masks that have special powers, so that when they wear the mask it helps them feel strong and brave. Ask participants to find a pair. One person acts as a face model and the other will mold the mask. Ask them to lay on the ground on their back or sit in a straight-backed chair with their face tilted upward. The partner should apply the bandage strips appropriately to the model's face. The same process follows for the other person (*see detailed instructions for making the masks on the resources section below*).

Facilitators should be well prepared and mindful of participants' needs for this activity. They should be wearing a t-shirt they do not mind spilling. Participants should be willing to do that and not mind being still for at least 30 minutes to one hour. If someone is uncomfortable with making a mask of his/her face, he can try (with the help of his partner and/or the facilitator) to make sculpture of his/her hand instead. Even though making the plaster mask of his/hers face helps in having a personal print and symbol of power; doll's face may be used for creating the plaster masks. Once all masks are done participants should let them dry so they can decorate them later on, in part 2.

40' minutes

3. Bravery mask: part 2

The masks are now ready to be decorated. Each participant takes his/hers and decorates it as he wishes. Encourage participants to use variety of motives, materials and symbols and decide on the superpowers their masks have. Once masks have been created ask all young people to move around the room wearing their masks, acting confident and powerful.

40' minutes

4. Closure:

Participants should decide on what to do with their group art works. They also take their personal artworks and are gathered in a circle.

10' minutes

5. Debriefing:

Discussion and overall evaluation of the workshops (see debriefing questions).

20' minutes

6. Farewell activity:

After the debriefing process, participants are asked to form a close circle (if possible standing), hold hands, close their eyes and make a silent wish for them and for the group.

10' minutes

III.2.5.9. Questions to facilitate debriefing

Debriefing questions:
- How did you feel during the activities?
- How did you feel in relation to the group?
- Did you learn something for yourself during the workshops?
- Did you learn something about others or the relationship with others during the workshops?
- What was your favorite moment during all workshop sessions?
- Can something be done to make the process better / more inclusive?
- Could you say one work to conclude the workshop?

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III.2. K.A.N.E (Greece): ART VOICES: Visual arts as a mean of promoting communication and resilience of young people

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III.2.5.10. Annexe

Instructions and video on how to make a plaster mask:
https://www.wikihow.com/Make-a-Plaster-Mask

III.2.5.11. Author and contact details

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III. ART4US Art workshop models
III.2. K.A.N.E (Greece): ART VOICES: Visual arts as a mean of promoting communication and resilience of young people

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III.3. Dk-Bel (France): The Mind, the Body and the creative process: Transforming physical limitations to opportunities

III.3.1. Aim-Objectives

The objective of this module is to develop the Arts as a means of communication and expression for all. Using a participatory approach, stakeholders will learn how to bring an inclusive, artistic dance project to life for dancers with and without disabilities and introduce the participants to a creative process (as individuals working towards a group composition).

Participants will learn how to use the art of dance as a way of expressing themselves and enable them to express their emotions. They will learn how to transcribe their feelings into an artistic language which will be expressed through a collective piece to be shown in front of an audience.

The **learning objectives** for participants are to the achieve the following:

1/ Practice: Putting themselves in the role of an artist

- Creating individually, as a duo, and in a group of four people or more
- Entering a collective organization in which each participant is important and valued
- Showing up as a dancer in front of an audience

2/ Verbalize and exchange

- Communicating and making decisions together regarding the creation
- Exchanging on different artistic productions
- Discussing the different perceptions of collective work in inclusion
- Verbalizing points of view and feelings.

3/ Being a spectator

- Developing a critical eye as a viewer by watching different groups throughout the process and giving feedback

III.3.2. Integration within the Art4Us project

This workshop uses a participatory approach to provide youth workers with specific practice-based methodology and workshop models which, in turn, will improve and promote the mental health of young people through creative and inclusive processes. It will also foster inclusion and empowerment of young people through volunteering and having an active role in the project as peer learners and peer educators.

III.3.3. Art method used

We use a participatory approach in all of our dance and inclusive methods that we have developed over 15 years in the field at DK-BEL with the many groups we have met and worked with. We will use one of the projects that took place in January 2020 at the National Choreographic Centre in La Rochelle as an example. Games and play were used for introductions and to put participants at ease. Engravings were used as a visual stimulus and to introduce characters from 'Les Misérables'

We adapt to the needs of disabled dancers depending on their specific situations. It is impossible to manage an inclusive dance project without focusing on the individualization of transmission. Stakeholders will have free rein of their experiences to find other leads. The latter will bring reflection and work for the group of dancers which will awaken their creativity.

III.3.4. Materials/Resources

https://www.youtube.com/watch?v=RphSGAspLzU
https://www.youtube.com/watch?v=H5Jr0WMe9Ro

- We will use these 4 engravings that will be printed and hung in a vertical space.
- We will need enough space (7X7 meters minimum) and props to mark the dance space and entry and exit points of the dancers (cones, benches, panels etc.).
- A speaker to play music.

III.3.5. Duration in minutes

Duration: 120 min - 6 workshops.

III.3.6. Participants

16 young people aged 15 to 17. Eight of them with intellectual disabilities with associated behavioral disorders.

III.3.7. Number of facilitators required, possible group sizes

Minimum: 4 facilitators: 1 per 2 disabled dancers.

Group sizes: 16 young people.

III.3.8. Description of activity step-by-step

See each workshop session description
Cf Dk-Bel workshops sessions descriptions (Appendix III).

III.3.9. Questions to facilitate debriefing

Questions to the participants at the end of the session:
- Did you enjoy your workshop session?
- What did you learn today?
- How did you feel in relation to the group?
- Can you identify your favorite moment in your choreography and why?
- Can you identify your favorite moment in the other groups' choreography and why?
- Do you know the cue for you to enter the stage at this moment?
- Can something be done to make the process better / more inclusive?
- Can you give just *one* word to conclude the session?
- Does anybody want to say anything?

III.3.10. Annexe

As explained in the article « Creating opportunities for all in inclusive dance » / Dr Maria Dinold university of Vienna / Michelle Zitomer University of Alberta:

"*Inclusive dance enables students of all abilities to experience dance while being accepted for who they are and what they can contribute to the creative and learning process*?"
As the authors of this article, we insist on the priority of Adaptation considerations: "*Openness to explore the varied ways in which activities, instructional methods, or the environment can be adapted to facilitate full meaningful participation for all students is essential. It is also important that*

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stakeholders keep in mind that every student is unique, and many students (along with those with visible disabilities) have special needs (Cooper-Albright, 1997).

Furthermore, not all students with disabilities require adaptations. Thus, any adaptation and modification should be made based on the evaluation of student ability done through careful observation and dialogue with the student relating to the type of support they feel they need (Cheesman, 2011)."

Suggested Practices	
Teaching Considerations	Practical Suggestions
Adaptation	● Be open to explore different ways - activities, teaching methods, and environment can all be adapted ● Remember every student is unique ● Remember adaptations can benefit all students, not only those with disabilities ● Offer adaptation based on careful evaluation of student ability ● Observe student behaviour and engage in dialogue with students to learn what they can do and what type of support they may need
Language of instruction	● Use language that reflects acceptance and openness to all students ● Pay attention to common cueing language in dance and seek appropriate alternatives for your student population ● Reflect on your language use and student reaction and engagement ● Engage in dialogue with students to learn what language may best support their learning needs ● Consider using nonverbal ways of communication if necessary
Participation issues	● Remember students might interpret participation differently to you ● Remember some students may need more time to feel ready to participate actively ● Seek appropriate alternatives for the student to participate based on the Their comfort level and ability ● Continue trying to encourage students to join the activity ● Create a schedule of activities for the day so students can anticipate what will happen in class ● Allow students to choose music for certain parts of the class (i.e., warmup)
Encourage social interaction	Small group work ● Create activities that demand collaborative work among students in small groups or pairs ● Engage students in tasks that involve creativity and problem-solving as a group ● Monitor group work carefully to ensure all group members are contributing and interacting Setting up groups

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	- Avoid allowing students to choose their own partners or group members - Set groups in advance to ensure a good balance of students with and without disabilities in each group - When setting groups in class, use categories like common letters in students' names, or colour they are wearing etc. - Activity set-up - Structure some activities in a circle

Teaching inclusive dance can be challenging. It is a long process to feeling confident regarding the difficulties and needs of each individual the stakeholder has in front of him. The main skill to be developed is adaptation.

Do not hesitate to communicate with the participants' families, the helpers … It is teamwork!

III.3.11. Author and contact details

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III.4. INTRAS (Spain): Handcrafting: put your hands together

The following art-workshop model consists in 3 different activities (each one composed by 2 sessions), which should be preferably implemented in the presented order.
1. Mandala mosaic – *Exploring the relationships between "me" and "others"*
2. Well-being garden – *Shaping our positive environment*
3. Tangled Mind Book – *Unraveling knots which hinder our wellbeing*

III.4.1. Mandala mosaic – Exploring the relationships between "me" and "others"

III.4.1.1. Aim-Objectives

By participating in this activity, young people will
- Be provided with a safe space for dialogue and self-expression
- Improve their creativity
- Improve their relaxation and concentration
- Become aware of the importance of cooperation
- Improve their empathy and respect for others
- Reflect on participation and inclusion

III.4.1.2. Integration within the Art4Us project

A great thing about art is that it reflects a period, but it lasts forever. It starts from telling a story of a certain reality that can be adapted to the reality of a different forthcoming time. Even when it is impossible to meet and touch each other, art can continue to be a mean that connects people and belongs to everyone. This workshop, in particular, was developed taking into account the restrictions that the quarantine due to Covid-19 has imposed. For this reason, the present one was conceived as an activity in which participation is symbolic through the employment of the mosaic, where the materials may be those from recycling since they are easy to find, and which is based on an artistic practice strongly anchored to relaxation: the mandala. Hence, a mosaic will be composed following the pattern of a mandala. The mosaic is an example of how little pieces can form art only when they are all together, which is one of the main meanings behind participatory art itself.

III.4.1.3. Art method used

Mandala and mosaic are the techniques used in this activity. The method is based on participation, since each participant contributes to the creation of the final handcraft.
A non-directive approach is preferred, in order to enhance the creativity of the participants in the development of the art making process.
The art mediums are different materials, as explained in details below.

III.4.1.4. Materials/Resources

- Image crop module, an example of which is added within the ready-to-use materials for this activity (the images are the shapes which form the pieces for the mosaic). Cf Mandala Mosaic (Appendix IV);
- Image of an already-made mandala mosaic, added within the ready-to-use materials for this activity (by way of example). Cf Mandala Mosaic (Appendix IV);
- Video-tutorial, added within the ready-to-use materials for this activity (it can be shown to the participants as well): https://vimeo.com/528264026;
- Recycled materials (broken pottery, plastic bottles and bags, newspapers, cardboards, food packaging, etc.) for the creation of the pieces of the mosaic;
- Big and/or small coloured papers where to paste the pieces of the mosaic (they can also be used instead of the recycled materials for the creation of the pieces for the mosaic);
- Colored/black pencils, oil pastels, markers or crayon (to paint the mandalas inside the mosaic);

- Glue;
- Scissors;
- Ruler;
- Pens.

III.4.1.5. Duration in minutes

Totally the workshop should last around 4 hours, preferably divided in 2 sessions, as follows:

SESSION 1:
- General introduction and warm-up exercises (30 minutes)
- Preliminary discussion and drafting (1 hour)

SESSION 2:
- Development (2 hours)
- Closure and debriefing (30 minutes)

III.4.1.6. Participants

Young people (15-30 years old, mixed-ability groups, NEETS, people with fewer social opportunities, displaced/marginalized/vulnerable youth).

