

Creative Wellbeing: Arts, Schools, and Resilience Professional Development Training Facilitators Guide



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INTRODUCTION

Course Overview

This is an experiential, interactive training, and will rely heavily on the facilitator paying attention to the responses of participants. Activities, scripts, and prompts are all vetted, field-tested and evidence-informed practices. That said, the facilitator should always adapt as needed to meet the needs of the room.

This training requires a minimum of two facilitators (one teaching artist and one mental health trainer), to support addressing issues that arise in the room that may require focused one on one conversation, and also to ensure different perspectives, skills, and personalities are brought into the group.

This guide also provides tips and strategies for facilitating activities virtually. These strategies are a result of scanning best practices in a rapidly-emerging field, as well as lessons learned from AIYN members in implementing training adaptations to virtual spaces. The guide will focus primarily on in-person facilitation, but can also provide important virtual guidance.

CREATIVE WELLBEING: Arts, Schools, and Resilience is a training co-designed by the Los Angeles County Department of Mental Health, the Los Angeles County Department of Arts and Culture, and the Arts for Incarcerated Youth Network, and the Los Angeles County Office of Child Protection.

COURSE ORGANIZATION/METHODOLOGY

This training reflects a mix of experiential activities, arts engagement as a way to build relationships, communication of mental health concepts, and an opportunity to put the learning into practice. Facilitators will embrace multi-modal training and facilitation techniques, from active listening, appreciative inquiry, to leading artistic practice. Work is scaffolded within the day, so following the flow will be important.

Factors to Consider

- Education level of school (elementary, middle, high school)
- Experience of participants/teachers – both on the job and lived experience
- Drivers and barriers that may influence success of the training and implementation (openness of participants, barriers at school site, cultural relevance, etc.)



Also consider such things as length of service, status of the site, priority needs of the site, and cultural accessibility in matching facilitators and tailoring the curriculum.

COURSE GOALS and CORE CONCEPTS

COURSE GOALS

In this experiential and interactive course, participants will:

- Engage as a collaborative network of adults that promotes self care and support for youth
- Deepen knowledge of adolescent development and social emotional competency
- Increase understanding of how healing-informed arts education promotes positive peer group connections, school bonding, enhanced self-awareness and cultural identity for students
- Explore strategies for how to incorporate healing-informed arts education in classroom and campus activities

Core Concepts include:

- Exploring mental health and stigma
- Unpacking typical development for adolescents
- Understanding risk factors, protective factors & resilience
- Learning and practicing how to respond to mental health crisis, including suicide assessment/ intervention, and accessing services
- Learning about the importance of establishing and practicing self-care and building a self-care network

Class Size

The maximum class size is 30 people and minimum is 10; a smaller class often enables more intimate conversations.

Virtual Adaptation:

When adapting to virtual space, use email! Communicating via email both before and after the sessions to help lay the groundwork for the training, set expectations, and minimize the time spent on content during the training. These Course Goals and Concepts make an excellent one-pager to email out before the session if facilitating virtually.

For virtual trainings, 10-20 people is a better size. Because sharing and engagement is increasingly necessary in a virtual space, smaller size enables more meaningful interactions.

HOSTING ACTIVITIES

Audio-Visual Equipment Requirements

Visual aids include large easel paper and markers. If the room has a large whiteboard, that can be used as well, if not, the easel paper works well. It's helpful to have easels/stands in case the walls are not able to be used.

Large adhesive easel paper; Sharpies/Markers (especially helpful to have a variety of bright/dark colors; Flip chart with markers for facilitators.

ROOM REQUIREMENTS/PRE-TRAINING PREPARATION

The room should be large enough to accommodate people moving comfortably. Both sitting in a circle, and engaging in improv/movement games. Additionally, the room should have walls where easel paper can be hung for participants to write on. If the facilitator is choosing to do a lengthy drawing/visual art activity, then there should be a surface for drawing – either desks or shared tables.

- The Participant Workbook should be placed on every chair before the start of the session, along with a pen/writing implement.
- The nametag station should be set-up with colorful markers and any other accessories (stickers, glitter tape, stencils, etc.)

Virtual Training Preparation

For virtual trainings, facilitators and participants must have access to a computer or phone that can join Zoom, ideally with enough bandwidth to remain on video throughout sessions. Facilitators may require a Pro or higher Zoom account to send out the linked invitation for the meeting to participants prior to sessions. It's highly recommended that facilitators practice prior to the session, to ensure smooth virtual handoff, comfort with screen sharing if needed, and the tools of the online platform.

PRO TIP! We recommend designating one person to manage letting people into the meeting (if necessary) and to monitor, respond, and capture the chat. This ensures the facilitator can stay focused on the training, while also engaging participants and answering questions. Copying the chat before ending the meeting also ensures that the facilitator can follow up with any unanswered questions, and/or send a recap of discussion points.

PREPARATION RESPONSIBILITIES

The Facilitator or Coordinator is responsible for preparing the site prior to the participants arrival.

Below is a checklist of things to have ready.

Selection of Training Site

Location should be in place almost as soon as the date is confirmed.

- Selection of the room is important to the success of the course.
Care should be taken to ensure the room feels like the right site for the team, and not overly subject to outside distractions (heat or cold, excessive noise, construction, etc.)
- Reserve the room with ample setup and wrap-up time on either end
- Confirm parking details
- Check air conditioning/heating situation
- Ensure there is room for a full circle with all participants without poles, obstructions, or needing to distort the shape
- Wall space for easel paper (or alternative accommodation)
- Have directional signage handy if needed
- Have pre- and post-evaluations ready
- Ensure workbooks and writing implements are prepared and on hand
- Confirm with facilitators re. schedule, art activities and any materials needed for those activities.

PRE-TRAINING SURVEY

- When possible, a survey of the participants will help tailor the training, prompt questions, and ensure participants leave with applicable strategies for their particular school. This can be either an official survey tool (survey monkey), a phone call, or a more casual email with a version of the following:
- What are some strengths of the school community?
- What are some needs of the individual/school and geographical context?
- What are some of your greatest concerns for your youth now?
- What resources are in place at the school that might be helpful to know about?
- What relevant trainings have the adults already experienced?
- How were adults enrolled in this training? Volunteered or Assigned?
- What are some things you think our presenters should know in advance?
- Have there been any recent challenging incidents that impacted campus wellbeing (i.e., suicide, intimate partner violence, fights, accidental deaths, sexual harassment or assault?)

PREPARATION RESPONSIBILITIES

- What Social Emotional Learning and health curricula are in place?
- Are there any mindfulness practices in place at the school?
- What is the school's policy/view on mindfulness and/or spiritual practices (so that we can be sure to avoid any conflict with school policy)?
- What is the school district's plan/policy for mental health referrals, suicide assessments, and crisis management? How informed/comfortable are the teachers about the plan? Can we have a copy prior to the training?
- What is the school's policy regarding mandated reporting?
- What is the school plan/policy on handouts, especially those regarding mental health resources and crisis response?

Virtual Adaptation

For virtual trainings, this pre-survey is another excellent way to engage prior to the training itself. It's also a place to add a question about the technical capacity of the participants. Do they have easy internet access? Via computer or phone? How familiar are they with the platform? If you find participants do not have high comfort with the platform, you should add five minutes of "platform orientation" to the opening. How to use chat, raise your hand, mute, etc

Prep for Participants and Facilitators

The Facilitators should coordinate communication with participants to ensure they are informed prior to the training. Communication to participants should include:

- Clear instructions on start and end times
- Clear parking information
- Recommendation to wear comfortable clothes

PRE-EVENT PREPARATION CHECKLIST



Confirm final numbers (for chairs, and food order)

Food (depending on timing, either snacks, breakfast, or lunch) ordered

MATERIALS: Ensure you have the following materials:

- o Facilitators guide
- o Easels
- o Flip-charts
- o Markers
- o Participants Workbook (enough for everyone plus 5 extra)
- o Attendance Sign-In Sheets
- o Pre-training survey (if requested)
- o Post-training survey (if requested)

Virtual Adaptation

*For virtual facilitation, the following should be added:
Clear pre-work assignments (reading, practice, installing the platform app)
Clear instructions on how to access the virtual program
Clear expectations for the virtual space (video on, a quiet room, participation)*

PREPARATION RESPONSIBILITIES

Personal Preparation

Read and study the Facilitators Guide, Arts Addendum, and workbook. Collaborate with your training partners to determine who is managing which pieces of the agenda, and that all materials are ready.

Prepare the agenda on a flip chart page, and post it on the wall so it is visible through the entire training.

AGENDA

Welcome/Intro Check-in (risk and protective factors) Mental Health is for Everyone
(reducing stigma) Typical Adolescent Behavior
Know the Five Signs
Learning & Practicing
Closing/Transfer of Knowledge

If time will be tight, prepare Group Agreements on a flip chart. Post it on a wall while working through as a group.

Group Agreements may include:

Step Up/Step Back
One mic
Listen with open heart
Assume good intent
Self-Care (with check-out)

Virtual Adaptation

The Agenda and Group Agreements should be part of the pre-training communication to participants for virtual trainings

Day-Of Responsibilities

Room Preparation

Facilitators should arrange the room with chairs in a circle, and enough room to move about comfortably. There should not be extra chairs in the circle, and no one should sit outside the circle. It often helps to have additional chairs nearby in case of unexpected participants, and also to create space should someone need to step out of the circle.

There should be a side table for nametags and decorating supplies. There should also be a snack table for food and water, especially if the training will include lunch, there should be room to lay food out, and tables to the side for people to eat comfortably.

PREPARATION RESPONSIBILITIES

Setting up the room this way creates a welcoming, inclusive atmosphere. It puts creativity (nametags) and self-care (snacks, affirmations) right up front. It also creates an activity for people to engage in as they arrive, to minimize awkward sitting in chairs, getting on phones, clustering with friends. Having a visible agenda also creates a sense of stability, that there aren't any surprises coming, which helps put people at ease. A circle setup helps create an atmosphere of participation (no one hiding in the back! Or on the spot in the front!) and ensures everyone is visible to each other.

Room Setup:

- Name Tag station (artistic supplies to decorate name tags - free flowing, lots of choices, stickers, stencils, markers, colored pencils)
- Snacks (variety of options, bags opened)
- Chairs in a circle
- Workbooks on each chair WITH 3 POST-IT NOTES STUCK TO THE FRONT
- VISIBLE agenda (on big post-easel paper); Contact info for facilitators visible
- Affirmation wall; a few on the wall already, sticky notes nearby to be added
- Bowl/hat/box on hand

DURING the Training

- Arrive early to give yourself plenty of time to get organized. Make your own name tag so its been modeled for others
- Start on time (or within a ten minute grace period) and check in throughout the day to stay on time
- Be available during the breaks, and after for questions

AFTER the training

Have participants complete the learning assessment/course evaluations. Collect them as people leave.

