



Trainer Handbook

Guidelines for Implementing the AMM Integrated Approach

August 2012



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Art Made Man through art therapies and handicraft

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SECTION 1: INTRODUCTION

1.1. Background to the Project

The Art Made Man (AMM) project was designed as a response to two overarching pressing concerns. That is, the lack of independence, and the social and economic marginalization of the most vulnerable social groups of European states where the integrated approach was piloted; Bulgaria, Italy, Lithuania and Poland. These groups included dependent migrants as well as adults with physical and / or mental disabilities.

The specific aim of the AMM project was to develop and implement an innovative methodology that integrates three different therapeutic components; dance, art and handicrafts in order to enrich the target groups' professional and transversal competencies. Previously, each of the adult vulnerable social groups targeted by the project only received one therapeutic approach (either dance, art or handicrafts). The AMM Integrated Approach developed and implemented by the AMM project enhanced the socially vulnerable groups' empowerment and thus, improved their personal psycho-social attributes and skills, as well as increased their social inclusion within their wider communities.

For further details and information, photographs and short videos arising from the AMM project, please visit the Art Made Man website at www.artmademan.eu, the Art Made Man Facebook and the Art Made Man Wiki. These will be live until December 2013 and materials are available in Bulgarian, English, Italian, Lithuanian, Polish and Spanish.

1.2. The AMM Integrated Approach- An Understanding

To address empowerment, the AMM Integrated Approach combines the support and reinforcement of the self, enhances self-esteem, improves learning ability, and the acquisition of skills and competences that promote the ability to work in groups and to regain resources. Particular emphasis is placed on enhancing the participants' resilience and adaptive capacities to their surrounding social environments.

Empowerment requires a sufficient capacity for adaptation to change. However, this creative adaptation requires the ability to use alternative resources in the presence of identified objective limitations. While focusing on the individual's empowerment through attaining creative adaptability skills, the AMM Integrated Approach also addresses empowerment at the social level. This is achieved by working in group rather than individual sessions. Each group should comprise a maximum of twelve participants whereby individuals will be required to work with other participants to nurture the formation of community and / or network. Robbins (1987) suggested that the 'mirroring' technique assists in the formation of groups to support each member's adaptability for change and therefore, empowerment.

Creating and sustaining the cohesion and the culture of a group, allows a good working group that supports and facilitates the location of each individual component, in accordance with specific procedures. The presence of a stable and secure network allows participants to expand the boundaries of individual experience to include relevant aspects of the experience of others, which are integrated and made their own, leading to the development of a group culture.

Overall, the AMM Integrated Approach promotes Winnicott's (1971) 'creative apperception' which is the basis for 'creative adaptation to life' that enhances empowerment.

SECTION 2: METHODOLOGY

This section of the Trainer Handbook presents the methodology for adopting the AMM Integrated Approach for use with vulnerable social groups including dependent migrants as well as adults with physical and / or mental disabilities.

2.1. The AMM Integrated Approach – Methodological Overview

The AMM Integrated Approach comprises three therapeutic components:

DANCE MOVEMENT THERAPY - characterized by the theme ‘I am - I express - I communicate - I am here with others’.

ART THERAPY - characterized by the theme ‘I create - I communicate - I create with the others’

HANDICRAFTS - characterized by the theme ‘I plan- I produce’.

Each of these components addresses a different dimension of the target groups’ psycho-social attributes and skills.

The AMM Integrated Approach comprises 21 consecutive sessions, delivered on a weekly basis. Thus, participants are expected to commit to attending all sessions over a 21 week period. While some participants may prefer to attend only the component they are familiar with, we stress the importance of attending all sessions across the three components to attain the full benefits of the AMM Integrated Approach. Full attendance also creates a more reliable and valid evaluation of the implemented approach.

Each component of the AMM Integrated Approach is led and delivered by a team of specialist trainers- one in dance, one in art and one in handicrafts. Trainers are not required to attend all 21 sessions but to ensure a smooth handover and continuity for the participants, overlapping / joint sessions are recommended. The purpose of the overlap / joint sessions is twofold; firstly for the participants to get acquainted with the new trainer, and secondly, for the trainers to observe the participants’ engagement, activity and group dynamics and to ensure that these are taken into account for the ensuing component.

Training team meetings are included in the design of the AMM Integrated Approach.

8-15 participants is ideal to ensure the participant / trainer ratio is manageable and to enhance group dynamics and interaction.

2.2. Provisional calendar

The proposed sequence for the AMM Integrated Approach outlined in Figure 1 is standard and is expected to be followed to ensure maximum benefit and impact for the participants. The dance component is expected to take place first, followed by the art therapy component and finally, the handicraft one. We do strongly recommend an initial pre-programme session for all participants and trainers to meet and for the participants to become aware of the AMM Integrated Approach aims, objectives, activities, timetabling and expectations. We also recommend a final session as a Participatory Day at the end of the AMM Integrated Approach so participants can share their learning and outputs with the general public as this really boosts their empowerment process. Sessions highlighted in red are the overlapping sessions where all trainers are expected to attend. Please see section 2.1 above and 2.4 below.

Figure 1: Implementing the AMM Integrated Approach within the 21 week period.

Week	Dance	Art	Handicraft	Team Meeting
	Introductory session attended by all participants and trainers to facilitate introductions, outline of aims and objectives etc.			
1				
2				
3				
4				
5				
6				
7				
8				
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14				
15				
16				
17				
18				
19				
20				
21				
	Post Programme Participatory Day to celebrate participants' completion of the AMM Integrated Approach			

2.3. Components of the AMM Integrated Approach

The three components of the AMM Integrated Approach use non-verbal modalities in a privileged way to build a therapeutic relationship allowing the recovery of the individual's creative core and increase his / her ability to address disharmony, mental blocks, and mental or physical discomfort. The creative process is the cornerstone of the therapeutic process. To this extent, the AMM Integrated Approach aims to promote, support and strengthen the creative components that enhance empowerment.

2.3.1. Dance Movement - 'I AM - I express - I communicate - I am here with others'

The dance movement component is the first of the AMM Integrated Approach as movement is the primary language shared by all people. It is a common denominator across cultures and individuals' cognitive abilities, and remains central in overall communication and thought processes. It also creates awareness of one's self and space. This awareness is activated through the exploration of the body in motion, its perceptual skills and its expressive and communicative elements. Through 'direct' listening to the self and understanding its identity, the development of a greater receptive capacity of multi-sensory, emotional, imaginative and cognitive experiences is possible. In turn, these lead to an articulate expression of the flow of the tensions and their inner urges, as well as a greater awareness of self and space.

Within the Dance Movement component, participants can dance or move around using their most functional modality for their expression and the processing of their experiences. This instigates the development of their interpersonal and communication skills. Participants are led by the trainer to expand their sensory perceptions, allowing each individual to use the knowledge of oneself and others through body awareness.

2.3.2. Art Therapy- 'I create - I communicate - I create with the others'

This component bridges the empowerment of the self, developed through the Dance Movement Component and the psycho-social dimension of empowerment addressed through the Handicrafts component. Within the Art Therapy component, participants can paint or model using their most functional modality for their expression and the processing of their experiences as this will also enhance the development of their interpersonal and communication skills.

Participants are led by the trainer to expand their sensory perceptions, allowing each individual to use the knowledge of oneself and others through artistic expression and materials. They will master their capacity to use specific tools to create objects of use, meaningful as expressions of self, but also functional within the arts and crafts market.

2.3.3. Handicrafts - 'I plan- I produce'

In many ways, the handicraft component addresses the psycho-social dimension and within empowerment theory, it can be critical for self-identity development. For these reasons, the handicraft component was included as the third and last stage of the AMM Integrated Approach especially as it builds on the skills and attributes discovered and acquired earlier through the Dance and Art components.

2.4. Team Meetings

Team meetings are an integral part of the AMM Integrated Approach as they serve multiple purposes:

- ✓ Create team cohesion between trainers
- ✓ Facilitate planning and ensure synergies between each component's objectives and outputs
- ✓ Provide a formalized forum for evaluation and progress discussions
- ✓ Peer support
- ✓ Track the implementation process

The first and initial meeting is expected to take place prior to the commencement of the implementation of the AMM Integrated Approach. At this meeting, trainers are expected to familiarize themselves and each other with i) the overall AMM Integrated Approach objectives and outcomes, ii) each others' component and its activities, iii) the participants and finally, iv) the required resources for implementation.

At the second meeting, the Dance trainer is expected to brief the other two trainers on her component. This can include an evaluation of what worked well and what did not, attendance, participation and engagement, whether her expectations were met, participants' feedback etc.

At the third meeting, the Art trainer is also expected to brief the other two trainers about her intended component, her observations from the Dance sessions attended. The purpose and outcomes of the third meeting are very similar to the second meeting but for the Art and Handicraft components.

At the fourth and final team meeting, trainers are expected to evaluate the overall AMM Integrated Approach.

2.5. Evaluation

Given the range and diversity of participants, some with complex needs and with the different languages and cultures represented by the experimentation, identifying an evaluation technique appropriate and relevant for all, is imperative. A collage tool can be used in which participants are asked to produce a collage representing how they feel at the beginning and end of each therapy component. The collages can be collated and analyzed as a whole. The collages may be facilitated as a group activity or individually. Where possible, the trainers will also record discussions held during the creation of the collages.

2.6. Outcomes

Dance Movement Therapy: the intended outcome from the Dance Movement Component is to move from body awareness through movement and bodily experiences on an individual basis, to group sharing.

