



Drama workshop Handbook

Recommendations and best-practices for adult educators to replicate #MeRest Project results and promote resilience of their target groups



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1. Introduction

The project #MeRest aims to strengthen resilience and offer the opportunity for social inclusion to marginalised groups by developing and testing resilience-strengthening non-formal educational activities based on self-narration through creative writing, visual arts and drama. Mainly it addresses some of the target groups that have been particularly affected by the COVID-19 pandemic: older people or people with disabilities, people with mental health issues and health care professionals. The final aim is to accompany them to tell their stories of adaptation and transformation following the pandemic and to build on that to strengthen skills using artistic methods. The project will also contribute to the pedagogical research in the field of creative methods applied to adult Education.

The handbook is conceived as complementary to all the previous outcomes and **provides guidelines, recommendations and best-practices on how adult educators and their organisations can replicate and adapt the project resources** in their work to support their resilience and the social inclusion of their target groups impacted by challenging life events at personal and/or societal level, according to the Resilience Framework.

The drafting of the handbook will align the knowledge of all partners in relation to: **background and theory of the Resilience Framework and will provide the necessary skills and competences for staff to deliver the workshops** at local level within a consistent framework and pedagogical goals.

These objectives contribute to increasing professional development of adult educators, as mentioned in general project objective. Educators will work on specific guidelines and handbook, share their experience, train each of the chosen techniques (narrative, visual arts and drama) in relation to the goal of increasing resilience.



Figure 1 - from Freepik

2. Impact of the health emergency from Covid-19

As in the rest of the world, the Covid-19 pandemic emergency in Lithuania, Italy, Greece and Romania primarily involved responding from a medical point of view and containing the contagions, through measures of social isolation, which, however, had a powerful impact on the population's mental health, particularly increasing cases of anxiety and depression (Ornell et al., 2020)¹. In this sense, the pandemic strained the European healthcare system, causing resource shortages, overburdened hospitals and difficulties in providing adequate mental health support. Moreover, it has been documented that quarantine and self-isolation can affect the population's daily activities, worsening anxiety, depression, loneliness, insomnia and the development of behaviours that can lead to increased alcohol, tobacco or substance use and even suicide (WHO, 2020)².



In **Lithuania**, in the period of Covid-19 emergency, depression was influenced by poor relationships, emerging conflicts, experiencing physical and/or psychological violence, and challenges in the field of distance learning. Moreover, anxiety problems have also increased: social phobias, panic disorder, post-traumatic stress disorder, separation anxiety, generalized anxiety and fear of violation.



In **Italy** the COVID-19 pandemic had important repercussions for those in caring roles, both formally as practitioners and informally as caregivers. In fact, a study carried out on 2021 by INRCA in collaboration with Eurocarers³ showed that caregivers in Italy had significant negative repercussions on several areas of their lives, in particular on relational networks/social participation, quality of life, mental and psychological health status, physical condition and access to social and health services.



As far the **Greek context**, lockdowns, social distancing measures, and restrictions on gatherings led to increased social isolation, which exacerbated feelings of loneliness, depression, and anxiety for individuals with mental health issues. Especially people living in mental health settings were particularly vulnerable to the

¹ Ornell, F., Schuch, J. B., Sordi, A. O., & Kessler, F. H. P. (2020). "Pandemic fear" and COVID-19: mental health burden and strategies. *Revista brasileira de psiquiatria* (Sao Paulo, Brazil : 1999), 42(3), 232–235. <https://doi.org/10.1590/1516-4446-2020-0008>

² World Health Organisation (2020). *Mental health and psychosocial health considerations during the COVID-19 epidemic*. Available online: <https://apps.who.int/iris/handle/10665/331490> (accessed 30 October 2021).

³ Eurocarers/IRCCS-INRCA (2021). Impact of the COVID-19 outbreak on informal carers across Europe – Final report. Brussels/Ancona. <https://eurocarers.org/publications/impact-of-the-covid-19-outbreak-on-informal-carers-across-europe/>



negative impacts of the pandemic due to factors such as difficulty coping with stress, relapses and the fact that they had to respect very strict health protocols.

Similarly, in **Romania** was documented that quarantine and self-isolation affected the daily activities of the population by worsening their anxiety, depression, loneliness, insomnia and development of behaviour that led to increased alcohol consumption, tobacco or substance use, and even suicide. COVID-19 has sparked or amplified much more serious mental health problems and great number of people have reported psychological distress and symptoms of depression, anxiety or post-traumatic stress.

3. Best practices

*In order to share more information on current policies and guidelines of relevant institutions that aim to strengthen resilience skills through art and creative techniques, each partner organisation identified three best practices in their national context, specifically in **Italy, Lithuania, Romania and Greece.***

Partner organisations identified the best practices, policy frame and initiatives produced by relevant national institutions and Civil Society Organisations, academic literature and media sources. These initiatives include examples of creative and art-based activities that help the most vulnerable groups improve resilience, coping skills and innovation, fostering positive adaptation to adversity.

The following is a list of national and international good practices identified through the analysis carried out in different countries:

Title	Location	Organisation	Website	Annex
Art Therapy	Latvia, Riga	Riga College of Style and Fashion	-	!
Bibliotherapy during pandemy	Vilnius, Lithuania	Martynas Mažvydas National Library of Lithuania	Biblioterapija per pandemija: naujausi leidiniai	!
Mail Art 4 Seniors	Online	NGO EDUKACINIAI PROJEKTAI, Lithuania STANDO LTD, Kipras	mailart4seniors.eu	!

		Pirkanmaan muotoilu- ja taideteollisuusyhdistys Modus ry, Finland International Institute of Applied Psychology and Human Sciences associazione culturale, Italy Associação Cultural e de solidariedade Social Raquel Lombardi, Portugal ANAZITITES THEATROU, Greece		
Resilience through art – art activities to promote the development of resilience in psychosocial settings.	Italy	AVSI – people for development	Manual in english	
Supporting Resilience in Pandemic Times	Italy	University of Bolzano	-	
Project of Photovoice during Covid-19 lockdown	Italy	The photo diaries method to catch the daily experience of Italian university students during COVID-19 lockdown – Gaboardi et al (2022)	-	



Overcoming Burnout through Arts. A pilot project of Cultural Prescriptions	Romania	Cluj Cultural Centre (RO) within the Art Well-being Project.	art-wellbeing.eu	<u>III</u>
Mind Moving. Art therapy workshops, research and artistic creation	Romania, Norway	Indie Box	indiebox.ro	<u>III</u>
Social and therapeutic horticulture for mental health rehabilitation	United Kingdom	The Nurture Project	thenurtureproject.co	<u>III</u>
NEFELE Art Residencies in Mental Health Units	Greece, Athens	Athens School of Fine Arts in the framework of the 1st European Arts and Mental Health Festival NEFELE in 2016.	art4more.org	<u>IV</u>
Colors and Minds - art workshops	Greece, Athens	National Museum of Contemporary Art in Athens	www.skep.gr/en/colors-and-minds-art-workshops	<u>IV</u>
Collective Well-being.	Greece, Athens	Museum of Cycladic Art in Athens	cycladic.gr	<u>IV</u>



Personal Development Program				
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In particular, these practices involved various categories of participants, including older and people with disabilities, children, family carers, people with mental health problems and health workers, who were among those most affected by the Covid-19 pandemic. The best practices presented in detail in the Annexes provide an overview of the collected initiatives, highlighting several key characteristics in terms of impact and innovation, sustainability and transferability of the practice.

In the context of the pandemic, a number of innovative practices have emerged with the aim of assisting individuals in coping with the psychological challenges associated with stress, isolation and emotional distress. The following is a brief overview of some notable initiatives. Some of these practices provide remote initiatives responding to the increased demand since the beginning of the Covid-19 crisis.

Among these, it emerged that the use of **bibliotherapy** ([Annex I](#)) can be a significant tool to support mental health, increased significantly during the period of unprecedented stress experienced by many individuals. The researchers from the National Library Readers' Club produced a series of videos elucidating the advantages, techniques, and recommended literature for bibliotherapy in the context of diverse stressors. This practice has been demonstrated to be adaptable, offering assistance to those with cancer, depression, autism spectrum disorders, and even physicians experiencing burnout. The act of naming and expressing difficult emotions through the medium of poetry and reading has been observed to alleviate anxiety and build resilience in individuals.