Virtual Adaptation

This is another great place to use non-session communication! Send a follow up email, reiterating the learning from the session some key comments from the chat/conversation, and requesting any survey or feedback information, rather than spending online time completing a survey.

SECTION OUTLINE:

1. WELCOME/INTRODUCTIONS (30 MINUTES)

WELCOME/CHECK IN/ INTRO (Seeding Risk and Protective Factors)

- Review agenda
- Review/add to group agreements Positive check-in
- 5 Resources
- Reflection/Discussion
- Grounding Activity (Self-care transition)

Key message

Creating community, welcoming environment, planting seeds around experienced protective factors for the group.

Background Information/Content References

Mental Health Info Aim:

Orient participants, emphasize self-care, illuminate risk and protective factors in an inclusive, easy, accessible and simple way,

Experiential Aim:

Set the tone, help the group connect, ground people

Mindful Mental Health Strategies: Building rapport, identifying resources, grounding activity, validating (allowing/recognizing/naming) behavior, encourage self-care

Facilitation Strategy

As facilitator, it's important to go first, especially at the beginning of the day to set the tone, and model the kinds of responses (time, content, tone) you want to encourage.

Core Content

Welcome and INTRODUCTION:

- Intro self and other trainers/facilitators, share something personal, or unusual!
- Acknowledge the space
- Articulate **OUTCOME GOALS** for the training: overall, to bring an arts lens to student mental health and wellbeing.
 - o Course Outcome #1: Nurture adult peer networks that promote self-care and support for youth
 - o Course Outcome #2: Increase adults knowledge of adolescent development and social emotional competency

SECTION OUTLINE:

- o Course Outcome #3: Support adults to incorporate healing-informed arts strategies into classroom and campus activities*
- o Course Outcome #4: Engage students in healing-informed arts education that promotes positive peer group connections, school bonding, enhanced self-awareness and cultural identity*

HISTORY of this Training (still part of INTRO)

SAMPLE SCRIPT

This training was developed as part of an exciting partnership among the Los Angeles County Office of Child Protection (OCP), Department of Mental Health (DMH), Department of Arts and Culture (Arts and Culture), and The Arts for Incarcerated Youth Network (AIYN). The Office of Child Protection identified the need, brought the parties to the table, and served as the facilitator for the project, keeping youth wellbeing front and center. The Department of Mental Health has brought in their expertise around youth student mental health, and particularly adolescent behaviors and challenges, Arts and Culture has brought in the connection between arts, curriculum standards and social and emotional learning, and AIYN has brought in their practices and strategies for using arts and art making as a healing strategy for both young people and the adults who work with young people.

DISCLAIMER: *Inspiration for this training was taken from the Change Direction Initiative (<https://www.changedirection.org/>) a coalition of concerned citizens, nonprofit leaders, and leaders from the private sector who have come together to change the culture in America about mental health, mental illness, and wellness. It has also drawn inspiration from Youth Mental Health First Aid USA (<https://www.mentalhealthfirstaid.org/>), developed by the National Council for Behavioral Health. If you're interested in the Youth mental Health First Aid USA training, which is its own certified training, we recommend you explore that.*

Many if not all of you in the room have extensive experience working with youth, and you all carry knowledge and expertise. We acknowledge your valuable experience and we invite you to share expertise; this will also help everyone be more aware of resources already available in your school community.

Orient participants to the workbook.

- Workbook is simple, meant to have space to capture notes*
- Meant to encourage customizing for what is useful to participants*

SECTION OUTLINE:

Review Agenda

Walk through written agenda for the day. Best if no specific times allocated, just the order of events. Broad overview (time notes are for facilitators reference only):

1. WELCOME/CHECK IN (30 minutes)
2. MENTAL HEALTH IS FOR EVERYONE (90 minutes) BREAK (15 minutes)
3. TYPICAL ADOLESCENT BEHAVIOR (30-60 minutes)
4. KNOW THE FIVE SIGNS (60 minutes) BREAK (15 minutes, OR depending on time of day. LUNCH, 30-60 minutes)
5. LEARNING AND PRACTICING (45 minutes)
6. CLOSE/TRANSFER OF KNOWLEDGE (45 minutes)

Pause to ask if any questions/ clarifications.

Group Agreements

Spend time gathering collective agreements for your time together during this day.

some starter/pre-written agreements may include:

Step up, step back
Assume good intent
Listen respectfully
One mic
“Yes and...”

Allow participants to add to the list. Once done, add in:

- **SELF-CARE Check-Out:** If someone is stepping out, give the facilitator's a thumbs-up so we know you're okay. Otherwise stepping out may prompt one of us to follow you to make sure every thing's all right.
- *See notes/sample script at the end of this section for an example of how to facilitate group agreements.

Virtual Adaptation

Group Agreements can and should be sent prior for virtual sessions. They can then be reviewed in person, with request for additions/refinements during the session.

ZOOM/platform agreements should also be included prior to the session, and reviewed quickly at the start (people are on mute, with video, minimal distractions, etc.).

FOR THOSE WHO NEED TO STEP OUT – a suggested adaptation is to go off video (and muted), and send a private note via chat to the chat-monitor/facilitator.

Positive Check in

Introductions should include NAME, PREFERRED PRONOUN, POSITION/ORGANIZATION, and POSITIVE PROMPT. Options below:

Option 1: Pass the stress ball (see art addendum for instructions)

Option 2: Something you're proud of accomplishing over this past week

Option 3: One thing you do for your own self-care

SECTION OUTLINE:

Additional Virtual-Specific Options :

- 4: Have each participant lead the group in a (standing optional!) stretch as they share something they're grateful for.
- 5: Have everyone partner up, then "pin" the video of their partner. Chose who is Partner A and who is B. They will mirror each other with A leading, then with B leading, then with neither leading.
- 6: If group is large enough for breakout rooms: send people off in pairs or threes, and have them find the 3 most unexpected things they have in common. Have them share back with the whole group.

5 RESOURCES:

Everyone should have a blank index card and something to write with. Ask everyone to write 5 mental health resources they know they have. These can be personal resources, or resources you know are available, they can also be activities or even ways of being. If you don't know any or can't think of any, you can also write down how you feel about mental health and wellbeing support for students. How confident do you feel providing it? Do you know what to look for to know if a student is thriving or struggling?

Once you've written those five, put your card away. Somewhere where you won't lose it but also where it's out of the way. Perhaps your pocket, or tucked into your workbook.

Ask them to take a minute to put their names on their workbooks, or decorate the front so they know its theirs.

Reflection/Discussion:

Acknowledge that it was just a basic introduction, but that we will be unpacking why we do everything together today.

(some prompts for reflection):

- Ask how walking into the room made them feel. Welcome? Encouraged to participate?
- Why do we sit in a circle (no wrong answers)
- Why review and ensure a visible agenda? We make the agenda visible to demonstrate transparency -- there are no surprises, helps put everyone at ease, manages expectations
- Why ask a positive check-in question? How did that create a tone and energy in the room?
- How did the Group Agreements help set the tone for the day?

SECTION OUTLINE:

Virtual Adaptation: for virtual sessions, the reflection may be significantly lighter, as not all the strategies/practices will apply.

Applications (Transfer of Learning):

How can this be put into practice? Are there ways you can set up your classroom or space to be more welcoming?

Grounding Activity (Self-Care Transition)

Note that we're wrapping up this section.

SIMPLE Sensory Check-in:

- Notice your body (allowing participants to opt out if they don't feel comfortable), and its connection to the floor, chair, hands on legs, etc.
- Start from feet and work your way up. The idea here is to really notice the tactile sensation, and pay attention. Hot, cold, rough, scratchy, does your body feel warm when you focus on that section?
- Affirm that this is a simple way to ground in the body, to focus, it's an excellent way to manage stress, or to calm the fight or flight response. It's a self-regulating technique that can be used in a stressful meeting, in class, a job interview.
- CAN ADD: breathing focus:

Option 1: 5-4-3-2-1 (see art addendum for instructions)

Option 2 : STOP Breath (see art addendum for instructions)

Virtual Options Breathing adapts extremely well to virtual spaces.

The stretch-and-gratitude offering from previously can also work here if not already used. Or stretch and share something you learned.

Supporting Anecdotes

n/a

Activity Guidelines

It's important to stay on track and on time in the opening. Introductions can be timed if it's a large group – an audible timer often helps people wrap up if their introduction is going too long.

Similarly, if time is tight, sharing reflections rather than discussing can be done to accommodate time.

SECTION OUTLINE:

Virtual Note: *For the virtual sessions, over-facilitating may feel unnatural at first, but can ease the flow of conversation and maintain time allocations. Especially in virtual sessions, participants will be sensitive to time, will more easily lose focus, thus it's even more critical to ensure things stay engaging and on track.*

Notes/Sample Script:

Group Agreement: A Lesson Plan from *Creating Safe Space for GLBTQ Youth: A Toolkit*

During this training we will be discussing sensitive issues, and one way to structure a healing-informed space is for the group to agree on some ground rules.

Who would like to share a ground rule? (Participant shares), Can we all agree to observe this rule? (Repeat until you have 4-5).

(List those ground rules on a giant post-it. Ask the participants for clarification, when needed, to be sure that everyone understands all the ideas. Write down the agreements verbatim and ask for positive framing when needed)

(Suggest any of the recommended ground rules (below) that the participants didn't offer because they are important for establishing safe space.)

RECOMMENDED GROUND RULES:

- *Respect—Give undivided attention to the person who has the floor (permission to speak).*
- *Confidentiality—What we share in this group will remain in this group.*
- *Openness—We will be as open and honest as possible without disclosing others' (family, neighbors, or friends) personal or private issues. It is okay to discuss situations, but we won't use names or other ID. For example, we won't say, "My older brother ..." Instead we will say, "I know someone who ..."*
- *Right to pass—It is always okay to pass (meaning "I'd rather no answer" or "I'm just listening for now").*
- *Nonjudgmental approach—We can disagree with another person's point of view without putting that person down.*
- *Taking care to claim our opinions—We will speak our opinions using the first person and avoid using 'you'. For example, "I think that kindness is important." Not, "You are just mean."*

SECTION OUTLINE:

- *Sensitivity to diversity—We will remember that people in the group may differ in cultural background, sexual orientation, and/or gender identity or gender expression and will be careful about making insensitive or careless remarks.*
- *Anonymity—It is okay to ask any question by using the suggestion box.*
- *Acceptance—It is okay to feel uncomfortable; adults feel uncomfortable, too, when they talk about sensitive and personal topics, such as sexuality.*
- *Have Fun! It's okay to have a good time. Creating a safe space is about coming together as a community, being mutually supportive, and enjoying each other's qualities.*

We'll keep our list of ground rules posted throughout the day. This is a living document and we can add to it at any point.