Art Therapy: the intended outcome from the Art Therapy Component is for participants to move from self definition to partnership, and from the development of individual creativity to group creation. This will be exemplified through the artistic products produced by the participants as forms of self expression.

Handicraft Therapy: the intended outcome from the Handicrafts Component is for participants to create handicraft items that resulted from the skills and attributes acquired through all 3 components of the AMM Integrated Approach. This will be exemplified through the handicrafts produced by the participants working together in a group rather than independently.

Overall, the intended outcomes from the AMM Integrated Approach rather than from each component separately are threefold; in the short term, the participants will acquire new and useful, personal skills and resources. In the medium term, they will acquire personal, interpersonal and vocational skills, and in the long term, they will be able to utilize these skills within their social context of reference.

Section 3: GUIDELINES FOR TRAINERS

3.1 Group preparation

To achieve group cohesion, trainers must make every individual feel co-responsible for the presence and the existence of the group:

- ✓ Consider the cultural development of each group. This may consist of intercultural /trans-cultural elements, culture-oriented flexibility, adaptability, exchange and integration of new aspects.
- ✓ Enhance communication skills by encouraging listening, sharing experiences, emotions and thoughts.
- ✓ Recognize each individual participant's, and group resources and creative design skills.
- ✓ Develop a common language, shared by all participants, which becomes the channel through which to increase the self-awareness and the communication with others.

To address the individual participants' needs it is essential to create a welcoming, supportive and non-judgmental place in and within the group and to develop a common language:

- ✓ Carefully consider the participants' diversity and the implications of this on their needs and their ability to express themselves and communicate their thoughts, opinions, actions etc.
- ✓ Ensure that each participant feels safe and secure by respecting and preserving their basic defensive systems. This can be achieved through the choice of movements and materials stimuli.
- ✓ Acknowledge that whilst new experiences can activate and stimulate participants' curiosity, they may also fear the unknown. Ensure that participants are not inhibited by new activities - create a familiar environment through the location, setting, training team members and participants.
- ✓ Recognize that the participants will be stimulated and motivated through individual, personal connections with their own perceptions, feelings, actions and thoughts.
- ✓ Accept that a group learns through mutual exchange. Trainers should facilitate both the verbal and non-verbal expression and communication channels. This can be achieved by stimulating the participants' exploration of their own expressive style and how it interacts with the group.
- ✓ Acknowledge that the group setting can deepen the participants' skills of social interaction.
- ✓ Continuously help participants to express, shape and sustain the connections that emerge between their actions, feelings and thoughts both towards themselves and towards the group. This processing is done through the exchange of personal comments on what everyone has encountered in their experiences of movement and the act of creation, and what has been produced as art object or movement.
- ✓ Facilitate and support the experience of change. Sharing emotions, thoughts, feelings through verbal and non-verbal expression and communication, through the use of artistic techniques and movement stimulation, will create new links, and strengthen and nourish relationships between the participants. These exchanges will promote new learning, new skills and assertive communication.

3.2 Dance Movement: 'I am-I express-I communicate-I am here with others'

3.2.1. Dance Movement - Preparation

The use of different technical possibilities of movement, derived from L.M.A. (Govoni, 2007; Laban, 1950; Hacney, 2002; Kestenberg, 1999) will allow trainers to discern, monitor and meet the needs of participants and determine which specific activities and movement interventions need to be developed to strengthen the creation of a safe container in which to experiment and learn in a group.

From a self-perception that implies a reassuring and containing approach, participants will be able to:

- ☞ Experiment with personal space, the quality of the movement
- ☞ Contact their inner resources discovered through play and movement, testing their own impact on others.
- ☞ Develop trusting relationships through simple experiences and exercises conducted and improvised
- ☞ Develop skills of creative interaction, using various techniques of movement in pairs, small groups and large groups
- ☞ Increase self-awareness, self-esteem and personal autonomy.
- ☞ Experience links between thought, feelings and actions.
- ☞ Increase and rehearse adaptive coping behaviours.
- ☞ Express and manage overwhelming feelings or thoughts.
- ☞ Test their individual impact on others, inner with outer reality.
- ☞ Initiate physical, emotional and/or cognitive shifts.
- ☞ Manage feelings that interrupt learning.
- ☞ Enhance social interaction skills, maximizing resources of communication

Setting:

The objective of this setting is to provide a safe environment in which the participants can move with freedom and concentration, providing experience of movement designed to raise awareness of themselves and of the interactions between participants in a creative way. Each session includes a working phase of movement, a reflection and verbal sharing.

Venue:

To undertake this component effectively, the venue requires an empty space that is wide enough to accommodate all participants – approximately 3 square meters per participant. This space must also be suitable for participants to move around and therefore requires a clean floor on which to sit and relax. Mattresses or pillows may also be helpful. This space should provide a safe place for participants to concentrate and not be disturbed, and one that secures their privacy.

Dress Code:

Participants are encouraged to dress in comfortable clothes such as track suits that do not inhibit movement.

Equipment / Resources:

- ❖ A CD player and several CDs
- ❖ mattresses and pillows
- ❖ any object that can facilitate movement such as scarves, fabrics, elastic, soft and hard rubber balls
- ❖ Simple musical instruments, maracas, sticks, percussion, drums and tambourines.

Duration:

The duration of each session is approximately 1.5 – 2 hours.

3.2.2. Dance Movement - Sessions

Each session comprises four consecutive stages:

1. Opening/ presentation
2. Warm up
3. Central theme
4. Verbalization and sharing

Session 1:

The beginning of the session begins with the ritual of entering the room which includes taking off shoes and sitting inside in a circular formation so that all participants can see or feel (blind) the presence of the others. The placement in a circle (using the horizontal plane, also called communication) facilitates participants' exploration and communication with each other. Throughout the session, the trainer remains non-judgmental and supportive.

To begin the session, all participants state their names in turn, and link this to a gesture or a movement. Participants will then be guided to experience body movements and listen to their reactions. They will experience the body connections and the basic evolutionary models, the sense of their own weight, body specific exercises to focus and listen to their perceptions, making simple movements of different body parts, connecting them to the shape and flow of their breathing, observing work flow through the exploration of the tension of the movement and its attributes so that the Session Trainer can observe the sense and feeling of security and basic affective qualities of the participants. In addition they will work on personal space Kinesphere.

The first phase of the warm up will be increasingly centred on reflection and activation of ideas and proposals from the participants. They will explore the boundaries of their own space and that of others and of the group itself. This is followed by a conclusion and closing ritual.

Session 2:

From now on participants will explore more complex motor dynamic qualities, to explore their capabilities and supporting their needs. Specifically, the exploration of the various pre-efforts, efforts and their combinations, the actions of the body in relation to the forms, how the body shapes in space or its forge and configuration. They could be encouraged to write a short diary.

Session 3:

Participants will continue to explore more complex motor dynamic qualities, work in pairs and small groups for guided explorations and then create simple improvisations on themes of explored movements. There is discussion in pairs and small groups to decide if and which short phrases of movement can be presented to the overall group. Participants will again be encouraged to write a short diary and / or do a final verbalization. Trainer to find a closing ritual.

Sessions 4, 5 and 6:

In these sessions participants will continue to explore more complex motor dynamic qualities and try choral movements of the group dance with structured or improvised themes, mirroring, complementary different choreographic styles that have emerged as significant for the individual and for the overall group. Again, participants will be encouraged to write a short diary and then do a final verbalization. All session will finish with a conclusion and closing ritual.

Session 7:

At this last session, there will be a final dance that will include the various movements, a collection of words, memories, gestures and words of the path undertaken together as a conclusion and closing ritual. With the permission of the participants, this dance may be recorded via photographs and / or video to show significant moments that shaped the road map of the acquisitions made.

Dance Movement Component: Session 1/7

Aims of the Session: self presentation through non-verbal elements of the individual and the overall group.

Length of the Session: 1.5 - 2 hours

Requirements/Resources for the session:

- ❖ A large empty space where all participants can move about freely.
- ❖ A comfortable cushion per participant to sit on when needed.
- ❖ CDs and CD player (if needed)
- ❖ All participants must wear casual, comfortable clothes that do not restrict movement, and remove their shoes when they arrive in the room.

Minutes	Activity
15-20	Upon arrival, all participants remove their shoes and leave them somewhere out of the way. Participants stand in a circle and Trainer begins the introduction of the session and a welcome by explaining the exercise whereby each person will give his / her name and a physical movement to welcome all. Trainer begins by giving her/his name & does a movement to welcome everyone. This is followed by each participant giving his/her name & movement. When all participants have had a turn, this exercise is repeated with all members copying each movement.
20	Warm up the body through a body awareness exercise – create awareness about the body's parts with little movements involving the whole body's movement in a circle. Work on personal space. Music can be used here if desired by the participants.
20	Explore movement quality, tension flow – free vs bound movement. Work in pairs where partners: <ol style="list-style-type: none"> 1. work on free movement together (same quality) 2. work on bound movement together (same quality) 3. work on opposite movements (i.e. one free and one bound) (opposite / complementary qualities) No music to be used here.
10	Feedback in pairs about the exercise
10	Feedback in the overall group about the exercise.
5-10	While all standing in a circle, each participant to do a 'closure movement' to calm down after the session. Depending on time, the closure movements can be repeated by all the participants.
5 -10	Collectively the group creates a dance ritual with the movements they used during the session.
5-10	Overall feedback session about today's session. Remind participants about what they did today, and also remind them that participants must attend all sessions so invite them to come to the next session by reminding them when and where it will be.