In addition, also writing during the pandemic period was used as a resource in response to the isolation experienced by the population. In particular, the **MailArt4Seniors project** ([Annex I](#)) introduced a training program for adult educators to support older people during the pandemic. This initiative allowed social workers, geriatric psychologists, and artists to engage with the older people through mail art, a creative form of expression through the mail. The program aimed to reduce loneliness, strengthen social ties and promote well-being, thereby increasing the older people's resilience to stress.

A **Study in a fourth-grade primary school** ([Annex II](#)) examined how children coped with the challenges of the pandemic. Both remote and in-person learning curricula included collaborative activities, storytelling, and the creation of a digital school newspaper. These activities, which were coordinated on a daily basis by teaching staff, provided emotional

support and fostered a sense of community. Parents were instrumental in assisting their children in utilising digital platforms and in the completion of their assignments, thereby facilitating a reflective process between school and family. The initiative reached its conclusion with the creation of a digital journal, which served to enhance the children's sense of belonging and resilience during the period of lockdown.

Even young people were a group particularly affected by the consequences due to the Covid19 pandemic, research was conducted in Italy to explore how university students experienced the lockdown period, focusing on their emotional states and coping mechanisms while at home. Using photography as a means of expression, the **Photovoice Study** ([Annex II](#)) involved 109 participants from six Italian universities. The participants took a photograph on a daily basis for a period of two weeks, with each photograph accompanied by a title and description. It was an opportunity for them to reflect and express themselves creatively at a time when outside contacts were complicated and very limited. The pictures were analysed by the researchers, who identified common themes of self-distraction and a range of emotions, from joy to fear. The visual documentation provided insights into the students' coping strategies and emotional landscapes during a challenging period.

Another initiative reported by the partnership is the **Resilience through Art Handbook** ([Annex II](#)), a practical tool to promote resilience in psychosocial contexts through art activities. This manual, suitable for both children and adults, includes an introduction explaining the importance of art for resilience and a clear description of the concept. It presents 12 detailed art activities, applicable in various contexts and with different target groups, aimed at developing life skills essential for resilience.

In addition, several innovative practices demonstrate the profound intersection between art and mental health, highlighting different approaches to promoting wellbeing.

One notable initiative, '**Colours and Minds - art workshops**' ([Annex IV](#)), engages young people from diverse backgrounds, including students and mental health service users, to explore artworks through various mediums such as drawing, photography and sculpture. This programme aims not only to educate, but also to cultivate a more inclusive and understanding society through artistic expression.

Similarly, the “**Collective Wellbeing. Personal Development Programme**” ([Annex IV](#)) uses museum exhibits and art therapy techniques to improve the mental well-being of young people. By integrating psychological interventions and visual arts activities, this programme not only educates participants, but also empowers them to develop critical life skills and emotional awareness.

In comparison, the **Nurture Project** ([Annex III](#)) uses horticultural therapy to engage people with mental health difficulties such as anxiety, depression and autism. This approach uses the natural environment to promote social, psychological and physical health, providing a supportive space for personal growth and healing. Through nature-based workshops and mindfulness exercises, The Nurture Project expands its therapeutic offerings to include both individuals and groups seeking holistic approaches to mental health care.

Each of these practices emphasises the transformative power of art in promoting mental health, fostering inclusive communities and empowering individuals on their journey to reinforce resilience. These practices demonstrate the creative and adaptive way in which people could be able to enhance and strengthen their resilience, coping with the psychological impacts of the pandemic, offering valuable lessons for future difficulties.

4. #MeRest Drama workshops

For the realisation of the workshops, the partnership developed a common framework for the achievement of the objectives by implementing activities aimed at the realisation of podcasts. Each partner, depending on the context and the target group, then adapted the realisation of the workshop, thus obtaining specific and adapted paths for different needs.



In conclusion, the podcasts #MeRest available on the project's YouTube channel were realised and published, available at this link: www.youtube.com/@MeRestProject



Three workshops were held in **Lithuania**. They were implemented at the Art Psychology Center with two groups of deaf people and with a group of social workers, working with older and disabled people. The workshops were conducted by two specialists (a psychologist and a creative worker). The seminars were held in sessions of ten people.

The participants were members of the two deaf and hard-of-hearing organizations from Klaipeda and Telsiai, and social workers from the Klaipėda Social Support Center.



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Deaf people were older people, 60+, hearing impaired, living independently, but often met in the society, where they spent active free time, studied, organized exhibitions, concerts, quizzes and sports competitions. Due to the pandemic, they were forced to severely limit their social life and communication. Only a half of them knew how to use online chat sites, so being locked up at home took a toll on their mental health.

Social workers from the Social Support Center care for the older people, not only for their household but also for their mental health, so they were very interested in art therapy practices for increasing resilience. Their goal is to apply these practices later in their work with vulnerable groups.



In **Italy**, the #MeRest podcast drama workshop has been divided into 3 face-to-face meetings of 2 hours each. In addition to the ANS facilitators, the course involved the co-investigation of an experienced podcast lecturer who accompanied 5 50+ participants, of whom 3 were former carers, in the elaboration of stories, developed in the #MeRest creative writing workshop, to create a narrative for the podcast.

The first meeting was aimed at introducing the participants to podcast products, examining specific examples and analysing their characteristics. Afterwards, the lecturer explained podcast reading techniques and rehearsals were carried out with regard to their own readings. The second meeting was devoted to the first recording of the participants' stories and the lecturer supported each one individually to provide comments and suggestions for improvement. The third and final meeting was aimed at finalising the recordings. Although there were three face-to-face meetings, the participants worked asynchronously between meetings, with constant contact and supervision of the lecturer on the material submitted.



The workshop in **Greece** was implemented in a mental health setting where adults with mental health disabilities live. The workshop was conducted by two mental health professionals (a social scientist and an occupational therapist) working in the setting. The specific needs and abilities of the participants were assessed before the workshop and the activities were planned accordingly. The workshop was implemented in two sessions with six people each. The participants were mental health setting users and professionals. The three mental health setting users were two men and one woman over 50 years old that lived in the setting for more than four years and they had experienced the pandemic period inside the setting with the social distance and the strict health protocols that caused many difficulties to their social everyday interactions. Similarly, the professionals (a social worker, a psychologist, and a caregiver) who participated in the workshop had the experience of the covid pandemic working in this



mental health setting with strict health protocols that affect also their personal lives. The responsibility of working with vulnerable groups added a heavier responsibility to them, to be even more careful in their everyday life as people in the mental health setting were in contact only with them and they were too vulnerable.

In **Romania** the workshop was implemented in 3 sessions. The first workshop gathered 8 older persons from a countryside village, the second one 7 older persons living in town by themselves and the third workshop 9 older persons permanently living in a senior care centre. The workshops have been facilitated by an experienced trainer and a professional actress.



The older people from the countryside village were aged 68+ and have never been participated before in a creative drama-based workshop. All of them were involved in agricultural activities and had basic education. They were spending most of the time outdoors in their gardens and yards. An introduction about resilience concept and dramatic art were needed at the beginning of the workshop. The older people participating in the second workshop were educated persons, having a large social network composed of family and friends and usually being involved in many social and creative activities - theatre, opera shows, exhibitions, touristic tours, etc. Pandemic affected very much their life style limiting their routine activities and depriving them by direct contact with their support network. The older people permanently living in a senior care centre who participated in the third workshop were 65+. A mixed group of highly educated and less educated persons. They were living in the centre during the pandemic and connected with the exterior by the staff of the centre and TV news.

To know more about the specific workshops implemented in the partner countries, see the [Annexes](#) below.

5. Main results from workshops

During the different drama workshops, participants had the opportunity to revisit and narrate stories they had developed in previous workshops. This approach proved beneficial for the participants as it allowed them to not only write their stories but also vocalise them using newly acquired drama techniques. The participants showed great interest in learning podcasting techniques and responded very positively to the exercises. However, from an emotional point of view, some found the process of re-reading and recording their own stories challenging, feeling deeply immersed and burdened by their narratives. With the trainer's guidance, they felt supported and completed the podcast recordings with respect and sensitivity.

