



ART THERAPY TO BOOST LEARNINGS & EMPOWER PEOPLE WITH DISABILITIES

ABLE HANDBOOK

Small-Scale Project Erasmus+ Programme, Key Action 2: Partnerships for Cooperation



Co-funded by the
Erasmus+ Programme
of the European Union

This project has been funded with support from the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.
Project Number: 2021-1-BE01-KA210-ADU-000033989



Contributors

This HANDBOOK has been coordinated and compiled by FCB asbl in the frame of the Small-scale ERASMUS+ project ABLE funded with support from the European Commission (*Grant agreement number: 2021-1-BE01-KA210-ADU-000033989*). All partners created the contents through contributions and support.

Consortium:

Les Biolles asbl (BE)

Forum Citoyens – Burgers, FCB asbl (BE)

ERGON Training (EL)

COOSS (IT)

Acknowledgement

We would like to thank all the learners, trainers and educators that have participated in this report by feeding, reading and/or testing it.

Copyright

Materials may be used according to the Creative Commons License Non-Commercial Share Alike:



Disclaimer

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use, which may be made of the information contained therein. Project Number: 2021-1-BE01-KA210-ADU-000033989



TABLE OF CONTENTS

Table des matières

Introduction	4
Part #1 The Good Practices	5
Part #2 The Testimonials	25
Part #3 Tips and Recommendations	27
Part #4 The pilots – Overview and lessons	29
Conclusion	35



Introduction

This document concerns the IO1 – ABLE HANDBOOK on “Art therapy to empower disabled people” of the Erasmus+ project entitled “Art therapy to Boost Learnings & Empower people with disabilities – ABLE”, which is funded by the Erasmus+ Programme, Key Action 2 (Project Number: 2021-1-BE01-KA210-ADU-000033989).

This handbook is a compilation of best practices for using art therapy with people with disabilities, primarily intended for educators and social workers. It is a practical tool consisting of 8 good practices on how to use art therapy in the education and support of people with disabilities. A series of hands-on activities, based on training methods, to empower and inspire our educators and social workers to use art therapy for training purposes. In fact, this guide provides our professionals and volunteers with the necessary tools to guide our groups effectively with art therapy techniques.

This manual is intended for two types of audiences:

1. Professionals (users) are trained in the use of techniques and art therapy methods .
2. People with disabilities (beneficiaries).

The manual consists of 4 complementary parts:

1. First part: Best Practices - 8 Best Practices
2. Part two: Testimonials - 7 testimonials from trainers who took part to the training
3. Part three: Tips and recommendations for professionals gathered during the pilots sessions
4. Part Four: An Overview of Test Results (3 pilot sessions, 1 per country)

The 8 good practices were tested by 12 educators and social workers during the two short staff training sessions organized during the ABLE project lifecycle, the first in Jesi (Italy – 24, 25 & 26 August 2022) and the second in Athens (Greece – 19, 20 & 21 October 2022). The 8 good practices were also piloted at national level in Belgium, Italy and Greece by 14 trainers.

The trained educators tested these good practices with 47 beneficiaries/disabled people (27 in Belgium, 10 in Italy and 10 in Greece) in pilot sessions/workshops to empower them and allow them to express themselves and develop and improve their skills through art therapy techniques.



PART #1 – THE GOOD PRACTICES

GOOD PRACTICE #1

LET'S PLAY WITH TEXTILE!

What?

The good practice consists in a workshop to create hand made products through the use of textile arts. The workshop is carried out by an art therapist with the support of an expert in sawing and textile arts that helps the group when there are technical issues. The materials necessary are: sewing needles, knitting needles, crochet hooks, frames of various kinds and shapes, threads and wools, textiles with different textures and colors, dyes and colors for fabrics, felt and wool. Other materials that can be used are magazines, pencils, markers, sheets and paper, these can be used mainly in the preparatory stages and at the end of the creative process. The techniques used in the workshop, all leading to textile arts, can be of different kinds such as patchwork, the use of various looms, knitting, crochet, felt, drawing on fabric and textile dyeing, embroidery or hand and machine sawing. Also, other techniques such as drawing, collage and photography can be applied. The idea of the workshop emerges from the observation of a difficulty in socialization. The textile arts are particularly suitable to describe psychological and social issues and can investigate aspects of the personality thanks to its qualities. In fact, many of the actions linked to textile activities may be used as a metaphor for the writing or thinking (*the thread of the conversation, a tie, to weave*) and can be extended to psychological aspects (*taut, to be buttoned up, twisted*). Moreover, the textile arts, thanks to the movements, the materials and the esthetic, can help the expression of one's inner experience in situations in which the verbal expression can be difficult or non-fluid. The materials play a crucial role in the therapeutic setting and are directly linked with the individual through sensations that hit body and mind and generate pleasure or repulsion, therefore the choice of the material and the technique is fundamental and must be compatible with the end-user. The art therapist plays a central role in creating a parallelism between the creative process and the inner experience of the individual, helping him or her create symbolic connections. The textile arts involve a wide range of activities, that open up to different expressive means, giving the possibility to use the material in a creative way, therefore there is no need for competences in basic or traditional techniques.

For Whom?

The workshop is targeted to individuals with mental impairment or mental disorders. Different kinds of the materials and techniques can be used by each participant: looms, knitting needles, crochet, patchwork, drawing on fabric, dying of textile, embroidery and machine or hand sawing, etc. The workshop takes place once a week for a couple of hours. In order to develop the ability of dialogue and confrontation it is necessary to create an appropriate space. At the beginning of every meeting all the different materials and tools are laid out on a table in order to give the opportunity to everyone to use it as needed. In the room there must be other tables on which two or three people can sit. Every participant has a personal container with inside the creation they are working on. It can be useful to put relaxing music in the background in order to encourage the flow of conversation and dialogue. At the beginning of each session every participant looks into his own



container and decides, together with the art therapist, at what stage the work is in order to assess whether it is necessary to continue, conclude or start something new. The creative process is accompanied and supported through verbal exchange and also the observation of unconscious needs expressed through the work. If necessary, techniques and the usage of different materials, can be proposed to initiate a process of transformation and encourage a parallelism between the esthetic level and the psychological one.

During the workshop, every participant concentrates on the creation of his/her own work but the creative process, that is often repetitive in the execution, also allows the person to socialize, creating dynamics that can be also carried out during the workshop. The purpose of the workshop is not only to start a spontaneous socialization in the group but also to create a safe space to allow conversations on a more intimate level, overcoming fears and resistances. Paring two people, that work together on the same loom, can help with the socialization. If it is necessary to strengthen the complicity and teamwork, the collective creation of a blanket can be proposed. Finally, in case of new entries, the older participants can teach the new ones the techniques they know.