(As a facilitator, refer to the ground rules if someone is not adhering to them and remind everyone of their agreement to follow the rules. Eventually, the participants--especially when working with youth--will begin to remind one another of the rules if behavior occurs that is disrespectful or disruptive.)

** Adapted from Guide to Implementing TAP: A Peer Education Program to Prevent HIV and STI (2nd edition), © 2002, Advocates for Youth, Washington, DC.*

SECTION OUTLINE: 2. Mental Health is for Everyone (90 minutes)

MENTAL HEALTH is for EVERYONE

- Art Activity
- Reflection/Unpacking
- Language Review (Risk/Protective Factors, Trauma/Healing)
- Transition

KEY MESSAGE

Mental Health is for everyone! Address stigma, how language and culture contribute to increasing or reducing stigma - what is it, what can we do to defuse it to reduce barriers to resources. Participants should have an understanding of Protective and Risk Factors and how to create an open listening environment through arts practices.

SECTION OUTLINE:

Background Information/Content References

In the United States, ½ of people who develop mental illness developed symptoms by age 14; ¾ by age 23 (source: National Council for Behavioral Health). This age group is particularly vulnerable – thus it's important for adults to help build a safety net for them, including giving them words to use.

Mental Health Info Aim:

Understanding mental health stigma & strategies to break down stigma, and awareness of the effects of trauma, validating perspectives

Experiential Aim:

Puts it in the body, fosters vulnerability and connection

Facilitation Strategy

Creating a shared experience through arts activity. Light-touch mentorship, Participatory practice. Model de-stigmatizing language.

CORE CONTENT

Art Activity

Option 1: “Window to the Soul” (visual arts)

Option 2: “Where I Come From...” Poem (writing)

Option 3: Iceberg: what's above the water, what's below? (visual arts)

Option 4: All My Cultures - the cultures I identify with (writing) -- could be part of introduction/icebreaker section

(see art addendum for instructions on each of these options)

Virtual Note: Options 2-4 adapt most easily to virtual delivery. Option 1 can work, but the facilitator should specifically ensure participants have materials as part of the pre-sessions communications, and should be prepared to take a picture of everyone holding up their piece to form the “tile wall”, which can then be sent as part of the follow up.

Reflection/Unpacking:

Ask participants to share their experience of the activity.

SECTION OUTLINE:

Prompt: How might this activity connect to reducing stigma around mental health? (Listen to answers, add affirmation, delve deeper/ask follow up “would you say more about that?”)

Additional Prompts:

How did it feel to do that?

What did you take away from that activity?

What was easy to express and share?

What was it like to express and share? Was it easy, was it difficult?

VIRTUAL NOTE: Depending on the size of the group, this is a good place to send people to breakout rooms in groups of 3-5, with a facilitation lead to help lead the questions and capture responses. Using the breakout room option is also a good way to change up the communication and “style” of the session, enable smoother participation, and create a sense of movement within the virtual space.

DEFINITION:

Risk Factors are characteristics that may be physical, family, community, or system-wide that are often linked to a higher chance of negative outcomes. (i.e. poverty, learning disability, parental neglect, substance use, social isolation).

Protective Factors are the things that increase the likelihood of positive outcomes. (creativity, a consistently supportive and caring adult, a religious or spiritual practice, well-lit streets, a caring school environment).

Virtual Adaptation

For virtual sessions, these definitions should be sent prior to the session. Then online time can be a quick review and digging into the activity right away, rather than having to spend precious online time with heavy/static content delivery.

Thinking about your art, what were some of the protective factors that you heard? **Write these down.** What are some of the protective factors that your youth experience, that you don't see already reflected here?

SECTION OUTLINE:

What were some of the risk factors that you heard or experienced? Write these down. What are some of the risk factors that your youth experience, that you don't see already reflected here?

Activities like this are a way of building a culture of shared vulnerability, validating emotional experiences, and building capacity in self-regulation (which means our ability to self-soothe and de-stress on our own) and co-regulation (which means our ability to co-soothe, de-escalate and de-stress) through our responses.

(Repeat back some of the things that were shared): Were there challenges? Things you shared that were supported through hard times? These are what mental health professionals call Protective Factors and Risk Factors.

The clinical terms of "protective factors" and "risk factors" may feel abstract, but these factors are really about addressing things we might all experience and share.

Who can share what they know about Protective and Risk factors?

It's important to remember that we all have both protective and risk factors in our lives. By increasing protective factors, we can sometimes protect against the harm created by risk factors.

How can stigma around mental health be a risk factor?

- *Mental Health can be misunderstood and therefore seen as bad, so people don't seek help*
- *How can that play out over one's whole life? Can anyone think of an example?*

Are there things that young people express as safety/protective factors that might look to an outsider as a risk factor?

Also can a risk factor also be a protective factor (i.e. joining a gang for social connection and protection)?

Applications (Transfer of Learning)

What are some of the ways that your community/school currently addresses/ the goal of supporting our students?

How do we recognize the strengths and protective factors of our young people, and help them connect to the strengths they have internally, or in their circles?

SECTION OUTLINE:

Talking Points:

- Risk factors are real.
- Young people have real needs and they will work to get their needs met.
If their needs cannot be met, they may seek to meet them in whatever way is available to them
- How can we help build on this, and help them meet their needs in a healthy way?

*OR - Ask Participants to use an “I” statement to talk about what they can do to be supportive.
(Ex. Active listening, listening without judging, sharing their own experiences)*

TRANSITION

Close out the circle before the break. This can be:

- one word reflection on activity (“I saw, I heard, or I felt”)
- Clap together
- “I can” statement
- Shake it out: Everyone stand up. Shake out your right arm for an eight count – counting down in a group 8-7-6-5-4-3-2-1, then right leg counting down from 8, then left leg, then left arm, then whole body. Then go around again counting down from 7, then from 6, etc.

SELF CARE BREAK (10 minutes)

Bathroom, water....

Virtual Note: If taking an actual break, ask people to leave their cameras on, and use music or sound to give people a 30-second warning to return.

SUPPORTING ANECDOTES

For example: a young adult with untreated mental illness who is unable to graduate from high school is less likely to find a good paying job that can support his or her basic needs, including access to health care. These disadvantages can cause a person to experience more negative outcomes. Being unemployed, living at or below the poverty line, being socially isolated, and living with other social disadvantages can further deflate self-esteem, compounding mental illness symptoms, and add to the burden of stigma.

SECTION OUTLINE:

For example: An identified protective factor that may be seen as a risk factor is gang involvement. belonging to a gang can be a form of social connection. This involvement can also provide concrete support in times of need. Two main protective factors that also elicits major risk.

Facilitators: if there are any other examples that you can reference from your experience working with youth please share

ACTIVITY GUIDELINES

For these activities, the facilitator will set the tone. The level of depth the facilitator shares in the introduction of the activity will set expectations for the level of sharing among the participants.

Facilitator should use the art-making time to circulate among participants, check in with them, give positive feedback, ask deeper questions.

By helping to make connections among participants' responses, a shared understanding and cultural exchange can occur. This may lead to a process of participants both seeing and being seen. This is crucial to developing healthy ways to be in relational space/in community with one another. This practice cultivates an opportunity for both personal and collective healing.

Connecting the dots between participants' experiences affirms that there are inevitably shared experiences/points of reference in any group. We're all sharing things we care about, that are important to us, and we begin to see that we all have things we're dealing with and need support.

As facilitator, you can share with the group the importance of reflecting back those connections.

Also point out that it's an invitation, and people will engage at the level where they are comfortable -- it enables vulnerability in a supportive environment. It lets people share things they want people to know -- often these are an invitation for further discussion, or for help/support.

The invitation to share via personal experience also de-emphasizes the participants' preconceived ideas of "mental health" and may allow them to gain a new perspective and increased self-awareness.

SECTION OUTLINE:

Cultural relevance is important. It's important to remember that culture is not just “ethnic” but the many types of culture, including youth culture, gender-specific, as well as regional heritage. No one looks through only one lens - so it's encouraged to use an intersectional lens recognizing everyone's experience is layered and complex. To learn more about using an intersectional lens, check out these videos featuring Kimberlé Crenshaw, an American lawyer, civil rights advocate, philosopher, and a leading scholar of critical race theory who developed the theory of intersectionality.

<https://www.youtube.com/watch?v=ViDtnfQ9FHc>

<https://www.youtube.com/watch?v=akOe5-UsQ2o>

As adults working with youth, remember that young people are also immersed in youth culture, in a variety of ways. By inviting students to share their personal experiences in ways that are culturally relevant -- this creates an opportunity for young people to share how they see themselves, and for you to validate their perspectives.

Notes/Sample Script

See above Guidelines.

SECTION OUTLINE:

SECTION OUTLINE: 3. Typical Adolescent Behavior (60 minutes)

TYPICAL ADOLESCENT BEHAVIOR (60 minutes)

- Bio-Psycho-Social mapping (Body, Mind, Heart)
- Reflection/Discussion
- Art Activity
- Reflection/Discussion
- Self-Care Transition

KEY MESSAGE

Review typical development, using active listening to learn what is specifically “typical” for each student.

Background Information/Content References

Mental Health Aim

Understanding the developmental factors of the adolescent; understanding typical adolescent behavior that’s not “abnormal”

Experiential Aim

Building empathy, fostering a sense of self and connection with others

Supplemental Materials and resources

Edutopia article: A De-escalation exercise for upset students.

Facilitation Strategy

Flip-chart paper and markers around the room; participants contribute; reflect back, appreciative inquiry (positive questions that seek to uncover and bring out the best in a person, a situation, or an organization).

SET UP PAPER DURING BREAK: One page with “Body” “Heart” and “Mind”. Note different developmental stages on the page as well (elementary school, middle, high school).

Have markers by the pages.