III.4.1.7. Number of facilitators required, possible group sizes

Preferably 2 facilitators for a group of 10 young people.

III.4.1.8. Description of activity step-by-step

SESSION 1
- **Preparatory steps**
  The facilitators may prepare the pieces for the mosaic in advance, by cutting the selected materials (recycled and/or colored papers) guided by the image crop module. Furthermore, they can print the mandala to be colored/shown during the warm-up exercises.
- **General introduction**
  The participants are gathered in a half circle.
  The activity to be developed is explained by the facilitators, which may show them the video tutorial and/or some pictures as ways of example.
- **Warm-up exercises**
  The participants may start relaxing and focusing by drawing a small mandala or coloring an already made mandala. In this phase, it is suggested that each participant works on his/her own small mandala. The facilitators may help the participants by distributing and/or showing examples of already-made mandalas.
- **Preliminary discussion and drafting**
  After the warm-up, all the participants start working on the development of one sole big mandala. They have to discuss about how to cooperate and they have to agree about the shape of the mandala itself. Before using the pieces of paper/recycled materials in order to create the mosaic, they may draw with a pencil some guidelines on a big paper, which will form the base where to paste the pieces of the mosaic. The pattern to be used in order to create the mosaic is the one used for the mandalas. The participants can use their creativity and think about the final image they want their mandala to have. Otherwise, the participants can replicate on a bigger scale an already-made mandala, as the one shown by the facilitators during the phase of the warming-up and/or included in the already-made materials.

SESSION 2

- **Development**
  Once the draft of the mandala is created, the participants can start pasting the pieces of materials cut and distributed by the facilitators. An alternative way for the development of the activity would be to allow each participant to work on his/her own mosaic, following the same steps as above: it is important that the participants discuss and draft one big mandala even in this case. Each of them can then work on one part of the project. In this case, once every participant has finished up, all the mosaics can be collected and put together in order to create the one big mandala mosaic. Hence, all the single mosaics can be pasted on a big paper.
  During this phase, the facilitators may intervene to help the participants who need support.
- **Closure**
  Participants are gathered in circle, observing the final art work they have made.
- **Debriefing**
  Speaking about the activity through questions, in order to establish a debate which may involve all the participants.

III.4.1.9. Questions to facilitate debriefing

- What was the purpose behind the activity you have done?
- Did you feel your opinions were considered by the group?
- How did you feel in relation to the group?
- How much impact do you think you had on the creation of the mosaic?
- Can you identify if there was anything wrong during the entire process?
- If so, what was wrong and why?
- Do you think that the process was inclusive? Can something be done to make the process more inclusive?

III.4.1.10. Annexe

- Mandala Mosaic tutorial: https://vimeo.com/528264026;
- Image crop module;
- Pictures of mandalas and mosaics, by way of examples, in order to guide the participants through the art making process ;
- Music may enhance the participants' state of relaxation and focus.

III.4.1.11. Author and contact details

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III.4.2. Well-being garden – Shaping our positive environment

III.4.2.1. Aim-Objectives

By participating in this activity, young people will
- Improve their self-esteem and confidence
- Be encouraged to appreciate diversity as richness and positively value the contribution of their peers
- Stimulate their optimism and feel appreciated
- Reinforce their sense of belonging to the group

III.4.2.2. Integration within the Art4Us project

Positive energy and thoughts will be shared and acknowledged by all the participants. They will work on the same art creation. The final art installation will be created thanks to the cooperation of all the participants, who will find out to be surrounded by appreciation and good vibes both during the art making process as well as once the art project is over. In this activity the participation is vivid not only because of the cooperation needed in order to create the final piece of art, but also on a deeper and more personal ground, since the participants will feel important for each other and emotionally bound.

III.4.2.3. Art method used

Paper cutting is the technique used in order to develop this activity.
The method is based on participation, since each participant contributes to the creation of the final handcraft.
A non-directive approach is preferred, in order to enhance the creativity of the participants in the development of the art making.
The art mediums are different materials, as explained in details below.

III.4.2.4. Materials/Resources

- Pictures of the participants;
- Coloured papers;
- Video-tutorial: https://vimeo.com/528286535, added within the ready-to-use materials for this activity (it can be shown to the participants as well). Cf Mandala Mosaic (Appendix IV);
- Scrapbook papers;
- Rope (different colors);
- Wire;
- Tape;
- Double tape;
- Glue;
- Scissors;
- Pens;
- Pencils;
- Coloured marker pens;
- White papers;
- Beads.

III.4.2.5. Duration in minutes

Totally the workshop should last around 4 hours, preferably divided in 2 sessions, as follows:

SESSION 1:
- General introduction and warm-up exercises (30 minutes)
- Preliminary discussion and drafting (30 minutes)

SESSION 2:
- Development (2 hours and 30 minutes)
- Closure and debriefing (30 minutes)

III.4.2.6. Participants

Young people (15-30 years old, mixed-ability groups, NEETS, people with fewer social opportunities, displaced/marginalized/vulnerable youth).

III.4.2.7. Number of facilitators required, possible group sizes

Preferably 2 facilitators for a group of 10 young people.

III.4.2.8. Description of activity step-by-step

SESSION 1
- **Preparatory steps**
  The facilitators may prepare all the materials in advance, by choosing the papers to be cut and the ropes to be used.
- **General introduction**
  The participants are gathered in a half circle.
  The activity to be developed is explained by the facilitators, which may show them the video tutorial.
- **Warm-up exercises**
  The participants may start focusing by drawing heart shapes and by cutting them. They can try to make on their own a tridimensional heart. In this phase, it is suggested that each participant works on his/her own shape. The facilitators may help the participants by showing them how to create the figure.
- **Preliminary discussion and drafting**
  After the warm-up, all the participants start working together by discussing and writing down the sentences with positive contents which will be used during the following phase. They can then make pictures of themselves and print them out. In this phase, they also need to discuss about the length of the "well-being garden" and the number of ropes to be hanged from the supporting structures. The facilitators may help them finding the sentences by enriching the conversation with ideas and reflections about what make them feeling better. The sentence should be between three- and seven-words length. Examples: "Acceptance is what makes me feel happy" or "Happiness is listening".

SESSION 2
- **Development**
  With scrapbook paper, the participants can cut the heart shape: one tridimensional heart needs three heart shapes. The colored papers are needed to make the circles, where the participants can write down the positive sentences they have chosen during the previous phase. The same sentence must be written in two different circle-shapes. The heart shapes must be folded into half and two sides must be glued. The double tape must be placed in the middle of the third side of the heart shapes. The rope, which could be approximately between 2-2.50 meters length, must be placed in the middle of the tridimensional heart and glued. The participants then have to mark the circle-shapes in the middle. After that, they can place the double tape and the glue, put the same rope as before in the middle, stick together the shapes and press. The same procedure must

be followed for sticking the pictures. Finally, some beads can be added in order to weight the rope down. The participants can make as many ropes as they want: it is important that the pictures of each participants are holding from the central rope, in order to give the idea of being surrounded by positive vibes. Concerning the supporting structure, the wire may be connected with the tape and then tied up with the two ropes, forming a crux. After that, the hanging structure can be created by using four ropes, tied up both around the wire and on the top. Their length is discretional. Finally, the participants can tie up all the ropes they made all around the wire, whilst the rope with the pictures should be hanging from the middle of the crux. Another idea would be to make more than one "well-being garden", but this depends on whether the participants are familiar with the art in general or not. During this phase, the facilitators may intervene to help the participants who need support.

- **Closure**
  Participants are gathered in circle, observing the final art work they have made.
- **Debriefing**
  Speaking about the activity through questions, in order to establish a debate which may involve all the participants.

III.4.2.9. Questions to facilitate debriefing

- What was the purpose behind the activity you have done?
- Did you feel your opinions were considered by the group?
- How did you feel in relation to the group?
- How much impact do you think you had on the creation of the well-being garden?
- Can you identify if there was anything wrong during the entire process?
- If so, what was wrong and why?
- Do you think that the process was inclusive? Can something be done to make the process more inclusive?

III.4.2.10. Annexe

- Well-being garden tutorial: https://vimeo.com/528286535;
- Music may enhance the participants' state of relaxation and focus.

III.4.2.11. Author and contact details

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III.4.3. Tangled Mind Book - Unraveling knots which hinder our wellbeing

III.4.3.1. Aim-Objectives

By participating in this activity, young people will
- Reflect and be able to express what make them feel worried or anxious
- Improve their problem-solving skills and critical thinking
- Be encouraged to support their peers in difficult situation, being respectful and proactive

III.4.3.2. Integration within the Art4Us project

All the participants will work on the same art creation. The final art installation will be created thanks to the cooperation of all the participants, who will first discuss about the problems they may encounter in their daily life. They may discover to have something in common by sharing their thoughts and by finding out solutions useful both for themselves and for the others. In this activity the participation is vivid not only because of the cooperation needed in order to create the final product, but also on a deeper and more personal ground, since the participants will feel important for each other and emotionally bound.

III.4.3.3. Art method used

Textile craft is the technique used in order to develop this activity.
The method is based on participation, since each participant contributes to the creation of the final handcraft.
A non-directive approach is preferred, in order to enhance the creativity of the participants in the development of the art making process.
The art mediums are different materials, as explained in details below.

III.4.3.4. Materials/Resources

- Video-tutorial: https://vimeo.com/528267744, added within the ready-to-use materials for this activity (it can be shown to the participants). Cf Mandala Mosaic (Appendix IV);
- Four A3 papers;
- Stapler;
- Coloured threads;
- Coloured papers;
- Glue;
- Ruler;
- Scissors;
- Marker pens;
- Pens;
- White papers;
- Cutter.

III.4.3.5. Duration in minutes

Totally the workshop should last around 4 hours, preferably divided in 2 sessions, as follows:

SESSION 1:
- General introduction and warm-up exercises (30 minutes)
- Preliminary discussion and drafting (1 hour)

SESSION 2:
- Development (2 hours)
- Closure and debriefing (30 minutes)

III.4.3.6. Participants

Young people (15-30 years old, mixed-ability groups, NEETS, people with fewer social opportunities, displaced/marginalized/vulnerable youth).

III.4.3.7. Number of facilitators required, possible group sizes

Preferably 2 facilitators for a group of 10 young people.

III.4.3.8. Description of activity step-by-step

SESSION 1
- **Preparatory steps**
  The facilitators may prepare all the materials in advance, by choosing the papers and the ropes to be used.
- **General introduction**
  The participants are gathered in a half circle.
  The activity to be developed is explained by the facilitators, which may show them the video tutorial.
- **Preliminary discussion and drafting**
  All the participants start working together by discussing and writing down the sentences about the following topics:
  a. Problems ("Things that bother me");
  b. Most common sentences people address me with ("What people say");
  c. How I react when a problem occurs and/or when people say something bad about me or my attitude ("What's happening in my head");
  d. Solutions ("But actually...").
  The facilitators may help them finding the sentences by enriching the conversation with ideas and reflections about the topics.