The environment created should be serene and relaxed, thanks to the simplicity and ease with which textile arts can be approached. In order to have this it is important to suggest instruments that are suitable for the situation and provide materials that allow the creation of esthetic products, at the same time even if the work requests concentration there should also be the possibility of conversation. The rhythmic physical performance that many of the activities require allows the decrease of tension. Throughout the duration of the whole workshop there should be a regular exchange and confrontation with the team of educators that work daily with the participants in order to discuss single cases and group dynamics that may appear. It is very important to understand how every participant experiences the workshop, their psycho-physical conditions and the relationships that are built. Although it is not always possible to involve the family, the social workers and the psychiatrists, during the workshop there is the possibility to describe and share the process of each individual. At the end of the workshop is organized a day in which the products created are put on sale. This occasion should not be considered as a "market" but more as an "exhibition" that gives value to the hand made products-creations-artworks exposed, the purpose of this occasion should not only be selling the product but mainly for the creations to be observed and therefore seen by others.



GOOD PRACTICE #2

THE ART OF MANDALAS

What?

The workshop proposed consists in the creation of mandalas through the combination of different parts designed by various people. The workshop idea was born on the occasion of a Holy Festival, the festival of colors, that took place in a small town near Jesi (AN). The main issue that is addressed by this workshop is the need to create inclusion between the population and the psychiatric residential facilities. The oriental festival (held in Rome every April) gave inspiration to the use of mandala art. The workshop is designed to stimulate effective inclusion, therefore involves not only the target group but also the educators, the family members, friends and outsiders. The materials used for the workshop are tempera colors, markers, pastels, waxes, glue, recycled material, seeds, magazines, brushes, pencils, pens, various colored cards and round paper bases. The techniques that are used can be various, all leading to the arts applied on paper, from collage to painting. The use of seeds, rice and cereals (that are expired) inserts in the workshop also the concept of recycle.

For Whom and How?

The workshop is targeted to individuals with mental and psychological disabilities and their circle. It is useful for those living in residential communities and all those that may experience exclusion and marginalization. It can be used both with adults and children. The workshop is not based on a series of sessions but is a single day event. A piece of paper is cut in a circular shape and divided into segments and each segment is given to one of the participants. All the people work on their part of the circle side by side. All the materials that can be used are at disposal for everyone and each person can choose which to use. Each segment is decorated, being inspired by the art of mandalas, there are no guidelines to follow. There is the possibility to make different mandalas, according to the number of participants.

The idea of inclusion is given by joining different segments decorated by different people together, in order to recreate the perfect circle.

The workshop can have a great impact on all the people who join in, from adults to children. It creates a bonding moment among the participants, in which the diversity of every individual does not emerge, but rather aspects of mutual help, fun and sharing are experienced. At the end of the workshop, the final works can be exhibited for everybody to enjoy. Joining together the different segments, in order to have a circle, can create many different and interesting mandalas that everyone can admire with the eyes of equality. Also the manipulation of seeds, grain and other raw materials is very important in order to reduce stress and increase the concentration of the individuals.





GOOD PRACTICE #3

ANIMALS IN THE FOREST

What?

The activity proposed is an acting activity, based on improvisation. Through interpreting an animal in the forest in certain conditions and observing and self-reflecting on the way one acts and interacts, it helps to focus and reflect on one's own way of being in relation with others and on the feelings of fear and insecurity. It is an activity that underlines clearly how everyone perceives himself/herself and how he/she interacts with others. There is no need to have specific materials, it is important to have a big room with a lot of space, the presence of different pieces of furniture in the room can help to create the setting and facilitate the acting. There is a conductor that, in the first part, activates behaviours through the narration and later, in the second part, stimulates a self-reflection and an observation of the behaviours that have appeared through a group discussion. The activity is thought for a group of at least 6 people, the more people participate, the better.

For Whom and How?

The activity is not based on a series of sessions but is a one-time activity divided into two parts. In the first part the conductor narrates and gives the inputs that the participants have to work on. At the beginning, it is asked to all the participants to walk freely around the room and imagine that they are in a forest. The narrator describes how the forest appears; there are trees, bushes and dens. After some minutes, it is asked to each participant to choose an animal of the forest and represent it as well as he/she can through movements and noises, the animal must be recognisable to others. Once all participants have chosen their animal and have started to act them out, the conductor asks the participant to start to act their role in relation to others and to the space (ex. birds will tend to stay in higher spots, predators will chase the preys). The conductor in this time can observe the dynamics of the group and how each participant enters in relation with the others. After ten minutes the conductor informs the participants that the night has arrived and that all animals must find a shelter or a den to rest. Once all animals have found a spot in which to rest, the conductor informs the participants that during the night a poacher has taken them captive. The arrival of a new day is announced and the animals realize that they are prisoners, the conductor observes the reaction of the animals, some may act calmly and others may try to force the cage. Finally, the conductor informs the participants that they have been freed, in this case also the conductor observes the reactions and the interactions among the participants.

The second part of the best practice consists in a final discussion with the group to reflect on the feelings and the behaviours of each participant. The conductor is fundamental to refer to the behaviors that he has noticed and underline the roles that have been chosen and the cases in which they may have not been acted (ex. aggressive animals that did not attack). All the feelings felt throughout the session are discussed together, both those linked to situations and to interactions. The best practice is adapted from the book "83 giochi psicologici per la conduzione dei gruppi. Un manuale per psicologi, insegnanti, operatori sociali, animatori" edited by Sabina Manes.



GOOD PRACTICE #4

DRAW A PORTRAIT

What?

I do not paint a portrait to look like the subject, rather does the subject grow to look like his portrait (Salvador Dali)

Painting your portrait, or someone else's is an art therapy technique that is widely used by art therapists as it is a very powerful and transformational process. The usage of "portraits" here is a bit abstract and this happens because the artist should not get distracted by trying to create a perfect image. Apart from this, the facilitator encourages participants to think "outside of the box" and not be afraid or skeptical of exploring colors, lines, and forms.

This activity tackles issues of self-observation and self-acceptance.

By observing the differences between the two images of themselves, participants will be able to self-reflect and see themselves through the eyes of their teammates. The expected result is that the image created by the teammate will be more positive and encouraging than the one created by the individual. In other words, people are more likely to notice the good characteristics in others, than in themselves. Additionally, this activity is highly connected to the reinforcement of self-image since it is observed that people in the situation of disability are more prone to internalizing discouraging representations of their self-image. It can be integrated into training sessions within the scope of self-empowerment and self-compassion.

For Whom and How?