Overall, the workshop received very positive feedback from participants, who particularly appreciated the opportunity to read and record their experiences in their own voices. Not all the participants actually finalised their podcast, in fact, in one country some participants did not have the self-confidence to record, they were afraid they will not perform well; however, they mentioned in the end the workshop was extraordinary for them and made them feel alive and their experience cherished.

Participants highlighted several innovative and appreciated aspects of the workshop:

- Becoming familiar with techniques for creating engaging recordings.
- Collaborating with other participants - *"Working with others in the drama activities has helped me break out of my shell. I feel more comfortable expressing myself now."*
- Testing themselves in expressive reading. - *"I have historically been apprehensive about public speaking. However, I felt a sense of ease during the seminar."*
- Remembering the pandemic and discussing what they learned from it. - *"Reflecting on my experiences during the workshop has made me more self-aware. I feel like I know myself on a deeper level now."*
- Improved resilience - *"During the pandemic, it was scary; I didn't know what to do, but after these seminars, I feel much stronger and I'm not afraid of anything anymore."*
- Increasing one's positivity and motivation - *"This workshop has helped me see that I have the power to change my outlook on life. I'm feeling more hopeful and motivated than ever before."*

In addition, the continuity from previous sessions was particularly appreciated as it allowed for a seamless progression in their learning. The groups dynamics fostered mutual support, understanding and openness, which contributed to the success of the workshop.

In conclusion, the skills acquired during the workshop are expected to benefit the participants in the future. These include the development of personal expression, recording and theatre skills, and the ability to reflect on their own resilience. Reflecting on and sharing their experiences of the pandemic has led to increased self-awareness and the discovery of commonalities and innovative strategies among participants.

To know more about the results from the workshops piloted in the partner countries, see the [Annexes](#) below.

6. Recommendations for replication

The drama workshop model developed and tested in the #MeRest project is easily replicable. During the pilot phase, the partners collected and elaborated a set of recommendations to facilitate replication, as well as practical tips to adapt and accompany participants in an appropriate and effective way.



Figure 2 - From Freepik

With regard to the **organisation of the workshop**, the following must be taken into account:

- Preparatory activities are needed before the workshops or at least activities to be announced in order to bring participants in a state of reflection and acceptance of the activities proposed.
- It's very important to explain very clear the topic, objectives, duration, how the podcasts, expectations for each activity to participants and creative activities results will be used. In this regard, it is recommended that participants get a good understanding of what is meant by podcasts, showing end results, examples of podcasts and explaining the various aspects of podcasts.
- Explanation of the resilience concept and examples are needed using a simple language.
- It is recommended to involve a professional expert in podcast techniques and vocal and oratorical skills. This will be fundamental to accompany participants on an engaging path to develop and strengthen their speaking skills and to elaborate their own story in a way that is appropriate for the purpose of podcasts.
- As far as tools are concerned, it is not necessary to have any special equipment, as smartphones are all equipped with a recorder and are a sufficient tool. However, it is

important to allow participants adequate time to have their audio reviewed by the lecturer so that they can receive targeted advice to improve technique and results.

As far the **atmosphere to be promoted within the group**, should be consider to:

- Implement activities to get participants acquainted to each other in this new setting are welcome.
- Foster a safe and supportive atmosphere where participants feel comfortable expressing themselves and taking risks. Encourage open communication, active listening, and mutual respect among all workshop participants and staff.
- Implement warm up activities to introduce participants into their new role of creators.
- Provide guidance and support as needed to help participants fully engage in the workshop and overcome any challenges they may encounter
- Have the presence of the expert teacher and facilitators is very important as together they can grasp and accommodate various emotional and practical aspects with respect to the participation of the various people involved. Considering the delicacy of what is being dealt with, it is important to investigate, welcome and address any emotional challenges that may arise, so that they are resources and not obstacles and make participation and sharing open and safe.
- Emphasize the importance of collaboration and teamwork throughout the workshop activities. Encourage participants to work together, share ideas, and support each other as they explore resilience-related skills and concepts.
- Keep the workshop engaging and dynamic by incorporating a variety of drama activities and exercises. Encourage creativity and experimentation, allowing participants to explore different roles, perspectives, and solutions in a supportive environment.
- Build in time for reflection and discussion after each activity to help participants process their experiences and insights. Encourage participants to share their thoughts, feelings, and observations, fostering a sense of community and mutual learning.

The #MeRest workshop model has proven to be highly adaptable with different target groups. However, it is important to ensure that the activities are tailored to the **specific needs and abilities of the participants**. Factors such as cognitive functioning, communication styles and sensory sensitivities should be considered in the design and delivery of the workshop. In the specific case of people with hearing problems or deaf, it's important that facilitators and hearing participants should follow these recommendations:

- Deaf people can communicate in a variety of ways - through a sign translator, reading from the lips, writing text on paper. If you want to talk to a deaf person, you should first find out what type of communication is acceptable to him.
- If the information being transmitted is very difficult, the most effective way is to use a qualified sign translator. Correspondence can be used for a simple conversation.

- If you have difficulty understanding the deaf, tell him about it and look for other ways to communicate.
- With the help of a sign translator, keep eye contact with the deaf. Ask questions to the deaf, not about him. For example, ask, "What do you want?", Instead of asking the translator, "Ask him what he wants."
- The deaf need to be included in the conversation about decisions that are important to them, not decisions made for them.
- Before you start a conversation with a deaf person, make sure he or she is paying attention to you. Depending on the situation, you can reach out, wave, touch your shoulder or otherwise draw attention. And only then can a conversation be started.
- If the deaf or hard of hearing did not understand what you said, there is no need to repeat the misunderstood sentences but to paraphrase your thoughts.
- You need to look at the face of the person you are talking to. It is best to communicate in a quiet, well-lit room. You need to stand so that the light does not fall on you from behind, as it will be difficult for a deaf person to see your face.
- Speak clearly. Most people with hearing impairments will understand you, especially by looking at your lips. You should not smoke, chew or cover your mouth during the conversation.
- No need to shout on the deaf or hard of hearing. The deaf will not hear what you said, and the sound of the deaf will be blurred.
- It is best to send SMS messages to people with hearing impairments.

7. Training the trainers

Within the #MeRest project a short joint staff training event supporting the development of project results has been organised.

The aim of the Joint Staff Training Event was a 3-day training event with the objective to align the knowledge of all partners in relation to:

- *Background and theory of the Resilience Framework*
- *Background and theory of each of the chosen techniques (storytelling, visual arts and drama) in relation to the goal of increasing resilience*
- *Shared awareness of the specific needs of each of the target groups and how they have been affected by the Covid-19 pandemic and acquisition of the necessary skills and competences for the staff.*

During the training days, a workshop was held in which the various participants, starting from their own context, reflected on the impact of the Covid-19 emergency in the long term.

Specifically, the following aspects emerged from the reflection:

The main **impacted groups** were considered:

- People with dementia
- Older people
- All those who were at the beginning of a pathway (educational, growth, work, relational etc.)
- Young people, adolescents and children
- People from education world: Students and teachers
- People with mental disorders
- People with care responsibilities: Parents of young children or single parents and family caregivers
- People who are victims of domestic violence
- Palliative care or end-of-life patients
- Believers
- Artists and cultural workers
- Workers in the health care system

The group also presented the **main consequences** of the groups identified:

- Economic issues: Financial problems, Shortage of economic resources, Closed business
- Social and health issues: Distance, Death, Increased consumption of antidepressants and alcohol, Social and psychological isolation, Increased psychological and anxiety problems, Communication problems, Loneliness, Difficulty in caring for children, Overload and little time for oneself due to caring responsibilities, Overweight, Increased domestic violence, Increased divorce, Fewer opportunities for education, learning and exchanges, Difficulties in growth and development
- Cultural issues: Fewer cultural events, Artistic unemployment

Strategies that were individually and independently put in place were also shared:

- Increasing IT and digital skills
- New business ways
- Exploiting online for work, training, learning, communication, shopping, etc.
- Adoption of pets
- Increased communication and teamwork research
- Family support and new ways to support children and younger family members
- Online therapy
- Outdoor activities
- Leisure innovation
- Cultural events and concerts online
- Increasing birth rates