SESSION 2
- **Development**
  Once the sentences are written down, the art making process can start. Four A3 papers are needed, one for each topic of the topics as referred above. Two of those papers must be cut in the lower right corner, with a cut that gives the shape of a rectangle of a few centimeters. These holes will serve for the threads to pass. Once the papers are cut, all the four A3 sheets must be stapled together, as if it were a book. The four topics should be written on each of the pages as follows:
  Page 1: Things that bother me
  Page 2: What people say
  Page 3: What's happening in my head
  Page 4: But actually...
  After that, the threads, which must be as many as the "things that bother me" identified, must be glued starting on page 1, then move on to page 2 and be confusedly glued on page 3, creating precisely some knots. The confusion of the threads is a mirror of the noise that problems make in everyone's head. Noise and confusion that become even louder and bigger if there are many people to share them. On page 4, the pulled threads must be glued in an orderly manner. Once this is done, the various sentences must be written on the colored

cardboards/papers, which must be cut out and pasted on the pages of the topic they referred to.

- **Closure**
  Participants are gathered in circle, observing the final art work they have made.
- **Debriefing**
  Speaking about the activity through questions, in order to establish a debate which may involve all the participants.

III.4.3.9. Questions to facilitate debriefing

- What was the purpose behind the activity you have done?
- Did you feel your opinions were considered by the group?
- How did you feel in relation to the group?
- How did you feel when did you discover to have worries in common with your peers?
- How much impact do you think you had on the creation of the Tangled Mind Book?
- Can you identify if there was anything wrong during the entire process?
- If so, what was wrong and why?
- Do you think that the process was inclusive? Can something be done to make the process more inclusive?

III.4.3.10. Annexe

- Tangled Mind Book tutorial : https://vimeo.com/528267744;
- Music may enhance the participants' state of relaxation and focus.

III.4.3.11. Author and contact details

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III.5. InTheCity Project Development (The Netherlands):

III.5.1. Closer Than Ever – Reach the whole world through media and digital storytelling!

The following art-workshop model consists in 3 different activities/sessions, which should be preferably implemented in the presented order.
1. Global media and digitalization
2. Digital storytelling process
3. Developing a storyboard

III.5.1.1. Aim-Objectives

By participating in this activity, young people will
- be provided with a safe space for dialogue and self-expression
- develop creative/artistic skills and imagination
- learn the concepts of media literacy, the methods, and techniques of digital storytelling and how to use them to fulfill their goals
- improve their creativity and self-confidence
- reflect on participation and inclusion

III.5.1.2. Integration within the Art4Us project

Nowadays digital storytelling is the most powerful tool for promoting and expressing yourself. The activity will develop skills very much needed for self-expression and reaching and interacting with the wide public.

III.5.1.3. Art method used

Storytelling is the method used in this activity. Photography, animation, and cinematography will be used.The participants are creating their own storyboards. A directive peer-learning is to be implemented during the workshop. All participants are encouraged to participate actively.

III.5.1.4. Materials/Resources

- Multimedia
- Paper and pencils
- Computer

III.5.1.5. Duration in minutes

Totally the workshop should last around 4 hours, divided in 3 sessions, as follows:

SESSION 1:
- General introduction and mini-lecture (30 minutes)
- Open discussion (30 minutes)
- Exercise (30 min)

SESSION 2:
- Narration (30 minutes)
- Exercise (1 hour)

SESSION 2:
- Development (2 hours)
- Presentations and debriefing (1 hour)

III.5.1.6. Participants

Young people (15-30 years old, mixed-ability groups, NEETS, people with fewer social opportunities, displaced/marginalized/vulnerable youth).

III.5.1.7. Number of facilitators required, possible group sizes

Preferably 2 facilitators for a group of 12 young people.

III.5.1.8. Description of activity step-by-step

SESSION 1 GLOBAL MEDIA AND DIGITALIZATION

- **What is media literacy and why it is important for the modern society (Mini lecture)**

Introduce participants the main aspects of medial literacy.

Media literacy is "the ability to access, analyse, evaluate, and create media" and the media literate are "better able to understand (and interpret) the complex messages" they receive from print, electronic and digital media. The objectives of media literacy education are to expose the participants s to different types of media content, to enable them to read and view the media content critically, to help them develop their critical thinking, critical viewing and critical reading skills and thus to promote media literacy.

- **What is media; Compare traditional and digital media (Open discussions):**

- Traditional media is defined as media that existed before the rise of the internet. That includes newspapers, magazines, billboards, radio, and broadcast TV and direct mail. Digital media includes everything you see online — online advertising, search engines, social media, video streaming services, and websites.

- Showcase different types of media.

- Discuss the pros and cons of traditional and digital media:

Traditional media and digital media don't need to be pitted against one another. In order to reach the widest amount of people at an effective frequency, your best bet is to take advantage of both traditional and new media. Each has distinct advantages that they offer over the other.

The digital and print worlds are quite different in terms of what creative techniques capture people's attention. The human attention span is at an all-time low. While we might be able to stretch that for print when there are no other off topic content, embedded links, or sidebar ads; we really see the effects of our short attention span in creating digital realm.

With so little time spent by viewers on each piece of content, digital storytellers have only a few seconds to get their story across to their target audience.

The good news is that with digital stories and the digital literacy of your audience, you don't need to tell your whole story all at once. Social media allows you to weave digital narratives across multiple platforms, a method called transmedia storytelling. This technique not only can you cater aspects of your story to the intended audience on each channel, but you can also modify the medium in which you convey that message.

Digital media excels in visual storytelling. In addition to graphics and illustrations, it can utilize motion graphics like videos, gifs, and animated photos. Some social media platforms, like Twitter, also cater to sharing user-generated content which can be a compelling way to share customer testimonials.

- **Exercise: Decision**

Present and idea to the participants. Ask them to choose the most suitable digital media to present the idea.

SESSION 2: DIGITAL STORYTELLING PROCESS

- **What is digital storytelling?**

At a basic level digital storytelling means using technology to tell stories. You can tell digital stories in many ways, for example: through text on a website or social media tool, through narration and images in a video, or through narration in a podcast. Nowadays digital storytelling is everywhere. It can have any form but the most common is a short story created by combining a recorded narrative with images and music. The story is usually 2-3 minutes in length, main topics being about a person, event or issue the narrator feels strongly about. The digital storytelling process typically recognizes many elements of storytelling, including the oral tradition, the writing process, the power of visuals, and the role of digital media in recording and sharing stories. The goal is to invite and lead the viewers to explore new events, places and people from a new perspective and experience them in a new way.

- **The digital storytelling process – From idea to content creation**

Narrative/Steps:

- Identify a place or person that will be the subject of your story.
- If you have chosen a person, choose a location that will serve to "anchor" your story in a physical way in the community.
- Identify your audience for the story. Will this be for a general audience, or are you targeting a particular age group?
- Identify a purpose for your story. What do you want your audience to think about or understand after hearing your story?
- Use your knowledge of elements of storytelling or narrative and effective voice to create the story.
- Consider the structure of your narrative: introduction, body, conclusion, point of view, descriptive language, metaphor, characters, action, setting.
- Pay special attention to the literal "point of view." What will audiences "see" from the location/vantage point of your story?
- Plan and complete a draft of the story.
  Select other media that will add to the telling of your in a digital form (music, sound effects, etc).
- Complete a script for your story.
  Practice and record your digital story for sharing.
  Share your digital story and reflect on your learning.

- **Exercise – Concept creation (Create a concept for digital story)**

Choose a topic/idea. Ask the participants to go through the steps of the storytelling process. The aim is to develop a step-by-step plan for creating a digital story.

SESSION 3: DEVELOPING A STORYBOARD

- **What is a storyboard and why it is important for the storytelling process?**

A storyboard is a written or graphical representation of all the elements that will be included in a digital story. The storyboard is usually created before actual work on creating the digital story begins and a written description and graphical depiction of the elements of the story, such as images, text, narration, music, transitions, etc. are added to the storyboard. The elements of the story are arranged in the storyboard in the chronological order in which they will appear in the story and this allows the developer to organize and re-arrange the content for maximum effect.

A storyboard is a tool for sketching out how a video/animation will unfold, shot by shot. It looks like a comic strip. Each square represents a single shot. It shows who or what is in the scene, what's being said, and any text or graphics that appear on the screen. As you read through a storyboard, you should be able to "see" the video playing in your head.

Step 1: Create a Template

Draw a series of rectangles on a piece of paper, as if you were creating a comic strip. Make sure you leave room for notes or lines of script under each rectangle.

Step 2: Add the Script

Under each rectangle, write the line of script or dialogue that corresponds to that scene.

Step 3: Sketch Out the Story

Don't worry if you're not an artist - simple stick figures will do the trick. You can indicate movement with an arrow. A bad drawing is better than no drawing!

Hand sketches a storyboard!

If you don't want to sketch the shots by hand, you can use photographs or images cut from a magazine. There are even storyboarding tools online where you can select characters and settings, add speech bubbles and text blocks, and even record audio. Be warned, though – they're tons of fun, and you can waste a lot of time!

Step 4: Add Notes

Finally, add in any notes about each scene. This might include a description of what's happening, camera angles or movement, and any special effects. Don't forget about audio like music or sound effects.

A Few Last Storyboarding Tips

Finally, don't be too cautious about your storyboards. Take some chances. Draw quickly and sloppily if you feel inspired and need to get your ideas down on paper. You can go back and work on your storyboards. Have fun with your storyboards, they're the perfect tool for letting your imagination work.

Check out a good example of storyboard building: https://youtu.be/238eypcdOzU

- ● **Exercise – Create a storyboard**

  - Pick a popular fairy tale
  - Ask the participants to create a storyboard using the storyboard template
  - Tell the participants to make their own version of the fairy tale. They can change the story, add new characters, etc.
  - Give them enough time to think and create their storyboards
  - Let each participant showcase their project and tell their twist of the story
  - Let the participants discuss their projects and the techniques they used
  - Give them enough time to think and create their storyboard.
  - Debriefing.

A discussion can be held on how to use storytelling in expressing yourself and most suitable forms for different purposes.

III.5.1.9. Questions to facilitate debriefing

Example of debriefing questions:
- How important is self-expression and are there any limits?
- Do you think digital media will help you express yourself better?
- Did you find it difficult to create your own storyboard?
- How well you think you did with the exercises? What is what you think you lack?
- How do you plan to use the knowledge you acquired?

III.5.1.10. Annex:

Storyboard template sheets:
https://drive.google.com/file/d/1QrLkMp2gcGoV9tPbx6GikMCUEwa-_Ai7/view

Useful links
https://www.storycenter.org/
https://tlp-lpa.ca/digital-skills/digital-storytelling
https://www.socialinsider.io/blog/facebook-video-study/

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III.5.2. Digi Lab - Content creation and video production

The following art-workshop model consists in 3 different activities/sessions, which should be preferably implemented in the presented order.
1. Global media and digitalization
2. Digital storytelling process
3. Developing a storyboard

III.5.2.1. Aim-Objectives

- empower young people with the theoretical and practical skills in the field of digital media
- enable them to express themselves and to give voice to their feelings and problems
- Be provided with a safe space for dialogue and self-expression
- Improve their creativity
- Improve their relaxation and concentration
- Become aware of the importance of cooperation
- Improve their empathy and respect for others
- Reflect on participation and inclusion

III.5.2.2. Integration within the Art4Us project

Expressing yourself and connecting with other people is hard and important for young person's wellbeing. Using and creating digital media opens a path to connect, share and develop a healthy self-esteem easily and effectively.