Warm-up:

The exercise "Yes and..." is a team-building energizer activity coming from the wider spectrum of cooperative story-telling techniques. Each aim is to boost the understanding among the participants by promoting features like acceptance of others and affirmation which are considered vital to proceed to the main activity. The facilitator asks the participants to create a circle and calls for a volunteer who will initiate the storytelling. To do so the volunteer will say out loud the starting phrase of the story which can be whatever he/she wants. The participant standing next to him will have to continue the story by adding only "Yes and..." and his/her input. After everyone has spoken, a creative and new story will be commonly created. The facilitator can repeat the storytelling circle by starting with a different person each time. The added value of this exercise is the fact that everyone has a saying in the story, and this saying cannot be changed, it is valid and without the story cannot be completed. The affirmative response that everyone receives and gives back creates a friendly environment where all inputs matter and there is no wrong or less important addition. Moreover, participants get to know their peers better since the exercise promotes creative thinking and people gradually feel free to follow their vivid imagination and express themselves without restraints.

Main- Activity & Debriefing:

In this activity, participants are asked to draw two portraits, one representing themselves and one representing another person on the team. To do so, the facilitator makes sure that everyone is



assigned to draw the portrait of another participant. This will be done discreetly, as the participants should not know who is drawing their portrait. As soon as both portraits are ready, everyone places their two creations on a big table and the group takes some time to check on the portraits. As next, each person chooses their portrait and the one that they think was made by someone else for them.

The debriefing part of the activity includes the comparison of the two images and the identification of changes between them. The role of the educator is to initiate a discussion where group members will feel free to share what they noticed and what they learned about themselves during this activity.

Now it's time for the participants to reflect on the portraits. Each participant will compare the two drawings, the one that shows "how I see myself" and the one indicating "how others see me". The distinguishing feature is that in the first case the creation is made by the individual, whereas in the second case the creation is made based on an external point of view.

At this part of the activity, the facilitator encourages participants to initiate an open discussion where each one will share with the group how he/she feels and thinks about the two portraits.

Some questions that the facilitator can make to promote dialogue are the following:

- Which portrait was the easiest to create?
- Which one was the most difficult to create?
- Are there any similarities between the portraits?
- Are there any differences between the portraits?
- Can you speak as if you are the image?
- Is the image complete?
- What do you think you need to feel complete as the image, or do you already feel complete?
- Did you discover any surprises in creating the portraits?
- Do you strongly dislike any of the portraits?
- What can you change on the image to make it something that you like?

Some questions that the facilitator can make to the creator of someone else's portrait are the following:

- How did you feel while creating the portrait of your peer?
- What features of him/her did you try to depict?
- Are they external characteristics or personality traits?
- Are you happy with what you created?

References and Annexes

- Art Therapy Techniques: 3 Self-Portraits (variation): <https://arttherapyspot.com/2011/03/02/art-therapy-techniques-3-self-portraits/>
- Beyond the face: Art therapy and self-portraiture: <https://www.sciencedirect.com/science/article/abs/pii/S0197455607000482>



GOOD PRACTICE #5

RAINBOW OF DESIRE: EMBODIMENT OF EMOTION THROUGH APPLIED THEATRE

What?

This pedagogical practice is an activity based on the principles of applied theater and more specifically the principles of Forum Theatre that were utilized by Boal (1995) and led to the development of the “Rainbow of Desire”. This exercise belongs to the field of emotional pedagogical practices and aims to make the individual reflect on complex and multidimensional emotions. The tool can be integrated into educators’ agendas and should be used within a group of people whenever the professional estimates it is essential for their work.

Boal’s technique of “Rainbow of desire” aims to make the individual reflect on their emotions by the method of somatic dialogue. The outcome of this technique is the confrontation of the individual with maladaptive patterns, such as oppressions, that he/she had internalized. “Rainbow of Desire” provides the individual with a full spectrum of their emotions regarding a specific incident which is constructed by the improvisations and interventions of the group members who are operating as mirrors. The therapeutic value of this technique lies in the conscious dialogue to whom the individual is led while monitoring the embodiment of his/her emotions that count as a form of knowledge. Every fear or desire acquires a physical existence (through the embodiment of the group members) and seeks to be examined and evaluated by the protagonist. Since images have a significant effect on the way individuals comprehend any incident, it is considered that this technique will guide them to a more holistic self-reflection of their inner world.

Even though this technique was used in the context of teacher education aiming to trigger reflections on the emotional aspects of learning to teach, it is considered a valuable activity that can be implemented in the framework of working with people who found themselves in the situation of disability and need to externalize and self-reflect on the potential “hidden” emotions that are being generated. Through this activity, it is expected that the participants will be able to liberate themselves from their internal oppressions.

For Whom and How?

A suggested introductory activity is the following:

The educator asks everyone to walk around the room, when he/she claps hands, the participants have to meet by connecting elbows, each time there will be one spare participant so at the end there will be two winners out of whom one will be asked to become the protagonist for the next activity

Main Activity:

The educator asks the volunteer to narrate a personal story which had generated a series of emotions in them, the protagonist's narration is the starting point of the overall process. Then the volunteer has to play himself by creating embodied images of the fears, desires, and emotions that they felt as the incident described in the narration was occurring. During this phase, the participants offer their suggestions regarding what else might have been felt on behalf of the protagonist. The participants will need to embody the additional images as well, therefore a spectrum of emotions is developed



through the bodies of the group. At this point, the protagonist can watch the full emotional spectrum and address each participant who continues to embody a fear or desire of the protagonist like a mirror. The aim here is to lead the protagonist to a conscious monologue where he/she will explain why and how performed emotions are present or absent in his/her story.

At this stage the facilitator can encourage the protagonist to stand in front of each participant embodying an image and speak directly to himself/herself while watching their reflection in a mirror, for example: “I feel like this because...”

As a final step, the participants embodying emotions can confront each other in case they are diverse and try to diminish one another. As the protagonist monitors the confrontation of participants (who are representing emotions) new emotions may emerge and they also have to be embodied by the protagonist.

Debriefing:

During this phase, both the educator and the participants sit around in a circle and reflect on the activity in total. The educator has a guiding role since they start the debriefing session by making some rewarding comments on the performances and then slightly leaving the space for the participants to open up, discuss, and collectively congratulate themselves.

References and annexes:

Additional reading about the “Rainbow of Desire”:

- Research in Drama Education: The Journal of Applied Theatre and Performance
<https://doi.org/10.1080/1356978042000255076>
- Reframing ‘The Rainbow of Desire’ as embodied self-reflexivity in initial teacher education
<https://doi.org/10.1080/13569783.2014.928008>



GOOD PRACTICE #6

SCRIBBLE TO MEDITATE

What?

