

work plan of educators

THIS CATALOGUE WAS PREPARED IN PARTNERSHIP AS PART OF THE GROWTH&ART PROJECT.

THE CATALOGUE WAS PREPARED BY AN INTERNATIONAL TEAM OF EXPERTS:

- DÉBORA BARRIENTOS ORTEGA
- SVEA MEIER
- JAVIER MORALES
- MARIA NIEDBALA
- ARLÈNE OLDENBURG
- EMILIA SROKA
- ROKAS SUTKUS
- TERESĚ ŽVINAKEVIČIŪTĚ

FUNDED BY THE EUROPEAN UNION. VIEWS AND OPINIONS EXPRESSED ARE HOWEVER THOSE OF THE AUTHOR(S) ONLY AND DO NOT NECESSARILY REFLECT THOSE OF THE EUROPEAN UNION OR THE EUROPEAN EDUCATION AND CULTURE EXECUTIVE AGENCY (EACEA). NEITHER THE EUROPEAN UNION NOR EACEA CAN BE HELD RESPONSIBLE FOR THEM.

Work Plan of Educators

Below, you will discover the educators' work plan, designed as a complementary resource to the workshop scenarios. This document serves as a guiding framework for workshop conductors throughout the sessions. It provides detailed explanations on task implementation and their corresponding objectives, facilitating a seamless execution of the workshop agenda.

Work Plan of Educators 1: Psychology-themed workshop scenarios

The primary theme for Workshop Day 1 centers around empathy, specifically emphasising self-empathy. This thematic focus will evolve over the following days: Day 2 will encompass empathy for self and others, while Workshop Day 3 will fully transition to empathy towards others. Day 1 of the workshop will commence with a comprehensive presentation on empathy, serving as an introductory session to align all participants. This presentation aims to familiarise attendees with key terminology and concepts surrounding empathy, establishing a common understanding as the foundation for further exploration.

Presentation

Preparation for delivering this presentation involves several key steps:

1. Familiarise yourself with each slide's content and the presentation's flow.
2. Ensure all necessary materials, including the video "Mr Indifferent" and accompanying visuals, are ready and accessible.
3. Practise your delivery to ensure clarity and confidence.

Starting the presentation with the video "Mr Indifferent" captures students' attention and stimulates their interest in empathy. This engagement sets a positive tone for the workshop, ensuring active involvement from the outset. Prompting students for their observations after the video encourages active participation and critical thinking, fostering a sense of ownership over the learning process.

Following the instructions in the workshop scenarios, educators can find exact descriptions of what to say for each slide, ensuring consistency and effectiveness in delivering the content. The presentation, lasting approximately 20 minutes, covers essential concepts such as empathy and self-empathy, highlighting their significance in personal and social contexts. Clear definitions, relatable examples, and practical applications equip students with a solid understanding of empathy and its role in emotional growth.

Following the presentation, a 10-minute follow-up discussion allows participants to share their thoughts and insights, promoting further engagement and reflection. 5

This comprehensive approach prepares students for meaningful engagement and sets the stage for productive workshop activities.

Exercise 1: What I like about that

Exercise 1 promotes collaboration, active listening, and creativity among participants. It is also an easy and active way to warm up the group after they have listened to the presentation. By the end, they should have experienced building upon each other's ideas and expanding possibilities through imagination.

To conduct Exercise 1, which lasts approximately 30 minutes, follow the outlined procedure where participants collaborate in designing a product, like a toaster. Each group member contributes a feature to the product, beginning with "I would like it to have..." followed by "What I like about that is..." from the subsequent participant. Ensure participants grasp the additional variables: infinite resources and no physical limitations. Conduct a demonstration involving 2-3 volunteers, and permit each group to select their own product to design. Refer to the questions in the exercise description document for the debrief session.

Tips: Incorporate the recommended tips outlined in the exercise description document. These may include demonstrating "What I like about that" exchanges before initiating the exercise and emphasising the importance of consistently commencing with this phrase. Additionally, address any challenges sensitively with active listening, as highlighted in the exercise description document.

Contract

Contract is an essential part of any work in a psychological environment that requires sharing personal experiences and being vulnerable. It is not an exercise itself, but a very good introduction to what the participants' expectations are. All participants are encouraged to share the values that are of highest importance to them. After that, they are put into a contract, which all the participants can sign or simply agree to honor it for the duration of the workshop.