III.5.2.3. Art method used

Photography, music, and cinema
The participants will create a video story at the end of the workshop

III.5.2.4. Materials/Resources

- Multimedia
- Computer
- Camera
- Tripod
- Lighting

III.5.2.5. Duration in minutes

Totally the workshop should last around 6 hours, divided in 4 sessions, as follows:

SESSION 1: General introduction and hands-on (30 minutes)
SESSION 2: Practical demonstrations and training (90 minutes)
SESSION 3: Development (180 minutes)
SESSION 4: Open discussion, exercise and debriefing (60 minutes)

III.5.2.6. Participants

Young people (15-30 years old, mixed-ability groups, NEETS, people with fewer social opportunities, displaced/marginalized/vulnerable youth).

III.5.2.7. Number of facilitators required, possible group sizes

Preferably 2 facilitators for a group of 12 young people.

III.5.2.8. Description of activity step-by-step

SESSION 1: HANDS ON VIDEOGRAPHY - HOW TO CREATE YOUR VIDEO

Video Storytelling Basics

During the early stages of producing a story through video, it's essential to answer some questions that will guide the rest of the process:

- Plot: What story do you want to tell? What is its structure? (Powerful stories typically consist of an introduction, conflict or complication, and resolution.)
- Purpose: Why do you want to convey this story to viewers, and what do you want them to do afterward?
- People: Who are the main characters in your video story? How do they relate to your audience?
- Place: What's the main location for the video, and how does that place shape the video narrative?
- Audience: Who will primarily see this video? Will they be new customers, potential customers, employees, or another group?
- Distribution method: How will you share the video story with others, and where will it be hosted (i.e. YouTube, your website, somewhere else)?

Once you've figured out the answers to these questions, you'll have a solid framework from which to operate. Think about how you can connect to your audience, what techniques would make the video especially memorable to viewers, and what could make it shareable, perhaps even with the potential to go viral!

SESSION 2: CAMERA WORKING!

1. Equipment

- Camera

Nowadays there are plenty of cameras on the market – for all budgets and purposes. The modern smart phones though are a very good choice for overall results. If you can't afford a professional camera, don't worry – just use your phone.

Here you find cool tips on how to film with smart phone:

*7 Tips for Making Your Smartphone Cinematography More Cinematic -*https://cutt.ly/skwCSUh

How To Get Cinematic on a Cell Phone https://www.youtube.com/watch?v=Z-_HhGjNrKU&vl=en&ab_channel=CorridorCrew *–*

- Microphone

One of the most important part of a video is the sound. Usually cameras have built-in mics, but they are not the best and can't capture sound from afar. If you can you use a separate microphone do it. If not – make sure that your device is not too far from the object.

- Tripod

Always shoot with a tripod if you have one. Tripods will ensure you maintain a steady shot and not break any expensive equipment in the process.

2. Preparation

Before starting the video shooting always try to imagine how you want your video to look. That will help you set up your studio/place, camera, and microphone placement, etc. Generally, you want at least 2 different viewpoints (shooting angles), so later you will have the possibility to choose from bigger variety of footage.

When recording people speaking make sure to choose a quiet place so you will achieve good audio quality. As for the visuals, try to use simple backgrounds so your main characters stay in focus, not the things that surround it.

Make sure that the object of interest is clear and visible. If you don't have extra lighting, place the object/character on a bright spot so you will have more detail, thus making the footage better.

3. Shooting

The shooting is done in two stages. Your main footage will most often be a person or an object. Produce your shots to capture the best of your character/object. Your focus should always stay on them. Avoid focusing on the surroundings. The second stage shooting is all about that. It is called a b-roll. B-roll is the supplementary footage included as a cutaway. The key with b-roll is to make sure each and every piece enhances the story.

When you're collecting b-roll, include a mix of shots from varying angles and distances. In fact, film professionals use different names to describe these variations.

Establishing Shots: Wide shots allow the viewer to see the entire scene. These are great to use when introducing the scene at the beginning of a video.

Medium Shots: Tighter shots that focus on the subject or a portion of the scene. Your classic interview shot could be considered a medium shot.

Close-ups: Tightly cropped shots zoomed in to show detail. These might feature someone's hands typing on a keyboard or pouring a cup of coffee.

As practice, try telling a story with your b-roll and planning out a shot sequence. For example, your subject might open a door from the hallway, walk into their office space, sit down at their desk, open their laptop, and begin typing.

4. Editing

On this link you can find the tips you need to start editing your videos

How to edit videos: best tips for beginners https://www.creativebloq.com/features/how-to-edit-videos

There are plenty of software for video editing. Nowadays there are even smart phone apps that let you edit your videos in a professional way. Here is one that is free and works on both Android and iOS.

How to edit videos on your phone -https://youtu.be/8tUHxWQZgYc

SESSION 3: GET IS DONE!

This session is aimed at giving an active introduction into the world of filmmaking.

<u>Exercise: Get is done!</u>

- Pick a type of product (snack, beverage, etc.)
- Ask the participants to think of a cool product and create an advertisement about it.
- Tell them to use their smart phones to capture videos that best describe their products.
- Give them enough time to think, film and edit their videos.
- Let each participant showcase their add and present his ideas behind the concept
- Let the participants discuss their projects and the techniques they use.

Talk with the group about how they feel the process went.

- What were the best parts of the filmmaking process?
- What would they do differently?
- Would they like to do filmmaking again? If so, would they like to do something over a longer period of time and make a bigger effort to create something more polished?

SESSION 4: GO VIRAL!

- Social media trends – how to go viral; marketing strategies

Videos are now everywhere. In fact, almost all social media platforms have paved their way into welcoming videos with open arms, changing their algorithms and updating their platform to allow or better video viewing. Because of this, the demand for video makers and editors multiplied. And with more video creators in the market, social media users now have a lot of videos to watch and spend time on. If you are thinking about taking advantage of this demand, you should consider checking and making use of these social media platforms.

- Digital storytelling platforms and how to use them (YouTube; Twitch; Tic-Tok)

- Youtube

Ever since its creation, Youtube has always served its purpose of being an ever-growing library of videos. Whatever topic you could think of, you can find at least one video for it on Youtube. And this library just keeps growing bigger and gaining more popularity. Even if other social media platforms decide to join in on the video bandwagon, Youtube will still be on top of the ranks when it comes to providing good video search results for users.

- Facebook

There are various ways for a social media manager to create videos on Facebook. You can create the usual pre-filmed video that you can then share with your followers. Another way is by shooting short videos and sharing them on Facebook's My Day section. And if you want to be more interactive with your viewers, you can also do a Facebook Live and allow comments so that you can talk to your viewers, answer questions and share stories with them live.

Another good way of telling stories on video is by mixing it up! Shoot a video and take photos and mix them all in one album. You can then share this album along with some written content so that your followers can better understand the flow of the story.

- Twitter

Twitter, just like Facebook is a great social media platform for storytelling. It's generally popular for sharing short commentaries on popular and timely topics, but a number of users have also made use of this platform to share even lengthy stories, which most of the time, gathers a lot of attention.

With more and more people enjoying the idea of sharing interesting stories, sharing videos from other social media platforms is also becoming more popular. In fact, video tweets on Twitter have 10 times more engagement than regular tweets.

- Instagram

Instagram is more than just about sharing eye catching images. Many marketing experts also make use of this platform to share stories and news about their brand and industry. In fact, a good practice that most popular Instagram users take advantage of is creating a narrative through Instagram captions.

Other users also make use of their profile to share a visual story with their followers. If you don't always have time to shoot photos or videos, you can always curate user-generated content or create a short video or Boomerang to post updates that are worth sharing.

Another great idea to improve interactions with your followers in by creating a series of Instagram stories. If you want to automate your interactions with your followers and gain more audiences, you can also take advantage of some of the best Instagram bots on the market.

Exercise: Go viral (Develop a social media strategy;)

- Ask the group to develop a social media strategy about their ad (from the previous exercise).
- Use any kind of media – photo / video.
- Create a hook – what visuals and/or text would work best for your purpose.
- How would you market your story? Which channels/social media will you use to reach larger audience?

Questions to facilitate debriefing

Example of debriefing questions:
- Why do you think movies attract more interest than print media?

- Did you find it difficult to create your own video and why?
- Do you plan to attend any specific courses to enrich your knowledge?
- Would you start a career in content production and why?

III.5.2.9. Annex:

How to edit videos: best tips for beginners https://www.creativebloq.com/features/how-to-edit-videos

How to edit videos on your phone -https://youtu.be/8tUHxWQZgYc

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IV. Conclusion

The ART4US is a European Erasmus+ project aimed to empower youth workers with the development of mental-health informed youth work practices for promoting wellbeing and inclusion of underserved populations (such as at-risk youth, marginalized youth, youth with disabilities and mental health issues, youth with fewer opportunities, NEETS) through participatory arts and artistic approaches.

The partner organizations of the project from different European countries came together and worked collaboratively towards the goals of the project. Young people from France, Netherlands, Greece, Spain, Ireland and UK participated in different art workshops which included dance, storytelling, visual arts, crafts, theater, video production/new media where, through artistic expression, were connected during the COVID-19 pandemic crisis. Through the participatory arts workshops different voices regarding social activism, and community mobilization, youth participation, social interaction, fight of social stigma and self- prejudices regarding "physical limitations, mental illness and difference" were heard. More needed than ever, artistic dialogues and art-based exchanges took place; showing the need for critical thinking, engagement with the community, the participation in decision-making processes. Artistic dialogues that transformed participants from a "passive" audience into creators, actors, and active citizens.

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VI. Table of appendices

Appendix I: Document 2

Document 2 from *Dk-Bell: The Mind, the Body and the creative process: Transforming physical limitations to opportunities*

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The Mind, the Body and the Creative Process:
Transforming physical limitations into opportunities. INCLUSIVE DANCE CREATION Module
- Sophie Bulbulyan – Compagnie DK-BEL

"The purpose of dance is not to stand upright
It's about expressing yourself inside"
Marc Brew - AXIS

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</table>

This module aims to create a space for exchanges and communication based upon experiences and projects carried out by stakeholders who have developed expertise in their respective fields. It will be a question of understanding the meaning of and involves "incorporating" differences and not just "showcasing" them. It will be necessary to grasp that the uniqueness, the understanding, the way of interpreting the world of each of the participants will enrich the collaboration.

1. Some Notions: Dance - Creation - Being a Choreographer

- **1.A. Dance:**
  Dance is an artistic practice of expression that involves the body and appeals to our emotions. This body language allows each of the dancers to communicate with the audience by sharing one or more emotions with them. It can be enriched by a particular technique, but it is, above all, a means of expressing innate body language and intent.

  o <u>Dance as a transformation process</u>: *(Ref 1)*

  Dance and Well-being

  There is a large body of research showing how arts engagement can enhance multidimensional subjective well-being, including affective well-being (positive emotions in our daily lives), evaluative well-being (our life satisfaction) and eudemonic well-being (our sense of meaning, control, autonomy and purpose in our lives). For example, studies of specific art interventions (including dancing) have shown increases in all types of individual and social well-being. These responses are likely to occur through the effects of arts engagement on modifying cognitions and emotions and building relationships.

  Dance and Mental health:

  There is also a growing literature on the preventive benefits of arts engagement concerning mental health. Activities such as dancing are associated with stress management and prevention, including lower levels of biological stress in daily life and lower daily anxiety. Arts engagement can also help to reduce the risk of developing mental illness such as depression in adolescence and older age. Participating in dance activities can build self-esteem, self-acceptance, confidence and self-worth, which all help to protect against mental illness.