SECTION OUTLINE:

CORE CONTENT

Bio-Psycho-Social Mapping:

- Point out the flip chart pages around the room.
- Note the wisdom and expertise in the room – this is a collective wisdom gathering exercise.
- Walk everyone through the different headings.
 - o Body = what's happening physically
 - o Mind = what's happening mentally and psychologically
 - o Heart = what's happening emotionally
 - o Note that each page also asks for responses based on age.

- ✂ Invite everyone to spend 10 minutes adding to each sheet. They can add words, draw symbols, or other forms of idea expression. Everyone is encouraged to be creative.
- If they finish, they should walk around and note what others wrote (and feel free to add to their workbooks if something strikes them)
- Call everyone back to a circle, and share back some of the responses you noted as a facilitator.

Virtual Adaptation

- Use break out rooms to split into 3 groups, each collaborating to fill out one of the three sections (on a shared Google slide deck)
 - o Each group will be assigned 1 section and spend about 5 minutes filling it out as a group (i.e. Group A does Mind, B does Body, C does Heart)
 - o When ready, the facilitator will send a message to the groups via the chat function on Google slides to switch sections, at which point they will spend about 3 minutes reviewing and adding as a group to this new section (i.e. Group A does Body, B does Heart, C does Mind)
 - o Then, the facilitator will ping them when it's time to review/add to the last section
 - Finally, the facilitator will share the collective slides with all group input.
 - This will be extremely important to practice, so the facilitator is comfortable with sending chat to the group rooms, managing the slides, and recapturing and sharing back.
- ALTERNATIVELY – the second and third groups can share responses via chat, with the facilitator capturing, so the whole group can see all responses at the end.*

SECTION OUTLINE:

Reflection/Discussion (30 mins)

- ~ What stands out most for you from each of the charts?
- ~ What surprised you? What seems to be clear?
- ~ What other things do we need to consider?
- ~ How can the experience of trauma impact these? (NOTE: This is an opportunity for a larger discussion around the impact of trauma, and how it can shift developmental indicators and stages)
- ~ How does substance abuse impact these (same note – this can be an opportunity for additional conversation around teens and sobriety).

ART ACTIVITY

Now & Then - Part I (15 minutes)

This is a reflective writing exercise guided by prompts that support building self-awareness.

This activity explores the concept of the adolescent experience around change and identity.

Part I

Think of ways you've changed from yesterday to today, from last year to this year and so on. For today, try to focus on what it was like when you were a teenager vs. what it is like now as an adult. Complete the following template:

ONCE I FELT _____
BUT NOW I FEEL _____
ONCE I THOUGHT _____
BUT NOW I'M SURE _____
ONCE I WONDERED _____
BUT NOW I KNOW _____
ONCE I COULDN'T _____
BUT NOW I CAN _____
ONCE I WAS _____
BUT NOW I AM _____
ONCE I WISHED FOR _____
BUT NOW I WISH _____
AND NOW I CAN CREATE _____

PARTICIPANTS THEN GET INTO GROUPS OF 3-4 TO SHARE THEIR POEMS.

SECTION OUTLINE:

If time allows, participants engage in Movement Poem – Part II (15 minutes)

MOVEMENT POEM (LISTEN & RESPOND USING MOVEMENT)

Continuing in the small groups, one individual volunteers to read their poem aloud as the other group members respond to what they hear by improvising spontaneous movements, gestures and poses. The movement is freestyle according to one's own interpretation of the words, phrases and thoughts that emerge from the oral reading of the poem.

The purpose of the exercise is to allow the writer of the poem to hear and see their poem expressed in a different way. Thus perhaps, presenting a mirror of understanding to the viewer.

Reflection/Discussion

- *What did you notice?*
- *What was it like to reflect on your feelings now vs. then?*
- *What made you chose the selections in your poems/movement? What was it like to share your poem? Or have it interpreted by someone else? How was the experience of sharing it out loud different than writing it?*
- *How might increased self-awareness about your own experience as a youth help you to support youth now?*

Self-Care Transition

Option 1: 5-4-3-2-1- Breath

Option 2: STOP Breath

Applications (Transfer of Learning)

~> How will this information inform us as we move forward?



Supporting Anecdotes

n/a

Activity Guidelines

Facilitator needs to wander the room/gallery walk during this exercise to gather prompts for the reflection.

Facilitators may add to pages to help prompt additional responses.

SECTION OUTLINE:

SHOWING UP
TELLS YOU
THEY'RE TRYING

Notes/Sample Script

Bio-Psycho-Social mapping (Body, Mind, Heart): Reflective Discussion

One thing to keep in mind here is the impact of substance abuse -- that can impact all these areas.

In terms of the body--adolescence is a significant brain development stage, substance use can impact brain development, including altering one's ability to regulate neurotransmitters (chemicals) over time. Substances may generate harmful effects on the cardiovascular, gastrointestinal and respiratory and immune systems.

Substance use can also heighten risk-taking, which is already at high levels for teens. Most teens go through some heightened risk-taking/rebellious phases -- the need for independence, a separate identity, testing authority. It's part of growing up; it's also linked to developmental changes in the brain that will eventually help them become analytical adults. In your experience, how effective is bossing them around? Telling them not to do things? Or to stop immediately? (give time for answers).

It's often more helpful to think of using a harm reduction model. How can I create pathways where young people can walk it step by step? This goes with relationships too, it's tempting to tell a young person to stop hanging out with someone but it's important to remember that young person is getting something (some need met) out of that relationship, relationships are everything at this age, so you have to get at what is the thing they're getting, and how can you create an alternative way to get that need, and a pathway out. A lot of times, it may be that they're showing up, even if they're not participating, but the showing up tells you they're trying, and there's something there that they want to latch on to.

SECTION OUTLINE:

SECTION OUTLINE: 4. GIVE ME FIVE! RECOGNIZING EMOTIONAL WELLBEING:

Know the Five Signs Help is Needed, and the Five Healthy Habits

Know the 5 Signs - Overview of Know the 5 Signs

- Overview of Help/Habit Awareness
- Review the 5 Signs Help is Needed, and 5 Healthy Habits
- Experiential Activity
- Small Groups/Create Your Own Case Study
- Transition/Check-out

Key message

Importance of observation and active listening. Recognizing indicators of when help is needed, and also recognizing indicators of mental wellbeing. Supporting increased acceptance of mental health awareness and the universality of mental health support.

Background Information/Content References

Mental Health Aim

Understand the need to have an action plan to support youth in crisis situations. Recognize mental health as having equal value to physical health, recognize the signs of emotional suffering, encourage care and mental well-being for all. Learn self-care strategies for mental health and how to support others and individual. Exercise understanding of Know the 5 Signs.

Experiential Aim

Provide a common language to identify, understand and respond to a youth who needs support. De-stigmatize support and know healthy habits. Learn from the group, and increase awareness/observation skills.

Resources:

Five signs: <https://www.changedirection.org/>

40 Development Assets for All Ages -

<https://www.search-institute.org/our-research/development-assets/developmental-assets-framework/>

Facilitation Strategy

Inquiry-based facilitation. Small groups. Improv and writing. Drawing. Active Listening.

SECTION OUTLINE:

Preparation:

Pre-write on giant post-it notes:

- Know The 5 Signs (one page each):
 - o Personality Change, Agitation, Withdrawal, Poor Self-Care, Hopelessness
- 5 Ways to Help (all on one page):
 - o Connect, Reach Out, Inspire Hope, Offer Help, Create/Express
- 5 Habits of Emotional Wellbeing:
 - o Take Care, Check-In, Engage, Relax, Know

Have plain paper and crayons/colored pencils/markers ready.

There are also handouts that can be pre-printed here:

<https://www.changedirection.org/tools/>

CORE CONTENT

Facilitator Guide:

Overview

Reflecting on the head-heart-body exercise earlier, and the poem exercise we just did, what can we say about adolescent development?

- Invite responses from group.
- *Key themes to note or elicit:*
 - o Kids will look different
 - o Things will change from day to day
 - o There's a lot going on in the head, heart, and body

Opening Activity – Small Groups

Ask participants to count off into fives. Once there are five groups (don't have to be the same size), send each group to one of the signs.

With each group at each sign (can be done at tables if needed, give each group the paper with their SIGN on it), give them five minutes to talk about what that sign could look like:

- What would it look like in a young person?
- How would it look different that typical adolescent behavior?
- Who would most notice the change?

SECTION OUTLINE:

After group discussion, ask each group to write, draw, or improv a scene or create a human sculpture of that sign.

Each group should share with the larger group their response, and why/how they came up with it.

Reflection/Discussion should make sure each 5 Signs share-back covers the following:

1. PERSONALITY CHANGE

The young person's personality changes, as noted by sudden or gradual changes in the way they typically behave. This goes beyond usual adolescent development, which can include emotional ups and downs. The change may seem inconsistent with previous ups and downs, or out of character with who you know the young person to be.

2. AGITATION

The person is uncharacteristically angry, anxious, agitated or moody. They may have problems controlling their temper, seem irritable, can't calm down, are unable to sleep, or may explode in anger over a minor problem.

3. WITHDRAWAL

The person isolates or withdraws from family and friends, they stop taking part in activities they used to enjoy, and they fail to make it to work or school. This shouldn't be confused with reserved or introverted behavior. This is a change in someone's typical sociability, such as pulling away from their usual social support.

4. POOR SELF CARE

The person stops taking care of themselves and may engage in risky behavior or display acts of poor judgment. This may include letting personal hygiene deteriorate, abusing alcohol or illicit substances, or engaging in other self-destructive behavior that may alienate loved ones.

5. HOPELESSNESS

The person used to be optimistic but now can't find anything to be hopeful about. They may be overwhelmed, suffer from extreme or prolonged grief, or have feelings of worthlessness or guilt. They may say the world would be better off without them, suggesting suicidal thinking.

Give everyone 3-5 minutes to write their reflections and the 5 signs in their own words in their workbooks.

SECTION OUTLINE:

5 WAYS TO HELP:

Art Activity:

Ask participants to draw their hands. With each finger, write one way they think they can help.

Give them about 5-10 minutes. They can make the words fancy, decorate the hands (or outside of the hands) however they want.

When finished, ask everyone to share their hands.

Reveal the 5 ways to help (pre-written on a giant post-it).

1. Connect
2. Reach Out
3. Inspire Hope
4. Offer Help
5. Create/Express

Discuss responses to the 5 ways to help they illustrated on their hands, and if they all fall under one of these categories.