Exercise 2: Navigating Emotions: A Journey to Self-Awareness

After establishing a contract on how to work together over the following days and enjoying a short break, the session moves towards Exercise 2. This exercise, "Navigating Emotions: A Journey to Self-Awareness," is divided into three parts: two occur before the lunch break and the third right after. The exercise is meant to help teenagers recognise and name their feelings accurately, make conscious, positive choices in response to their emotions, and emphasise the importance of emotional self-awareness in daily interactions.

You will need a display of emotions, which you can find on the website <https://www.socialworkerstoolbox.com/face-emotions-sheet/>. Print the emotion sheet, which is freely available for download. The first part begins by presenting emotion pictures, allowing students to connect with various emotions visually. Students select an emotion reflecting their current feelings and share it with the group. Encourage open discussion as students explain their choices, fostering deeper self-understanding and empathy. This process will last for approximately 30 minutes.

For the second part, following the emotion identification, guide students through a reflective process. Instruct them to compile a list of frequently encountered challenging emotions and their corresponding situations. Prompt students to consider proactive strategies for managing these emotions in the future, focusing on healthy coping mechanisms and positive decision-making.

Participants can think about positive reactions they have shown in the past that have helped them to react to a challenging situation. Students have 20 minutes for this self-reflection element.

In the third part, participants will get back to their notes and read their input before the break. Following this, they will engage in a group discussion, sharing their experiences and collaboratively categorising coping mechanisms on a poster board. You have about 40 minutes for this part.

This approach guides students in reflecting on their emotions and identifying strategies for managing them, fostering self-awareness and emotional resilience. By encouraging proactive coping mechanisms and positive decision

Exercise 3: Emotion charades

The following exercise aims to energise the group and heighten participants' awareness of emotional cues from others. It offers an enjoyable approach to learning and engaging with emotions. To prepare, write down each emotion from the list on separate pieces of paper and place them into a container. Students will then draw and convey one emotion through pantomime, utilising facial expressions and/or gestures to express the chosen emotion to the other group members. A timer can be employed to introduce a competitive element to the activity.

Exercise 4: Exploring Empathetic Strengths

The following exercise allows for self-reflection during the initial phase (the first 20 minutes), followed by a sharing session in pairs where newfound insights can be exchanged. Students are provided with a strength assessment sheet, printed before the session, containing a variety of potential strengths. They are instructed to select three strengths and note how these have influenced their empathetic interactions with others.

Students are encouraged to take creative notes, such as drawing pictures. After this reflective segment, students will share their creations with a partner for five minutes each, receiving positive feedback. This process is then repeated with a different partner. Overall, this exercise fosters awareness of personal strengths, their application in empathetic interactions, and how these qualities can enhance empathetic abilities. It underscores the mutually reinforcing relationship between individual strengths and empathy.

Exercise 5: Write a letter to yourself

The following exercise has a goal of changing the participants' perspective on what they consider their own flaws. It uses the empathy they feel for other people and encourages them to direct those positive attitudes towards themselves. Through the use of writing, participants are encouraged to share beliefs about themselves, then with the use of imagination they are encouraged to rethink how they approach those beliefs.

Lastly, the process is discussed - how the reasoning changed, what emotions were present in the participants. This exercise enhances participants' positive attitudes towards themselves through the use of empathy and self-reflection.

Exercise 6: Self-compassion meditation

This exercise highlights the importance of understanding and compassion aimed towards the self. In this short meditation, the participants will get a chance to 10

unwind, relax, and take in the things they have learned throughout the whole day of workshops. This activity highlights the importance of being present in the moment and accepting towards self.

End of workshop 1

This concludes Workshop 1 and the first day, where participants not only embarked on their journey of self-development but also seized their initial opportunity to connect and lay the foundation for personal growth. They understood the broad concept of empathy, focusing on self-empathy. Throughout the session, they were afforded ample time for introspection, allowing them to connect with their emotions and explore self-compassion principles. Tomorrow's agenda will extend this focus on self-empathy into the first half of the day, providing participants with continued opportunities for growth and reflection.