  The aesthetic and emotional components of artistic activities can provide opportunities for emotional expression, emotion regulation and stress. Social interaction while participating in the arts can reduce loneliness and lack of social support, which are both linked with adverse physiological responses, cognitive decline, functional and motor decline, mental illness reduction.
  Neurobiological theories and research suggest that these benefits may reflect the modulation of neurotransmitters such as serotonin, reductions in stress hormones such as cortisol and decreases in inflammatory immune responses.

  Dance has been found to improve self-care, communication, cognitive function, psychosocial adjustment and overall functioning, as well as balance, standing ability, gait, walking and cardiorespiratory fitness. Dance also improved postural control in children with cerebral palsy and helped with emotional expression, social participation and attitudinal change. Music and dance help to reduce social isolation and loneliness for individuals with dementia, partly through providing a sense of security and belonging, playing a critical role in health promotion.

- **1.B. Choreographic creation:**
  Choreographic creation allows the choreographer to be able to highlight an image from their imagination, through the dancers he or she has chosen; whether poetic or militant, in the society in which they live. Thus, choreographic creation is the conduit that allows emotion to be aroused in the viewer.

A

- **1.C. The choreographer:**
"The remit of the choreographer is in their view of the world, in their search for things before things, their willingness to X-ray the energy in motion." Galotta *(Ref 5)*

The choreographer is the bearer of the artistic project they want to defend. They are the designer and the "builder" who allow questions to be asked about the society in which they live. The choreographer must know why they want to make this creation, to be able to present what is called their 'declaration of intent'.

The choreographer uses their understanding to take an artistic look at the world around them. They do not teach dance; they use it to make the subject that animates it a reality. The result of this work is a choreographic piece that must have meaning.

2. The choreographer's role in choreographic creation

The choreographer really is the leader of the dance. The essential quality is their creativity. It is on the innovative or conservative aspect, original or classic, rejoicing or disturbing, compliant or militant, that it will be judged.
Its role is to:

- **2.A. The point:**
  - Imagine a project and conceptualize it: the choreographer researches the chosen theme (e.g., a musical or literary work or what has already been done around the theme). They must constantly expand their field of knowledge by questioning their cultural, social and political environment.
  - Imagine the plan and draft of the choreographic creation as a writer: it is indeed a choreographic writing with a beginning, different chapters and an end.
  - Select a musical genre or work with a composer.

- **2.B. The calendar:**
  - To devise the project in working sequences; schedule residency and rehearsal times before the premiere.
  - To search for rehearsal or residency locations. These places must be accessible and suitable for each of the dancers

- **2.C. The skills required:**
  - Beyond the multidisciplinary knowledge that nourishes creation, the choreographer must acquire more and more skills that bring them closer to an artistic project manager: management of dancers, management of a budget, organization of a production schedule.

Christine Bastin, choreographer and artistic director of the Fabrique de la Danse, says: "*It's always important to have a good choreographic culture, but also to be aware of other types of art, to everything that is lived. There is a need to constantly nurture creation*" *(Ref 5)*

3. Creating with disabled dancers

Disability is not an exclusion from creation; the dancer(s) with disabilities are a part of the creation in their own right.

- **3.A. Adapt to the identity and body of each of the dancers**

  In addition to the aforementioned skills, the choreographer must have a great relational and empathetic capacity to listen to others and adapt to enhance the evolution of atypical bodies.

  To create a choreographic piece with dancers with disabilities is to accept this potential imbalance and to know how to use it. It is to start from where the dancers are, to work from their possibilities and guide them to go beyond them together. It is to focus on identities and find negotiating points between all diversity.

  Isabelle Brunaud-Cie Anqa, dance with the wheels - writes: "I do not claim a specific method but above all a consideration of the originality of the bodies, their potential rather than the prevention or loss"

  "Beauty lies in imbalance and power in fragility" (Ref 5)

  The choreographer will look to:
  1. Value each person's artistic understanding and creativity at their own level:
  - To accept that everyone creates according to their abilities
  - To individualize artistic creation for the good of the group: from solos to collective creation: starting from the expression of each performer as each one is a valuable member of the group.

  2. Create a simple but demanding creative process in which each interpreter can take part

B

3. Speak in simple words and repeat creative instructions regularly and individually as needed

- Dancers with intellectual disabilities understand gestures and movements and try to imitate them. It is also very helpful to assign a word to a movement or replace it with concrete metaphors so that the student understands the instructions. Sometimes seeing the movement is not enough. 'It is necessary to verbalize the movement so that the dancer can integrate it more easily, thus using the motor and cognitive pathways, and insist not only on the execution of the free movement but also on the execution of the technical movement *(Ref 2)*

- **3.B. Confidence:**
  The choreographer must inspire trust in themselves and each other in every member of the team while keeping the notion of fun and playfulness

1. Some concepts to be aware of:

- Self-image: it is understood that "everyone is made of oneself" and has a very social character, a dimension "that can, in turn, influence his behavior". The issue of self-image appears to be a central issue for dancers. It is perhaps all the more important because we live in a predominantly image-conscious society where image plays an important role
- Relationship to the body: The body is the only stable, fundamental to the way we feel about ourselves, despite the changes it can undergo. It can become an extremely sensitive subject in dancers with a disability.
- According to E. RIGON, "self-esteem is built up as a three-dimensional building: me, others and the way I behave with them when it comes to personally realizing myself." Self-esteem is not stable, it is not an acquired and innate data. It's likely to be changed, in a positive sense or not, depending on the encounters we have.
- The relationship between genders: For dancers with disabilities, this topic can be an important topic to be addressed. For some of the dancers, contact through touch with another person remains only within a family setting, that of caregivers or in a medical setting.
  The creation often cuts through the sensory, body-to-body relationships, or skin to skin that can lead to sensuality, the choreographer will be responsible for the way he includes the notion of touch.

2. How to inspire trust in the dancers
The climate of trust will allow the dancers to go beyond their limitations take part in a creative universe:

- **Self-confidence work:**
  Creativity is accessible to all, for this you must have an environment that is secure enough to be able to take creative risks. Indeed, it is the judgment of others and the fear of this judgment that prevents us from going off the beaten track. You need to be confident to be creative. While the dancer must be confident in this way, on its own it is not enough. It is also necessary to allow him to escape his thinking habits and let his creativity express itself (such as aiming for quantity when looking for ideas, and not judging them immediately). As adults, we tend to edit our ideas at the very moment we produce them, to self-censor and this curtails inspiration, creativity, as well as the playful aspect of the work. The choreographer in inclusive dance will try to influence this sense of self-belief, in other words, a person's belief in his ability to succeed in what he wants to achieve.

- **Working with trust in others:**
  - The way we look at each other:
    "having eyes to look at each other" is our motto. The basis of our work is to know how to look at the person in front of me, without judgment, without embarrassment and thus to create a relationship. Whether it is between dancers or dancers with the public, different exercises allow this to be developed.
    "You must listen, execute and transmit. Gaze is of great importance; it belongs to the intentionality of the movement. It is the direct message to the public and perfect complicity with partners to move together or to understand or share an emotion." (Ref 2)

  - Playfulness:
    Winnicott writes that "It is only through play that the child or adult can not only create, but also use their whole personality.". It is through playfulness in particular that we redeploy creative skills while enjoying working. Playfulness is therefore very important to find creative solutions. First generating ideas (divergence phase), then organizing them (convergence phase). It is in the divergence phase that we need playfulness, and that is when we suspend the evaluation of ideas and try to produce as many as possible. As we grow up, we tend to forget how to play and put it aside, so we need to re-learn how to "play" productively.

  - Belonging to a group:
    The choreographer will group dancers according to the relationships that naturally develop in the collective: tasks that require group dynamics in the warm-ups, in the exercises proposed by identifying the shared pleasures, the shared visions: they discover the artistic understanding and creativity of each of the performers, looking out for the bodies sensations and the modes of communication. To belong to a group is to accept

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others with all of their differences and similarities. It is not to stand in judgment but accompaniment. It will be a question of finding out what brings the group together.

- 3.C. The notion of time:
The main difference when creating with people with disabilities is the notion of time. It is necessary to adapt to each individual's understanding of time and their stamina level. The collective group work must be adaptable to all and everyone must be given the time they need to learn. The notion of time is unique and singular and must be considered throughout the creative process up until the performance: research time, creative time, performance and rest time.

4/ The steps of choreographic creation for all:

- 4.A. Choreographic conceptualization:
After spending time on group cohesion, research and identification of leadership and interactions between the dancers, and the potential of each, the choreographer can then move on to the choreographic conceptualization phase. This must be understandable to all and thought must be given on how to individualize cues for each of the dancers (i.e. which partner you will enter the stage with at certain points)
Our approach is founded on the principle of individual artistic creation for the progression of the whole group: from the expression of each interpreter (solo when possible) through to the collective creation.

Different phases will be proposed:

The choreographer will manage the different phases of creation according to what they have imagined concerning the theme of the piece and the different chapters they wish to stage. 'What do I want to see in my piece?' is the first question. Depending on this, they will guide the dancers along a path that will allow them to move closer to what the choreographer has in their mind.

For each of the desired chapters, they will propose:

1. The research phase
The research phase allows creativity through improvisation and playfulness; It is a question of exploring all options: fueling research to obtain a large number of possibilities, a proliferation of ideas through guided exploration with constraints and/or guidelines given.

This phase allows sensations to be felt and experiences to be played out in the comfort zones of each of the dancers, to stem the flow of their emotions, their understanding and their intuition; it is also to tame the emptiness and the unexpected: to enter a choreographic journey.

Movements are used to foster creativity and work on the ability to consider solutions to a problem. The choreographer chooses an inductor (gateway) that will allow, as the process progresses, the buildup of a collection of gestures that the choreographer is likely to use in the choreographic conceptualization.

It can be words, images, writings, sounds etc. selected on the chosen theme.
- Words: one can use action verbs or words from a reflection on the theme: Starting from a "brainstorming" around the theme. An example of action verbs: walk, look, touch, run away, hide, dodge, caress
- Images: Use one or more album illustrations, photos, paintings, drawings
- Writings: Use an excerpt or the characteristics of a character encountered in different books that deal with the chosen subject (album, tale, poetry, calligraphy)
- Sounds: Take a piece of music or a song to incite mental images. For example, music or a background sound (noise) that appeals to the imagination
- Objects: Begin with the power of objects that can be found in a specific place but also those who can be charged with emotion (ropes, for example)

2. The structuring phase
The method will start with the creation of solos from the phases of improvisation and constraints: the choreographer will, therefore, start from an individual composition and move towards a collective construction. From the solos, they will choose different gestures to create phases in small groups or in the whole group. This method allows adaptation to the potential of each, from each singularity towards the good of the group, while keeping a level of requirement.

- **The conceptualization phase itself**
The choreographer then writes the first draft of each performance, with a beginning, a development and an end; considering the components of the movement, music and set design, but also the transition into the following chapter.

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- ♦ A beginning - a development - an end
  The viewer must identify these three phases in each of the chapters, even if the end of one chapter is interwoven into the beginning of the next.
  The beginnings of each of the pieces and chapters allow an introduction to the subject - it is necessary to "hook the audience without giving away too much" Development of the piece must keep the essence of the subject without delay and chatter. The end can leave the theme unresolved or allow the choreographer's point of view to be clearly understood.