ARTS ACTIVITY:

The Observation Game (go out, come in; in addendum) ** consistent with the rest of training guide

Image Theatre

SAMPLE SCRIPT

Let's stand in a circle. Please begin by facing out of the circle. When I count to three, I'm going to invite everyone to face in and to "strike a pose" in response to a prompt I give. There is no right or wrong way to respond, what's important is that you don't think too much, just practice reacting with the first thing that comes into your head/body.

SECTION OUTLINE:

Let's practice, since we're getting close to lunch, on a count of three turn around and show what hunger looks like. One, two, three. Great, now hold your postures and look around the circle and notice what you see. Is anyone's position/gesture similar to your own? What's the same, what's different? What are some of the physical features of the gesture? If you were to adjust or change your gesture, please do on the count of one, two, three. Notice what changed. Keep in mind a gesture can be concrete or abstract. Paying attention to gesture can be another way to "listen" to young people, as their gestures may be indicators where they're not able to express things in words.

Ok, we're going to try a bunch of these. Turn away from the circle and get ready

- Connect
- Agitation
- Offer Help
- Withdrawal
- Poor Self-Care
- Reach Out
- Relax
- Hopelessness
- Create/Express
- Relax

(After each one, or every few, pause to invite the group to notice what they see or feel in their body.)

Virtual Note: The facilitator can ask participants to go off and on video on cue to re-create the sense of surprise at seeing each other.

DEBRIEF

Ask the group to reflect on the experience. Prompts include: Did the facial responses always look the same? Did people make different or similar gestures? What can the differences or similarities tell us about how to "read" a student's behavior?

SECTION OUTLINE:

5 HEALTHY HABITS OF EMOTIONAL WELLBEING

As with 5 signs that a young person needs help, there are also 5 healthy habits.

Ask a participant to read each of the following (on an easel board or pass out on notecards):

• TAKE CARE

Is the young person taking care of themselves? Hygiene, being engaged in activities, connecting with friends.

• CHECK IN

Does the young person have someone to check in with? Friends, teacher, family, faith leader?

• ENGAGE

Engage and connect wisely. Do the relationships seem to be healthy? Are there positive connections for the young person? Can you find ways to let them know you can be there for them, or can connect them to someone who can help?

• RELAX

Are they engaged in stable, ongoing activities, are they getting enough rest, enough nutrition?

• KNOW

Learn the Five Signs Someone Needs Help. This one is for staff – know what to be looking out for, and how to get help both for you and for the young person.

SAMPLE SCRIPT:

Nice work everyone. Who can share what that was like? What did you notice? Did anything come up for you? Were there times when people created similar gestures? Did the responses always look the same?

Probably not. This activity can help us to remember what the 5's may look like and feel like in our bodies. They are going to look and feel a ton of different ways. Our challenge in working with youth, and on ourselves, is to be aware so that we can notice the signs, but also to pair that with our personal understanding of each person's personality. We're looking for shifts in a young person's typical behavior.

Another thing to consider is how we "read" a student's behavior, especially if the behavior is disruptive to your class and/or other students. Can a student's behavior be a sign?

How might a student's behavior be a sign of mental health concern?

SECTION OUTLINE:

Check-Out/Transition

Come back to the circle. Check out: What's one, simple, concrete thing you can do to help a young person showing signs they need support?

APPLICATIONS (Transfer of Learning)

Time permitting, give everyone a few minutes to write in their workbook how they might use any of this information in their lives.

Supporting Anecdotes

n/a

Activity Guidelines

Facilitator should roam among the small groups, offer help when needed. Help keep one person from dominating the conversation (remember "Step Up Step Back" from group agreements in the beginning). If you need to get them on track or if they're stuck, ask them to pick one sign to Heed, one Help strategy, and one Healthy Habit and talk about when they've seen or done any of those things.

If they still have trouble, have them practice active listening exercises.

Notes/Sample Script

SAMPLE SCRIPT

So the real question is how do we know when a young person needs help? A young person struggling is an opportunity to step in and make a difference. To offer support. If we can recognize there's an opportunity to intervene, we don't have to be afraid of it. Evidence shows that when a youth has just one caring adult in their life that supports them, it's a major protective factor that may help them navigate risks and increase resilience.

There is a helpful resource online called the Change Direction Initiative (changedirection.org). On the website you will find free resources, posters, and information about how to recognize help is needed, and how to cultivate wellbeing. We're going to explore those together now.

SECTION OUTLINE:

WHEN WE INCREASE OUR OWN SELF-AWARENESS AND ABILITY TO REGULATE OUR EMOTIONS, WE ARE MORE LIKELY TO NOTICE A YOUTH WHO IS STRUGGLING...

5 Ways to Help

Show compassion and caring and a willingness to find a solution when the person may not have the will or drive to help themselves. There are many resources in our communities. It may take more than one offer, and you may need to reach out to others who share your concern about the person who is suffering. If everyone is more open and honest about mental health, we can prevent pain and suffering, and those in need will get the help they deserve

In addition to the five signs someone needs help, there are also five healthy habits of emotional wellbeing to cultivate in youth--and ourselves. When we increase our own self-awareness and ability to regulate our emotions, we are more likely to notice a youth who is struggling and to be prepared to support them.

SECTION OUTLINE:

SECTION OUTLINE: 5. Learning and Practicing

Learning and Practicing

- Intro Game
- Know the Plan
- Fortune Telling
- Reflection/Discussion
- Close

Key message

Ensure everyone knows school policies/practices/plans for youth in crisis. This includes referral, mandated reporting, and secondary trauma/self-care support. It's important to emphasize the strengths and resources that ARE available and accessible, rather than dwell on what's not working.

Background Information/Content References

Mental Health Aim

Learning and getting comfortable with student youth mental health care strategies: practicing implementation, identifying questions to approach challenges to protocol implementation as appropriate

Experiential Aim

Reinforce a space of safety, self-care tools, confidence.

Facilitation Strategy

Appreciative inquiry, silent modeling, resource sharing.

NOTE FOR FACILITATOR: This section may vary greatly depending on the school site, and may be most appropriately co-led with someone from the school.

CORE CONTENT

Opening Game

Option 1: What's in the Box?

Option 2: 1 minute of Fame

(see art addendum for instructions)

SECTION OUTLINE:

Know the Plan (10 minutes)

(Co-lead with school representative if possible/appropriate)

Acknowledge the accessible support from the previous activity. This is support that anyone can give.

If the Five Signs are very strong, and it seems more support is needed, what happens next?

Another way to think of this is:

- If you recognize one of the five signs:

- o WHAT do you do?
- o WHEN do you do it?
- o HOW do you do it?

In a circle, ask who knows the school's protocols/policies on supporting a student in crisis.

Ask: What, When, How do they help.

SAMPLE SCRIPT

I invite the group to sit in a circle. Let's open up a conversation about your specific school, and ways to support.

- *So what happens here at this school when there is concern about a student's mental wellbeing?*
- *What do you know about the school's protocols/policies on supporting a student in crisis?*
- *What, When, How do they help?*
- *What are teachers' and staff's roles in these protocols?*
- *How does noticing mental health concerns relate to my work? Classroom management? Interactions with students?*

REFER TO THE SCHOOL SAFETY PLAN (this should be gathered during the pre-planning survey).

Ensure all participants have a copy of the plan. Or, if the plan is not available, share back the information gathered in the pre assessment. This is a great moment to invite a pre-selected school representative to review the school's policy and plan.

If time, ask them to spend time in their workbooks, writing, in their own way, WHAT WHEN and HOW for their school.

SECTION OUTLINE:

ART ACTIVITY: RESOURCE TELLING (20-30 MINUTES)

Activity Goals

There are two main goals of this activity.

First, some silent, group focused/moving meditation in the folding of the resource teller itself.

This emphasizes working together, non-verbal communication, and focus.

Second, it emphasizes that participants have resources already, and can draw on them.

It's also a chance to share different resources people may think of, or what participants actually view as resources.

Make sure everyone has a hard surface, colored markers, crayons, stickers, etc. (can be from the nametag station), a piece of paper, and scissors.

Everyone is going to make their own Resource Teller.

For this activity, invite everyone into a quiet, attentive space. They will watch you model how to fold the resource teller. At each step, you will hold up your fold, and wait until everyone lifts theirs to know the group is ready to move on (for a large group, you may need to split in two and have two silent model folders).

NOTE: It's important that the facilitator practices beforehand. Make sure to practice leading others to do this in silence. What is key is not to move ahead to the next step until you have eye contact from everyone that they are ready to proceed. At each step, you will hold up your fold, and wait until everyone lifts theirs to know the group is ready to move on (for a large group, you may need to split in two and have two silent model folders).

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

Once the whole group has folded their fortune teller, they should fill it in. They should put a need on the top, and the resource or support inside.

This can refer to personal self-care, to support policies for the students, things for the class, however they want to interpret it. They may want to reflect on everything the group has done through the day, as there were games, exercises, and expertise from each other shared throughout the day, in addition to the resources they already have and know.

Markers, crayons, stickers can be used to decorate it. In fact, images or symbols instead of words is okay too. They should remain in a silent, meditative state while working. (If time is tight, shorten the time for decorating).

SECTION OUTLINE:

SAMPLE SCRIPT

Today we have covered a lot of ground with regards to healing-informed art, mental health and wellbeing. In a healing-informed process, and in social-emotional learning, it's important to make time to reflect and synthesize.

For the next activity, I'm going to invite you to practice your active listening--not just with your ears, but with your eyes. For the next few minutes, I'd like to ask the group to follow me in silence as we work together.

SILENT FOLDING

Check it out. Look what we created! This is a type of origami called the fortune teller. You may have made these as a kid, or seen other kids with them.

I invite you now to make this your own, you can create a model for Know the 5 Signs and providing response, you can create a fortune teller for Self-Care, or you can devise your own design based off of anything you saw, heard or learned today including games, exercises, and expertise from each other, in addition to the resources they already have and know.

One helpful way to think of it is that you put a need on the top, and the resources or support inside.

You can use the markers, crayons, stickers to decorate it. In fact, if you want to use images or symbols instead of words that's okay too.

I encourage you to work silently. (If time is tight, shorten the time for decorating, you can also play some chill music).

Reflection/Discussion

Invite everyone back together.

Prompts:

- How did it feel to work in silence?
- Why would we do that?
- What are some resources you gave yourself?
- Ask if anyone wants to share what they created, or some of their resources/support.

SECTION OUTLINE:

CLOSE

Take out your index card from this morning. **WITHOUT LOOKING AT IT**, make sure you have the blank side up.