Dance Movement Component: Session 2/7

Aims of the Session: support group feeling and vocabulary.

Length of the Session: 2 hours

Requirements/Resources for the session: same as session 1. All participants must wear casual, comfortable clothes that do not restrict movement, and remove their shoes when they arrive in the room.

Minutes	Activity
20	Upon arrival, all participants remove their shoes and leave them somewhere out of the way. Participants stand in a circle and Trainer begins the introduction of the session and a welcome by repeating the same welcome exercise from session 1 but this time the movement should reflect how the participant is feeling. Trainer should ask participants to identify any absent members by name.
20	Warm up the body parts this time focusing on breathing exercises, personal space and meeting other's spaces. Follow this by exploring group space, and then conclude with returning to personal space. Music can be used here if desired by the participants.
20	Explore movement dynamics and themes about direct focus and indirect multi focus work. This is first done with the participants individually and then explored in pairs whereby partners: work on direct focus movement together (same quality) work on indirect multi focus movement together (same quality) work on opposite movements (i.e. one direct focus and one indirect multi focus) (opposite / complementary qualities) No music to be used here.
20	Put together all movements and ask participants to work with the movements they like, dislike, those they are familiar / unfamiliar with. Ask the participants to identify the images, emotions, and feelings etc they associate with these movements.
10	Feedback in pairs about the exercise – similarities, differences, likes, dislikes, examples from life etc.
10	Feedback in the overall group about the exercise – similarities, differences, likes, dislikes, examples from life etc.
10	Collectively the group creates a movement ritual with the movements they used during the session.
10	Overall feedback session about today's session. Remind participants about what they did today, and also remind them that participants must attend all sessions so invite them to come to the next session by reminding them when and where it will be.

Dance Movement Component: Session 3/7

Aims of the Session: deepen group interaction as well as exploration and knowledge of personal movement style.

Length of the Session: 2 hours

Requirements/Resources for the session: same as session 1. All participants must wear casual, comfortable clothes that do not restrict movement, and remove their shoes when they arrive in the room.

Minutes	Activity
10	Upon arrival, all participants remove their shoes and leave them somewhere out of the way. Participants stand in a circle and Trainer begins the introduction of the session and a welcome by repeating the same welcome exercise from session 1 but this time the movement should reflect how the participant is feeling. Trainer should ask participants to identify any absent members by name.
20	Warm up the body parts this time focusing on breathing exercises, personal space and group space. Explore through movement, 'how is today'. Return to personal space, make a shape through movement and then find word or a title to explain this shape. Music can be used here if desired by the participants.
30	Explore movement's weight quality. That is, strong movement vs. light movement. Explore amplifications of this to see which is more comfortable / familiar for the participants and which is not. This is first done with the participants individually and then explored in pairs whereby partners: <ul style="list-style-type: none"> ▪ work on strong movement together (same quality) ▪ work on light movement together (same quality) ▪ work on opposite movements (i.e. one strong and one light) (opposite / complementary qualities) No music to be used here.
20	Put together all movements and ask participants to work with the movements they like, dislike, those they are familiar / unfamiliar with. Ask the participants to identify the images, emotions, and feelings etc they associate with these movements.
10	Feedback in pairs about the exercise – similarities, differences, likes, dislikes, examples from life etc.
10	Feedback in the overall group about the exercise – similarities, differences, likes, dislikes, examples from life etc...
10	Collectively the group creates a movement ritual with the movements they used during the session.
10	Overall feedback session about today's session. Remind participants about what they did today, and also remind them that participants must attend all sessions so invite them to come to the next session by reminding them when and where it will be.

Dance Movement Component: Session 4/7

Aims of the Session: to support group development as well understand personal styles and preferences of individuals

Length of the Session: 2 hours

Requirements/Resources for the session: same as session 1. All participants must wear casual, comfortable clothes that do not restrict movement, and remove their shoes when they arrive in the room.

Minutes	Activity
10	Upon arrival, all participants remove their shoes and leave them somewhere out of the way. Participants stand in a circle and Trainer begins the introduction of the session and a welcome by repeating the same welcome exercise from session 1 but this time the movement should reflect how the participant is feeling. Trainer should ask participants to identify any absent members by name.
20	Warm up the body parts this time focusing on breathing exercises, personal space and group space. Explore through movement, 'how is today'. Return to personal space, make a shape through movement and then find word or a title to explain this shape. Music can be used here if desired by the participants.
30	Explore time movement attitude. That is, quick movement vs. slow movement. Explore amplifications of this to see which is more comfortable / familiar for the participants and which is not. This is first done with the participants individually and then explored in pairs whereby partners: <ul style="list-style-type: none"> ▪ work on quick movement together (same quality) ▪ work on slow movement together (same quality) ▪ work on opposite movements (i.e. one quick and one strong) (opposite / complementary qualities) No music to be used here.
20	Put together all movements and ask participants to work with the movements they like, dislike, those they are familiar / unfamiliar with. Ask the participants to identify the images, emotions, and feelings etc they associate with these movements.
10	Feedback in pairs about the exercise – similarities, differences, likes, dislikes, examples from life etc.
10	Feedback in the overall group about the exercise – similarities, differences, likes, dislikes, examples from life etc...
10	Collectively the group creates a movement ritual with the movements they used during the session.
10	Overall feedback session about today's session. Remind participants about what they did today, and also remind them that participants must attend all sessions so invite them to come to the next session by reminding them when and where it will be.

Dance Movement Component: Session 5/7

Aims of the Session: deepen group cohesion & individual awareness of own movement preferences, style, relation to personal & group meaning

Length of the Session: 2 hours

Requirements/Resources for the session: same as session 1. All participants must wear casual, comfortable clothes that do not restrict movement, and remove their shoes when they arrive in the room.

Minutes	Activity
10	Upon arrival, all participants remove their shoes and leave them somewhere out of the way. Participants stand in a circle and Trainer begins the introduction of the session and a welcome by repeating the same welcome exercise from session 1 but this time the movement should reflect how the participant is feeling. Trainer should ask participants to identify any absent members by name.
20	Warm up the body parts this time focusing on breathing exercises, personal space and group space. Explore through movement, 'how is today'. Return to personal space, make a shape through movement and then find word or a title to explain this shape. Music can be used here if desired by the participants.
30	Movement explorations of all qualities learnt in sessions 1 - 4. That is, flow, dynamics, weight, and time. Put together all movements and ask participants to work with the movements they like, dislike, those they are familiar / unfamiliar with. Ask the participants to identify the images, emotions, and feelings etc they associate with these movements. No music to be used here.
30	Divide into subgroups depending on preferences. That is, bound / free tension flow, strong / light weight, direct / indirect space, quick, slow time. Create four dances (one for each movement) to present to the rest of the group. Each subgroup presents their own choreography and talks about the process involved, the movements, images, sensations, emotions etc associated with their dance.
20	Feedback in the overall group about the exercise – what happened, how they were affected by the whole process as an individual, and also as a group. Talk about how they are relating to the process and the group – include similarities, differences, likes, dislikes, examples from life etc.
10	Collectively the group creates a movement ritual with the movements they used during the session. Remind participants about what they did today, and also remind them that participants must attend all sessions so invite them to come to the next session by reminding them when and where it will be.



Dance Movement Component: Session 6/7

Aims of the Session: ensure the group has developed as a sum of its parts – a newly created organism whereby individual participants can both act independently and collectively. That is, group cohesion and differentiation. Introduce the art trainer.

Length of the Session: 2 hours

Requirements/Resources for the session: same as session 1. All participants must wear casual, comfortable clothes that do not restrict movement, and remove their shoes when they arrive in the room.

Minutes	Activity
10	Upon arrival, all participants remove their shoes and leave them somewhere out of the way. Participants stand in a circle and Trainer begins the introduction of the session and a welcome and introduction to the art trainer. This is followed by repeating the same welcome exercise from session 1 but this time the movement should reflect how the participant is feeling. Trainer should ask participants to identify any absent members by name.
20	Warm up the body parts this time focusing on breathing exercises, personal space and group space. Explore through movement, 'how is today'. Return to personal space, make a shape through movement and then find word or a title to explain this shape. Music can be used here if desired by the participants.
30	Split the group into two subgroups to explore the movement explorations of all qualities learnt in sessions 1 - 4. That is, flow, dynamics, weight, and time. Group 1 should work on a combination of free, light, indirect and slow, while the other Group 2 works on a combination of bound, strong, direct and quick. Put together all movements and ask participants to work with the movements they like, dislike, those they are familiar / unfamiliar with. Ask the participants to identify the images, emotions, and feelings etc they associate with these movements. No music to be used here.
30	The two groups work together to choreograph a dance whereby they try to influence each other. Group 1 – the indulging group has to try to influence Group 2 – the fighting group and vice versa. The aim is to try to change the movement of the other group.
20	Feedback in the overall group about the exercise – what happened, how they were affected by the whole process as an individual, and also as a group. Talk about how they are relating to the process and the group – include similarities, differences, likes, dislikes, examples from life etc.
10	Collectively the group creates a movement ritual with the movements they used during the session. Remind participants about what they did today, and also remind them that participants must attend all sessions so invite them to come to the next session by reminding them when and where it will be.

Dance Movement Component: Session 7/7

Aims of the Session: to complete the dance movement component. Revision session to ensure participants continue to be aware of their bodies, feelings, resources, movements etc and how these can be used to express themselves every day.