Workshop scenario 2

This day is structured around two workshop scenarios, each presenting a slight shift in focus within the day. The lunch break serves as a natural transition between topics. Participants will recognise the thematic connection between the workshop scenarios, as empathy is the overarching theme across workshops one to four. While Workshop two focuses on self-empathy, the emphasis gradually shifts towards empathy for others throughout the day. The first half of the day provides an opportunity to delve into two aspects of self-empathy that are sometimes overlooked but crucial for developing a comprehensive understanding of empathy skills. Firstly, we will explore individual fears and their potential connections to others. Additionally, we will address the challenges of empathy, acknowledging how excessive empathy towards others can be emotionally burdensome for oneself.

Energizer 1.1 Birthday line

The day will commence with a brief warm-up activity, "Birthday Line," designed to re-engage students, foster interaction, and establish a foundation for subsequent exercises. Lasting approximately 10 minutes, students are asked to stand in a line according to their birthdays without verbal communication. Despite the silence, this exercise has proven highly effective in promoting group cohesion.

Exercise 1.2 Fear in a Hat

In this activity, participants will engage in an exercise focused on fear sharing and empathy building to create a safe space for individuals to express fears without judgement, thus promoting trust and openness within the group. They will anonymously write down two personal fears, reflecting on their emotions related to these fears. These written fears will then be collected and shared with the group, where each participant will read out someone else's fear and discuss what they believe the person is most afraid of in the group or situation. This process will improve communication skills by encouraging participants to articulate and discuss someone else's fear, fostering practical expression of emotions and perspectives. Additionally, the exercise aims to promote a shared experience to broaden participants' understanding of diverse fears, breaking down potential stigmas associated with them.

Finally, it will prompt self-reflection as individuals engage with others' fears, fostering self-awareness and personal growth.

Exercise 2: The Other Side of Empathy - When it all gets too much

In this activity, participants will engage in a reflective exercise focused on exploring the other side of empathy: when it becomes overwhelming. The objectives include self-reflection on personal experiences with overwhelming empathy and the development of shared coping mechanisms for navigating such situations collectively. It is important to recognise that this activity can be

emotionally arousing for the participants and that a safe space is required. Make sure that all participants are respectful of each other and that they do not judge or comment on each other's input in a negative way.

During the self-reflection phase (15 minutes), participants will be given a handout with reflection questions to guide their introspection. They will recall specific instances when they felt overwhelmed by empathy, exploring their emotions, thoughts, and actions taken or not taken in response to these situations. The goal is to prompt self-awareness and identify potential strategies for self-care.

Following the self-reflection, there will be a short break (10 minutes) to allow participants to recharge before engaging in the discussion phase (40 minutes). During this discussion, participants will voluntarily share the situations they reflected upon, expressing their feelings and thoughts about overwhelming empathy. Guided questions will facilitate the exploration of common themes, patterns, and the impact of overwhelming empathy on individuals emotionally and in their ability to support others.

The discussion will transition to coping mechanisms and future actions, where participants will share personal strategies for managing overwhelming empathy and brainstorm potential collective approaches. Emphasis will be placed on finding a balance between compassion and self-care, highlighting the importance of prioritising well-being and establishing healthy boundaries in empathetic interactions.

Exercise 3: Danish clapping

For this exercise, participants will form pairs and engage in synchronised movements, drawing inspiration from the principles of improvisational theatre. In this form of theatre, performers collaborate spontaneously, emphasising unconditional positive regard towards self and others and embracing failure. This exercise serves as a dynamic break in the learning process, promoting participant interaction and responsiveness. Encouraging students to respond to each other's movements without preconceived scripts fosters empathy and adaptability. The energetic and collaborative nature of the activity creates a positive atmosphere, enhancing students' engagement and receptiveness to further learning about empathy. Through this playful exploration, students can experience firsthand the importance of mutual understanding and cooperation in fostering empathy.

Exercise 4: In other words

The goal of this exercise is to encourage participants to actively listen and to express their thoughts explicitly. Through discussing controversial topics, the participants improve their communication skills - they have to make sure they understand each other very well. This exercise also encourages acceptance to other points of view.

End of workshop 2

In the morning session, participants were immersed in interactive exercises designed to cultivate empathy, self-awareness, and communication skills. These activities ranged from delving into the essence of empathy through introspective dialogues to honing self-compassion and managing intense emotions. After the lunch break the focus will be shifted more outward towards empathy for others.