Finally, at the conclusion of the training days, it was discussed how the results, activities and proposals of the #MeRest project could be disseminated and shared with

stakeholders. Among the main recipients of the #MeRest results and materials were identified:

- Networks of organisations and professionals
- World of volunteering
- Awareness-raising events to reach the general public
- Schools and students to be involved in workshops
- Press and articles
- Promoting Welfare in the Workplace
- Trade unions
- Local and neighbourhood associations
- VET providers



8. Conclusions

The Covid-19 pandemic has become a challenge that has brought many feelings and changes in various areas of life to many people around the world. The emergency has not only had an impact from a health point of view but also from a social one, exposing already socially vulnerable groups to further risks of marginalisation. Vulnerable groups, such as individuals with disabilities, have been disproportionately affected by the pandemic due to factors such as social isolation, disrupted support systems, and increased stressors. Moreover, informal caregivers have been identified among these as particularly exposed to an additional burden of care, exacerbated by the risk and fear of infecting their loved ones receiving care. The impact related to the Covid-19 emergency is a multifactorial situation comprising various aspects and issues to be attended to and responded to through innovative and resilience-promoting pathways. Creativity and art therapy workshops indoor and outdoor have an important contribution in overcoming difficult personal and society periods by their focus on the bright side of life, by revelation of deep feelings, by development of imagination and emotional intelligence. Creativity

workshops may strongly reduce anxiety and burnout and improve mental health, if practiced regularly.

The #MeRest workshops pursued to address these needs and the lack of methods and activities in this direction. After identifying and analysing the needs of the groups considered to be most affected and vulnerable to contagion-

related risks and safeguards measures, ad hoc

pathways were developed. The beneficiaries of

the #MeRest project, i.e. older persons, people

with disabilities or mental disorders, socio-

medical practitioners and family caregivers,

took part in creative storytelling and resilience

pathways. Participants have demonstrated

increased self-expression, empowerment,

and social connection through their

engagement in the activities. The tailored

approach to implementation, which considers

individual needs and interests, has contributed

to the effectiveness and accessibility of the

programs. Through the first cycle of workshops of

narrative writing of their own experience and artistic

expression, the last part was reached where the

participants developed podcasts with their stories. Being in

someone else's shoes and identifying with his/her story is always

a challenging situation and most often requires much effort, as well as openness and self-

confidence. Participants mentioned that hearing and acting other people's stories helped

them understand better their own feelings and increased their own resilience. All the paths

contained emotional challenges, mainly related to the difficult experience of the period,

but thanks to the appropriate accompaniment and development of skills useful to carry

out the activities, very satisfying results were achieved. These consisted of tangible

results, such as the products developed, and non-tangible results, such as artistic and

storytelling skills, but above all resilience.

In conclusion, it can therefore be said that workshops of this type are very useful for reworking significant experiences such as that of the Covid-19 period, especially for working on the resources and resilience skills put in place to overcome life's difficulties.

The #MeRest workshops in this sense proved to be fundamental, especially for working

on experiences and accompanying participants in reshaping their experiences by drawing

from them valuable lessons.

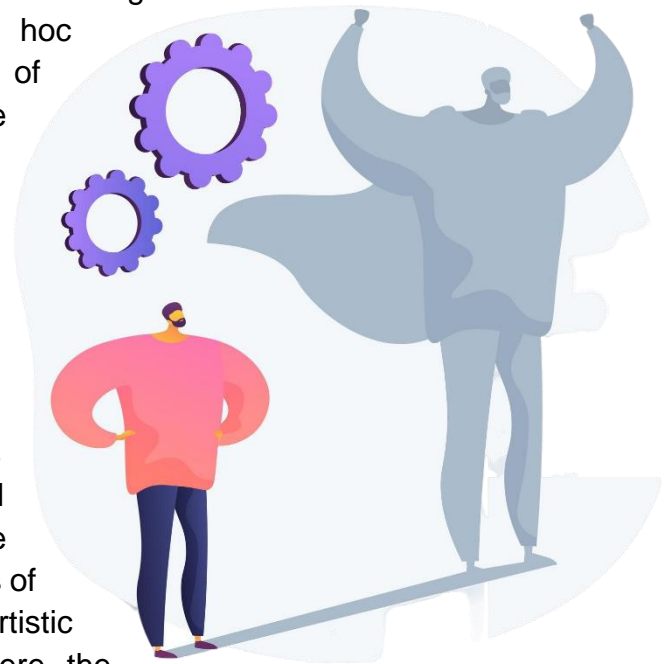



Figure 3 - From Freepik

Annex I – Best practices in Lithuania

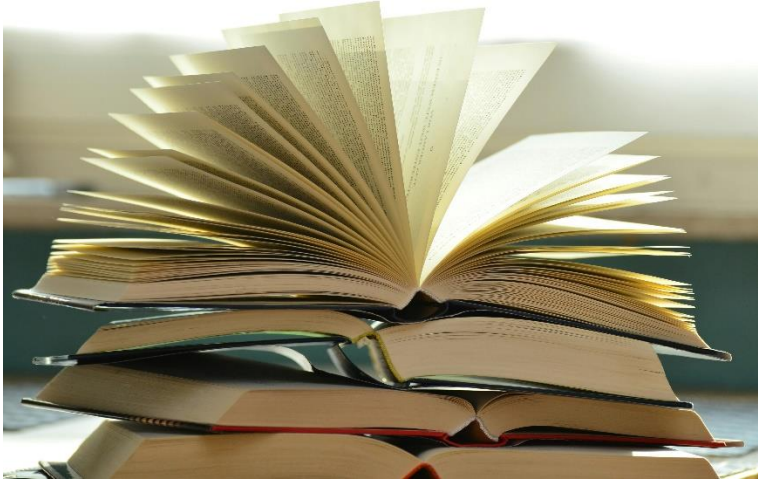
1. ART THERAPY

Title	Art Therapy – a case study
Imagine	 <p>Picture by cottonbro studio on Pexels</p>
Location	Latvia, Riga
Language	English
Organisation	Riga College of Style and Fashion
Website	-
Overview	<p>Aleksey (it is the real name of the young man. Consent to the publication of materials about him was given by his parents) have children's cerebral palsy. His parents found the strength to grow him up and support him. And much has been achieved - the young man had progress in learning, he gained computer knowledge a bit, he learned the basics of web design at the initial level. But communication and verbal communication remained difficult. The motoric skills were also not at the proper level. Suddenly he gets to the Master of Education and Arts, associate professor Irina Kopeykina. And it turns out like a true gift of fate. She was able to reveal his abilities and actually gave him a new life - the life of an artist.</p> <p>At first, Aleksey, when he came to her classes, he even couldn't hold the brush correctly in his hand due to the peculiarities of motoric skills. And, holding the brush</p>

	<p>clenched in his fist, during the first lesson he rubbed the brush up to a metal base in an hour, and rubbed the paper into a hole, while trying to draw at least a few strokes. First seemed that there was practically no hope that he would succeed. But his teacher Irina began paying him personal attention and studying with him further individually. Of course, the process was long. But she found an approach, managed to interest him, helped him see the goal and simply practice to hold the brush and pencil correctly. She stayed with him after work and they continued the training process - Art Therapy.</p>
<p>Impact and innovation</p>	<p>And they achieved a truly grandiose result - Alexei became an artist! He now draws with paint, pencils and crayons, and his artworks are already counted in hundreds. By following the link below you can see the video of his personal exhibition, where Alexey himself performs. He also developed intellectually - he knows the history of art, and artists, and their artworks very well.</p> <p>This is a real illustration of how, under the guidance of an experienced and sensitive trainer, one can truly perform miracles in the development of a person with limited abilities.</p>
<p>Sustainability</p>	<p>Art therapy requires drawing tools: colours, paper, brushes, markers, etc. People must start these activities with trainers, but later they can do it individually.</p> <p>For proper motivation, it is necessary to know and take into account the type of disability. There are several types of disability, but we will conditionally divide it into physical and mental.</p> <p>In the case of physical disability, in most cases the trainer faces a feeling of inferiority, lack of self-confidence. And in these cases, the trainer has to help overcome these feelings, understand the causes of uncertainty, find a way to make a person want to try and overcome.</p> <p>In the case of mental disability, it is important to motivate the trainee, to teach him to use the tools correctly, and to use the materials correctly. It is very important to maintain interest, encourage the trainee, and appreciate his work and efforts.</p> <p>The trainer can work individually or in groups, but the groups are desirable to be small, to maintain the ability to keep an eye on all participants and be able to approach each, help or adjust the workflow.</p>
<p>Transferability</p>	<p>This practice can be applied in a different context: having physical, mental disabilities, living in the cold of war, experiencing depression, having an autism spectrum disorder.</p>