Length of the Session: 2 hours

Requirements/Resources for the session: same as session 1. All participants must wear casual, comfortable clothes that do not restrict movement, and remove their shoes when they arrive in the room.

Minutes	Activity
10	Upon arrival, all participants remove their shoes and leave them somewhere out of the way. Participants stand in a circle and Trainer begins the introduction of the session and a welcome and introduction to the art trainer. This is followed by repeating the same welcome exercise from session 1 but this time the movement should reflect how the participant is feeling. Trainer should ask participants to identify any absent members by name.
20	Warm up the body parts this time focusing on breathing exercises, personal space and group space. Explore through movement, 'how is today'. Return to personal space, make a shape through movement and then find word or a title to explain this shape. Music can be used here if desired by the participants.
60	Within this session, folk / traditional dances can be explored. Discuss the movement qualities within the traditional / folk dance. The overall group can work together to choreograph a dance to a traditional / folk tune. Alternatively, the group can work together to choreograph a dance to a tune they all like. This part of the session should be completed with the group presenting their dance. If everyone agrees, this would be a good dance to video.
20	Feedback in the overall group about the exercise – what happened, how they were affected by the whole process as an individual, and also as a group. Talk about how they are relating to the process and the group – include similarities, differences, likes, dislikes, examples from life etc.
10	Collectively the group creates a farewell movement ritual with the movements they learnt during the course. Remind participants about what they did today, and also remind them that they will be exploring art in the next session. Also remind them again that they must attend all sessions so invite them to come to the next session by reminding them when and where it will be.

3.3. Art Therapy: 'I create-I communicate-I create with the others'

3.3.1. Art Therapy - Preparation

Participants will work on their creativity and strengthen the relational skills and the group dimension through art materials and art techniques. This process will be achieved through:

- ☞ **Externalization:** a feeling, a sensation, a thought or an image that is inside the individual, becomes embedded in an art object.
- ☞ **Art Making:** through the experimentation with art materials, the participants will start to understand the potential language of art expression, i.e. how the art materials react in their hands, how they can be used, which emotions can be expressed through them etc. This knowledge allows them to differentiate and choose what is congruent with them and what they need to communicate.
- ☞ **Sharing and distancing:** the creative process complies two alternating phases, the first consists of an immersion in the work; the second implies taking a step away from it. This alternation plays a fundamental role in the empowerment process and its mastering forms the basis of human capacity of relatedness. The art making helps participants to familiarize with both phases of the process.
- ☞ **Product visibility and quality of communication:** every artistic production implies an aesthetic evaluation by the author and the viewers. The participation in the art therapy sessions enhances every product as a significant object of the maker, an object that speaks of its author, describing his/her life experiences. The aesthetic of an art object is therefore very important to give confidence and strength to the person who communicates through it.

Venue:

A large, airy room with a central table where all the participants can sit, and where everyone has space available to work at least 80 cm. There must also be a place to store the art materials and the finished work. It is important that there is a sink in the immediate vicinity and that there are no limitations in the use of messy materials.

The objective of this setting is to provide maximum freedom for non-verbal experience and expression, providing sensory input of different types - colors, shapes, textures, odors / smells.

Dress Code:

Participants are invited to wear comfortable, casual clothes and to bring an apron or a shirt to work in freedom.

Equipment / Resources:

The art materials used will be a variety of local artistic supplies, plus found objects and recycling materials.

Some music CDs that were used during the Dance Movement component that can be used as background music while the participants engage in the art therapy sessions

Duration:

The duration of each session is approximately 1.5 – 2 hours.

3.3.2. Art Therapy - Sessions

Each session is structured to define and include an operational phase and another phase for reflection and sharing. Comprises four stages:

1. the opening/ presentation
2. the warm up
3. the central theme
4. the verbalization and sharing

All six sessions will comprise of the following:

1. Presentation of participants through non-verbal elements - the name written, accompanied by a graphic symbol or a found object, and a dance movement that they feel represents them and was acquired during the Dance Movement component. Each participant, according to his/her own capacity will narrate about him/her self and how they feel about being in this group.
2. Experimentation with art materials and creation of an individual art object. Familiarizing with the new medium through the use of opposite qualities, i.e. hard/soft, wet/dry, black/white ... Exchange of comments in the group to enlarge each participant's point of view.
3. Working in pairs and creating non-verbal feedback forms to each other. Each partner makes an art object and his/her partner will create another object in response to the partner's object. Learning how non-verbal communication works and generates dialogue.
4. Introduction of a new technique with which the partners can express themselves. This technique should be in relation to what they will do in the handicrafts component, such as engraving, papier maché etc). Each participant makes an object utilizing this new technique.
5. Group configuration through an assembly of individual works, set on a common support. How is the group development at this point? Which connections can be made? Which bond and links have been formed? How do they help each individual to know more about themselves?
6. Working on links and connections among individual works to strengthen the group cohesion. Each participant tells everyone else the meaning of the art work from his / her point of view. Following permission from participants, collection of stories in a book with photographs of the various steps, and / or a video recording.

Art Therapy Component: Session 1/6

Aims of the Session: Introduction to art therapy, self presentation through non-verbal elements of the individual and the overall group.

Length of the Session: 2 hours

Required Materials for the session: please ensure you have enough materials for all the participants to use.

- ❖ A table large enough to seat all participants together and one chair per participant
- ❖ Colored paper (variety of colors rather than one color)
- ❖ A variety of old magazines for cutting up
- ❖ Scissors to be used by all participants
- ❖ Enough glue for all participants to use
- ❖ A variety of markers / colored pens
- ❖ A very large sheet of white paper – this could be created by sticking together several flipchart sized papers.

Minutes	Activity	Materials needed
20	Upon arrival, all participants take a seat around the table and greet all the participants. Participants should be encouraged to name the absent participants.(this should be done at each session) A welcome from the Trainer / trainer who will also introduce the art therapy component, i.e. six sessions and participants should attend all of them.	Table and chairs
30	Trainer to introduce today's activity. Each participant to introduce him / herself through non-verbal elements by individually creating an image using the resources outlined here. They can also use a dance movement to introduce themselves.	Colored paper, magazines, markers, Scissors , Glue
50	Each participant shows his / her image and the Trainer gives verbal feedback and encourages other participants to do the same. The Trainer can focus on communicating support, appraisal, common themes among the participants and outlining the arising similarities between group members and possibly the uniqueness from each participant.	
10	Collation (collage) of all individual images on the big piece of paper.	Big piece of paper
10	Working together to find a title for the group's image and writing the title on the big piece of paper.	Marker pens



Art Therapy Component: Session 2/6

Aims of the Session: Experimentation with art materials, exploration of different ways of using art materials.

Length of the Session: 2 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ A table large enough to seat all participants together and one chair per participant
- ❖ Paper: variety of smooth, rough & thick white paper and A3 size paper
- ❖ Black & colored pencils
- ❖ Oil pastels in a variety of colors
- ❖ A variety of colored chalk
- ❖ Gouache or poster paints in black, white and all primary colors
- ❖ Paint brushes and Small cups of water for cleaning paint brushes

Minutes	Activity	Materials needed
10	Following arrival, all participants take their seats around the table and wait for everyone to arrive.	Table and chairs
10	Pencil experimentation: encourage participants to draw different types of straight and curved lines by pressing on the pencil, holding it lightly, drawing the lines quickly and slowly etc. They should do this with the black pencil and then with a colored pencil of their choice.	Black and colored pencils, white paper
10	Verbal feedback from the pencil experimentation exercise. Trainer should encourage participants to verbally share what they liked and disliked about the exercise, and explain why. Encourage participants to think about what this says about themselves and if they'd like to share that with the group, this is a good time to do so.	
10	Color experimentation using oil pastels. The Trainer should encourage participants to identify the colors they like and dislike. Then, use the colors they like to create a picture. Then use the colors they dislike to create a picture and finally, use a combination of the colors they like and dislike to create another picture.	Oil pastels in a variety of colors and white paper
10	Verbal feedback from the color experimentation exercise. Trainer should encourage participants to verbally share what they liked and disliked about the exercise, and explain why.	



	Encourage participants to think about what this says about themselves and if they'd like to share that with the group, this is a good time to do so.	
10	Experimentation with colored chalk. The Trainer should encourage participants to experiment with the chalk by using its flat side to shade a paper and then, its pointed edge to also draw on the paper. This exercise should be firstly undertaken on dry paper and then repeated on wet paper.	Rough paper, variety of colored chalk
10	Verbal feedback from the color chalk exercise. Trainer should encourage participants to verbally share what they liked and disliked about the exercise, and explain why. Encourage participants to think about what this says about themselves and if they'd like to share that with the group, this is a good time to do so.	
10	Experimentation with water colors. The Trainer should encourage participants to experiment with the water colors by using colors they like and dislike – similar to the exercise with the oil pastels. This exercise should be firstly undertaken on dry paper and then repeated on wet paper.	Thick white paper, watercolors, brushes, water in small cups to clean the brushes
10	Verbal feedback from the water color exercise. Trainer should encourage participants to verbally share what they liked and disliked about the exercise, and explain why. Encourage participants to think about what this says about themselves and if they'd like to share that with the group, this is a good time to do so.	
20	Experimentation with paint and different brushes. The Trainer should encourage participants to identify one color they like and use this to paint something on their paper with different brushes. Then, they can add another color that they also like, one at a time to continue developing their painting. They can use a variety of brushes with the various paints to create a variety of strokes on their painting.	A3 size paper, poster paint or gouache paint in primary colors and black and white. Variety of thick, thin etc brushes.
10	Verbal feedback from the painting exercise. Trainer should encourage participants to verbally share what they liked and disliked about the exercise, and explain why. Encourage participants to think about what this says about themselves and if they'd like to share that with the group, this is a good time to do so.	