Write 5 resources you know you have, OR 5 concrete takeaways you will take from today.

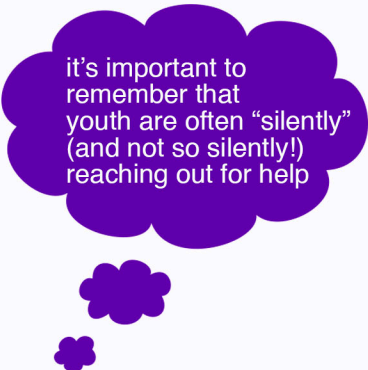
Invite everyone to know flip their card over, read their 5 words from the opening, and then the five words they just wrote.

Applications (Transfer of Learning)

n/a

Supporting Anecdotes

n/a



it's important to remember that youth are often "silently" (and not so silently!) reaching out for help

Activity Guidelines

Identify Strengths, Gaps and Potential Needs in Current School Plan (15 minutes)

(Note: this may be a sensitive subject tied to liability. Be sensitive if there have been any incidents at the schools, especially in schools in areas of high violence and system-impacted youth.)

Try to form questions, practice respect by reconstructing a sentence from negative to positive.

E.g. turn "the student's uncle's going to jump me in the parking lot if I do that" to "how might the school administration address protecting the reporter from retribution?" [any other ideas to lighten it without trivializing the concern?]

Notes/Sample Script

We sometimes hear about Teachers and staff not wanting to address mental health concerns and would rather defer to social workers, or school mental health staff-- although everyone is a mandated reporter.

A lot of fear can surround mandated reporting, such as disrupting the relationship you may have with the student, getting involved with paperwork. But it's important to remember that youth are often "silently" (and not so silently!) reaching out for help – It's important to remember how reporting can actually help a youth get the support they need.

SECTION OUTLINE:

Example: “I’m concerned about your safety, and what I see (list the concerns starting with “I”) has me wanting you to be safe. Will you join me to [whatever the protocol is – go to the principal’s office and talk to the principal? Etc.]? It will be better if we go together so you can make sure I say what I see is accurate, and you can also add anything I might have missed.”

How else might you like to be approached if you were in the same situation? Protocol isn’t always followed. Identifying what is the standard? Do you call and if yes, whom do you call? Remember that in your role as a caring adult you can help a young person get the help/resources they need by eliminating stigma and making it easy to ask for help.

OPTIONAL EXTENSION ACTIVITY (15-20 MINUTES)

Let’s break into three groups. You have three choices:

1. A group to identify Strengths, Gaps and Potential Needs current school plan
2. A group to create a list of best practices for individual staff/teachers to support youth at your school
3. A group to discuss self-care and what to do to care yourself, especially when you can’t fix all of the things that are going wrong

You’ll have 10 minutes to discuss your topic with your group and they’ll come back together. Each group will be asked to share back key insights in 2 minutes or less. We’ll also collect your ideas and share them back with the school administration to support them in their ongoing work to generate school wellbeing.

SECTION OUTLINE:

SECTION OUTLINE: 6. CLOSING/TRANSFER OF KNOWLEDGE

CLOSING/TRANSFER OF KNOWLEDGE

- o Recap of Day
- o Pair Share
- o Close
- o Workbook Time/Evaluation

Key message

Ensure participants know school plan, have tools they can use themselves, and know where to find more resources. Emphasis is always on the strengths and assets already there, and encouraging seeing support for young people as a natural part of mentoring youth through adolescence. Close out the day and transition out of the training.

Background Information/Content References

n/a

Facilitation Strategy

Pair share. Appreciative Inquiry. Recap.

CORE CONTENT

Recap of the Day

Facilitator's choice! However works best given time at this point. Options include:

- Open up to group to recap the day
- Walk through the agenda. At each item, ask someone to share what we did
- Ask for a highlight activity or learning from the day

Pair Share

Ask everyone to turn to a neighbor. Pulls chairs facing, and grab your workbook. In pairs, each person will have a few minutes to write in their workbook any additional thoughts, review activities, note down activities to jog their memory for later.

In the workbook, note down how you would adapt at least one of the activities from the day for yourself. This can be either for self-care, or for your class, or for when interacting with a young person.



SECTION OUTLINE:

Give them 2 minutes for the recap and writing.

In your pair, share your activity/adaptation with each other. (2 minutes each).

Close

Back in circle, we'll close out by going around and sharing what's an activity you will do for yourself, and an activity/learning you will do for your class or students.

Can close the circle with a group clap, or pass the pulse.

Workbook/Evaluation

Ask everyone to spend a few minutes noting down what activities they will do in their workbooks, and they're welcome to add others if they heard one that spoke to them.

Provide 10 minutes to fill the post-evaluation about the training to help us learn what works and how to improve.

Applications (Transfer of Learning)

Adapting activities from the day to the classroom and self-care. Creating a low-stress plan of action to encourage implementation.

Supporting Anecdotes

n/a

Activity Guidelines

Try to keep everyone roughly in the circle through this (i.e. don't let pairs spread too far apart). It's the end of the day and you'll want to wrap up efficiently.

Notes/Samples Script

n/a

Arts Addendum

Title of Activity: **MINDFULLY BREATHING**

Arts Discipline/s: Theatre/Mindfulness

Contributing Artist: Kimberleigh Aarn, Los Angeles County Department of Arts and Culture

Overview

A simple breathing exercise to center the mind, body and heart. Breathing mindfully supports grounding one in the moment and cultivates self-awareness.

GOALS/ALIGNMENT

Mental Health Mindfulness

- Connect to appropriate resources

Youth Mental Health Care

- Learning about the importance of establishing and practicing self-care

Social Emotional Learning/Healing-Informed Art Engagement

Emotional:

- Self-awareness
- Self-management/impulse control
- Stress management
- Developing coping strategies

Visual and Performing Arts Standards

- Theatre Anchor Standard 1.1

With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience.

Additional Goals/Alignment:

Time Needed for Activity:
10 minutes

Ages
All

Materials Needed
None

Arts Addendum

Facilitator / Room Prep (if applicable) (time: 1 minute)

Activity Description (time: 5-10 minutes)

Begin with a relaxing sigh. Take a deep breath and exhale sighing out on voice. Then just begin to notice your natural breathing without changing anything about your breathing. Just notice what parts of your body move with each inhale & exhale. When the mind wanders, return to your breath.

Now continuing to breath noticing your inhale and exhale - let's count the breath. As you inhale think "inhale one" and as you exhale think "exhale one." Continue with the next breath and think "inhale two" and then "exhale two." Continue working for five breaths and then relax into breathing naturally.

2-3 minutes of quiet relaxation activating the imagination

As we rest in silence imagine a quiet tranquil place (a beach, outdoor setting, warm cozy room, your favorite place to go or favorite thing to do, etc.)

After a few minutes the facilitator will then guide the participants back from by counting down from ten (10, 9, 8, 7, 6, 5, 4, 3, 2, 1). When one is reached participants are guided to gently return to the room by opening their eyes and/or wiggling their hands/feet or giving their bodies a gentle stretch.

TAKE A
DEEP BREATH

INHALE
&
EXHALE

RETURN
TO
YOUR BREATH

Arts Addendum

Title of Activity: Count to #

Arts Discipline/s: Theatre/Mindfulness

Contributing Artist: artworxLA

Overview

Creates stillness, focus, sensing the field/connection

GOALS

Mental Health Mindfulness

- Practice open-mindedness
- Encourage self-care

Youth Mental Health Care

- Learning about the importance of establishing and practicing self-care, building a self-care network

Social Emotional Learning

Emotional:

- Self-awareness
- Self-management/impulse control
- Stress management
- Developing coping strategies

Social:

- Understanding Impact of Actions on Others
- Turn Taking
- Listening/Sharing
- Cooperation/Teamwork
- Connecting through shared experience

Cognitive:

- Decision-making
- Cause and Effect

Visual and Performing Arts Standards

- Theatre Anchor Standard 10.3

Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.

Additional Goals/Alignment:

Arts Addendum

Time needed for activity:	Ages:	Materials Needed:
5 minutes	12+	None

FACILITATOR / ROOM PREP (if applicable) (time: 1 minute)

Activity Description (time: 5 minutes)

In a circle, with eyes closed, or open fixing on a spot in the center), count from 1 to ____ (however many people there are in your circle). Each person can only say one number per attempt to get to the number determined, and you must not talk at the same time. Someone starts by saying “one” and someone else says “two.” If two people speak at the same time, the whole group must start over from the beginning. You can also try it standing in a circle shoulder-to-shoulder (or almost shoulder to shoulder based the group) facing inward or facing outward. If the group is really good, you can try counting to a number twice the size of the group which means everyone will call out a total of two numbers (but not their two numbers in a row!). This can take a while, but it’s also a very calming, community building game. Even if the group only gets to 4 or 5, it merits acknowledgement because of its difficulty.

Arts Addendum

Title of Activity: Pass the Stress Ball

Arts Discipline/s: Theater/Movement

Contributing Artist: Elisabeth Nails, Los Angeles County Department of Arts and Culture

Overview

The purpose of this short/burst activity is to invite limbic system calming through play and allow for individual self-expression, to be seen and heard. It is also an embodied method to move stress from the internal realm (inside of the body) to the external realm (out in the open). It allows others to see that they are not alone in feeling the way that they do

GOALS

Mental Health Mindfulness

- Check for Red Flags
- Practice open-mindedness
- Encourage self-care

Youth Mental Health Care

- Learning about the importance of establishing and practicing self-care, building a self-care network

Social Emotional Learning

Social:

- Recognizing feelings
- Turn taking
- Listening/sharing
- Connecting through shared experience

Emotional:

- Identifying and labeling feelings
- Developing coping strategies
- Self-awareness
- Being in the present moment

Cognitive:

- Decision-making
- Attention to detail

Arts Addendum

Time Needed for Activity:	Ages:	Materials Needed
5-10 minutes	5+	None:

Facilitator / Room Prep (time: 0 minutes)

Activity Description (time: 5 minutes)

1. Invite the group to imagine and pretend that they are holding the ball in their hands.
2. Invite them to place as much stress and anxiety they can into the ball.
3. Invite them to mime holding the ball with all of this stress and anxiety. Ask them to notice if the ball wants to be still, or does the ball want to move? Does it move fast or slow? Is it small or large?
4. Invite everyone to mime throwing the ball to you (the facilitator)
5. Try to catch as many balls as you can.
6. Mime catching one ball and display it for the group, show how it moves and if it makes a sound, demonstrate the sound.
7. Invite the group to be ready to pass the stress ball one-by-one around the circle. Let them know that when they receive the ball, they should take a moment to hold it and to observe the stress and anxiety. As each person explores the ball, invite them to add some of their own worries and stress to the ball. If this causes the ball to change size or the way it moves or the sound it makes, that's totally great. Once they have explored the ball and added some of their own stress to it, they should pass it to the next person. The next person explores the ball, adds their own stress and worries and passes the ball. This repeats until the ball makes it all the way around the circle.