Workshop scenario 3

Welcome to the second segment of the “Growth and Arts Workshop”. This segment focuses on empathy towards others. Empathy towards others is an essential soft skill as it plays a vital role in our well-being and social interactions. It serves as a bridge as it connects us emotionally to those around us, enabling a deeper understanding of each other, embracing differences and building meaningful relationships. Empathy can enhance community. One can engage in thoughtful and authentic conversations with respectful and empathetic communication skills. Moreover, empathy plays a crucial role in conflict resolution as it allows people to find common ground and seek compromise. Social harmony, kindness and compassion are promoted and fostered in this intervention.

Presentation: Empathy towards others

All information for the slides can be found in a separate document.

Exercise 1: Let's get creative - VISION BOARDS

Creating vision boards connects the discovery of creativity and art within ourselves and empathy towards others in a meaningful way. Participants become more aware and attuned to their emotions, thoughts, and feelings by engaging in this introspective artistic journey while creating vision boards. An understanding of one's motivation and desires is fostered during this exercise

The gained self-awareness builds the foundation for developing and understanding empathy towards others. Finally, sharing the vision boards with their dreams, desires and aspirations in a safe setting with fellow participants enables them to connect empathetically with each other on a deeper level. Active listening plays a crucial role in this process, as participants try to understand the images and the emotions and intentions behind the different vision boards.

8

1. Introduction (15 minutes)

1.1. Facilitators explain the purpose of exercise

1.2. Facilitators encourage participants to approach the activities with an open mind.

1.3. Facilitators provide materials and instructions on creating vision boards (paper, pens, colours, magazines)

1.4. The facilitators emphasise creativity and self-expression through encouragement

2. Creating vision boards (45 minutes)

2.1. Participants get creative; draw, collage, colour, reshape and sculpt their vision board

2.2. Facilitators supervise participants, answer questions and encourage and support the participants' creative process.

3. Reflection and sharing process (30 minutes)

3.1. After finalising their vision boards, participants gather in subgroups of four

3.2. Participants are encouraged to show their vision boards and talk the other participants through it.

3.3. Facilitators should pay attention to the fact that participants engage in active listening and don't interrupt fellow participants.

4. Debriefing (30 minutes)

4.1. Facilitators thank participants for their engagement and praise their artwork

4.2. Facilitators ask questions about how participants felt while presenting the vision boards to the group and if their perception of empathy has changed.

Exercise 2: “The village” by Presencing Institute – SOCIAL PRESENCING THEATER

Overview

This exercise signifies a profound shift towards holistic consciousness, where the well-being of all components within a system is paramount. This transition is facilitated by the alignment of mind and body, fostering innate awareness. Within the Village exercise, participants progress from individual bodily awareness to a collective sense of belonging, sparking creativity and fostering mutual respect. Originating from a pivotal question on unlocking group potential, the Village prompts exploration into the dynamics of attention and action necessary for emergence.

GROWTH&ART

Purpose

The primary aim is to shift focus from self-centred cognition to comprehensive sensory engagement, extending awareness to encompass others. By extending our sensory reach into space, we hone the ability to make authentic choices. Observing group dynamics enables collaborative creation, underlining the values of curiosity, respect, and empathy. Stripping away verbal communication and predefined objectives unveils the richness of non-verbal cues and spatial interactions, allowing for genuine expression and decisive actions.

Principles

- Non-verbal communication pervades every interaction, conveying nuanced messages.
- Delve into group dynamics, exploring spatial dynamics, leadership roles, and the interplay of inclusion and exclusion.
- Foster mindfulness in tending to the collective well-being and embrace the fluidity of moment-to-moment co-creation.

Outcomes

- Cultivate adaptability and insight into navigating complex group dynamics.
- Develop a nuanced understanding of inclusion, exclusion, and navigating change.
- Strike a balance between individual experiences and collective engagement.
- Cultivate resilience and the capacity to thrive amidst uncertainty.
- Cultivate a culture of curiosity, respect, and playful exploration in interpersonal interactions.

SETUP

People & Place

- Room with a clean wooden or carpeted floor
- Sufficient space so that everyone has room to move around and stand without feeling crowded
- It is good to have at least five people

Time: The Village practice may vary between 10 to 20 minutes.

GROWTH&ART

PROCESS

Always maintain mindfulness of the body and awareness of the space.