- ♦ The components of the movement: From the research phase the selected movements can evolve and be enriched thanks to the play on the parameters of movement: body, space, energy, time:
  - Body: *"when understanding is difficult, the body is often more alert than the mind and Merleau-Ponty stresses: "It is the body that catches and understands the movement» (Ref 2) "The aim is to enable these people to acquire new mobility, to develop the capacity of perception, awareness and awakening to others» (Ref 3)*
  - Space: use of the entire stage space and the different levels: ground, high, sides but also the levels
  - Energy: intensity of actions: electric, fluid... "movement colour": soft/violent, heavy/light...
  - Time: duration of actions: slow, fast, hold on an image, relate to the sound medium: time must be defined according to the skills of each of the dancers.

- - Relationships with others
  The choreographer's eye will identify the moments during which he wishes to work out relations between partners: collective, unison, waterfall, canon, opposition, complementary... It is by watching the passage of two groups together or 3 solos together, that the choreographer will recognize a common time or a gesture that can be kept or dismissed.

- ♦ Interpretation - Intentions
  - Improve the presence, intentions and interpretations of the dancers. Working on how to tune into each other, to be able to work as one cohesive group, to respect each other's space and time needed, how to listen to each other, eliminating parasitic gestures; but also by asking this question to the dancer: what are you trying to say at this time?
  - It is also important that the dancer loves "their dance"; they will be on the stage and carry the message desired by the choreographer. If they don't believe in it, the message won't get through. If this is the case, the choreographer will ask them to propose something that they do believe in – if the choreographer agrees it will be incorporated into the piece.
  - Allow the dancers to find a new way for themselves and to continue to look for new opportunities for themselves. The choreographer should not hesitate to allow dancers past experiences and knowledge acquired from previous creations to be proposed. Dancers often have interesting choreographic ideas to give. We must leave "openness of potential"

  "Perceptions of time and space, as well as their manifestations in the movement, are different for everyone, - especially among people with disabilities. This commitment of a disabled dancer is so strong that their partners must at least match it with the same amount of momentum and determination. It takes us on a journey to discover our humanity, which is maybe the most essential, of fragility, of a threatened presence, which is also part of us – going way beyond our comfort zone. It is essential for a dancer to be open to their vulnerability, a work of stripping back and joining others. Fragility can prove its strength when it is explored, the relationship between dancers with differences can be reversed." (Ref 4)

  The important thing is to be able to convey an emotion. *"I believe it is more important to look for the true gesture than the right gesture"* Claudia Gradinger, Co. The Princes of nothing *(Ref 5)*

- o **The sound atmosphere, costumes and sets**
  These elements will strengthen the staging.
  - ♦ The sound can be created either before or after this stage. The composer can write the music to measure once the choreographic piece is finished or vice versa.
  - ♦ Costumes can impact on dance creation, so they must be included from an early stage.
  - ♦ The same is true for sets that need to be integrated from the beginning of the process of creating each of the chapters.

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- o **The creation of light**

  Once all the chapters are written, we move on to the creation of lighting, a true collaboration with the lighting designer.

3. The rehearsal and memorization phase

This phase of rehearsals will enrich the previous phases and give the dancers confidence about their movements on stage. It must be long enough to allow them to take ownership of the general structuring of the choreographic piece, i.e. not only the components (body/space/time/energy) and the gestures but also the relationships with partners and the different set entrances and exits. Some cues will be given individually.

At the psychological level, there is another benefit that dance brings to the intellectually disabled - memory and mental image work. Dancing is not just making movements one after the other. Each movement has a meaning and an interpretation" *(Ref 2)*.

- Music: These rehearsals will allow the team to work on the music, to put "reliefs" into choreographic conceptualization by highlighting accents, or even times of silence.

- Reproduction: The challenge for the disabled dancers will be in their ability to reproduce the same dance, in the same way, several times. Depending on the individual abilities of the dancers, it is not always possible to achieve this. The option of improvisation during performances should remain open in this case by trying to guide the dancers as best as possible with other dancers in support.

Sometimes, only the overall structuring will be memorized, not a precise gesture. For these phases, the use of video is important: dancers can see each other and identify, with the choreographer, the moments they need to perfect.

"In 1994, Mathilde Monnier, director of the National Dance Centre in France, met Marie-France Canaguier, a young woman with early childhood autism who, from the beginning of the workshops, fascinated and intrigued the choreographer. Mathilde Monnier realized that with her autistic partner, she could no longer plan movements in advance, she needed to "be there". "Sometimes Marie-France managed to open a door into which I can finally be let in. I have worked like this, from the slightest gesture, to seize the opportunity of a sign, a breath, a space to initiate the next gesture."

In the end, the two protagonists found themselves confronted with the same situation, they each had to break free of their gestural habits: Marie-France of her stereotyping, Mathilde, more voluntarily, of her dance habits. This duo staged a great "understanding" between them and, at the same time, their respective autonomy. Seeing this piece dedramatized disability by showing the possibility of communication" *(Ref 3)*.

4. The final rehearsal in front of a small audience

The general balance is not always easy to find. You can get help from an outsiders perspective and get feedback from a small audience: leave residences or public rehearsals.
Depending on the feedback from the audience, the choreographer will decide whether or not to review their choreographic concept.

5. The Premiere:

This is a highly anticipated event that needs to be prepared in advance:
- Invitation of officials and institutions, partners of the choreographic project
- Invitations to the Company's network
- Invitations to the press: the articles obtained will guarantee the sustainability of the piece
- Invitation of PR personnel; if they do not come to the Premiere, it is possible to invite them to a school session in the afternoon.
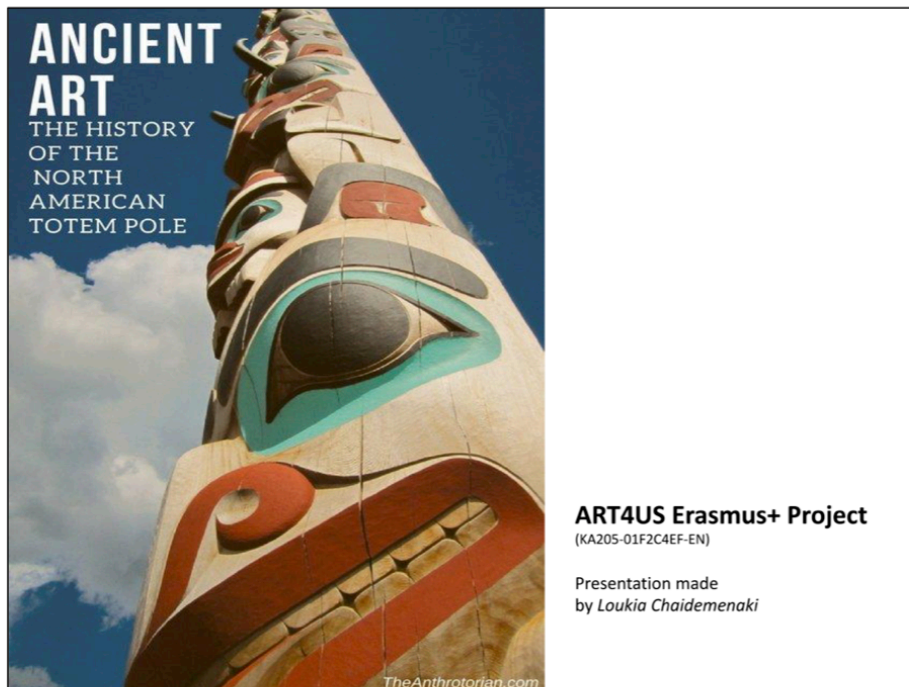
Conclusion:

Conceptualizing a choreographic piece for all is a vast undertaking that involves the individuals' understanding, their views of the world, their convictions and skills. Doubting and making mistakes are an integral part of this process of obtaining an artistic outcome that suits all. The important thing is to allow each team to express themselves to the best of their abilities.
"Dance opens many paths at the physical, psychological, cognitive, motor, social and ultimately educational levels" *(Ref 2)*.

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ANCIENT ART
THE HISTORY OF THE NORTH AMERICAN TOTEM POLE

ART4US Erasmus+ Project
(KA205-01F2C4EF-EN)

Presentation made
by *Loukia Chaidemenaki*

TheAnthrotorian.com

What is a Totem Pole?

- Sculptures carved from large trees
- Part of the cultures of many indigenous (native) people of Alaska, British Columbia, Pacific Northwest

The Meaning and Purpose of Totem Pole Art

- Potlatch Totem Pole Art that symbolizes the generosity of people who sponsored Potlatch ceremonies
- Legend Totem Pole Art that records a supernatural encounter
- Memorial Totem Pole Art that commemorates the life of an important person
- Burial Totem Pole Art that is used to create grave markers or grave posts
- Heraldic Totem Pole Art that records the history of clans or families
- Portal or Entryway Totem Pole Art creating poles through which a person enters a house
- Ridicule Totem Pole Art, also called shame poles that were symbolic reminders of debts, quarrels, murders etc.
- Indoor House Totem Pole Art designed to support the roof of the house
- Welcoming Totem Pole Art that was situated on waterfronts and identified ownership

Totems Symbols

- Each figure represents a part of the story

- These totems are used to record a part of the history of the family and/or the tribe

Totem Pole Art - Symbols	
People	Men and Women were represented realistically, women are distinguished by a labret (lip ornament) in their lower lip
Supernatural or mythical creatures	These would often be a combination of both real and imaginary creatures - for example a wolf might be carved with wings
Land Animals	The eyes of land animals were designed and carved as two curves enclosing a circle
Fish and Sea Animals	The eyes of fish and some sea animals were designed and carved with round eyes
Wolves	Wolves would typically be carved with long sharp muzzle and elevated snout
Mountain Goats	Mountain Goats were depicted with large, sharp horns and cleft hoof with two toes
Killer Whales	Killer Whales had two spines above the round eyes, two prominent dorsal fins a large head and a mouth turned up at the corners
Sharks	Sharks were depicted with gills slits as crescents and a crescent shaped mouth, turned down at the corners and filled with saw-like teeth
Halibut Fish	Halibut had a continuous fin and was depicted with both eyes on one side
Octopus	The Octopus is traditionally depicted with a bird like head, hooked bill, suction plates and tentacles
Bears	The artist would carve a realistic depiction of a bear featuring large nostrils, paws, and fangs
Ravens	Ravens would be designed with sharp, protruding beaks
Insects	Various artistic designs were used in Insect designs, insects were carved in a similar fashion to birds making their species difficult to distinguish

https://www.youtube.com/watch?v=hK1AFOD7SUE

https://www.youtube.com/watch?time_continue=26&v=648gwElcPzU&feature=emb_logo

Appendix III: Dk-Bel workshops sessions descriptions

Workshop – Session 1

Title: MEETING / MAKING EYE CONTACT

Goals for the stakeholder:
o   Assess the skills of each of the dancers in different fields (psychomotor/understanding instructions / the desire to participate)
o   Get a feel for the affinities between dancers so that they can start forming working groups

Goals for the dancers:
o   Getting to know each other / Learning to look at each other
o   Working with partners who have not met before
o   Moving by working on one component of movement: space
o   Agreeing to be watched as a dancer

Goals for dancers with disabilities:
o   Agreeing to participate with or without help
o   Holding the gaze of others
o   Working with partners who have not met before
o   Feeling good in the group
o   Agreeing to be watched as a dancer