2. BIBLIOTHERAPY DURING PANDEMY

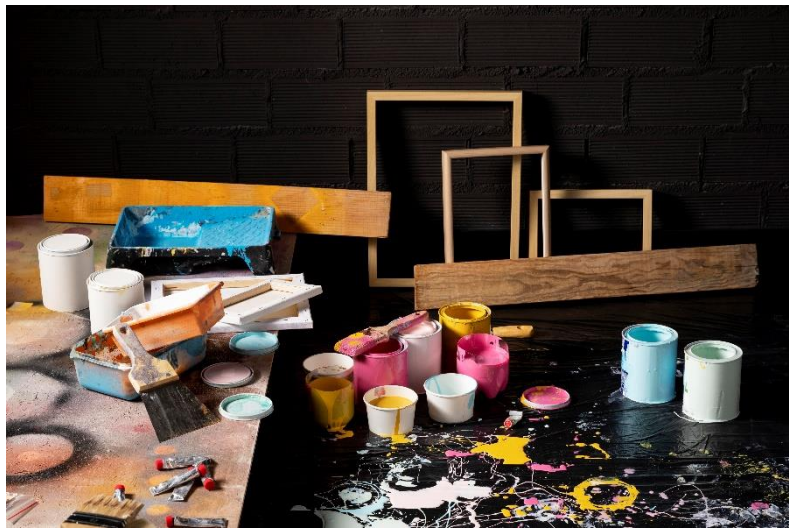
Title	Bibliotherapy during pandemy
Imagine	 <p style="text-align: center;">Picture by Pixabay on Pexels</p>
Location	Vilnius, Lithuania
Language	English
Organisation	Martynas Mažvydas National Library of Lithuania
Website	Biblioterapija per pandemiją: naujausi leidiniai
Overview	<p>During the pandemic, people started talking about the healing power of reading. There were also more people who wanted to apply bibliotherapy.</p> <p>The human psyche reacts sensitively when faced with great stress, and as the stress continues, the person's well-being changes. Poetry and reading can respond to difficult feelings by naming and expressing them. This is how we begin to get out of states of anxiety and helplessness, and resistance to stress increases</p> <p>Head of the National Library Readers' Club, Dr. Daiva Janavičienė and Rasa Derenčienė have made several videos about the phenomenon of the emergence of bibliotherapy, its types, application methodologies and methods, the benefits of bibliotherapy, which books to choose in case of one or another stress. The changed rhythm of life and opportunities to meet fellow Book Club friends have opened up a different way of working for women - to reach their audience in a virtual way.</p>

<p>Impact and innovation</p>	<p>After the pandemic entered the world, books had a renaissance period - many, locked at home, spent time with a book, and book sales have even increased several times over the past year. Dissociation from social life and deteriorating mental health encouraged people to look for answers in books, so the treatment method used in psychotherapy - bibliotherapy, or in other words - treatment with books - became popular.</p> <p>In this unpredictable and stressful time, bibliotherapy has become more necessary than ever - with the increased time spent focusing on oneself, the mental health of many has deteriorated significantly. It is not for nothing that bibliotherapy is considered a method of non-traditional medicine that helps a person feel better with the help of therapeutic literature.</p> <p>Bibliotherapy is a method of therapy when, while reading books, questions of self-knowledge are raised, the reader engages in self-analysis and searches for answers to the questions of concern. It is a way of deepening the knowledge about oneself and the world from a psychological point of view, directing the mind's morbid thoughts in a positive direction. Healing literature encourages you to look at your feelings from the outside, helps to heal deep and painful inner wounds, provides a sense of togetherness and inner strength, when the reader learns that he is not the only one experiencing difficulty.</p> <p>Therapeutic reading affects the human psyche, and directly through it, the physical condition of the person. Bibliotherapy differs from simple reading in that the content of the text, the main topic and the developing idea are purposefully selected in order to touch the damaged psyche and heal it. Bibliotherapy specialists divide this method into two types - passive and active.</p> <p>Passive bibliotherapy is reading recommended therapeutic books. The greatest attention is given to literature proposals on a specific topic that is relevant to human health. The book may have a hero who struggles with similar problems as the reader, or it may be an autobiographical book of a person who has gone through difficult trials and gives the reader hope that everything passes.</p> <p>Active bibliotherapy - when the read therapeutic book is discussed together with the psychotherapist who recommended it. According to specialists, knowledge is much better absorbed if the read content is discussed in voice, therefore, in order to achieve better results and heal severe injuries, this type of therapy is used. Active bibliotherapy has a powerful effect due to the social connections it creates, the sense of togetherness it creates—it increases self-confidence, makes you feel energetic, and is especially useful for those who feel lonely and is highly recommended for older people.</p>
<p>Sustainability</p>	<p>Bibliotherapy requires books with healing properties. According to bibliotherapy specialists, when choosing a book, it is important to pay attention to the main character of the book - he should experience similar feelings, painful experiences, struggle with the same problem or problems that the reader wants to heal. It can be</p>



	<p>depression, anxiety, post-traumatic stress syndrome, the pain of loss, a strong feeling of fear, dependence or unworthiness.</p> <p>Specialists of the National Library of Lithuania recommend which books to choose in one or another case in their video irasus. If people experiencing stress have financial problems, it is not necessary to buy books, they are offered by libraries all over the country.</p>
Transferability	<p>This practice can be applied in a different context: having cancer, living in the cold of war, experiencing depression, having an autism spectrum disorder. There is also a special bibliotherapy for physicians dealing with burnoutaborate whether this practice is applicable in a different context.</p>

3. MAIL ART 4 SENIORS

Title	Mail Art 4 Seniors
Imagine	 <p>Picture on Freepik</p>
Location	Online
Language	English
Organisation	<p>NGO EDUKACINIAI PROJEKTAI, Lithuania STANDO LTD, Kipras Pirkanmaan muotoilu- ja taideteollisuusyhdistys Modus ry, Finland</p>

	<p>International Institute of Applied Psychology and Human Sciences associazione culturale, Italy Associação Cultural e de solidariedade Social Raquel Lombardi, Portugal ANAZITITES THEATROU, Greece</p>
Website	mailart4seniors.eu
Overview	<p>During the pandemic, it was necessary to create opportunities for older people, seniors, to help overcome feelings of loneliness and isolation, which negatively affect their physical and mental health, and to increase their resilience.</p> <p>The MailArt4Seniors project contributed to solving this problem. The project created a new non-formal education training program for adult educators (social workers working with the older people, specialists working in nursing homes, geriatric psychologists, nurses, artists, organizing classes for seniors) on how to help seniors overcome feelings of isolation and loneliness, ensure personal well-being, maintaining social connections and enjoying a quality life during the pandemic through mail art.</p> <p>Mail art is not new, but during the pandemic it can be revived and used for artistic expression.</p> <p>Objective: Contribute to reducing loneliness and isolation and increasing stress resilience in older people through mail art.</p>
Impact and innovation	<p>Mail art is not new, but during the pandemic it was revived and used to increase stress resistance and artistic expression for seniors.</p> <p>After the pilot trainings of the project, an evaluation of the impact of MaillArt on seniors was carried out. He showed that this activity reduced feelings of isolation and loneliness, helped to forget adversity, and promoted positive feelings.</p> <p>The project gave adult educators and educators another tool to help them work with adults, especially those experiencing stress, loneliness, and fear of life's adversities.</p>
Sustainability	<p>Art, an irrepressible human activity, is a universal and enduring response to our environment. The connection between art and the natural world is strong. Frequently, nature serves as the muse, inspiring content and commentary, and artists may employ natural materials to create art. Equally frequently, the environment is seen as a key component of our national cultural heritages.</p> <p>Unique to the arts are the reasons they allow us to conceive, influence, and even create the world we live in. In other words, the arts influence culture significantly. As such, they ought to be central to a sustainable worldview. Arts may have an influence on environmental sustainability through culture.</p>