Give attention to three things:

1. Level
2. Special proximity 21
3. Direction (which way you're facing)

Each person uses seven ordinary activities to make the dance. It is good to limit the activity to just these seven so that the attention of the group is on spatial relationships and timing – not on individual, personal gestures (particularly arm gestures).

The seven gestures are:

1. Stand
2. Sit
3. Lie down
4. Walk
5. Run
6. Turn
7. Greet

Part 1 - Begin

Mindfully practise the first four gestures: sit, stand, walk, and turn. Sometimes, you may also add a fifth gesture: lie down. Let your awareness expand out from the body 360 degrees – front, sides, and back. Feel present, connected to the earth and aware of the space around you. You can practise this with your eyes closed. You can coordinate with the breath – inhaling when still and exhaling with movement – to support embodiment and a sense of being grounded. After some time, shift to natural breathing and let the eyes open without losing a sense of grounded presence.

Part 2 – Groups of 5

Next practice these five gestures in groups of five, extending awareness out to feel part of the social body. Notice your choices of spatial proximity, level and direction. We are doing each movement as fully and completely as possible with an awareness of the group social body. Stop and reflect on the experience. What did you notice? What did you learn?

Part 3 – Begin The Village Dance

With the whole group, practice running through the entire space (make sure people do not wear slippery socks so they do not fall). Keep your attention on the entire space. Use peripheral vision. Then add walking, so people can run or walk. Notice where your attention goes when you turn from one direction to another. Then add standing.

Now you are working with running, walking, standing and turning. Continue to extend your awareness out to the whole space.

GROWTH&ART

Notice two primary ways people self-organise to communicate non-verbally: clustering and imitation. People create sub-groups (trios, small “neighbourhoods”) but move closer to others. Notice where the space is dense and where it is open.

Notice where people are standing still in small groups. We also communicate by imitating others who might be across the room. Notice those walking at the same time as you or running when others begin to run.

8

Notice also that something that appears early in the practice time might be repeated later, so that a theme emerges.

Notice the patterns. Notice that the group is self-organising and making coherence with each person’s choices. Notice what the group is co-creating in the whole space. Stop and reflect on this.

Part 4 – Noticing Others

Then add the seventh gesture, the greeting, which is a nod or a bow. It can be done standing or sitting. Offer this to a person who is directly in front of you in the Village as an acknowledgment of the shared space between two people. The greeting has three parts: acknowledge each other with eye contact, greet in the shared space, return to standing or sitting.

Part 5 – The Village Dance Practice

Now, use all seven gestures. Sense yourself as part of a collective body. We shift from a group of separate individuals to a group operating as a whole. Besides paying attention to doing the movements clearly and thoroughly, notice spatial arrangement, direction, focus, rhythm, and tempo. Notice that without thinking, the dance is arising from the field.

Experienced practitioners can add complexity (movement/words) as long as the view of 360-degree awareness is maintained.

Reflection

Ask people to reflect on their experience. Speak from the body. Speak from space. Keep the same sense of spacious attention in the verbal conversation in the Village.

First round: open-ended questions

- What did you notice or learn in this Village?
 - Share events that occurred (seeing) and feelings (sensing).
- Additional questions for individual journaling or in extended group dialogue:
- What did you notice or learn regarding intimacy, distance, connection, and disconnection?
 - How did thinking, pre-planning, judgement, and cynicism get in the way of fresh engagement and interaction?
 - In some cases, was there an agenda-less connection? If yes, what did this experience feel like?
 - What does it mean to experience a sense of freedom? How did this affect the whole

Exercise 3: Social Presencing Theater – “Stuck”

OVERVIEW

This is the main technique of Social Presencing Theater. It is a process by which one experiences by moving from Sculpture 1 (current reality) to Sculpture 2 (emerging future). We do not know what the movements will be or where they will stop, but we can follow the movement and then reflect on our experience. Surprising insights can arise.

PURPOSE

The invitation here is to notice the inclination of individual people and groups of people to move toward a saner, freer, healthier, more creative situation; to sense more deeply into the current reality rather than trying to “fix” the situation from the same mind-set or frame of reference that created the stuck situation. Instead, we feel deeply into the situation, suspending our problem-solving habit. By paying attention to our “body-knowing” and to the social field, we discover new directions or fresh insights that were not accessible just by thinking.