The workshop is built and inspired by the Zentangle **process**.

The **Zentangle®*** was created by Rick Roberts and Maria Thomas, **so the Zentangle®**** is a relaxation method that consists of meditating by drawing structured and repetitive patterns in a 9cm square. The Zentangle is an artistic movement from the USA, invented by two American artists: Maria Thomas and Rick Roberts. It was by making drawings in abstract forms that they realized the well-being that it gave them. This revealed to them an inexplicable inner satisfaction accessing an advanced meditative state! If we have to summarize in two words what Zentangle is: Zen = appeasement, tranquility and Tangle = repetitive geometric shape.

1. The workshop "Scribble to meditate" was built to create a context stimulating creativity and relaxation and share more smoothly the testimonies lived during the Covid19 crisis. The duration of the workshop 4 hours or 2 x 2 hours.
2. For this activity the target audience is 9 people with disabilities.
3. Needs and problems solved: The use of this tool allows access to a state of meditation by means of simple and repetitive drawings; it helps that all participants can express themselves freely and calm down while creating. It also allows everyone to meet with readthemselves, in the calm to share the feelings and emotions experienced during the Covid crisis. This sharing in this context leads to relax in the face of the stress of everyday life experienced during this particular period, to chase away tensions and let go.

For Whom and How?

Type, date of animation	Preparation of the room for a relaxation and sharing workshop	
	Your animation: Discovery of the Zentangle process, individual creation of Zentangle and coloring of the created zentangles.	
	Feedback from the workshop, feedback from participants, evaluation.	
Target audience	Number of people and specificities of the public	Max. 12 adults with disabilities
Facilitators	3 facilitators/educators (average 1 per group of 4)	
The place	Arrangement of the room for the workshop: Scribble to meditate	



Needed material	Square cardboard drawing papers 9cm/9cm, Grey/black pencils, Black felts, Examples of drawings made according to the Zentangle process, examples of symbols, Tutorials, Background music, Table (table marker), Colored pencils

Time	WHAT?	Method ?
15 minutes	Welcoming participants	Taking up space by the participants around the tables. Presentation of each by making a small round table.
60 minutes	Creation of a first Zentangle drawing "scribbled" by exchanging around the theme "how did we experienced the lockdowns during covid-19 pandemic"	a) Explanation of the concept, how to proceed and explanation of the objectives. - Make a visual example (on the board) at the same time as the auditory explanation. b) For this activity, everyone receives a small cardboard and a black felt. - Draw, on the cardboard sheet, with the black felt, a continuous line from one edge to another edge; without lifting the mine, everyone leaves this edge, to join another edge, always by a continuous line, giving free rein to his imagination and so on, without ever lifting the tip of the felt. - To carry out this exercise, it is necessary to be careful not to lift the felt and to draw continuous lines, whether in zigzag, cloud, straight line, etc ...



		c) Per table, everyone starts a first Zentangle drawing to familiarize themselves with the technique, lasting 5 min. d) In a second step, the instructions being understood, the participants create a new Zentangle drawing. This time by exchanging, with the other participants, the experience of the first confinement and putting his thoughts on the drawing.
90 minutes	Design of Zentangle "mandalas" drawing	a) Explanation of the concept, the way of proceeding and explanation of the objectives. - Make a visual example (on the board) at the same time as the auditory explanation. - View a YouTube tutorial of different symbols and patterns to spark ideas and visualize the results. b) Distribute to each one a sheet intended for the realization of the mandala. - Put a musical background. - Presence of one facilitator per table, in order to allow everyone to express themselves and lead the exchanges. c) For this one, I let the participants delineate themselves the areas of their Zentangle "Mandala". - Once the areas are delimited with felt, everyone can draw the repetitive patterns by continuing to discuss the theme: Living during the first confinement.
60 minutes	Coloring of the Zentangle « mandalas »	➤ Pause and continue to relax by coloring the Zentangle drawing "mandalas".

References

<https://www.artettuto.com/regles-pour-faire-un-zentangle-4737>

<https://www.youtube.com/watch?v=NOlxG3yjZQ8>



GOOD PRACTICE #7

CREATE A COOPERATIVE BOARD

What?

The workshop is built and inspired by the **process** of cooperation.

1. The workshop "Creating a cooperative board" was built to create a stimulating context for the sharing of an extraordinary slice of life: the Covid19 crisis and to create a fun tool to share this testimony to others. Estimated design time: 8 workshops of 2 hours. The manufactured game becomes a vector tool of testimony and stages a period of historical life. The playing time is estimated at min 30 min.
2. For this activity, the target audience is 6 people with disabilities.
3. Needs and addressed problems: In this art therapy workshop, the process of creating a cooperative game is a therapeutic approach put at the service of health and well-being.

Four phases are essential:

- ☺ Moments of sharing: TELLING ONESELF, TO DO GOOD TO ONESELF AND TO INSPIRE OTHERS. By telling oneself, one reflects on oneself, on one's history and this can allow us to move forward.
- ☺ The artistic creation of the game: the artistic creation makes it possible to soothe, to reduce the stress and creates a favorable context to work on a painful period of life.
- ☺ Playing for fun: playing is fun and essential! Here, this approach will allow us to discover the world around us in a fun way.
- ☺ The dissemination of testimonials: The creation of this game makes it possible to tell and transmit the story to the following generations. An ambitious and exciting undertaking that will allow others to learn more about their stories and share those of others.

For Whom and How?

Type and number of workshops	Creation of a cooperative board game featuring the story lived by the participants during the Covid19 crisis. 8 workshops of 2 hours	
Target audience	Number of people and specificities of the public	6 to 8 adults with disabilities living in accommodation at the time of the Covid19 health crisis.
Supervisors	1 to 2 facilitators, 1 ludothecaire	
Place of intervention	At the cooperative toy library of DBAO	



Needed Material	Draft sheets, Writing materials, Black felts, Cardstock, Tights, scissors, colored pencils, Different recovery materials for the illustration of the game, Illustrated magazines, Computer Access, Printer.
------------------------	---

Time	Sequence / WHAT?	Methodology / Space HOW?
2 x 2 hours	Discovery of the cooperative game	- Discover while having fun! Play different games: Sambesi (Haba), Playa playa (Bioviva), SOS Pirates (Amigo), ... - Experience cooperation through the board game. In a cooperative game, the proposed challenge requires the mobilization of everyone and the solidarity of all. It is not a question of winning over the opponent, but of teaming up and common cause to win together... or lose together if the team is poorly organized. - Observe the different elements of the game, the boards, the challenges...
1 x 2 hours	Collection of testimonies	1) <u>Presentation of the project</u>: Create your own game on a most current theme: The Covid19 crisis. 2) <u>Collection of testimonies</u>: Randomly, each one tells of strong moments, fears, questions, ... The facilitator is present to distribute the speaking time and animates the exchanges. 3) <u>Identify the main elements</u> in the testimonies collected: heroes, villains, places, situations, actions... to transpose them into the history of our future game.
2 x 2 hours	Creation of history	4) <u>Write a first draft of the story</u>, in connection with the elements identified and the principle of cooperation. 5) Draft of the first game prototype: simple and fast, in relation to the story. Define the role or mission of the players: <i>what is the task of the players? Each time you have to tell 1 story and say, "You have to help . . . at... before . . .) – Against whom? Against what? What enemy? – How do we play? (carte, die, wheel . . .). – What are the pitfalls, the obstacles . . . – When did we succeed ?</i> 6) Test the game between participants.