Art Therapy Component: Session 3/6

Aims of the Session: Dialogue through non-verbal elements, in order to become aware of different ways and styles of communication.

Length of the Session: 2 hours

Required Materials: Please ensure you have enough materials for all the participants to use.

- ❖ A table large enough to seat all participants together and one chair per participant
- ❖ White paper - variety of smooth and rough paper
- ❖ Black & Colored pencils
- ❖ Oil pastels / crayons in a variety of colors
- ❖ A variety of colored paper, thick white paper & A3 size paper
- ❖ Gouache or poster paints in black, white and all primary colors
- ❖ Paint brushes and small cups of water for cleaning paint brushes
- ❖ Magazines
- ❖ Scissors and glue

Minutes	Activity	Materials needed
15	Following arrival, all participants take their seats around the table and wait for everyone to arrive in order to preserve and protect the Group Net. When all participants have arrived, encourage a round table discussion by asking all participants to share something about the experience with different art materials, the group and their expectations.	Table and chairs
30	Each participant should use this time to independently make an art work (a drawing or painting etc) with their chosen preferred art material, or mixing them the way they like.	Paper, pencils, crayons, water colors, oil pastels, brushes
20	Everyone reconvenes at the table and in turn, presents his / her art object to the group and talks about it briefly. Participants can give feedback to the presenters and the Trainer should ensure that no member feels hurt, frustrated, neglected, attacked etc.	
25	Trainer pairs the participants based on the similarities in their art objects. The Trainer then asks the participants to make another art object to present as a gift to their partners.	All art materials listed.
10	Each pair discusses the process of how they made the gifts, how they felt etc.	
20	Overall group discussion about today's session. Verbal feedback about the experiences today – how the participants felt when making art objects as gifts for their partners, and how they felt when they received the gifts from their partners.	

Art Therapy Component: Session 4/6

Aims of the Session: Experimentation of the 3 Dimensions: exploration, destruction and reconstruction through the creation of papier mache.

Length of the Session: 2 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ A table large enough to seat all participants together and one chair per participant
- ❖ lots of old newspapers
- ❖ Gouache or poster paints in black, white and all primary colors
- ❖ Big paint brushes
- ❖ Glue
- ❖ Buckets & water
- ❖ Wire of different lengths and sizes per participant. Wire should be soft enough to be shaped by hand

Minutes	Activity	Materials needed
15	Following arrival, all participants take their seats around the table and wait for everyone to arrive. Introduce to the participants the handicraft trainer who will be present in the following two sessions. When all participants have arrived, Trainer should encourage a round table discussion by asking all participants to share something about the group so far and introduce today's activity.	Table and chairs
5	Invite the participants to tear the newspapers into long stripes or approximately equivalent width (about 3 cm)	Newspapers
5	In the bucket, add one third glue to two thirds water and mix until glue and water are combined well. Set this aside.	Glue, water, bucket
30	Each participant should be given one long piece of wire and a shorter piece of wire. Each participant should use this time to play with their wires to create a shape they like. The Trainer can suggest a theme appropriate for the group (i.e. animals, human figures, etc)	Wire of different lengths & sizes
45	To cover the shaped wires with the stripes of paper, brush the glue onto each strip of paper and stick the strip down to the wires. Continue to do this until the object obtains the desired and recognizable shape.	Big brushes and glue mixture
20	Each participant shows his / her object to the group and receives feedback. In the next session, these objects will be painted so should be put aside somewhere safe to dry completely.	



Art Therapy Component: Session 5/6

Aims of the Session: To explore the group configuration through verbal and non-verbal elements by completing the papier mache objects.

Length of the Session: 2 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ A table large enough to seat all participants together & One chair per participant
- ❖ Gouache or poster paints in different colors
- ❖ Paint brushes of different sizes & Small cups of water for cleaning paint brushes
- ❖ Thick cardboard for resting the papier mache on.
- ❖ Recycled materials

Minutes	Activity	Materials needed
15	Before the participants arrive, set out the papier mache objects as they were left at the last session. Following arrival, all participants take their seats around the table and wait for everyone to arrive. Participants should be encouraged to name the absent participants. When all participants have arrived, Trainer should introduce the handicrafts leader and why she / he is here, and then encourage a round table discussion by asking all participants to share something about the group and art therapy technique.	Table and chairs
35	Each participant paints his / her papier mache object.	Colored poster paints and brushes, water cups
20	Each participant shows his /her object to the group and talks about the transformation from a non-painted to painted object.	
5	Participants should get into groups of 5.	Thick cardboard
45	Each group of 5 collectively chooses a thick cardboard to act as a support for their objects. After this, the group members work together to find a suitable position for their pieces, creating a group installation using all their papier mache objects. Please store these group installations somewhere safe as they will be needed at the next session. Before leaving the session allow the group to go around and see all the different installation. The leader should ask if they are all satisfy and tell them they a have a last session to finish and modify	Thick cardboard and all the art materials used in previous session and some recycled materials.

Art Therapy Component: Session 6/6

Aims of the Session: To explore the group configuration through verbal and non-verbal elements by completing the papier mache objects.

Length of the Session: 2 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ A table large enough to seat all participants together.
- ❖ One chair per participant
- ❖ All the art materials from previous sessions including recycled ones

Minutes	Activity	Materials needed
15	Before the participants arrive, set out the group installations as they were left at the last session. Following arrival, invite all participants to take their seats around their installation and wait for everyone to arrive. They will then finish their work, if they still need to.	Table and chairs. All the art materials and recycled ones
30	The overall group will visit each group installation where those creating the installation present and talk about it, and share their thoughts and feelings.	
30	Overall group discussion at the table about the similarities and differences between the group installations.	
45	The group is asked to work collectively to find a way in which the different installations can be grouped together into an overall group installation and to create a story about it. The Trainer or the handicraft trainer takes pictures of the final work. The story is repeated aloud to the Trainer (and a video can be done at this moment) who discusses with the group about it. The Trainer acknowledges the end of the art therapy sessions, summarizes what happened and makes a connection to the next part of the project, the handicraft workshop. The handicraft trainer gives her feedback about what she/he has witnessed and prepare the group to the next phase by telling them about what they will be doing, the differences with the art therapy part and the differences.	All available art material and recycled ones Camera and video camera

3.4. The Handicraft Component - 'I plan- I produce'

3.4.1. Handicraft - Preparations

To capture the diversity in handicrafts across the member states where the AMM Integrated Approach is being implemented, the activities executed in this component differ from one location to another. However, all handicraft activities will follow these indicative guidelines for the Handicraft sessions:

3.4.2. Handicraft - Sessions

Session 1: THE FOCUS GROUP. At this initial session, the purpose is to identify the participants' expectations and objectives of the AMM Integrated Approach programme. The data collected will also be used as indicators of subjective effectiveness of the implemented activities, with particular emphasis on those that are arbitrary and individual viewpoints of the participants.

Session 2: ACTIVITY AND WORK. During this session the type of work to be implemented will be presented, illustrating the specific activities necessary for its production cycle. At the start, the trainer explains the necessary production cycle and goes through this process step by step, highlighting the materials, equipment, resources needed etc. This will be followed by a range of experiential activities aimed at familiarizing the participants with the materials and the knowledge of the different phases of the production cycle.

Session 3: HANDICRAFT CHOICE. All participants will engage in choosing the handicraft to be created – this will be achieved by discussion and democratic processes. The trainer's role here is not only to promote creativity and guide participants' in choosing colors, materials and methods of execution but also to always mediate between personal aspirations and practical possibilities for creating the handicraft. The choice of the handicraft must therefore arise from an engaged discussion amongst all participants, following their practical and direct contact with the materials and possible modes of operation. Therefore, the outcome of this session is to reach consensus from all participants' engagement, about the handicraft to be created.

Session 4: ROLES. During this session, all participants will be assigned roles. The degrees of freedom in this phase are very large since the users may have the opportunity to choose whether to focus and specialize on a specific stage of production or whether to experiment with the full implementation / cycle of production. The trainer will be responsible for directing and guiding the beneficiaries taking into account resources and difficulties, and assessing the potential of the individual in relation to the type of activity chosen.

Sessions 5, 6 and 7: PRACTICAL ACTIVITY. During these sessions, the chosen handicraft will be made. The trainer decides on working formats, for example, working in small groups, individually or a combination of both simultaneously. At the beginning of each session, the trainer should set out and clarify the objectives of the session and the activities to be implemented. At the end of the session, all group participants can discuss whether or not the objectives were met and whether or not the activities were successful. The trainer will need to elicit the participants' views about these two points. Following this, the trainer must lead a discussion with the participants focusing on the obstacles / challenges experienced, as well as promoting the emergence of solutions in to them.

Session 8: FOCUS GROUP. During the last session, participants will engage in another focus group discussion detailing their experiences on the AMM Integrated Approach programme, both with respect to their expectations, and what they perceive they gained / acquired (or not) from the programme. These

insights will be critical for evaluating the overall implementation of the AMM Integrated Approach. Finally, an exhibition will be set up showcasing all the participants' handcraft creations.

During all sessions when appropriate, some music from the Dance Movement component can be used as background music while the participants engage in the handcraft production.