PRINCIPLES

- Let the body be the guide. Do not plan, act, mime, pretend, manipulate or represent.

Simply BE and DO.

- Lean into the “stuck” situation. The wisdom is there already. Notice what is emerging –

that is sometimes called the “crack”.

- Trust the moment-to-moment experience.

USES & OUTCOMES

- Become more sensitive to and honest about the feeling-quality of their current situation.
- Suspend concepts; build trust in body knowing.
- Feel the others instead of giving opinion or intending to give advice. Developed sensed empathy.
- Feel what is emerging, a future that we want to create.

SET UP

People & Place

- Groups of 4-6 people
- Sufficient space so that groups can work without distraction

Time

- Part 1 is 10 minutes. Each person shares a gesture and a few minutes of reflection at the end
- Part 2 is 5 minutes. All participants practise together.
- Part 3 is 10-15 minutes per person. Each person sets up Sculpture #1, moves to Sculpture #2, and there is time for reflection after each person’s “stuck”.

PROCESS

Show Sculpture 1

1. Sit together in groups of five.
2. Reflect on a place where you feel stuck, where there is a breakdown or an area of life or work that feels stuck.
3. Let that feeling of being stuck in this particular situation come into your body as a shape or a gesture.
4. Embody your feeling of stuck. Make it concrete and visible in the space.
5. One by one share this with the others in your group. Allow space between each person.
6. Brief reflection on what you saw or felt as a witness.

Show movement from Sculpture 1 to Sculpture 2

1. In parallel each person embodies their stuck shape (sculpture 1) and then allows that shape to move. When the movement comes to an end, stop (sculpture 2).
2. After all have shared their movement, briefly reflect together on what each person experienced doing the exercise and witnessing the others.

GROWTH&ART

1. Take 2 minutes to sit with the group in silence and feel the social body of the group.
2. One person places the others in their stuck sculpture to emphasise, augment, or clarify their feeling of stuck.
3. As a collective, stay with the feeling of stuck, deepening into it.
4. Pay close attention to the collective or social body as it begins to move, shift, or change. Don't talk during this phase.
5. When the movement stops, rest in this Sculpture 2.
6. Remaining in the Sculpture 2, each person says one sentence from the "I voice"
7. Reflect as a group on what you noticed, saw, and felt.
8. Gap of silence.
9. Next person does their Stuck Exercise, same as above.

Reflection

- The reflection is built into each part of the exercise. Participants can reflect through several lenses.
- What is the difference between the stuck shape and sculpture 2? How are they different? What was the movement from sculpture 1 to sculpture 2?
- Where did the movement begin in the body? Where in the social body?
- In the group stuck, each person holds or expresses a different aspect of the system, but also embodies the whole system. Reflect on what happened, on the quality of experience and the feeling.
- What insights or questions arose?

Exercise 4: The gift conversation

At the end of the session, we will finish this conversation. We will set up the room and divide people into groups of three.

Principles of the conversation.

- Questions are more powerful than answers. Questions should be ambiguous, personal, and anxiety-producing. What it means is that questions can't be easy or light, you need to ask moving questions that ask you to make a shift.
- Small groups of 3 or 4 allow everyone to be engaged. People should sit close together, (knees 20-25 cm from a neighbour).
- Participants should not give each other advice. The goal is to express your ideas and listen deeply to others. Why do we do this? Because Gifts replace Deficiencies.

Overview:

What are the gifts and assets we bring to the enterprise? Rather than focus on our deficiencies and weaknesses, which will most likely not go away, focus on the gifts we bring and capitalise on those. Instead of problematizing people and work, the conversation is about searching for the mystery that brings the highest achievement and success in work organisations. Confront people with their essential core that has the potential to make the difference and change lives for good.

GROWTH&ART

Sample Questions:

What gift have you received from another in this room? Tell the person in specific terms. What is the gift you continue to hold in exile? What gift do you hold that no one knows about? What are you grateful for that has gone unspoken? 30

The desired response should transcend specific actions directed towards the individual responder, focusing instead on the broader impact and contributions made to the group as a whole. It's about acknowledging the essence of what each person brings to the collective dynamic, beyond mere transactions or gestures.

For example, rather than citing a particular gift given or action taken, the response should highlight qualities or behaviours that enrich the group's experience overall. It could be recognizing someone's consistent empathy, their ability to foster a sense of camaraderie, or their dedication to ensuring everyone's voice is heard.