Workshop – Session 1

Workshop – Session 1	Time 120 min	Content	Adaptation
Introduction to the activity	10	- The stakeholder brings the group together sitting in a circle. The format of the project is presented: 6 2-hour workshops with a 'work-in-progress' performance in front of a small audience during the last workshop. - The stakeholder speaks briefly about the theme of the project with simple words. - Introductions in a circle. Each participant must give his or her first name aloud to the circle	The circle brings positive energy where everyone can see each other. Caregivers will be able to help dancers pronounce their first names or say it for them if they are unable to do so. The group begins to get acquainted in a playful form
Warm-up exercises	30	- Joint awakening in a circle: the dancers copy the gestures of the stakeholder - Watching someone in the circle: Moving towards him/her keeping eye contact and taking his/her place in the circle: A goes to B and takes his/her place / B looks to C in the circle and will then take their place etc. - Work of meeting in the circle: A connects with B using eye contact; A and B move towards each other while keeping each other's gaze; when they cross, they turn around for eye contact and A takes B's place and B takes A's place	These warm-up exercises will allow the stakeholders to assess whether the instructions can be understood by all. If the level of understanding of one of the dancers does not allow him to work alone, one of the caregivers will be able to participate with him; subsequently, this help will come from one of the other dancers directly

Research phase	40 +10 Break	- Move around the space keeping eye contact with all the dancers you meet / The stakeholder keeps the same instruction by varying:
		   - Levels (up/down)
		   - Directions (forward/backward)
		
		- Move around the space keeping eye contact with all the dancers you meet with a different walk:
		    - prisoner walk: (walking as if wearing a ball and chain)
		    - by sliding (as if skating)
		    - by sweeping the ground
		    - walking on eggshells
			The stakeholder gathers the group and shows the engravings 1 and 2 on a whiteboard presenting them in the context of the book "Les Miserables" and introducing the characters

		- Start diagonally in 2 columns: A and B start from opposing points, looking at each other using the different steps; at the meeting point they jump or they turn at the same time and continue their way diagonally to the rhythm of the music as they resume their march	
		- Creating a choreographic phrase alone (if possible): with a walk of their choice (prisoner, sweeping etc.) / a slide / a turn or a jump	
		- In pairs make a choreographic phrase at 2 / Each dancer shows his phrase and the pair decide to combine parts of their solos	
			If the level of understanding of one of the dancers does not allow him to work alone, one of the caregivers will be able to participate with him; subsequently, this help will come from one of the other dancers directly
Dancing in front of an audience	20	- Present the dance as pairs to the rest of the group as spectators. - 2 or 3 groups can perform at the same time, which limits the anxieties of being alone - The stakeholder chooses the music for all the groups.	The stakeholder will seek to be as positive as possible to highlight all the collaborations that emerged during this first session
Debrief and closing	10	- The stakeholder gathers the group in a circle and talks over the session - Let the dancers express themselves about the experience and feedback about the workshop - The closing includes indicating how the project will continue in the next session	The dancers may already have a bearing on the following session which arouses their motivation and reduces anxiety if it exists. The stakeholder prepares the next session by spotting the successful duets

Workshop – Session 2

Title: MEETING / MAKING EYE CONTACT / TURNING AROUND

Goals for the stakeholder:
o   Deepening the work of 'seeing' each other
o   Expanding the dancers' field of action by working on two components of movement - Space and time
o   Identifying the affinities that exist between dancers: forming working groups

Goals for the dancers:
o   Learning to look at each other
o   Working with other partners in the group
o   Moving by working on two components of movement: space (up -low/ground - standing) and time
o   Agreeing to be watched as a dancer

Goals for dancers with disabilities:
o   Agreeing to participate with or without help
o   Holding the gaze of others
o   Collaborating with another dancer
o   Feeling good in the group
o   Agreeing to be watched as a dancer

Workshop – Session 1	Time 120 min	Content	Adaptation
Introduction to the activity	10	- The stakeholder brings the group together sitting in a circle. Each participant gives his or her first name aloud to the circle. Then, in the second round, each participant must give the name of his righthand neighbor. In the third round, they give the name of the person to their left.	Caregivers will be able to help dancers pronounce their first names or say it for them if they are unable to do so. The group get to know each other in a playful way

Warm-up exercises	30	- Joint awakening in a circle: the dancers copy the gestures of the stakeholder
		- Watching someone in the circle: Walking towards another dancer maintaining eye contact and taking their place in the circle: A goes to B and takes his place in the circle. B then goes to C and takes his place and so on
		- The dancer crosses the circle looking at a partner who is opposite (A looks at B - A crosses to B - Moving around B looking at him, A and B cross together looking at each other to the return point of A.
		  • Variation 1: When A arrives at B, he goes around B on the ground or the lowest he can
		  • Variation 2: When A and B leave after the turn of A, they cross together on the ground looking at each other to reach the return point of A
			The stakeholder begins with a warm-up routine for all sessions, evolving each time with added variations
			If the level of understanding of one of the dancers does not allow him to work alone, one of the caregivers will be able to participate with him; subsequently, this help will come from one of the other dancers directly

Research phase	40 +10 Break	Move around the space keeping eye contact with all the dancers you meet / The stakeholder keeps the same instruction by varying:
		  - Levels (up/down)
		  - Directions (forward/backward)
		  - The nearest and the furthest
		  - Speeds (very slow/ slow/fast/very fast)
		
		Move around the space keeping eye contact with all the dancers you meet with a walk learned the day before: prisoner walk, sliding, sweeping, walking on eggshells, using different speeds (very slow/slow/fast / very fast)
			The stakeholder introduces one more component each session: speeds

Workshop – Session 2

		Content	Adaptation
		1/ Start with two dancers face to face: A is on the ground or the lowest he can , B is standing. A and B move to the rhythm of the music. On the stakeholder's signal the roles swap. B is now on the ground or the lowest he can and A stands and the dancers keep moving while dancing 2/ At the signal: the one who is on the ground or the lowest he can goes around the one who is standing and dancing on the spot	Changes of roles and partners are triggered by the stakeholder with rhythm to elicit encounters between dancers who do not know each other

		Creating a two-part choreographic sequence with the following actions:
		  Step 1
		  - Looking at each other
		  - Moving with one on the ground and one standing
		  - Being very close / being very far away
		  - Turning around
		  Step 2: Other variations are introduced depending on the level of the groups
		  - 2 different steps
		  - A very fast moment
		  - A very slow moment
			The stakeholder asks the dancers to put themselves beyond what they already know while guiding them in their choices.
			If the level of understanding of one of the dancers does not allow him to work alone, one of the caregivers will be able to participate with him; subsequently, this help will come from one of the other dancers directly
			It is possible that not every dancer will have the ability to complete both steps at this stage - some will remain in the first stage and will need adaptation and extra learning time. This will depend on the comprehension skills of each dancer.

Dancing in front of the audience	20	- Present 2-person performances in front of the rest of the group; 2 groups performing at a time - The stakeholder chooses the music for all the groups.	The stakeholder invites input from the different groups and asks the spectators what moments they most enjoyed
Debrief and closing	10	- The stakeholder gathers the group in a circle and discusses the session with them - He asks what they learned during this session - Close the session by indicating what will happen in the next session	The stakeholder prepares for the next session by observing the successful duets and those who will need more time and help

Workshop – Session 3

Title: MEETING / MAKING EYE CONTACT / WORK ON PERFORMANCE PART ONE

Goals for the stakeholder:
o   Deepening the work of 'seeing' each other
o   Expanding the dancers' field of action by working on 3 components of movement: space, time and energy
o   Forming groups of 4 dancers by combining dancer pairs – with helpers if needed
o   Finalizing performance part one by giving benchmarks

Goals for the dancers:
o   Maintaining eye contact with each other
o   Moving by working on 3 components of movement: space (high - low / ground - standing) - time and energy
o   Creating a choreographic piece for 4 dancers using the content of the previous sessions
o   Entering a collective organization: taking and giving cues

Goals for the disabled dancers:
o   Feeling good in the group
o   Agreeing to participate with or without help
o   Connecting by exchanging eye contact with another dancer
o   Collaborating in a group of 4 dancers
o   Enjoying dancing in front of others

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> "https://upload.wikimedia.org/wikipedia/commons/thumb/
> 7/73/Javert.jpg/1294px-Javert.jpg" * MERGEFORMATINET
> INCLUDEPICTURE
> "http://parismuseescollections.paris.fr/sites/default/files/sty
> les/pm_notice/public/atoms/images/MVH/lpdp_38138-2.jpg
> ?itok=ymDSFO-E" * MERGEFORMATINET

Workshop – Session 3

Workshop – Session 1	Time 120 min	Content	Adaptation
Introduction to the activity	10	- The stakeholder brings the group together sitting in a circle. Selection of the dancer pairs (caregivers/dancers/assistants) - The first participant moves around the circle making eye contact with each of the others one by one. As they reach the fifth participant, the person who was to their right can start their journey around the circle and so on... until each dancer has had their turn.	The stakeholder will decide which pairs will work together according to affinities made during previous workshops. Dancers and their helpers will take part in these decisions and must agree. Precise instructions will be given to dancers and helpers as needed. (vocal, touch, or visual contact, for a smooth accompaniment)
Warm-up exercises	30	- Joint awakening in a circle: the dancers copy the gestures of the stakeholder - Watching someone in the circle by pair and walking towards him: Looking at each other,.in the crossing of the circle: Take a ride / a jump / a passage to the ground / a stop ... before joining the partner with whom they were connected by eye contact.	The stakeholder begins with a warm-up routine in all sessions, evolving each time with variations

Research phase	40 +10 Break	Move around the space keeping eye contact with the dancers you meet. The stakeholder keeps the same instruction by varying:
		         - Levels (up/down)
		         - Directions (forward/backward)
		         - The very near and very far
		         - Speeds (very slow/ slow/fast/very fast)
		         - The energies (1. fluid: like water / 2. Breaking: like bone / 3. electricity, electric current)
		
		- Move around the space keeping eye contact with all the dancers you meet with a walk learned in the previous session: prisoner walking, sliding, sweeping the ground, walking on eggshells, using different speeds (very slow / Slow / Fast / very fast)
			The stakeholder introduces one more component to what was learned in the previous session: speeds
			
			Sitting in a circle the stakeholder presents the engraving that introduces the theme of the day: The personification of Javert, the one who chases: sometimes very close - very far / looking down on all others / turning around

		- 1/ Start in pairs Face to Face: A is on the ground or the lowest he can , B is standing. A and B move to the rhythm of the music. At the signal of the stakeholder, the roles change, B goes to the ground or the lowest he can and A stands; all dancers keep moving while dancing - 2/ At the signal: the one who is on the ground goes around the one who is standing who dances on the spot	Changes of roles and partners are triggered by the stakeholder with rhythm to elicit encounters between dancers who do not know each other The stakeholder asks the dancers to arrange themselves in groups of 4 while guiding them in their choices and keeping the dancers with their caregivers.
		- Creating a choreographic piece with 4 dancers using the following actions: 2 duets do the same thing in parallel: Step 1 - Looking at each other - Moving in pairs - one on the ground and one standing - Being very close / very far away - Turning around Step 2: Other constraints are introduced depending on the level of the groups - 2 different steps - A very fast moment - A very slow moment	The two steps are introduced according to the abilities of the group. Some will remain in the first stage: adapting to the learning time and comprehension skill of all is crucial.
Dancing in front of the audience	20	- Present the group performances to the rest of the group. - The stakeholder chooses the music for all the groups.	The stakeholder values the input of the different groups and asks the spectators what moments they most enjoyed
Debrief and closing	10	- The stakeholder gathers the group sitting in a circle and discusses the session - He asks the participants what they learned during the session - Close the session by indicating what will happen in the next session	The stakeholder prepares for the next session by spotting the successful groups and those who need more help.