	<p>Sustainable artists attempt to optimize the use of natural resources to lessen the environmental imprint of their work and to urge society to become more aware of its influence on the environment and the future of our planet.</p> <p>Depending on the materials used and the intent of the creation, sustainability in art may take on a number of shapes due to the multifarious inventiveness of artists. Even glass bottles, plastic bags, and other garbage may become a type of sustainable art in the hands of certain brilliant artists. This art trend, also known as Upcycled Art or Recycled Art, draws attention to the deterioration of the world and raises awareness about ecological concerns.</p> <p>Creative potential of artists is limited only by their imagination.</p> <p>Consequently, a rising number of artists, also known as upcyclers, are devoted to this form of sustainable art, using mail to create their own individual practice. Thus, Mail Art in all of its adaptive and inclusive ways to prevail artistic approaches, may embark to shift the total vision of all-doable attempts to a higher degree in approach. The last but not the least, everyone can achieve simple handcrafts, work as simple and fast as they can, and post the mail or share on platforms to reach wider audience.</p>
<p>Transferability</p>	<p>This Good Practice can be applied for different target groups: kids, youth, adult people, seniors, disabled people, etc. It is an activity that helps not only to increase resistance to stress, but also to reduce isolation and loneliness. Mail Art activities promote creativity, the ability to communicate and cooperate, and work in a team</p>



Annex II – Best practices in Italy

1. RESILIENCE THROUGH ART

Title	<p>Resilience through art – art activities to promote the development of resilience in psychosocial settings.</p> <p>AVSI – people for development Authors: Cecilia Laker Pizzi e Maya Rechdane</p>
Imagine	 <p style="text-align: center;"><i>Picture by Berna Tosun on Pexels</i></p>
Location	Italy
Language	English and Italian
Organisation	AVSI – people for development
Website	<p>Resilience through art - Manual in English</p> <p>Resilience through art – Manual in Italian</p>
Overview	<p>It is a handbook that proposes manual and artistic activities to foster the development of resilience in the psychosocial sphere. A tool that can be of support in using art more consciously as a tool to help in difficult situations. The manual describes a series of artistic activities suitable for both children and adults.</p> <p>In this handbook, there is an introductory paragraph presenting how art can be a useful tool for developing resilience, explaining in a clear and innovative way what is meant by 'resilience' and which life skills can contribute to the development of greater resilience.</p>



	<p>Subsequently, 12 activities are presented step by step to foster greater resilience capacity building, the proposed activities can be implemented in different contexts and with different target groups.</p>
<p>Impact and innovation</p>	<p>Its impact and innovative components are evident in several key aspects:</p> <ul style="list-style-type: none"> - clarity and accessibility: the manual is a concrete and easy-to-read tool for operators, the activities are described in a clear and practical manner. Each activity is outlined in a clear, step-by-step manner, facilitating easy adoption by practitioners working in difficult settings. - life skills integration: an innovative aspect of the handbook is its emphasis on the integration of life skills into the artistic activities. By explicitly linking resilience building with essential life skills such as problem solving, communication and emotional regulation, the manual ensures a holistic approach to capacity building. - targeted activities: the manual presents 12 carefully crafted activities designed to build resilience. These activities are adaptable to different contexts and demographics, addressing the diverse needs of different target groups. Such tailored interventions ensure relevance and effectiveness in practice. - versatility: the manual ensures its applicability to different age groups, both children and adults. Furthermore, its adaptability allows it to be used in different contexts.
<p>Sustainability</p>	<p>The manual aims to provide inspiration and ideas for practitioners who wish to propose targeted art activities in vulnerable, crisis or emergency contexts, thus offering valuable support for educational and therapeutic intervention.</p> <p>The sustainability of this proposal is ensured by several key factors. Firstly, the manual is available free of charge, making it accessible to a wide range of practitioners and institutions. This facilitates the dissemination and adoption of the proposed practices, contributing to their continuity over time. Furthermore, the clear and intuitive structure of the manual facilitates its use, allowing practitioners to easily integrate the proposed activities into their existing programmes.</p>
<p>Transferability</p>	<p>The accessibility of the manual is further enhanced by its adaptable nature. Activities can be customised to suit a variety of contexts and participant groups, ensuring the relevance and effectiveness of the proposed practices in different situations. This adaptation is essential to ensure that activities are appropriate and relevant to the specific needs of participants, thus contributing to the long-term success of the project.</p> <p>Each activity requires careful evaluation of several aspects:</p> <ul style="list-style-type: none"> - objectives: it is important to clarify to the practitioners the objectives of the activity so that they can effectively guide the participants towards acquiring the desired skills. After the activity, a moment of




restitution is held to share experiences and reflect on the objectives achieved.

- context: consideration must be given to the space available for the activity, ensuring safety and adapting the activity to the specific context. It is also important to understand the reference culture to avoid conflicting elements or gender stereotypes that could negatively influence the experience.
- target group: activities must be adapted to the age, vulnerability and experience of participants. It is essential to ensure that the proposed actions are appropriate and do not conflict with the difficulties/traumas experienced. For example, with individuals who have been physically abused, excessive physical contact should be avoided and the suitability of group activities should be assessed on the basis of participants' responses.
- materials: it is important to check the availability and cost of materials, and to consider their characteristics that may positively or negatively influence the conduct of activities. The selection of materials must be aware of their qualities and their impact on the creative process.

Carefully considering these aspects helps to ensure that artistic activities are effective and appropriate for all participants, creating a safe environment conducive to growth and reflection.



2. SUPPORTING RESILIENCE IN PANDEMIC TIMES

Title	Malusà, G. (2023). Supporting Resilience in Pandemic Times: Children's Perspectives in a Primary School (Digital) Newspaper. <i>Encyclopaideia</i> , 27(66), 13–31. https://doi.org/10.6092/issn.1825-8670/16429
Imagine	 <p style="text-align: center;"><i>Picture by Katerina Holmes on Pexels</i></p>
Location	<i>Italy</i>
Language	<i>Italian</i>
Organisation	University of Bolzano
Website	Children's Perspectives in a Primary School (Digital)
Overview	<p>The study, conducted in a fourth-grade primary school, looks at how children coped during the Covid-19 pandemic. Both distance and face-to-face learning involved collaborative activities and storytelling using technology, culminating in a digital school newspaper.</p> <p>In particular, cooperative work activities were organised with small groups of children (4-5 members), coordinated by a different teacher each day of the week. The meetings were an opportunity for the class to share experiences and emotional feelings, at the end of which assignments and tasks were given for the next time.</p> <p>In order to build a shared reflective process between school and family to help the children cope with this period of fragility (March - June 2020), specific autobiographical storytelling activities were also integrated into the Active Citizenship Education project:</p>

	<ul style="list-style-type: none"> - "gratitude diary" to record positive daily experiences. - nursery rhymes and poems inspired by Piumini's (2020) work on the Coronavirus to turn emotions and fears into poetry. - letters or e-mails to classmates and the teacher to maintain ties with the class. - autobiographical texts to tell their wishes and think about the future. - storytelling of crafts, recipes and stories through sharing a special folder created on Drive. - argumentative texts to discuss what has been worked out by classmates <p>The didactic proposals were presented by the teachers during the Meetings, then worked on individually, in pairs or in small groups by the children, with the requested help from their parents, who provided indispensable support both in the use of the digital platforms and in the elaboration of the texts. Finally, they were shared with their peers during online group work and during Friday Emotional Meetings.</p> <p>The training then culminated in the creation of a digital journal, the newspaper aimed to increase children's sense of belonging and resilience during the 2020 lockdown. Each child had the freedom to choose which texts to include in the comic, from those produced during the pandemic.</p> <p>Finally, analysis of the data, including text and images collected in the newspaper, revealed three main categories: enduring the pandemic, adopting coping strategies, and experiencing a changed school environment. These findings highlight the importance of resilience education in classrooms, not only during crises but as an ongoing practice.</p>
<p>Impact and innovation</p>	<p>The project has had various impacts both on students, parents and teachers:</p> <ul style="list-style-type: none"> - Cooperative approach and active teaching: The use of the collaborative approach, which had already been experimented with face-to-face, provided a solid pedagogical foundation for active teaching, even at a distance. This approach made it possible to guide primary school children towards collaborative use of technology in meaningful learning environments, while developing a sense of self-efficacy in relation to the achievements made in an educational relationship with teachers. - Strategies to overcome isolation: Thanks to the path promoted by the teachers and the attentive support of the parents, the children have implemented various strategies to cope with isolation and distance from their peers. This contributed to building resilience and mitigating the negative effects of the pandemic, fostering a