Peter Block aptly observes the challenge in recognizing our own contributions within a group context. Therefore, when someone struggles to articulate their own gifts, it's an opportunity for the responder to offer support and encouragement. Inviting them to delve deeper into their unique contributions by asking. Can you elaborate on the contributions; you brought to the group this week? This allows for reflection and recognition of the intangible yet invaluable qualities each member brings to the table.

Depending on the time, we will rotate the small groups. Everyone is leaving with a gift. To finish this gratitude practice, participants will participate in an exercise about exchanging self-made portraits and positive messages.

End of workshop scenario 3 (second day)

Workshop scenario 4 (third day)

Exercise 1: Namaste - Metta meditation

Loving-kindness meditation (metta-meditation) is rooted in Buddhism and aims to foster compassion, kindness, and empathy towards others. The first phase includes gaining self-compassion and a more profound understanding of one's emotional world, thoughts and struggles. This is a crucial element as it enables participants to connect later on with each other by sharing similar experiences during the process. Metta-meditation involves gradually extending loving-kindness towards oneself to close relatives, friends, acquaintances, animals and other beings. Therefore, the capacity to hold empathy for others increases as participants are encouraged to empathise with a different and diverse range of people. Metta meditation is associated with increased engagement in prosocial behaviour. This indicates that people are more inclined to help others, which contributes to developing an empathetic and caring society. This practice is a powerful tool for establishing positive mental states, expanding one's circle of compassion, increasing prosocial behaviour and ultimately promoting an empathetic mindset towards others.

Guide for the exercise:

1. Introduction

1.1. Facilitators explain the purpose of the exercise.

1.2. Facilitators encourage participants to approach the activities with an open mind.

1.3. Participants gather in the room, finding a comfortable place and finding a convenient seating position for themselves.

2. Breathing

2.1. Facilitators start the meditation

2.2. "Take a few deep breaths in order to centre yourself."

2.3. "Feel your body and the air that comes and leaves your body while you are breathing."

2.4. "Be mindful and present while breathing"

2.5. "Relax your body and soul"

3. Loving-kindness towards yourself

3.1. Choose a kind encouraging phrase

3.2. "May I be safe"

3.3. "May I find peace"

3.4. Keep repeating the phrase intentionally

4. Loving kindness towards others

4.1. Participants start to extend their affirmations to family, acquaintances, colleagues, animals and other things

4.2. “May you be happy”

4.3. “May you find peace”

4.4. “May you be protected”

4.5. Participants should pay attention to the meaning of their phrase and how it makes them feel when they think about it

5. Debriefing

5.1. Participants gather together in a circle

5.2. Participants are encouraged to share their experiences, thought processes and sensations during the exercise

5.3. How did you feel as you directed kindness towards yourself?

5.4. How did you feel as you directed kindness towards others?

5.5. Did you feel a difference between directing kindness towards yourself and towards others?

5.6. Did you find this exercise challenging or did you encounter difficulty during it?

5.7. What insight did you gain from this exercise?

5.8. Facilitators should remind participants that cultivating and fostering kindness is an ongoing journey in self growth and encourage participants to reflect on them and exchange experiences with others

5.9. Express gratitude for the openness of other participants to engage in this workshop and who are on this journey with you together

Work Plan for Educators 2: Part 2 – art-themed workshop scenarios

Welcome to the "Art and Stress Management" segment of the workshop. The following information outlines artistic exercises aimed at helping participants connect with their inner world, including feelings, emotions, and the subconscious. These exercises are designed to alleviate stress, anxiety, and a sense of disconnectedness, particularly in young people.

Conductors of these exercises should encourage participants to follow their intuition and express themselves freely during all activities. It is crucial to emphasise prioritising the process over the results, as this aligns with the principles of art therapy. Throughout the workshop, creating a peaceful and welcoming atmosphere is vital, providing participants with encouraging words to adapt exercises to their needs. The focus should be on allowing participants to discover freedom in the world of art and creation.

Workshop Scenario 1

Presentation

Begin with the "Canvas of Calm" presentation, included in this guide. It explains the importance of stress management and the value of art in this topic.

Exercise 1 Healing touch of Clay

This exercise is meant to show the healing properties of working with clay. The benefits of this type of craft are clear so that even the medical professionals sometimes recommend it for those struggling with regulating their emotions.