Workshop – Session 4

Title: DANCING WITH A GROUP / LEARNING SOME MOVEMENTS / FINALIZE PERFORMANCE PART ONE - START PERFORMANCE PART TWO

Goals for the stakeholder:
o   Leading the dancers in creating a collective phrase based on their gestures on the given theme (Rebellion)
o   Creating a group dynamic
o   Finalizing performance part one by giving reference points to each group

Goals for the dancers:
o   Being in touch with others
o   Creating a choreographic piece for 8 dancers
o   Entering a collective organization: taking and giving cues

Goals for dancers with disabilities:
o   Agreeing to participate in the session with or without assistance
o   Remembering a series of gestures
o   Collaborating in a group of 8 dancers
o   Enjoying dancing with and in front of others

Workshop – Session 1	Time 120 min	Content	Adaptation
Introduction to the activity	10	- The stakeholder brings the group together sitting in a circle and presents the structure of the session. They show the engraving of Gavroche on which the workshop is based and explore his story and his character	Use simple words – explain how the dancers embody the theme Define the limits of stage space with props (lines/cones/carpets)
Warm-up exercises	15	- Joint awakening in a circle: the dancers copy the gestures of one of the dancers. - In a circle: Thematic opening/closing of the body: a dancer proposes a gesture. He shows it in the circle and all the dancers repeat it. The stakeholder will vary the speed of the gestures: very slow /fast etc.	The stakeholder asks who wants to conduct the joint warm-up; then he asks who wants to propose a gesture. Arrive at a dozen proposals
Research phase: Start Performance part 2 with the collective sentence and fix Performance 1	55 +10 Break	- In a circle: Rebellion/revolution gesture: a dancer proposes a gesture. He shows it in the circle and all the dancers repeat it. Memorize 8 gestures in a whole group: the gesture of A, the gesture of B, then of C etc.	Arrive at approximately 8 proposals for different gestures
		From the 8 gestures found in the circle, work in groups of 4 to make a collective phrase with at least 4 of the 8 gestures of rebellion: make choices together and combine by finding links between them (by a turn, a jump etc.)	Give a short time of collective work so that decisions are made quickly to get to the essentials.
		Each group performs to the other groups. The stakeholder arranges 2 groups of 8 dancers. (Group 1 with G2 / Group 3 with G4). G1 learns the collective phrase of G2 and G2 learns the collective phrase of G1 and then the combined group of 8 dancers shows its collective phrase to the other group / BREAK	In the case that a dancer cannot memorize gestures, the group fulfils the collective phrase in interaction with this dancer who can improvise. There is no need to force memorization under any circumstance

		- **FINALIZE PERFORMANCE PART 1**: - Revise what was done at the previous Workshop 3 session in groups of 4. - Set the order of passage for the 4 groups of 4 on stage by giving group cues - entrances and exits: each dancer must know when to enter and leave the stage (relying on the helping dancer pairs)	The stakeholder reiterates the instructions of the sequence of workshop 3 by using one of the groups as an example. Define the stage spaces by marking the entrance and exit spaces with props (chairs, cones, benches etc.) for each group Do not hesitate to appoint a group leader
Dancing in front of the audience	20	- Repeat by moving the 4 groups in the order of appearance of performance part 1	The stakeholder gives the instructions of passage in real-time; he animates the rehearsal. Helping each dancer to be in the correct place.
Debrief and closing	10	- The stakeholder gathers the group in a circle and reviews the session - He will ask how performance part 1 is going to see if the markers have been integrated and understood by the dancers. - Close the session by indicating what will happen in the next session	He then prepares the next session by spotting the dancers who need help and looking for individualized solutions

Workshop – Session 5

Title: DANCERS listening to each other in the GROUP/Being part of a simultaneous COLLECTIVE dance / FINALIZE PERFORMANCE PART TWO

Goals for the stakeholder:
o   Creating a group dynamic
o   Arriving at an overall moment; repeating it to allow it to be memorized
o   Getting the dancers to create a collective moment by listening to each other
o   Finalizing performance part two by giving cues to each of the dancers

Goals for the dancers:
o   Remembering an overall time, adapting to all the dancers in their groups
o   Working on the precision of the dance gestures
o   Entering a collective organization: taking and/or giving cues

Goals for dancers with disabilities:
o   Agreeing to participate in the session with or without assistance
o   Remembering an overall time in terms of its possibilities
o   Collaborating in a group of 8 dancers
o   Enjoying dancing with and in front of others

Workshop – Session 1	Time 120 min	Content	Adaptation

Workshop – Session 5

Introduction to the activity	10	- The stakeholder brings the group together in a circle and reviews the work-in-progress performance that will take place the following day in front of a small audience: Performance part 1 then Performance part 2	Use simple words. Put the dancers at ease by reassuring them about the next session which should be considered a "work in progress" and not a polished performance.
Warm-up exercises	15	- Joint awakening in a circle: the dancers copy the gestures of one of the dancers. - Play 'photo': The stakeholder gives a number: for example, 8 - 8 dancers enter the circle and make a shape with their bodies: the dancers stop at the same time and say "photo!"	The stakeholder asks who would like to conduct the joint warm-up The number can be given by one of the dancers. Ensure that everyone participates at least once

Phase Research: Finalize performance part 2	55 +10 Break	- School of fish: in groups of 4 diamonds: follow A as you walk.
		        C
		    B A ⟶
		      D
		 - The stakeholder claps his hands: A says the first name of the next leader of the group, D for example, and then the group changes direction to follow D etc.
		 - When the leader stops: he opens his arms (as in the engraving) and all the dancers of the group imitate him
		
		 Step two
		 - The groups of 4 are combined to make 2 groups of 8 dancers
		 - On a signal, they move together in the space. When they stop, they open their arms at different levels: on knees, crouched down or standing.
		 - At the end of the time exploration, the stakeholder will determine, with the dancers, who will be the leaders and what movement they will use in the playing space.
			Arrive at approximately 8 proposals for different gestures
			
			 The helper dancer will be able to accompany their partner either with one hand on the shoulder and /or guiding him with his voice
			
			 In the case a dancer cannot memorize gestures, the group fulfils the collective phrase interacting with this dancer who can improvise. There is no need to force memorization under any circumstance. We can pair this dancer with another partner during this collective time of improvisation
			
			 The stakeholder restores the markers of performance part two by writing them on the board. Define the spaces of group scenes: mark the spaces of entrances

Workshop – Session 5

		Review the overall collective time of the previous session and memorize it: This moment is the time to "clean" the gesture: we aim to achieve the precision of the gesture at the same time for all dancers in the group We adjust this collective time with the notions of space, levels and speed	and exits with props (chairs, cones, benches) for each group Use group leaders
		/ BREAK	
		- **Finalize PERFORMANCE PART 2:** - School of fish that move together and open their arms when they stop. Determine leaders and relay moments - Collective Group 1 /Collective Group 2 - Determine an end to the show with the dancers' input	
Dancing in front of the audience	20	- Repeat Performance part two with the instructions of the stakeholder in real-time	The stakeholder gives the instructions of passage in real-time, he animates the rehearsal. Helping each dancer to be in the right place.
Debrief and closing	10	- The stakeholder gathers the group sitting in a circle and reviews the session - He will ask how performance part two is going to discover if the dancers have been able to integrate the markers. He asks for a word (and only one!) from each of the dancers to close the session - Close the session by indicating what will happen in the next session	He then prepares the next session by spotting the dancers who need help and looking for individualized solutions.

Workshop – Session 6

Title: PRACTICE performance parts one and two/ DANCE in front of a small audience

Goals for the stakeholder:
o   Present the work completed in front of a small audience by ensuring that each dancer has enough cues and aids to be valued
o   Persuade the dancers to dance in front of a wider audience afterwards

Goals for the dancers:
o   Present the choreography to a small audience
o   Enter a collective organization: taking and/or giving cues
o   Enjoy dancing with other dancers and in front of an audience

Goals for dancers with disabilities:
o   Agree to participate in the show with or without help
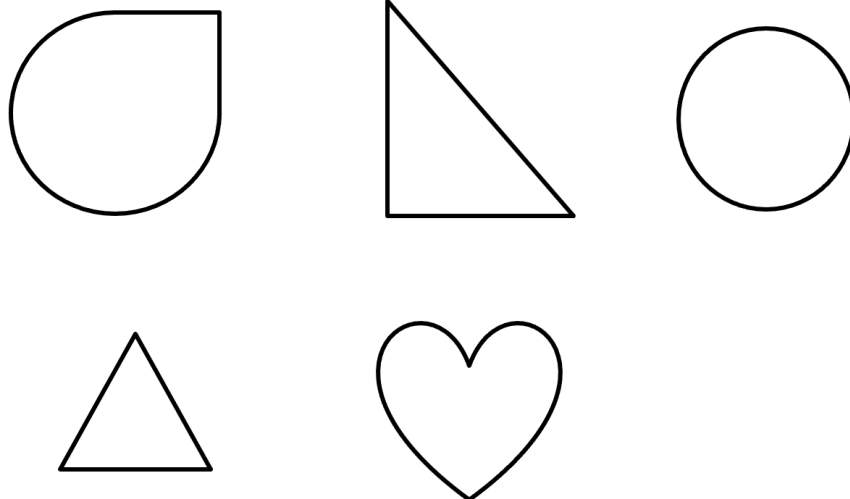o   Enjoy dancing with and in front of others

Workshop – Session 6

Workshop – Session 1	Time 120 min	Content	Adaptation
Introduction to the activity	10	- The stakeholder brings the group together sitting in a circle and reiterates the cues of the performance process to be ready to dance in front of a small audience. Performance part 1, part 2 then end and discussion with the spectators.	Use simple words. Put the dancers at ease by reassuring them about the performance at the end of the session which should be considered a 'work in progress' - never put pressure on the dancers.
Warm-up exercises	10	- Joint awakening in a circle: the dancers copy the gestures of one of the dancers. - Play 'photo': The stakeholder gives a number – 8 for example, 8 dancers enter the circle and make a shape with their bodies: the dancers stop at the same time and say "photo!"	The stakeholder asks who wants to conduct the joint warm-up The number can be given by one of the dancers. Ensure that all dancers participate at least once
Phase Research: Finalize performance part two	40 +10 Break	Rehearsal performance part 1.	The stakeholder places cues for the stage spaces marking the entrance and exit spaces with props (chairs, cones, benches etc.) for each group
		Rehearsal performance part 2 and end.	He restores the cues of the phrases throughout the rehearsal: who enters at such a time on such a cue (music, entry or exit of a leader or another dancer etc.). The stakeholder gives the instructions of
		/ BREAK: guests' entrance for the public	passage in real-time; he animates the rehearsal. He helps each dancer to be in the correct place.
Dancing in front of the audience	30	- Show: the stakeholder presents the performance by telling the spectators that it is a work in progress that requires more time to become polished. The stakeholder can give instructions during the performance if he sees (a) dancer(s) in difficulty	
Debrief and closing	20	- The stakeholder gathers the group sitting in front of the audience - Give the floor to the audience and the dancers: encourage exchanges between them. - Close by bringing the dancers together sitting in a circle and congratulating them on how far they have come and leaving the floor to anyone who wants it!	

Ready-to-use materials

For the "Mandala Mosaic"

1. Shapes for the pieces of the mosaic

2. Mandala (example)