***AT THE END OF EACH ACTIVITY THERE IS ALWAYS THE OPTION OF FACILITATING A QUICK CHECK-IN WITH THE GROUP BY ASKING A NEUTRAL QUESTION SUCH AS: "WHAT DID YOU NOTICE ABOUT THAT EXPERIENCE?"**

Developmental or Learning Considerations

For participants with developmental and/or learning differences, an actual ball could be used to ease the pressure of having to imagine the ball and move the imaginary ball. This way participants can focus on moving the actual ball to express how their stress makes the ball move.

Title of Activity: 5-4-3-2-1 Breath and STOP Breath

Arts Discipline/s: Theatre/Mindfulness

Contributing Artist: Elisabeth Nails, Los Angeles County Department of Arts and Culture Inspired by Mayo Clinic's Complementary and Integrative Health program

Overview:

Creating space in the day to stop, come down from the worried mind, and get back into the present moment has been shown to be enormously helpful in mitigating the negative effects of our stress response. When we drop into the present, we're more likely to gain perspective and see that we have the power to regulate our response to pressure.

Here's a short practice you can weave into your day to step into that space between stimulus and response.

GOALS

Mental Health Mindfulness

- Encourage self-care

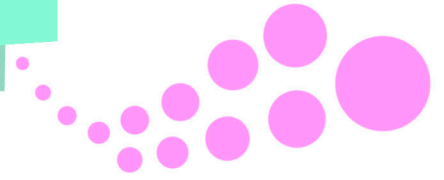
Youth Mental Health Care

- Learning & Practicing how to respond to Mental Health crisis, including Suicide Assessment/Intervention, Accessing services
- Learning about the importance of establishing and practicing self-care, building a self-care network

Social Emotional Learning

Emotional:

- Self-awareness
- Self-management/impulse control
- Stress management
- Developing coping strategies



Visual and Performing Arts Standards

- Theatre Anchor Standard 1.1

With prompting and supports, transition between imagination and reality in dramatic play or a guided drama experience.

Time Needed for Activity:

2-5 minutes

Ages:

12+

Materials Needed

None:

STOP BREATH

1. Invite participants to either stand or sit. Guide them through the following prompts:

S = STOP

Stop what you're doing; put things down for a minute.

T = TAKE

Take a few deep breaths. If you'd like to extend this, you can take a minute to breathe normally and naturally and follow your breath coming in and out of your nose. You can even say to yourself "in" as you're breathing in and "out" as you're breathing out if that helps with concentration.

O = OBSERVE

Observe your experience just as it is—including thoughts, feelings, and emotions. You can reflect about what is on your mind and also notice that **thoughts** are not facts, and they are not permanent. Notice any **emotions** present and how they're being expressed in the body. Research shows that just naming your emotions can turn the volume down on the fear circuits in the brain and have a calming effect. Then notice your **body**. Are you standing or sitting? How is your posture? Any aches or pains?

Arts Addendum

P = PROCEED

Proceed with something that will support you in the moment: talk to a friend, rub your shoulders, have a cup of tea.

Treat this whole exercise as an experiment: Get curious about where there are opportunities in the day for you to just STOP—waking up in the morning, taking a shower, before eating a meal, at a stop light, before sitting down at work and checking email.

You can even use your smartphone's message indicator as a reminder to STOP, cultivating more mindfulness with technology.

What would it be like in the days, weeks, and months ahead if you started stopping more often?

(This article also appeared in the August 2013 issue of Mindful magazine.)

5-4-3-2-1 Breath Variation

1. Invite participants to either stand or sit. Guide them through the following prompts:

Take a moment to look around the space and silently note:

- 5 things you can see (i.e. your hands, the sky, your shoe)
- 4 things you can feel (i.e. your feet on the ground, the fabric of your shirt, your friend's hand)
- 3 things you can hear (i.e. own exhale, the wind blowing, noises from outside of the room)
- 2 things you can smell (i.e. fresh cut grass, coffee, soap)
- 1 think you can taste (a mint, fresh air, your favorite fruit)

**NOW TAKE A BREATH
AND ON THE EXHALE,
THINK OF SOMETHING
THAT CALMS YOU.**

**TAKE TWO MORE
BREATHS ON YOUR
OWN TIME THINKING
ABOUT THAT CALM
THING**

Arts Addendum

Title of Activity:

A Window to Your Soul, Community Tile Wall Project

Arts Discipline/s:

Visual Arts

Contributing Artists: Fabian Debora, Somos La Arte

Overview

This workshop will allow the participants to share a glimpse of who they are by reflecting on a person, a place or an object of importance. In this way they can use either of those prompts to give us a glimpse of something they are carrying that can weigh heavy, or as well a thing that they can turn to for inspiration and motivation, while making interpersonal connections as well as external connections with in the commonalities of other participants.

GOALS

Mental Health Mindfulness

- Practice open-mindedness
- Active listening
- Encourage self-care

Youth Mental Health Care

- What is Typical Development for Adolescents?
- What are Risk Factors, Protective Factors & Resilience?
- Learning & Practicing how to respond to Mental Health crisis
- Learning about the importance of establishing and practicing self-care, building a self-care network

Social Emotional Learning

Social:

- Recognizing feelings
- Listening/sharing
- Understanding cultural uniqueness of self and peers
- Connecting via identifying cultural differences and similarities

Arts Addendum

Emotional:

- Identifying and labeling feelings
- Self-awareness
- Developing coping strategies
- Being in the present moment
- Decreasing self-judgment
- Self-esteem
- Embracing self-definition
- Increasing self-identity
- Stress management

Cognitive:

- Sustaining focus
- Critical thinking
- Future-oriented thinking
- Attention to detail

List/Describe any other goals:

- Affirms expression of Identity
- Encourages everyone to LISTEN non-judgmentally
- GIVES reassurance
- Helps build community (SEL)
- Acknowledges the struggle to define oneself (SEL)
- Opportunity for conversation around how we see each other (SEL)

Time Needed for Activity:

1+ hour

Ages:

all

Materials Needed

See curriculum description

Objective:

This workshop will allow the participants to share a glimpse of who they are by reflecting on a person, a place or an object of importance. In this way they can use either of those prompts to give us a glimpse of something they are carrying that can weigh heavy, or as well a thing that they can turn to for inspiration and motivation. In this workshop we will facilitate a way to make connections with finding the commonalities amongst all participants.

Arts Addendum

To demonstrate to participants that they are not alone. This will create a community tile wall made from their windows to the soul as to show that “there is no us, and them, only us”. One in unity.

MATERIALS:

- Color pencils, markers, pastels, graphite
- 5”x 4” inch card stock as to represent the window to the soul
- Masking Tape to stick card on designated wall



Time Frame:

- Window of time & Introduction: 5 minutes
Example. Bring in an object or talk about a personal place or person that is close to you and that you turn to when in times of struggle or even for inspiration.
- Demonstration 5 min
- Opening 5 Talk about it and let them know what you shared about is what you would draw, on your window the soul.
- Creation 20 minutes, walk around for support and exploration
- Closing 15 min share back briefly about their window to soul.

Total Time 1 hour and ½ if needed according to the facility

Arts Addendum

CLOSING:

Bring participants back into a circle if space allows it, if not from where they are sitting is fine. Invite them to take some time and take a look at their window to their soul. Set the tone for a safe space, what do you think? Anyone would like to share? What did they feel? In one word what happened while creating these windows? Now we would give each of you an opportunity to share back. Remember we are all here together, let's be respectful of what others have to share. Give each one about a minute to share, unless it needs more, once they begin sharing here the facilitator needs to listen carefully. This is the most important part of the share back, for the facilitator needs to capture the commonalities in their windows share back. Once they all have shared back, **it is important to make connections for participants**, followed by a statement: Of acknowledgement that we are not alone, see there is someone who has a similar story that you can turn to, etc. once they are done sharing collect window from each participant soon after. And begin placing on a designated wall taped side by side as to create a tile wall this can happen by facilitator or an assistant. Once all are done sharing then you can reinforce their strengths, courage and wrap up any personal experience that as facilitator would like to share back. Share that this here is to represent that “there is no us and them, only us.”



Arts Addendum

Title of Activity: I AM Poem/Where I Come From Poem

Arts Discipline/s: Poetry

Contributing Artists: Various, including adaptations by Arts for Incarcerated Youth Network, Los Angeles County Department of Arts and Culture, UCLA's AMP! Program, and Las Fotos Project

OVERVIEW

The I AM poem is a poetry prompt designed to elicit self-reflection, self-understanding, self-awareness and compassion for self and for others. The poem can also be used as a tool of resistance and resilience when writers give name to challenges, oppressions, discomforts and injustices.

GOALS

Mental Health Mindfulness

- Check for Red Flags
- Practice open-mindedness

Youth Mental Health Care

- What are Risk Factors, Protective Factors & Resilience?
- Learning about the importance of establishing and practicing self-care, building a self-care network

Social Emotional Learning

Social:

- Recognizing feelings
- Appreciating different viewpoints and their cultural contributions
- Other-perspective taking
- Listening/sharing
- Turn-taking
- Understanding cultural uniqueness of self and peers
- Connecting via identifying cultural differences and similarities

Emotional:

- Identifying and labeling feelings
- Self-awareness

Arts Addendum

- Awareness of cultural uniqueness of self and peers
- Being in the present moment
- Decreasing self-judgment
- Self-esteem
- Increasing self-identity

Cognitive:

- Critical thinking
- Attention to detail

Time Needed for Activity:

5 minutes prep
15-45 minutes for activity

Ages:

Best for 12 and up
but can be adapted
for younger children

Materials Needed:

Paper and pen
Poetry Prompts written on
White Board or Giant Post-It
note

Facilitator / Room Prep (time: 5 minutes)

Write out poetry prompts for all to see.