Participants will be encouraged to form clay into a mentioned topic while taking their time and focusing on themselves and the clay as a creative outlet. The participants will be encouraged to focus on the material itself, how it moulds, and the sensation it provides. And in the end all the work will be displayed to show how all the works are different even though it is the same topic.

Exercise 2 Collage of the mind

Participants create intuitive collages using provided magazines, A4 paper and glue, which is an activity helpful in boosting creativity, calming emotions, and connecting with the subconscious mind.

After the time has ended for the activity, the evaluation process follows. The created collages are used to try and dive deeper on the person's subconscious mind. It should be used to ask questions and get a better understanding of others or yourself: why did the participant use this specific element in their works? What does it represent? How does it make the participant feel?

Exercise 3 Intuitive Painting with Music

This exercise is centred on the expression of inner feelings through painting. It uses music to help the participants to connect to what they want to express. Participants should be encouraged to paint freely, use big brushes, let them connect to music, let the movements be free, almost like a dance, and not to focus on the visual impressiveness of their work.

Also the participants will select a topic or specific emotion and will be listening to music that is connecting them to the said topic or specific emotion. They can do abstract art or symbols, whatever helps them feel free and connect to the topic of their choice.

Exercise 4 Fractal Drawing

This exercise is focused on using the process of drawing as a way to calm the emotions and track them if implemented in daily life. Participants, without lifting their pencil, will draw a continuous line over the paper for 30-60 seconds. After the time has passed, they will switch to colouring all the different shapes that they have generated, picking the colours randomly.

This exercise provides relaxation, allows connecting with the subconscious and helps to track emotions through seeing how different emotional states produce fractals in different colour palettes. After this activity the participants are asked questions about their emotions, how they felt before and after activity, what kind of colour scheme was produced ect.

End of art and stress workshop 1

Art and stress workshop scenario 2

This day is more focused on collaborative ways of using art to connect not only with yourself, but with others as well.

Exercise 1 Story of the Circle

This is a playful activity which seeks to show the participants the value of collaboration, how working together can boost creativity and produce unexpected fun results. It's meant to be engaging and fun, thus capturing the attention of participants in the beginning of the day and boosting their involvement.

Each participant is presented with a marker and a sheet of paper, while all the participants sit in the circle, each of the participants draws 1 thing on the paper, it can be anything they want. d in each paper.

After a minute of drawing they send the paper to the person on the left, the participant then draws another thing on that paper. This is repeated until the original paper is back at the participants hands. Then everyone looks at the results, enjoying the different fun stories which were create.

Exercise 2 Grounding magic of Land art

This activity presents the participants with the idea of Land art. Connecting with nature is a powerful way to reduce stress, calm emotions, practice mindfulness and a peaceful state of mind. In this activity participants work in groups, thus also strengthening their communication and collaboration skills.

Land art is an art movement that emerged in the 1960s and 1970s. It broadens the world of art by exploring unconventional materials and strategically placing the artworks within natural environments. The materials used are often the materials of the Earth, including the soil, rocks, vegetation, and water found on-site, and the sites of the works were often distant from population centres. Land art seeks to step away from commercialization of art, it emphasises transience and bringing the person closer to their roots, back to deeper connection with nature.

Exercise 3 Unleashing the Inner Landscape

This activity focuses on connecting everything that has been learned throughout the whole workshop. It uses mixed media materials to help the participants find what works for them exactly and to create an interesting collaborative experience between the whole group.

Participants will work in groups and will contribute to one art piece. This will help the participants to voice their own ideas and listen to others, which will be a balance between empathy of self and others.

Final Evaluation

Once all of the activities are done, start the last stage of the workshop. Share your insights you acquired from working with the group. Remind them that the art and creative field is a broad world they can spend their whole life discovering. Thank everyone for their participation, tell the group that they can be proud of what they achieved throughout the activities. Reflect on challenges they were able to overcome.

End of workshop 2

Resources

https://www.researchgate.net/publication/350214897_Clay_art_therapy_on_emotion_regulation_Research_theoretical_underpinnings_and_treatment_mechanisms

<https://pubmed.ncbi.nlm.nih.gov/37023932/>

<https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2019.01806/full>

<https://pubmed.ncbi.nlm.nih.gov/34646931/>