	<p>sense of belonging to the class and developing adaptive positive strategies shared within the group.</p> <ul style="list-style-type: none"> - Necessary support for educational vulnerabilities: In the presence of particular educational vulnerabilities or exhausted caregivers, the results highlight the need to activate careful support, including psychological support, in close synergy between school, family and local services. This support is essential for overcoming the emergency and for effective education towards resilience. - Space to acknowledge personal experiences: The pedagogical proposal allowed the children to find a physical space in the diary to acknowledge their personal experiences. This allowed them to piece together even painful fragments of their own experiences and give them meaning and significance. Giving voice to the suffering they had endured allowed children to express their feelings, share them with peers and educational figures, become more aware of them and transform fears into opportunities for learning and personal growth.
Sustainability	<p>The sustainability of this project lies in its adaptability, collaboration and long-term impact:</p> <ul style="list-style-type: none"> - Adaptability: The project demonstrated adaptability by seamlessly moving between distance and face-to-face learning, demonstrating the effectiveness of collaborative activities and storytelling regardless of the learning environment. This adaptability ensures that the project can continue to be implemented in different educational settings beyond the Covid-19 pandemic. - Collaboration: Collaboration between teachers, students and parents was essential to the success of the project. By involving multiple stakeholders, the project fostered a sense of community and shared responsibility for children's education and well-being. This collaborative approach can be sustained over time through ongoing communication and partnership between schools and families. - Long-term impact: The project's focus on building resilience through autobiographical storytelling and collaborative activities has long-term implications for students' social-emotional development. By providing children with tools and strategies to cope with challenges and uncertainties, the project equips them with essential life skills that extend beyond the immediate context of the pandemic. This emphasis on resilience education as an ongoing practice ensures that the benefits will be felt in classrooms long into the future.
Transferability	<p>The limited sample examined does not allow for generalisations, however, this research indicate some directions that can be shared with the wider school community. These directions can foster, within the school</p>



	environment, not only an emergency response, but also resilience education.
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3. PHOTO DIARIES METHOD

Title	<p><i>The photo diaries method to catch the daily experience of Italian university students during COVID-19 lockdown – Gaboardi et al (2022)</i></p> <p><i>Gaboardi, M., Gatti, F., Santinello, M., Gandino, G., Guazzini, A., Guidi, E., ... Procentese, F. (2022). The photo diaries method to catch the daily experience of Italian university students during COVID-19 lockdown. Community Psychology in Global Perspective, 8(2), 59–80. https://doi.org/10.1285/i24212113v8i2p59</i></p>
Imagine	 <p style="text-align: center;"><i>Picture by cottonbro studio on Pexels</i></p>
Location	<i>Italy</i>
Language	English and Italian
Organisation	Research article published in “Community Psychology in Global Perspective”
Website	<p>THE PHOTO DIARIES METHOD TO CATCH THE DAILY EXPERIENCE OF ITALIAN UNIVERSITY STUDENTS DURING COVID-19 LOCKDOWN</p> <p>E poi...è arrivato il Covid-19</p>

<p>Overview</p>	<p>The research aimed to explore how university students experienced the Covid-19 pandemic, focusing on their emotional states and coping mechanisms while at home. Using photography as a means of expression, the study involved 109 participants from six Italian universities. Participants were asked to take one photo a day for two weeks, accompanied by a title and brief description, using the Photovoice methodology. A total of 1,526 photos with text were collected and analysed. Common subjects included objects, with self-distraction being a common coping strategy. Participants expressed emotions ranging from joy and anticipation to sadness and fear. The research further explored the relationships between the features of the photos and the participants' documented emotions and coping strategies.</p>
<p>Impact and innovation</p>	<p>The innovative aspect of the study lies in the use of photography as a tool for reflection and immediate expression, to explore the participants' difficult experiences and coping strategies. Using the SHOWED Photovoice methodology, the project provided a unique way for individuals to critically reflect on their experiences and initiate personal and social introspection. This approach not only provided participants with a means of articulating their feelings and coping strategies, but also encouraged them to identify which aspects of their lives were significant and which needed to be changed. Photovoice provides a powerful tool to give voice to people who are often excluded from decision-making processes and marginalised by society. By allowing them to express their experiences through images, the methodology encourages inclusion and representation of lesser-heard perspectives, thus contributing to more equitable and sustainable change.</p>
<p>Sustainability</p>	<p>The sustainability of the Photovoice methodology is based on its ability to promote community empowerment, stimulate active participation and foster social change through the use of photographic images. Photovoice is based on the active participation of community members in decision-making and in the identification of problems and resources. This inclusive approach fosters a sense of responsibility for change, making initiatives more likely to be sustained and maintained over time. The use of photography allows for immediate and accessible communication that can reach a wide and diverse audience, thus increasing the visibility and impact of the stories and messages shared.</p>
<p>Transferability</p>	<p>Photovoice has been applied in various contexts and with diverse groups of people. This methodology has numerous advantages that facilitate its adaptation.</p> <p>Flexibility: Participants are actively involved in the Photovoice process, for example they can decide the theme, the photographs to be taken, the organisation of the final event and the people to be involved. This flexibility allows the methodology to be adapted to the specific needs and preferences of the participants and the context.</p> <p>Inclusive visual language: By using a visual language, Photovoice methods enables even people who may have difficulty expressing themselves</p>




	<p>verbally to tell their experience. Images can communicate emotions, experiences and perspectives in a powerful and universal way.</p> <p>Active participation: Participants lead the analysis of the photographs by discussing together the issues and determinants influencing the problem or resources addressed. This participatory approach fosters deeper involvement and a richer understanding of the issues addressed.</p>
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Annex III – Best practices in Romania

1. OVERCOMING BURNOUT THROUGH ARTS

Title	Overcoming Burnout through Arts. A pilot project of Cultural Prescriptions
Imagine	 <p>Source: Wikimedia Commons</p>
Location	Romania
Language	<i>English</i>
Organisation	Cluj Cultural Centre (RO) within the Art Well-being Project.
Website	https://art-wellbeing.eu
Overview	<p>The project ``Overcoming Burnout through Arts`` explores the potential of the arts to enhance individual and community well-being and was co-funded by the Creative Europe Programme of the European Union. In September - November 2020, the project implemented a series of 7 specially designed creative workshops facilitated by an artist with a group of 11 people with burnout symptoms. Built on practical exercises using various artistic techniques, the workshops aimed to contribute to the development of imagination and emotional intelligence, stimulate the ability to express, reduce anxiety and cultivate self-esteem with the final purpose to help people overcome their burnout symptoms in time.</p> <p>The target group of the project included professionals from several fields: Health System, Artistic, IT, Management, Education, Marketing or Unemployed (students). They had no previous connection with arts, except from one person practicing professional music. Before the intervention all participants experienced high levels of burnout and they had more negative experiences than positive ones. Their level of burnout represented an important selection criterion in the pilot project.</p> <p>The creative workshops design was the result of the collaboration between researchers and experts from arts and health field. Their structure included:</p> <ul style="list-style-type: none"> -Introductory meeting;