Activity Description (15-45 minutes)

I AM POEM

1. Pass out blank sheets of paper and pens.
2. Explain that in this activity participants will get to describe aspects of themselves in a poem. They will get to share how they feel, how they see themselves, what they like to do, what they are good at, and what they wish for. The exercise will begin with writing statements that start with "I am..." but participants can get creative and explore other ways of writing.
3. Read aloud an example of an "I am..." poem.

Sample #1 I AM Poem

I am a teacher. I am a woman. I am a dancer. I am Gabriela.
I am a child of divorce.
I am worried sometimes, except when I am cooking.
I am a volunteer.
I am hopeful.
I am grateful for my friends. I am Gabriela.

Sample 2 I AM Poem

I am tu amiga
Your sister/hermana

Where I come from women should get married
Where I come from women should not be loud, or take up space

Where I come from women should cook and do housework,
Make babies
Listen to their husbands

Where I come from women should not
Argue, talk back, be picky

I believe women should do whatever makes them happy
I understand women should not let anyone oppress them

Racism breaks my heart
Abuse breaks my heart
The state of women and marginalized people in our country
And world
Breaks my heart

Where I come from women should be respected
Where I come from women should not be ashamed

I am strong, determined, a boss
I am not weak, unworthy, uneducated

Where I come from women should take up more space
Where I come from women should not hold back as much

I think women are motivated, tired, strong, ambitious,
And careful.

Women are fierce, strong, loving, and deserving of respect.

Arts Addendum

FOTOS PROJECT

4. To warm up, invite participants to begin by writing 5 “I am” statements on their paper.
5. Once students have written 5 “I am” statements invite them to write a 2-3 “Where I come from” statements.
6. Invite students to silently read back what they wrote.
7. After a minute, invite students to continue writing. If they feel stuck they can complete any of the following statements (post list of prompts):

I am...
Where I come from....
I know that...
_____ breaks my heart
_____ helps me
I think...
I dream...

8. Give participants 10 to 15 minutes to write their statements.
9. Share poem

Option 1:

Direct participants to get into pairs. Have participants choose which partner will go first. This partner will read their “I am...” poem first.

Option 2:

Invite participants to circle 3 lines they feel are important to share. Go around the room/-circle and invite each participant to share their 3 lines.

Option 3:

Invite volunteers to read aloud all or excerpts of their poems. If time permits encourage everyone to share—even just one or two lines.

10. Group Reflection

Invite participants to share something they noticed about the activity, or something that moved them. Go around the circle or popcorn style.

Suggested Variations for Different Group Sizes

This activity is highly adaptable. This can be a 1:1 exchange, small groups, and big groups. The easiest way to adapt is to control time allotted for writing and methods/time designated for sharing.

Developmental or Learning Considerations

This activity could be a drawing activity if language/writing is a barrier. Participants could also respond verbally and have their statements transcribed by the facilitator.

Cultural Considerations

The poem taps into personal identity and lived experience, and this may sometimes include traumatic experiences. **It is crucial to listen non-judgmentally** and to honor participants' responses. Often issues of racial and/or gender inequalities may emerge along with examples of oppressions and injustices. It is recommended that facilitators check-in 1:1 with any participants that share about trauma, and or feelings of loneliness, hopelessness, anxiousness and/or depression.

Arts Addendum

Title of Activity: Iceberg Drawing

Discipline: Visual Art

Contributing Artist: Lisa Schoyer, Los Angeles County Department of Mental Health

Overview

GOALS

Mental Health Mindfulness

- Practice open-mindedness
- Encourage self-care

Youth Mental Health Care

- Learning about the importance of establishing and practicing self-care, building a self-care network

Social Emotional Learning

Social:

- Recognizing feelings
- Listening/sharing
- Understanding cultural uniqueness of self and peers

Emotional:

- Identifying and labeling feelings
- Self-awareness
- Developing coping strategies
- Being in the present moment
- Decreasing self-judgment
- Self-esteem
- Stress management

Cognitive:

- Sustaining focus
- Attention to detail

Time Needed for Activity:

15 minutes

Ages:

8+

Materials Needed:

Paper and any combination of pencils, pens, markers

Arts Addendum

Take a piece of paper and draw a triangle on it in the middle of the page. It can be any size. Draw a horizontal line from left margin to right margin, through the middle of the triangle. Above the line, write a list of things about you that people can see. Below the line, write a list of things about you that people can't see. If they wish they can color in the iceberg, the sky and the ocean. Ask people if they'd like to share. Invite people to post theirs on one area of the wall.

VARIATION to the iceberg drawing:

All My Cultures

Invite people to write as long a list as they can of the different cultures they're part of... share and allow people to add to their lists, inspired by other people's lists in the room.

Arts Addendum

Title of Activity: I Love My People Who...

Arts Discipline/s: Theater

Contributing Artist: The Unusual Suspects

Overview

GOALS

Mental Health Mindfulness

- Practice open-mindedness

Youth Mental Health Care

- What are Risk Factors (ACES), Protective Factors & Resilience?
- Learning & Practicing Mental Health Mindfulness
- Learning about the importance of establishing and practicing self-care, building a self-care network

Social Emotional Learning

Social:

- Recognizing feelings
- Listening/sharing
- Reading nonverbal cues
- Understanding cultural uniqueness of self and peers
- Appreciating different viewpoints and their cultural contributions
- Connecting through shared experience

Emotional:

- Identifying and labeling feelings
- Self-awareness
- Being in the present moment
- Decreasing self-judgment
- Self-esteem
- Increasing self-identity

Cognitive:

- Decision-making
- Sustaining focus
- Critical thinking
- Planning

Arts Addendum

Time Needed for Activity:	Ages:	Materials Needed:
10-15 minutes	8+	Chairs

Facilitator / Room Prep (if applicable) (time: 2 minutes)

of players: group

Set up: chairs in a circle. There should be one less chair than players

Activity Description (time: 10-15 minutes)

How to play: one person stands in the center. Everyone else sits in a chair in a circle, there must be 1 less chair than there are players. The person in the center makes a statement that is true about themselves by starting with “I love my people who...” (ex: I love my people who love video games, I love my people whose parents are divorced, etc.) anyone else who the statement applies to must stand. If it’s a positive statement the person in the middle gives everyone standing an air high five, if it’s more sad or serious everyone gives themselves a hug. The person in the center then claps their hands and everyone standing must find a new seat. The one person left without a seat then becomes the person in the middle to make a new statement.

ASSESSMENT

Why does your truth matter? How does it feel to learn another player’s truth?

How did this game build trust? Why is trust important to teamwork?

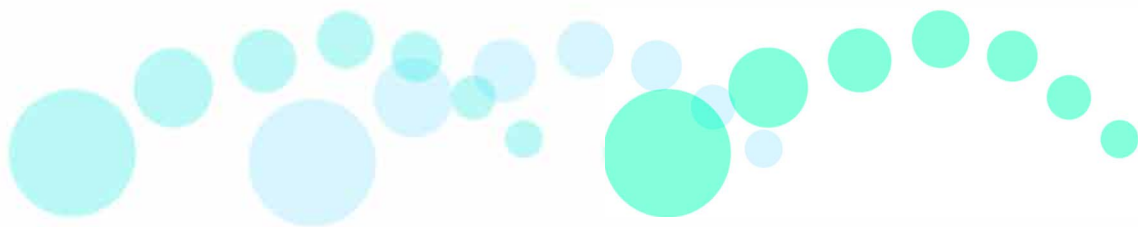
ARTS FOR INCARCERATED YOUTH NETWORK

830 Traction Ave, #3A, Los Angeles, Ca 90013 310.962.6000 info@aiynetwork.org www.aiynetwork.org

The Arts for Incarcerated Youth Network (AIYN) is an interdisciplinary collaborative of member organizations. Through the Network, AIYN members provide exceptional arts programming in order to build resiliency and wellness, eliminate recidivism, and transform the juvenile justice system.

	9070 Venice Blvd. Culver City, CA 90232 (310) 838-4264 info@TheActorsGang.com	Theater group providing in-school, after-school and summer theater programs for diverse youth populations.
	145 N. Raymond Ave. Pasadena, CA 91103 (626) 792-5101 information@armoryarts.org	Community arts center for visual arts. Access to exhibitions and art classes.
	1930 Wilshire Blvd. #800 Los Angeles, CA 90057 (323) 465-1404	Art workshops & public presentations. After-school residencies & leadership development. Scholarship opportunities and alumni support.
	2707 E Cesar E Chavez Ave #101 Los Angeles, CA 90033	Multi-media classes for youth in Broadcasting and Digital Content Creation, visual arts
	1330 Factory Place Unit FI04 Los Angeles, CA 90013 (213) 253- 2655 office@writegirl.org	Creative writing workshops, mentorship for young girls including college preparedness.

	<p>127 S Brand Blvd Suite 201 Glendale, CA 91204 818-395-5755 562-256-0918</p>	<p>Collaborative project providing therapeutic dance and mentorship support</p>
	<p>8920 Sunset Blvd. Ste. 200B West Hollywood, CA 90069 (424) 239-6514 (800) 636-7464</p>	<p>Singing workshops. Community outreach helping support LGBT youth that includes in-school presentations.</p>
	<p>1212 N Vermont Ave, 2nd Floor Los Angeles, CA 90029 323-660-1866</p>	<p>Writing workshops, re-entry and case management services for youth. Alumni support</p>
	<p>842 N. Fairfax avenue 2nd Floor Los Angeles, CA 90046 (323) 852-0457 contact@jailguitardoors.org</p>	<p>Musical instruction, beat making & songwriting.</p>
	<p>(323) 688-6722 info@rhythmartsalliance.org</p>	<p>Traditional African drum & dance workshops. Weekly community drumming circles on the outside.</p>
		<p>Visual arts, murals, cultural knowledge with artistic impression</p>



	<p>2116 Arlington Ave. Suite 310 Los Angeles, CA 90018 (323) 737-8545 info@streetpoetsinc.com</p>	<p>Creative writing, spoken word, and youth mentorship. Weekly alumni classes on the outside.</p>
	<p>3719 Verdugo Road Los Angeles, CA 90065 (323) 739-0768 info@theunusualsuspects.org</p>	<p>Theater program offering classroom-based and community workshops. Youth mentoring and exposure to the arts.</p>
 <p>TÍA CHUCHA'S CENTRO CULTURAL & BOOKSTORE</p>	<p>13197 Gladstone Ave Sylmar, CA 91342 818-939-3433 info@tiachucha.org</p>	<p>Cultural center and bookstore, art classes, visual arts, and youth mentorship</p>
	<p>versastylela@gmail.com</p>	<p>Hip Hop dance instruction</p>