2 x 2 hours	Creating a reusable prototype	7) Test and retest the game: The construction of the game is refined and during all these stages, the testimonials are precise. 8) Establish the rules of the game: they must be understood quickly. A tip, the advanced rules are distilled as the game progresses. 9) Illustration of the final game: Characters, location, ...
1 x 2 hours	Diffusion	10) Test with an outside audience

References

- To create a good game, you have to keep the notion of fun and fun to share with others!
- Why cooperative games? Excerpts from "Teaching mathematics in kindergarten" Collection Profession teacher Françoise cerquetti-Aberkane and Catherine Berdonneau Hachette Education

"Play involves contact and communication. (In this regard, let us highlight the particular interest of cooperative games where players can advise each other to achieve an end of adventure as favorable as possible.) The discussion around the game makes it possible to talk about the concepts implemented and to produce a verbalization that... responds to a need for communication, either in the heat of the moment or to exchange... outside of gambling activity.... The game activity contributes to the development of creativity: designing a rule... make a game... are all solicitations of the creative imagination. »



GOOD PRACTICE #8

MAKE A COOPERATIVE ARTWORK/PAINTING

What?

The workshop is built and inspired by the **Photolanguage** method.

The **Photolanguage**®¹ is a recorded method whose main purpose is to allow people to speak when they have to express themselves in a group. It was developed in the context of psychosocial intervention.

- 1) The workshop "Realized a cooperative picture" was built to create a context stimulating the sharing of an extraordinary slice of life: the Covid19 crisis and to create a fun tool to share this testimony with others.

Estimated design time: four workshops of 2 hours.

The painting illustrates the testimonies and challenges others on a period of historical life.

- 2) For this activity, the target audience is eight people with disabilities.
- 3) Needs and addressed problems: In this art therapy workshop, the creative process is a therapeutic approach put at the service of health and well-being.

Three phases are essential:

- ☺ Moments of sharing: TELLING ONESELF, TO DO GOOD TO ONESELF AND TO INSPIRE OTHERS. By telling oneself, one reflects on oneself, on one's history and this can allow us to move forward.
- ☺ The artistic creation of the painting: the artistic creation makes it possible to soothe, reduce stress and creates a favorable context to work on a painful period of life.
- ☺ The dissemination of testimonials: The creation of this game makes it possible to tell and transmit the story to the following generations. An ambitious and exciting undertaking that will allow others to learn more about their stories and share those of others.



For Whom and How?

Type and number of workshops	Creation of a cooperative table illustrating the story lived by the participants during the Covid19 crisis. (4 workshops of 2 hours)	
Target audience	Number of people and specificities of the public	6 to 8 adults with disabilities.
Supervisors	1 to 2 facilitators	
Place	In a suitable room for a creative workshop	
PlaceMatériel	For the creation of the game: - Writing materials - Black felts - Medium: cardboard, paintings, - Tights, scissors, colored pencils, ... - Different recovery materials: fabrics, ... - Illustrated magazines	

Time	Sequence / WHAT?	Methodology / Space HOW?
20 minutes	Present yourself with a trait	Objective: to get to know the people in the group better ; - Each participant introduces himself by his first name and quotes 3 words that define him. - Each participant draws a continuous line that starts from one edge and is drawn to another edge. - One or two strokes each... What are we going to discover?
5 minutes	Unplugging the mind	Objective: evacuate emotions, modify the energy of the group All participants begin to circulate calmly and freely in the room. At signal 1, 2 or 3, they start moving depending on the action cited. Actions are cited randomly and several times in a row



		- At 1, turn on yourself - At the 2nd, shout: Ah! - At 3, clap in the hand of his neighbor
15 minutes	Our representations Theme of the table: Living in times of confinement	Objective : to get out of the frame, to open one's field of vision, to dare to express oneself in front of others - Participants rotate around the board in the same direction while observing it. - Everyone looks in the lines for a representation of the chosen theme and notes the ideas that appear on a paper. - Once several ideas have been collected, participants take the time to discover the ideas. (It is not uncommon to see new elements appear)
20 minutes		Objective: to experiment with consultation and decision-making for a common result -The participants consult each other and decide on the elements they will keep for the realization of the cooperative table. - The animator traces and redraws in thicker lines the elements that have appeared.
60 minutes	Cultivate a positive view of oneself 	Objective: to create a positive dynamic to speak in front of the group; to respect the other and his limits → From a large selection of fabrics and materials, different colors and structures, participants select a piece that defines their current feeling in relation to the Covid crisis? → The participants each express themselves in turn on their choice. → Then, he thinks about where he will stick his material on the painting, in a space delimited by the drawn lines drawing the representations, i.e. not overwhelmed on the lines delimiting the main elements.



60 minutes	Reflection on the basis of words and illustrations - Photolanguage	Objective: to use illustrations to facilitate public speaking. – Based on a review, participants select an image and a word that symbolizes the theme. – Everyone expresses himself in turn on his choice. The facilitator intervenes to collect the contributions and rhythm the exchanges between the participants. – The photo, media of the word becomes the support of this word and comes in turn to illustrate the picture
1 x 2 Hours	Coloring the table	Objectif : Développer la confiance et le respect au sein du groupe ; coopérer pour réussir un projet commun Cette dernière étape est importante, le tableau va prendre forme et les éléments vont être mis en lumière par les couleurs choisies. La difficulté pour les participants est de prendre leur place dans un espace restreint et continuer une action commencée par autrui tout en respectant des choix fait par d'autres.