The sessional plans provided are an example of book binding handcraft. There is a wide variety of handcrafts that can be implemented within the Handcraft Component. Therefore, we recommend that the sessional plans presented below are used as a guide only for developing sessional plans for the implementation of the Handcraft component with any chosen handcraft.



Handicraft Component - Bookbinding: Session 1/8

Aims of the Session: Group orientation, for all participants to build on the dynamics achieved through the dance movement and the art therapy sessions.

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Pictures and information about your organization and what you do

Minutes	Activity	Materials needed
60	First welcome from handicraft trainer. All participants have breakfast together.	Refreshment – light breakfast, tea and coffee
60	Focus group: Trainer to present the expectations and objectives of the handicraft component. Participants to share their opinions, feelings, etc about this.	
30	Break	Light refreshments
60	Introduction to your organisation's space, philosophy and vision. What you are about, what you have been doing and what you are doing now. Showing videos, books and materials about you and your work.	
30	Short introduction about the craft of bookbinding, history and origin. This allows the participants to know what they will be making and how it is part of your culture.	Picture, notes.



Handicraft Component Bookbinding: Session 2/8

Aims of the Session: Theoretical approaches and beginning of the practice

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Bookbinding tools

Minutes	Activity	Materials needed
30	Welcome and breakfast together	Refreshments– light breakfast, tea and coffee
60	Theory and practice. The trainer will demonstrate the work that participants will be doing, with specific attention to the tools and equipment that will be used: sewing frames, guillotines, electric cutter, different kind of presses and all tools that will be needed such as scissors, brushes, hammers, bone stick etc.	Bookbinding tools
30	Break	Refreshments
120	Participants are observing the trainer and starting to take part in the activity. Experimenting with the tools and asking about the uses / dangers of all the tools.	



Handicraft Component Bookbinding: Session 3/8

Aims of the Session: Material choice and decision making through projecting the product

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Bookbinding tools
- ❖ Paper (different kinds of, different colors, different textures, plain and patterned etc.)
- ❖ Leather (different kinds of, different colors, different textures, plain and patterned etc.).
- ❖ Fabric (different kinds of – for example, different colors, different textures, plain and patterned etc.)

Minutes	Activity	Materials needed
30	Welcome and breakfast together	Refreshment – light breakfast, tea and coffee
60	We will show the materials that we can use to realize the product, promoting creativity and ideas of the individual. Explanation of what is possible to do with the different kind of material.(we can also use something that we realize during the art session)	Paper (different kinds of, different colors, different textures, plain and patterned etc.) Leather (different kinds of, different colors, different textures, plain and patterned etc.). Fabric (different kinds of – for example, different colors, different textures, plain and patterned etc.)
30	Break	Refreshment
60	Designing and projecting the product. This part can be characterized also by moment of verbal confrontation promoted by a practical and direct contact with the materials and the possible modes of operation.	
60	Start to prepare the work for the next day , make a choice about the material	



Handicraft Component Bookbinding: Session 4/8

Aims of the Session: Begin the handicraft process / practice

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Electric cutter
- ❖ Paper (different kinds),
- ❖ Glue, brushes, hammers,
- ❖ Sewing frames

Minutes	Activity	Materials needed
30	Welcome and breakfast together	Refreshment – light breakfast, tea and coffee
60	During this meeting we will proceed directly with the handicraft activities to make a book each. Trainer will assign roles to all the participants, explaining what each role's responsibilities and activities.	
30	Break	refreshment
60	Practice activities: making the inside of the book, choosing the paper, cutting the paper, folding it (folio, quarto or 16mo) and sewing through the fold with the sewing frames.	Electric cutter
60	After the sewing is completed, the gluing process begins. Participants will begin with gluing the back cover. Trainer will show the participants the different types of glue and how these should be used. After completing the back cover, participants will put all the embellishments to complete the inside.	Paper (different kinds), glue, brushes, hammers, Sewing frames, electric cutter.



Handicraft Component Bookbinding: Session 5/8

Aims of the Session: Handicraft process development: Binding a book.

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Electric cutter
- ❖ Glue
- ❖ Cardboard
- ❖ Paper.

Minutes	Activity	Materials needed
30	Welcome and breakfast together	Refreshment – light breakfast, tea and coffee
60	Today's focus: Binding a book. Books can be bound by many different materials. Common materials for covers are leather, decorative paper, and / or cloth. The cover can be soft or hard depending on the design and the materials being used.	
30	Break	refreshment
120	We always start from the inside and we teach how to take the measurements to cut the cardboard for the cover. (We have different thickness of cardboard and leather; we will explain how to choose the right thickness). Then we will assemble the cardboard to make the skeleton of the cover.	Electric cutter, glue, cardboard, paper.



Handicraft Component Bookbinding: Session 6/8

Aims of the Session: Continued handicraft process development: Beginning the book cover process.

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Leather
- ❖ Paper
- ❖ Glue
- ❖ Gold or silver leaf.

Minutes	Activity	Materials needed
30	Welcome and breakfast together.	Refreshment – light breakfast, tea and coffee.
60	Today's Focus: Beginning the book cover process. This will begin with experimentation with the many different ways to make a book cover.	Leather, paper , glue
30	Break	refreshment
120	Hand bookbinders use a variety of specialized hand tools. To make the cover we will use the bone folder, a flat tapered, polished piece of bone used to crease paper and apply pressure. After the covers are made, participants can decorate them in different ways. We will decorate or emboss the book with gold or other metals, and by using different colored pieces of leather. We will also use heated brass hand tools to impress gold patterns and figures into the covers.	Leather, paper, gold or silver leaf.



Handicraft Component Bookbinding: Session 7/8

Aims of the Session: Finalizing the handicraft: Definition of the book.

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Electric cutter
- ❖ Glue
- ❖ Hand standing press Paper
- ❖ Leather
- ❖ Paper
- ❖ Gold or silver leaf
- ❖ Wax
- ❖ Pieces of metal etc.

Minutes	Activity	Materials needed
30	Welcome and breakfast together	Refreshment – light breakfast, tea and coffee.
60	Today's Focus: Definition of the book. All the products will need to be glued and placed under a press (if are with hard cover) to ensure that the various layers stick together well.	Electric cutter, glue, hand standing press.
30	Break	refreshment
120	Finishing of the book: we can put more embellishment or clean with special wax etc. Finish off the course by a discussion about the materials used their cost and encourage participants to give a financial value to the different handicrafts made. Place finished items in a safe place as they will be needed at the next session.	Leather, paper, gold or silver leaf, wax, pieces of metal etc.



Handicraft Component Bookbinding: Session 8/8

Aims of the Session: Conclusion, evaluation & celebration

Length of the Session: 4 hours

Required Materials for the session: Please ensure you have enough materials for all the participants to use.

- ❖ Refreshment – light breakfast, tea and coffee
- ❖ Camera

Minutes	Activity	Materials needed
30	Welcome and breakfast together	Refreshment – light breakfast, tea and coffee
60	Last focus group discussion. Encourage participants to exhibit their handmade books together in a way that presents them as a group and tells their group's story. Following permission from all participants, take a photo of the product exhibit with all the participants.	
30	Break	refreshment
120	Evaluation of the handicraft process and the skills learnt during this time. The participants should be invited by the trainer to share their thoughts / opinions about their experiences, what they have learnt, how their expectations were met, what they liked / disliked throughout the course, what they found easy / difficult etc. Closure of the overall programme.	

3.5 Variations for Specific Target Groups:

Taking into consideration the potential applicability of the AMM Integrated Approach for a wide range of diverse groups, the following guidelines are provided for adapting the AMM Integrated Approach components to meet specific needs of specific groups namely blind adults, disabled adults, migrant adults, psychiatric adults, and women with difficulties.

3.5.1. Adults with visual impairment:

General goals for trainers:

- Supporting the development of kinesthetic consciousness, body image awareness and knowledge, body limits perception and recognition.
- Enlarging personal movement range and expressive skills as well as perceptions from other senses.
- Improving self esteem, self -confidence, personal autonomy and assertiveness, through the use of movement and manipulation.
- Broadening and supporting relationship abilities, skills, with others and with the social environment introducing new competences with art and movement experience.
- Encouraging better communication with the external world and others, through enhancing the creative potential of each person.
- Finding personal ways of non-verbal expression that is gratifying.
- Experiencing group sharing.

DANCE MOVEMENT COMPONENT

The beginning of the work opens with the ritual of entering the room that includes taking off shoes and sitting inside the room in circular formation, so that all participants can feel the presence of the others side by side. The placement in a circle (using the horizontal plane, also called communication planes, from Laban Kestenberg) will facilitate the communication with each other and creates a safe environment. The trainer continues to be non-judgmental and supportive throughout the duration of all the sessions and gives particular attention to speech, giving very clear directions:

- ☞ Establishing a secure relationship through mirroring with the voice and the speech approach.
- ☞ Working on body alignment, experiment LMA shapes and efforts qualities, delicate non intrusive touching such as walking together.
- ☞ Experimenting personal space, "Kinesphere", exploring different movement qualities from LMA, "MES" (basic movement patterns) and working through their modulations. Experiment with body arms and legs and other body parts in directions: move in lines, planes in the space around the body.
- ☞ Developing trusting relationships through simple structured experiences by developing skills of creative interaction, using various techniques of movement structuring exercises in pairs, small groups and large group.
- ☞ Use of facilitating props and music.