For the success of this workshop, the facilitator plays an important role. Beforehand, he thinks about the question he wants to work on. The question will have to be broad enough to allow for different possible interpretations. It can be formulated as follows: "Choose the photo that you think best represents xxxxx. »

Animation method : It will be important before starting the animation to state the following three rules :

1. The rule of secrecy : everything that is lived in the group remains in the group.
2. The rule of benevolence : no judgment should be made on the choice of a photo or its explanation.
3. The rule of sincerity : everyone must make a conscious choice, as spontaneously as possible, and then express themselves as freely as possible about themselves. If a photo is chosen by two participants, both will express themselves, neither of them will have to change their photo. Then the session takes place in two stages :
 - 1st time: The choice of photos. The animator also chooses a photo. This singularity has two reasons: on the one hand, the participants thus have the perception that the method does not endanger them; on the other hand, it promotes identification with participants.



- 2nd time: Group exchanges. Each participant will now talk to the group about their photo. The quality of listening is paramount here. Then, he will listen to what the other participants, those who want to express themselves, have to say about his photo. One of the particularities of the Photolanguage method is that it is a source of pleasure: pleasure to exchange, pleasure of being in a group. It is finally possible to take notes on what is said through the photos, in order to brainstorm around the question.

References

www.universitedepaix.be : Fresque créative

philocite@philocite www.philocite.eu : Comprendre et travailler la pensée créative par la pratique d'ateliers philo-artistiques

<https://communagir.org/contenus-et-outils/communagir-pour-emporter/les-outils-d-animation/le-photolangage/>



PART #2 – TESTIMONIALS

Sara Pergolini Trainer COOSS Marche, Italy	Art-therapy is an important tool for the educator during his job. Art represents an alternative communication tool to express feelings. For my practice - with a group of 10 psychiatric patients – I used the exercise called "Draw a portrait" which had a very specific aim: to draw an image representing oneself and how they see another person of the group (i.e: two drawings for each participant). Some of them were acquaintances others not. The setting for the activity was a discussion group where people had to speak about themselves and their feelings. Everybody liked the activity very much because the group had the opportunity to explore both negative aspects and positive ones of how they see themselves. The activity underlined how people tend to see positive characteristics in other people and not in themselves.
Maria Elena Trainer COOSS Marche, Italy	The exercise was very psychological and I'd like to have other experiences where art and self-expressions come together. I enjoyed using colours to underline both some aspects of my personality and how I see other people. Colours are an immediate way to understand what a person is feeling. I also had the chance to know better all the other participants. To draw myself was not an easy task at the beginning, but colours helped me so much.
Martine Kerff Trainer Les Biolles, Belgium	Art therapy is a therapeutic approach that emphasizes art in the service of health and well-being. Expression through art therapy reduces the stress of everyday life, as the learner is led to connect with himself through his senses. As an educator, during our trainings, I find the use of this approach very important because it is not mainly based on oral communication but also on artistic production; No value or aesthetic judgments here, simply the encouragement to overcome social, health, psychological barriers, to highlight the experience, whatever it is, and make positive changes to lead our learners (people with mental disabilities) to face health challenges and to reintegrate positively and actively into social and economic life.
Alain Klein, Trainer Les Biolles, Belgium	The experimentation with art therapy tools were moments of detachment from everyday life. Starting from dynamics such as the Zen-angle or the construction of a collective fresco, we leave room for artistic expression. This tool of expression is not used in my daily life. I do not draw or paint; I do not particularly have a knack for it. However, by letting myself be guided by the instructions related to these tools, I detached myself from my thoughts to return to my feelings. It was an opportunity to refocus in peace. This made it possible to share with other people, whom I did not particularly know, in another way, beyond differences. An interesting experience allowed me to discover that imagination and creativity could take a more important place than initially imagined. These tools of expression allow an exchange "on equal terms", whatever our level of knowledge or experience. These dynamics seem to me even more valuable for vulnerable audiences for whom expression is not always easy. It was a great experience.



Christine Bodeson Trainer Les Biolles, Belgium	The tool that marked me the most is the mandala composed of textile elements. The question asked was: "Choose a problem or difficulty that you are experiencing and express, in four quarters of the mandala, the solutions to the problem". At first, I had no idea what situation I was going to tackle, and then, I do not feel like I am a very creative person at the base... However, suddenly, a subject came to me, quite spontaneously: a situation for which I have to make decisions of detachment to protect myself. I immediately found the four elements that represented the problem, the difficulties I have in this uncomfortable situation, the questions I ask myself, the fact that I need the help of others, the strength I have deep inside me, as well as the hope of getting there. I am proud of the mandala I made; It also allowed me to put words and images on my feelings about the situation and it may help me to solve it.
Elli Nikolakopoulou Trainer ERGON TRAINING, Greece	I used the ABLE art therapy techniques when working with a group of professionals who are engaged in the Mental Health Units of IASIS NGO. The group consisted of caregivers, psychologists, nurses, and social workers who provide their services to the mental health patients of the IASIS Day Center and Boarding Houses. What is noticeable is that even if I chose to practice the "Draw a portrait" technique with professionals, so they can present by themselves the activity to their beneficiaries, the activity was very efficient for this target group as well. The caregivers, while creating their portraits, they depicted themselves as "protectors" of the mental health patients. It was emotional to witness every professional acquiring this role through his/her drawing. They commonly expressed the value of the Mental Health Units, which is to provide beneficiaries with safety, warmth, and joy. Even though at the beginning they were very skeptical about the technical part of the drawing, at the end of the exercise, they were overwhelmed by their emotions and managed to express themselves freely.
Sofia Christaki Trainer IASIS Boarding House, Greece	I attended the ABLE training, and I enjoyed it. Both exercises (Self-reflection portrait and improvisation techniques) were very well explained to us in a way that makes me confident to realize them by myself with the beneficiaries. I have realized respective exercises in the past and I have seen how art works for them, they feel so happy when I tell them "we are going to go artistic now". However, not every activity brings out positive emotions as there are times when they get stressed with what they are creating. During the training, we shared some tips on how to diminish their frustration without minimizing the value of their emotions.



PART #3 – TIPS & RECOMMENDATIONS

Specific recommendation related to the good practices

1. People participating in the "draw a portrait" group may not know each other. It is important that the educator explain clearly that anyone can draw a portrait of other people based also on the first impression they have of them. The point of the activity is exactly to compare how one sees himself and how others see him or her.
2. It could be a good idea to divide the activity "draw a portrait" in two phases. One session first and another one after a period of time in order to understand and exanimate all the various changes that may appear after a period. The use of two phases could be very useful especially in groups that at the first session do not know each other very well.
3. The "Draw a portrait technique" can be implemented on multiple times when working with a specific group for a long period. In this way, you can evaluate the progress of the participants. On the other hand, the participants themselves will be able to see the changes in their self-reflection portraits over time.
4. If the group members have built trust with one another, it is advisable that you ask all members to share what they see in others' portraits. This exchange can be very powerful and encouraging for the participants.
5. The facilitator should emphasize the importance of process over product and remind participants to ease into the experience.
6. Guiding the portrait creation by giving a specific thematic umbrella to the participants is also recommended as it might make it easier for them to imagine what they want to depict through their portraits. For example, before asking them to dive into the creation part, you can suggest a topic such as "My day till now", "Feelings from previous week", "Family" etc.

Transversal recommendation about using art therapy

1. Art therapy is an approach used by many professionals in the social world in order to bring well-being to the person in difficulty, an improvement in his quality of life. Art therapy is an approach that does not require the trainer/facilitator to make artistic productions himself, nor to become an art critic; the trainer/facilitator is the conductor who animates artistic tools as a means of expression by disabled people. However, it is recommended that the facilitator or social worker seduced by this approach, enroll in a training program and familiarize themselves with its principles in order to use art therapy in a more holistic and structured way.
2. There are four main forms of artistic processes used for therapeutic purposes to accompany people towards physical, psychological or social well-being: music therapy, dance therapy, drama therapy and art therapy. At the end of COVID-19 lockdowns, we observed that our beneficiaries had a great need to express themselves, communicate, reconnect with social life and heal the wounds suffered during this COVID crisis; We have set up a cycle of art therapy workshops. Given the findings collected and the benefits obtained during these face-to-face



art therapy workshops, we are thinking about developing a remote art therapy device to reach isolated people, voluntarily or out of spite, and give them access to a tool for expression and communication despite isolation.

"Objects, mediations of an artistic nature are used for their ability to give the individual the power to dream, to hope, to survive (...) and to forget for a time the pain, the anguish, the illness, by entering or rediscovering the creative process". (W. Rhondali, art therapist, Hospices de Lyon)



PART #4 – PILOTS: OVERVIEW & LESSONS



1

Context

The workshop chosen for the pilot session was “Draw a portrait” in which each participant is asked to draw two portraits, one of himself and one of another person. At the end of the workshop, every participant ends up having two representations of himself: how he sees himself and how other people see him.

At the beginning of the workshop it was explained to all the participants what they were asked to represent themselves and the person sitting next to them (since the people participating did not know each other the educators chose this way to assign randomly the people to draw). It was made clear that the portraits did not have to be necessarily realistic but could also be abstracted or symbolic and based on first impressions.

After the drawing session there was a moment in which everybody discussed and compared the portrait they had made of themselves and the portrait that the other person had done of them. In the first case, the creation was made by the individual, whereas in the second one the creation was made based on an external point of view. Feedbacks on why people had chosen to draw themselves and the other using certain characteristics and colours were given.

To the workshop participated: 10 adults from 35 to 65 years with a mental health disease, and it was conducted by 2 educators of COOSS MARCHE. It lasted 1 hour and 30 minutes, the entire meeting time of the discussion group.

The educator’s role was to initiate a discussion among the group members and create the situation in which each participant could feel free to share openly what they noticed and what they learned about themselves.

2

Implementation

The workshop “Draw a portrait” took place on Friday 30th of September, inside the spaces of the Mental Health Department, within the second meeting of the discussion group that takes place every Friday morning and is organized by the “Centro Sollievo”.



The “Centro Sollievo” is a project set up by the Municipality of Jesi and the Mental Health Department in collaboration with COOSS. It is a Social Aggregation Center born to create a real possibility of integration among those who experience malaise, creating on the social context and not only on an individual level. Meeting with the goal of enjoying the time together while having a safety net for those who still feel the need. The “Centro Sollievo” addressed the all area through music, art, conversation and games.

The workshop “Draw a portrait” was integrated during the second meeting of the discussion group. The objective with which the discussion group was created was to activate a space of sharing and listening through the use of different ways of communication that are more functional and assertive and that often are invalidated from the state of malaise. The main goal of the discussion group is the achievement of a higher level of awareness and adaptation through the confrontation and dialogue with others. The group aspect is important also because through the sharing of his or her problems, the individual feels less lonely in his pain.

The interventions may vary from a more supportive and therapeutic level to a more expressive one, hence the use of art-therapy exercises, that always have as a goal the expression of oneself. Implementing the “Draw a portrait” workshop within one of the first meetings of the discussion group was a way to help the participants to get to know each other, open up, create intimacy and build a relationship.

3

Valorisation / Recommendations

The creative expression, that is the heart of art therapy, can foster healing and mental well-being. The “Draw a portrait” workshop in particular works on aspects such as self-esteem and self-awareness, promoting insight and enhancing social skills. It was also a good tool to break the ice in a group of people that did not know each other.

The workshop will be proposed again to the same group in six-month, the participants will have created stronger relationships and will know each other better. It will be interesting to see how the representations of themselves and of the others may vary in time and after having shared the work done in the group discussion sessions.

Alongside the confrontation of the two portraits (how I see myself and how others see me) it could be interesting if the portraits of the others are done by the same people that made them the first time in order to see what has changed in the portrait done after getting to know the person, comparing it with the one based on the first impression and discuss in the group the changes.



GREECE

1

Context

The piloting of the ABLE best practices took place on the 7th of September 2022 in the Boarding House of IASIS NGO. The Day Center is a service, established in central Athens, where highly qualified professionals along with dedicated volunteers and practitioners provide psychotherapeutic support as well as

The training was attended by 10 professionals working at the Mental Health Units of the organization and more specifically at the Day Center as well as the two Boarding Houses. The job profiles of the participants were caregivers, psychologists, nurses, and social workers.

The duration of the training was approximately 3h and the agenda was the following:

- Welcome and energizer activity
- Short presentation of the ABLE project and discussion about Art therapy implications when working with mental health patients.
- Applied Theatre: Improvisation Techniques
- “Draw a portrait” workshop
- Debriefing and evaluation of the training.

Regarding the main activities presented, the trainer focused on realizing the exercises in a way that would make it easier for the professionals to realize them themselves in their own time. Therefore, the trainer followed the methodology of Experiential and peer-to-peer learning which the participants found very beneficial.

The role of the trainer during the piloting was to facilitate the overall process, guide the professionals throughout the activities and collect their feedback, thoughts, inputs, and testimonies.

2

Implementation

During the preparatory phase, all professionals working at the facilities of IASIS NGO were invited via email to attend the training. As soon as everyone submitted their availability we proceeded with the realization of the meeting.

The attendees already knew each other from the working environment, and this was of vital importance as it contributed to the cohesion of the group.



The introductory part of the training helped participants to comprehend the objective of the training as the topic discussed were connected to the value of art in personal and vocational life. Attendees were encouraged to speak about their relationship with art and to share whether they use it and in which way.