ART THERAPY AND HANDICRAFTS COMPONENTS

For this specific group, the chosen art materials will be tri-dimensional, to allow a sensory experience that will include touch and smell. Participants will search for materials that stimulate their senses, assemble and shape the object in order to convey their experience into it. The use of clay is very important for this particular group. Encounters with others will be facilitated on the basis of exchanging objects with different textures that can be named, recognized and become sources of memories and associations. The mastering of other senses, in absence of sight, is therefore very important to build the capacity of apperception.

3.5.2 Adults who are deaf

General goals for Trainers:

- Supporting the development of kinesthetic consciousness, body image awareness and knowledge, body limits perception and recognition.
- Enlarging personal movement range and expressive skills in art as well as in movement.
- Improving self esteem, self -confidence, personal autonomy and assertiveness, through the use of expressive non-verbal tools.
- Broadening and supporting relationship abilities, skills, with others and with the social environment encouraging better communications with the external world and others, through the use of movements and art.

DANCE MOVEMENT COMPONENT:

The beginning of the work opens with the ritual of entering the room that includes taking off shoes and sitting inside the room in circular formation, so that all participants can feel the presence of the others side by side. The placement in a circle (using the horizontal plane, also called communication planes, from Laban Kestenberg) will facilitate the communication with each other and creates a safe environment. The trainer continues to be non-judgmental and supportive throughout the duration of all the sessions and gives particular attention to her body attitude and form since the clients will referee mainly on the visual perception.

- ☞ Work on body alignment, Kinesphere, attributes pre efforts, efforts, shape flow and shape in lines and planes.
- ☞ Enlarge personal movement range and expressive skills.
- ☞ Improve self esteem, self -confidence, personal autonomy and assertiveness.
- ☞ Use of drums and props when possible.
- ☞ Broaden and support relationship abilities, skills, with the others and with the social environment. Encourage better communications with the external world and others.
- ☞ Create choreographies that arise from personal and group movement themes. Show each other dances in small groups and do a Final Group Dance.

ART THERAPY AND HANDICRAFTS COMPONENTS:

The group participants will need to build on their visual capacity to understand themselves and the world around. The trainer will use art materials and the participants' visual properties to help them build forms and objects that have personal meaning for each of them. Feedback from others will equally be in visual form, and the art products will tell the observer what is happening in the group, with no need for verbal translation. The group project will consist of a visual story, testimony of personal stories linked all together.

3.5.3. Adults with a physical disability

General goals for Trainers:

- Supporting the development of kinesthetic consciousness, body image awareness and knowledge, body limits perception and recognition.
- Enlarging personal movement range and expressive skills in art form as well as in movement.
- Improving self esteem, self -confidence, personal autonomy and assertiveness.
- Enhancing reality testing functions.
- Broadening and supporting relationship abilities, skills, with others and with the social environment that encourages better communications with the external world and others.
- Increasing and rehearsing adaptive coping behavior.
- Managing feelings that interrupt learning through non-verbal expression and communication.

DANCE MOVEMENT COMPONENT

The same beginning to the session with the ritual of entering the room that includes taking off shoes and sitting inside the room in a circular formation so that all participants can see the presence of the others. The placement in a circle (using the horizontal plane, also called communication planes, from Laban Kestenberg) facilitates the communication with each other and creates a safe environment. The trainer remains non-judgmental and supportive throughout the duration of all the sessions.

- ☞ Creation of a secure, non-judgmental environment.
- ☞ Establishing a secure relationship through **attunement** and mirroring movement techniques.
- ☞ Experimenting personal space, "Kinesphere", exploring different movement qualities from LMA, "MES" (basic movement patterns) and working through their modulations.
- ☞ Developing trusting relationships through simple structured experiences.
- ☞ Developing skills of creative interaction, using various techniques of movement (derived from LMA, and AM) in pairs, small groups and large group.
- ☞ Use of facilitating props and music.
- ☞ Amplifications and organizations of movement sequences, choreographic tools.

ART THERAPY AND HANDICRAFTS COMPONENTS

The trainer will introduce various sensory experiences that can be named, discussed and chosen, in order to make images and objects. Each participant has to find his/her way of expressing him/her self in original ways, breaking free from stereotyped art form. A lot of attention will be given to the process of discovering new media, while listening to individual capacities, attitudes as well as preference and needs. Exchanging in the group process through art techniques and games will also be a strong point in finding new points of view to enjoy the creative process.

3.5.4. Migrant Adults

General goals for trainers:

- Sustaining kinesthetic consciousness, body image awareness and knowledge in relationship to personal and cultural background.
- Defining, expressing and communicating personal background.
- Improving self esteem, self -confidence, personal autonomy and assertiveness, relating to cultural difference.
- Sustaining personal movement range and style, as well as art expression and aesthetic value.
- Sharing traditional dances, folklore tales, art and myth.
- Promoting creative process through recognition for diversity.
- Improving and supporting relationship abilities, encouraging uphold a better communications with others.
- Improving mediation skills through multicultural sharing

DANCE MOVEMENT COMPONENT

The same beginning will facilitate the communication with each other and creation of a safe environment. The trainer remains non-judgmental and supportive throughout the duration of all sessions.

- ☞ Recall and share traditional dances and movement style, movement rituals, songs and folk dances.
- ☞ Explore also motor dynamic qualities (efforts and efforts combinations and shape flow to shaping in directions and planes Laban Kestenberg) and try choral movements of the group dance with their traditional dances when there are, or find common movement themes, try mirroring, complementary choreographic styles, use dances and movement themes that have emerged as significant for the individual and / or for the group.
- ☞ Encourage participants to write a short diary and then do a final verbalization.
- ☞ Together, group members can decide on a conclusion and closing ritual.

At the end of all sessions there will be a final dance that will include the various moments, a collection of words , memories, gestures and words of the path travelled together as a conclusion and closing ritual . Use of props and music, musical instruments related to cultural background and countries should also be included where possible.

ART THERAPY AND HANDICRAFTS COMPONENTS

The group will start its journey with a map of the different places where participants come from. The trainer will encourage description and depiction of themes from personal histories and cultural backgrounds. Through art materials and techniques, each participant will express difficult emotions connected with their place of birth in a non-verbal form, which is less threatening and safe.

- ☞ Exchanges with other personal journeys and different background will alleviate isolation and loneliness.
- ☞ The group's journey will focus on the encounter with different cultures, how to integrate them, and how to deal with difficult emotions arising from the journey itself.
- ☞ Through art, each participant will find his/her own way of describing where they are now, what they need to do to go on, in a metaphoric way, using an "art journey" made of colors and shapes and ending with a concrete object that narrates their experience.

3.5.5. Adults with psychiatric disability

General goals for trainers:

- Sustaining kinesthetic consciousness, body image awareness and knowledge
- Enlarging personal movement range
- Sustaining and reinforcing body and psychic integration
- Learning to distinguish between inner and outer reality
- Promoting creative process and symbolic functions
- Promoting sensitivity and understanding towards emotional states and, integration of action, emotion and thought
- Improving and supporting relationship abilities, skills, with the others and with the environments encouraging better communication with the external world and others, improving socialization.

DANCE MOVEMENT COMPONENT

The sessions begin with the same ritual of entering the room that includes taking off shoes and sitting inside the room in circular formation, so that all participants can see the presence of the others. The placement in a circle (using the horizontal plane, also called communication planes, from Laban Kestenberg) will facilitate the communication with each other and the creation of a safe environment. The present attitude of the trainer is non-judgmental and supportive throughout the duration of all the meetings.

The participants will say their name and link it to a gesture or a movement. Then the Trainer will lead a “Warm up” based on body focus techniques, movement different body parts from feet up to head in a logical sequence. Work on personal space - Kinesphere. Then explore grounding exercises, work on body connections (Bartenieff and Hackney) and explore movement dynamics (LMA) in simple structured forms.

- ☞ Move into space with directions.
- ☞ Developing trusting relationships through simple structured experiences.
- ☞ Developing skills of creative interaction, using various techniques of movement (derived from LMA, and AM) in pairs, small groups and large group.
- ☞ Use of facilitating props and music.
- ☞ Amplifications and organizations of movement sequences, using choreographic tools.
- ☞ Sustain dialogue, verbalizations and exchange of ideas and comments.

ART THERAPY AND HANDICRAFTS COMPONENTS

With a psychiatric population, through a presentation and experimentation of art supplies and recycled materials, the group will allow participants to identify which art material/ form/technique is more suitable for them to develop it and to use it in a final handicraft as a way of making their presence felt, respected and appreciated in their environment.

The Art Therapy group experience will also develop their capacity for self expression through art form, enlarging modalities of non verbal expression through use of different art materials to improve their capacity of symbolization.

Here, the trainer will help participants to discover new modalities of contact within themselves and with others through the use of images, metaphor and art projects.

3.5.6. Women with Difficulties:

General goals for trainers:

- Sustaining kinesthetic consciousness, body image awareness and knowledge;
- Improving self esteem, self -confidence, personal autonomy and assertiveness;
- Enlarging personal movement range and capacity of non-verbal expression;
- Promoting creative processes;
- Promoting sensitivity and understanding towards emotional states;
- Improving and supporting relationship abilities, skills, with others and with the social environment, encouraging better communication with the external world and others:
- Helping to find conflict resolution and acquiring mediation skills for the management of difficult emotions such as anger.

DANCE MOVEMENT COMPONENT

The participants will say their name and link it to a gesture or a movement. Then they will be guided to experience body movements and listening to their reactions. They will experience the 'body connections and the basic evolutionary models', the sense of their own weight, body specific exercises to focus and listen to their perceptions, making simple movements of different body parts, connecting them to the shape and flow of their breathing, working on personal space - Kinesphere.