The first activity that was introduced to them was about the expression of emotions through a somatic dialogue. Even though it seemed difficult for them, to activate their bodies, the friendly atmosphere and the encouragement of the group led to the successful completion of the exercise. The topic that was given to the participants was “How I feel about my work” and each one of them became the protagonist of their short monologue. At the same time, the rest of the group supports the process as external observers with the right to take notes and intervene at the end of the narration by adding their points of view. The addition that each person could make was a particular emotion that he/she thought the protagonist might have felt.

For the second activity, every participant was assigned to create two portraits, one of themselves, and one representing another participant from the group. The topic of the portrait creation was related to their work and the way they associate with one another, either with their colleagues or their beneficiaries. The group members took at first 5 minutes to think about the aspects that they would like to depict through their creations and then worked on the creation part for approx. 30 min. In the end, group members initiated an open discussion that was also supported by the guiding questions of the facilitator.

3

Valorization / Recommendations

A possible valorization regarding the activity “Draw a portrait” would be to ask participants to draw three portraits, instead of two. These three portraits will carry the following titles:

- How do you see yourself
- How do you think others see you
- How would you like to be seen

In this valorization of the exercise, each person creates portraits that only refer to him/her. In this way, the tool becomes solely self-reflective, as no other people will try to depict the person.



BELGIUM

1

Context

The association Les Biolles, loisirs et culture offers creative workshops for people with mental, sensory and/or physical disabilities in the Verviers region of Belgium. We offer many activities including a creative workshop.

We chose, in the ABLE best practices, for the pilot session to test "the art of mandalas and draw a portrait". It is in the context of the creative workshop that we chose to test these new artistic tools according to the defined needs and therapeutic objectives.

The session took place at the association's premises in Thimister, a village located in the province of Liège in Belgium. Three groups were able to benefit.

The workshops were led by a professional educator from the socio-educational and artistic sector, specialized in art therapy; as well as an intern educator and a volunteer from the association.

The people who benefited from this pilot session of ABLE best practices are:

- 8 men, aged 40 to 58, with mental illness. They all live in the same institution, along with 12 other males. Since the end of lockdown, they have participated in a monthly activity offered specifically for the needs of their group. It is with this group that we created a cooperative board game on the theme of confinement. People from this centre also participate, individually or in small groups, in other activities to meet other people and build social ties. (The Art of Mandalas, Thursday 29/09/22)
- 12 people, adult women and men, with mental disabilities. People who live with families or in residential accommodation. They have been coming to the creative workshop, once a month, for many years. They know each other well and have already created a bond of trust between them. It is with this group that we worked with the best practices "Scribble to meditate and make a cooperative table". (The Art of Mandalas, Monday 03/10/22)
- 7 people, 4 men and 3 women, aged 35 to 56, members of the board of directors of our association. (Draw a portrait, Thursday 13/10/22)

2

Implementation



The pilot workshops were included in the creative workshop for "the art of mandalas", for group 1 and 2; while, for group 3, "drawing a portrait" as an introduction to a board of directors.

To each of the groups, I presented the ABLE project, our international exchanges and the best practices that were exchanged. I also gave feedback on the best practices we presented during these meetings: scribbling is meditating! ; Create a cooperative board game and create a cooperative board.

Objectives:

- Involve participants in the project
- Become aware of the necessary contribution of each person to the community
- Taking into account the needs of people in difficulty (physical, economic, social), in Belgium and elsewhere in Europe.

My role as facilitator of this best practices session is to create a benevolent context conducive to sharing and discussion between the people in the group.

Then I presented the best practice that we will test.

For groups 1 and 2:

The art of mandalas:

→ 3-hour session, for each group, during the creative workshop.

I chose this tool for its qualities:

- It stimulates the inclusion of each member of the association by involving not only the target group, but also educators, families, ...
- It crosses borders since it was started in Italy, during the meeting in Jesi ; A tool that continues over time.
- It invites to a common work on the theme "Les Biolles is ... »
- It allows the person to develop :
 - ✓ its communication skills,
 - ✓ trust in others,
 - ✓ integration into the spirit of cooperation.



3

Valorization / Recommendations

The art of mandalas:

This tool is a beautiful tool. Its purpose is the lived experience, what the person has mobilized: skills, valorization, movement, satisfaction: "I did not believe it, it was I who did this ...", as well as the feelings expressed throughout the exercise.

The individual result is part of a common work.

We propose to increase the idea of inclusion to assemble the decorated segments, by the different people of the different groups, in continuous frieze rather than in a perfect circle to enrich it with the achievements of other people and make it a common work that can be exhibited as an emblem of "Les Biolles, c'est ...", started by the first two groups, will be enriched by other people.

Draw a portrait:

I chose to propose the experimentation of this tool to my board of directors for three reasons:

The first is that I found it too complex to be experienced by my target audience of people with disabilities and mental illness.

The second is that I wanted to integrate them into our ABLE project.

The third is that I found it ideal to create team cohesion. Get to know yourself and others better; perceiving the way the other looks at us, further strengthens our image; Speaking in public, sharing one's own point of view, reporting on an individual work (here an achievement) ... are important steps in building a cohesive team.

For group 3:

Draw a portrait:

→ 30-minute session as an introduction to a board of directors of our association.

I chose this tool for its qualities:

- It promotes self-esteem
- It promotes interactions between team members
- It develops values: respect, listening, benevolence, cooperation
- It contributes to the construction of a group spirit



Conclusion

Expression and art therapy has become an integral part of the education and upbringing of people with special needs. Most organisations and institutions use some elements but without a holistic and structured approach. One of the findings of our collaboration under ABLE project is that all partners use partly some art therapy tools and techniques but without any holistic method nor a structured curriculum or training programme.

Combining artistic creation with applied psychological theory, art therapy is an artistic healing method for people suffering from illness, disability, mental health, and other challenges. Art therapy is based on the idea of highlighting unique abilities and is accessible to all ages and abilities. Art therapy falls under the creative therapy umbrella, along with music therapy, dance therapy, etc. These alternative therapies have the power to increase confidence, reduce anxiety, and build communication skills. This is especially important for our target groups: people with disabilities.

We are convinced that developing a holistic and structured approach with the useful training programmes and tools will be a major step for our organisations to empower our disabled target groups. Thanks to our Small-scale project ABLE we experienced the following benefits:

1. Improving mental health of our target groups
2. Reducing their isolation and psychological pain
3. Encouraging our target groups to express themselves and to reinforce their self-esteem
4. Enable new ways of communication by our target groups
5. Improving the participation of our target groups to social and leisure activities