The trainer will observe the exploration of the tension flow and shape flow, and the sense and feeling of security and basic affective qualities of the participants.

The first phase of "warming up" will be increasingly centered on reflection and activation of ideas and proposals from the components of the group. They will explore body boundaries and the boundaries of their own space and that of that of others and of the group itself.

Then they will explore more complex motor dynamic qualities: tension flow and its attributes, pre-efforts and efforts, their combinations especially around "weight", active and passive, and strength, the actions of the body in relation to indulging and fighting movement, shape flow to shaping in directions and planes, their forms, how the body shapes in space or its forge and configuration developing awareness.

They will work in pairs and small groups for guided explorations and then create simple improvisations on movement themes that emerged as significant for the individual and for the group, using mirroring and complementary movements, in different choreographic styles, and talking in pairs and in small groups. They will possibly write a short diary followed by a final group verbalization, and finally, find a closing movement ritual.

At the end of all meetings, there will be a "final dance" that will include the various critical moments, a collection of words, memories, gestures and words regarding their findings about themselves.

ART THERAPY AND HANDICRAFTS COMPONENTS

The participants will explore a variety of art stimulations – different materials, group and pairs technique – in order to find meaningful forms that can depict their stories.

Through their creation they can more easily express and communicate their life experience and identify conflicts within themselves and with others that can preclude a resolution or a change.

3.6. Further recommendations and best practices

The following added recommendations and best practices evolved from the AMM Integrated Approach evaluation and are presented here for your consideration.

Group Composition

Some groups were homogenous in participant makeup (e.g. all participants disabled) – others, reflecting the concept of AMM Integrated Approach, comprised of a mixture of people – e.g. disabled with migrants; East European women with African women. Whilst initially these groups took time to bond – in one example, it took until the fourth session of Dance Movement before the trainer felt participants had a sense of belonging – once the process had started it continued to develop throughout the programme.

Ratio of trainer to participants

The ratio depends on the challenges faced by participants. Partners strongly recommend at least two members of staff. Volunteers can be included.

Recruitment & retention

In places where participants are “selected” from an institutional resident population it can cause resentment amongst residents who are not selected and this requires careful management.

Recruitment of new people into the project proved difficult in cases where family members did not want their family member to participate. In cases this was overcome by organizing transport to and from the venue and providing childcare arrangements.

Continuity between sessions

Trainers reported that it was important to link the three components, for example, music played during the Dance Movement Component should be played during the Art and Handicraft sessions.

As a relaxation, trainers took a few minutes to get the group to do some of the dance movements during the Art and Handicraft Components.

Location

It is important that participants feel comfortable and safe in the venue.

Most trainers also recommended a specific Handicraft workshop / studio for the Handicraft Component to be implemented but also cautioned about health and safety measures and the use of specialist equipment and machinery.

In Poland, working with disabled participants, the recommendation was to avoid using a room with mirrors as it caused “discomfort” and distraction to the participants.

Techniques

It is important that trainers are familiar with the techniques adopted for all three components of the AMM Integrated Approach. Trainers are advised to research, practice and prepare for the techniques they are not familiar with before implementing them with their participants.

When implementing the handicraft component, we stress the importance of the trainer’s familiarity with the production of the specific handicraft, its required tools and materials, processes and suitability for the participants. If this is not possible, we recommend the inclusion of an artisan to work alongside the trainer or therapist.

Closing thoughts

In Lithuania, the trainer rounded off the last session with a question for participants –

“If my life is a movie...”

1. What would be the name of the movie?
2. What genre would it be?
3. What is my role in this movie?

Participants can also be encouraged to create new names and scenarios for the future (for a specific day, month, year...).

Participatory Days

All experimenting partners reported that these Participatory days were integral to the methodology. When participants are ready to engage with the wider community, the participatory days can be very powerful. It is important that participants are ready for this.

Peer Support & Knowledge Sharing

As this was a new approach trainers found it very useful to communicate with one another, for example, in Italy the trainers across the three experimenting partner organisations held regular skype meetings. During these sessions they discussed progress of the group, ideas they had for improvements and helped one another overcome operational difficulties.

3.7. Team Meetings - checklist

Team meetings between the coordinator and the trainers are essential to truly offer an AMM Integrated Approach to participants. Four team meetings should be held:

Team Meeting 1, prior to the start of implementation:

- ☞ Discuss Guidelines & ensure understanding of the process – including evaluation required.
- ☞ Check dates, resources, venues etc.

Team Meeting 2, Week 7 – end of Dance Component

- ☞ Check evaluations complete from start and end of the Dance Therapy Component.
- ☞ Sought relevant permission for participants' work and photos to be used by the project.
- ☞ Suggested improvements to Dance Therapy Guidelines used.
- ☞ Trainer's evaluation of the Dance Therapy Component.
- ☞ Discuss individuals' needs/ experiences as appropriate.
- ☞ Check dates, resources, venues etc for remaining therapies.
- ☞ Capture informal feedback and observations from trainers, staff, families.

Team Meeting 3, Week 13 – end of Art Component

- ☞ Check evaluations complete from end of the Art Therapy Stage.
- ☞ Sought relevant permission for participants' work and photos to be used by the project.
- ☞ Suggested improvements to Art Therapy Guidelines used.
- ☞ Trainer's evaluation of the Art Therapy Component.
- ☞ Discuss individuals' needs/ experiences as appropriate.
- ☞ Check dates, resources, venues etc for Handicraft Component.
- ☞ Capture informal feedback and observations from trainers, staff, families.

Team Meeting 4, Week 21 – end of Handicraft Component

- ☞ Check evaluations complete from start and end of the Dance Component.
- ☞ Sought relevant permission for participants' work and photos to be used by the project.
- ☞ Suggested improvements to Handicraft Therapy Guidelines used.
- ☞ Trainer's evaluation of the Handicraft Therapy Component.
- ☞ Capture informal feedback and observations from trainers, staff, families.

4. AMM Collaborative Virtual Knowledge Base

4.1. AMM (VKB): a collaborative online tool

Taking in consideration the global philosophy of the team/partnership, the aims of the project and the work-style promoted along the project phases, building a collaborative and horizontal platform (wiki space) is a natural outcome; it is a manner to enhance what has been achieved along the project and supposes an added value to the methodology developed.

The AMM Integrated Approach brings together different empowerment techniques to establish an integrated methodology for implementation with a wide range of disadvantaged groups. In doing so the AMM project also enables a **community of practitioners** to share and discuss their daily work/activity related to the project. A wiki space is ideal for doing so as it is an **online tool** that allows contributors and participants to contribute resources and participate in a dialogue.

The wiki space is intended to be a **meeting point for artisans, therapists** and other professionals (therapists, art teachers, social workers, facilitators, social educators...) who work with disadvantaged adults. It is a tool for practitioners to document their experiences and learnings from the implementation of the AMM methodology. Expertise in computers or internet applications is not necessary – just follow these simple instructions and start by taking a tour of our wiki space at:

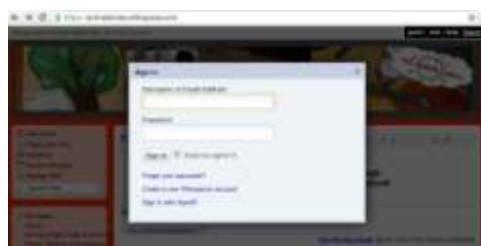
<https://artmademan.wikispaces.com/>

Here you will see that **resources/pages** appear on the left frame. You can check the whole list or you can search under a **categorization list made by tags**. Do participate and join the community to increase the variety of the material available. To make a contribution or to upload resources, **send an email to amm_wiki@d-o-t.eu** requesting a member's invitation and permission to edit. This link appears on the "home" page.

Once you have your login and password, *you can access and start editing!*

4.2. How to contribute to the Wiki

1. To contribute with new content and add resources, sign in with your user and password:



2. Have a look at "Tags (categories)-table" (under "Resources" on the bottom left menu and previously shown) to choose how you want to categorize/store the new resource (tool, video, document...) you are about to share. It means, to select the Tags you will add to the resource. This categorization is a suggestion, criteria to homogenize the different contributions. There is a cloud with the different tags used (the ones on the table and new ones created spontaneously).

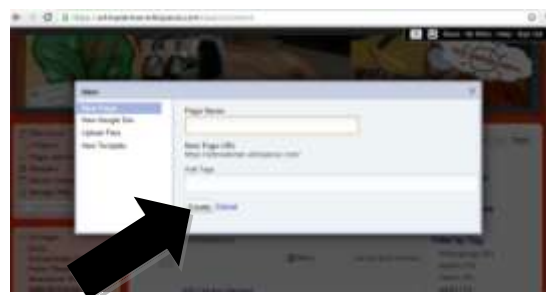
3. To maintain a homogenized format and style of the site, please respect the available template to structure your new page (under "Resources" on the bottom left menu).



4. You cannot edit this page and then save it with your content, so please select the whole page (texts and table) and copy it – "Ctrl+C" - just copy, (you will paste later) then go to "Pages and files" - "New page" (upper left menu); add Page Name and Tags (and then press "Create")



5. Once in the new page, paste the texts and table from the Template that you have previously copied.



6. Edit the text (title, author, and content/pictures...)

It is possible to edit after publishing.



7. Save the page



If you need support to upload content, please contact: amm_wiki@d-o-t.eu

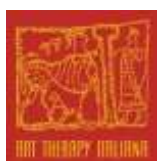
THE AMM PROJECT PARTNERS



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