	<ul style="list-style-type: none"> -Trust others and listen to your emotions; -Identifying stress sources and observing behaviours in stressful situations; -Replacing stress with relaxation; -Dealing with stress through music; -Dealing with stress through photography; -Education and prevention. <p>The results of the project were:</p> <ul style="list-style-type: none"> -After seven weeks of intervention participants tended to experience a lower level of burnout, a higher level of well-being, a higher number of positive experiences, and a higher proportion of positive experiences compared to negative experiences. -For all the participants, the burnout level decreased from high level (76-125) to medium (51-75) or low level (35-50). 9 out of 11 people had medium burnout level after the intervention and 2 people had low burnout levels. -The participants were even able to transpose in their daily routines some of the techniques they learned, in order to benefit from the positive outcomes of the intervention. -At the end of the intervention, participants notice an improved relation with the arts, having an increased interest in the world of art and a direct experience of co-creation.
<p>Impact and innovation</p>	<p>The innovative aspect of the study lies in approaching cultural prescriptions, a type of initiative that encourages people who deal with different medical conditions to overcome their negative states and to improve their health and well-being by using arts.</p> <p>Arts on prescription (AoP), established in the mid-1990s include workshops to support patients suffering from anxiety and other mental health conditions. It includes drama, dance, film, music, photography, poetry.</p> <p>According to the literature review mentioned in the study and the results of the pilot project implemented during the pandemics, the creative activity has a positive effect on mental health, related especially to self-expression and self-esteem. It also initiated opportunity for social contact and participation. Its effects are to make participants feel more confident and to reduce the feeling of isolation.</p> <p>In the context of preventing and even treatment of professional burnout artistic, artistic activities contributes to the individual self-concept, sense of social inclusion, improvement of mental health, enhancing social consciousness, helping with stress management, lowering biologic stress and daily anxiety.</p>
<p>Sustainability</p>	<p>The creative workshops implemented to prevent and treat burnout, complementary to specific therapy and not replacing it, can be useful for a variety of professionals in the health, education, social work system, in management, IT, creative professions, etc and for persons in stressful situations, as many of us have been during the pandemics.</p> <p>Artistic activities contribute in bringing a state of well-being, in positively modifying behaviours, in making participants be aware of mechanisms of</p>



	behaviour change under the influence of the facilitator and of the group, they enhance communication and social interaction. Another advantages they brought is the mindful approach of life and the long-lasting art connection.
Transferability	The pilot project described in details in the final report may be replicated as such on a larger target group or creative workshops may be used for preventing and treating burnout among professionals. However, they may be implemented successfully for increasing well-being in stressful situations and acquiring coping mechanisms, for reconnecting and getting out of isolation.

2. MIND MOVING. ART THERAPY WORKSHOPS, RESEARCH AND ARTISTIC CREATION

Title	Mind Moving. Art therapy workshops, research and artistic creation
Imagine	 <p>Source: Pexels.com</p>
Location	Romania, Norway
Language	English
Organisation	Indie Box
Website	indiebox.ro
Overview	<p>Indie Box implemented the mind-moving project, an approach born out of a desire to reduce disparities between the general public and people with psychiatric diagnoses through contemporary music and dance. The project was financed with the support of EEA Grants 2014 – 2021 within the RO-CULTURE Programme.</p> <p>The project is carried out in two psychiatric hospitals with which the project team had positive work experiences in the past: Voila Hospital in Câmpina and Bălăceanca Hospital, aiming within this project to strengthen the position of art therapy as a means of rehabilitation in hospitals, but also better immersion of artists in these environments.</p>




	<p>48 workshops and 2 Indie Box productions, improvisational contemporary dance performances adapted to the specific needs of the patients who have become the audience, took place in the hospitals.</p> <p>The project's artistic mission was the production and presentation, in Romania and Norway, of a performative installation illustrating multiple perspectives of mental health disorders and the unseen challenges of those going through these experiences. 2 choreographers, 3 performers, 3 musicians and art therapy workshop facilitators worked together to connect at the deepest level with the proposed theme and find creative ways to take this type of discussion out of the realm of taboo and stigma. Within the framework of the project, 48 therapy workshops based on dance, painting and photography took place in the two hospitals. Each meeting brought together between 10 and 30 participants, more than 600 in total.</p> <p>Some of the patients confessed the dance offered them the strength to move forward, the light that comes at the end of difficult paths and the joy of finding support in others. The testimonies of patients speak about how the event made them forget their troubles for a moment, relax and enjoy.</p>
Impact and innovation	<p>“The Mind-moving” project is an exercise of empathy, understanding and destigmatisation, transforming our view of mental health from labelling to one of exploring authentic human experiences. The innovative side of the project is that it is challenging people to reflect on the impact of environment and community in shaping our minds, and discover how important artistic expression is in maintaining mental balance.</p> <p>The impact of Mind moving activities is to bring light, harmony and playfulness to the psychiatric patients. Artists managed to bring smiles on the patients' faces and break their routine through improvised performance of contemporary music and dance shows. Some of the patients joined in the dance. Artists practiced patience, listening, mirroring, mutual support and freedom of individual expression.</p> <p>The impact of the project was very strong on the patient's well-being and social integration, as well as on the artists who become aware of a new reality and means to transform it through art.</p>
Sustainability	<p>The sustainability of the project is provided by the practices acquired to work with psychiatric patients in a non-conventional manner by using music, dance, painting and photography and by the clear positive effects these artistic activities have on the patients' well-being and social integration.</p> <p>It is very important the therapeutic effect of art therapy in patients' rehabilitation in hospitals, as well as the role of art therapy in destigmatisation of the psychiatric patients.</p> <p>It also encourages non-conventional approaches in psychiatric interventions and social inclusion.</p>



Transferability	The transferability of the project is provided by the success of this practice, which can be replicated by amateur art therapy organisations or even by patients groups themselves in collaboration with psychiatric experts. Such artistic practices may be replicated with patients with less severe mental health issues or other categories of vulnerable groups for a better reflection of their condition and for producing positive changes and integration.
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3. OVERCOMING BURNOUT THROUGH ARTS

Title	Social and therapeutic horticulture for mental health rehabilitation
Imagine	 <p style="text-align: center;"><i>Picture by Kampus Production on Pexels</i></p>
Location	United Kingdom
Language	English
Organisation	The Nurture Project
Website	thenurtureproject.co.uk
Overview	<p>The Nurture Project practises social and therapeutic horticulture to engage with clients with mental health issues including anxiety, depression, post-natal depression, bi-polar disorder, autism and dementia. The Nurture Project can also support the families and carers of those that are experiencing mental ill health.</p> <p>Horticulture therapy is the use of plants and the natural world to improve the social, spiritual, physical, mental, and emotional well-being of individuals who participate in it.</p> <p>It aims to provide an impartial and safe space for adults to improve their mental and physical wellbeing in a friendly but structured environment. No</p>



	<p>gardening experience is required, and participation is offered on both a one-to-one and small group basis, as well as outreach work.</p> <p>The Nurture Project also offers a series of nature-based Wellbeing Workshops consist of meditation, qigong, breathwork and art based mindful exercises.</p>
<p>Impact and innovation</p>	<p>Its impact and innovative components are:</p> <ul style="list-style-type: none"> - that can be adapted to many different people and their needs and abilities. - can be used with any audience, no matter their age, knowledge, physical or mental ability - Horticulture therapy is a flexible practice that can take place in any setting that involves plants or nature. <p>There are many benefits associated with horticultural therapy. Sessions can evoke hugely positive feelings of connection, belonging and calm. It is a nurturing and gentle practice which supports people in:</p> <ul style="list-style-type: none"> -experiencing psychological restoration and increased general mental wellbeing; -improved self-esteem, confidence and mood; -increased attentional capacity and cognition; -improved happiness, satisfaction and quality of life; -sense of peace, calm and restoration; -feelings of safety and security.
<p>Sustainability</p>	<p>Horticulture therapy can take place in many different settings, both indoors and outdoors. From digging in a garden, to sitting on a bench in a park, to working with potted indoor plants, to walking in the woods, to doing activities with a licensed horticultural therapist, and many more.</p> <p>Horticulture therapy can be an individual activity or a collaborative group event.</p> <p>The Nurture Project aims to provide inspiration and ideas in which the power of nature can be harnessed to help nurture mental wellbeing and improve life in general: from experiencing nature to interacting with nature as a green exercise, community food growing or environment conservation as treatment intervention.</p>
<p>Transferability</p>	<p>Social and therapeutic horticulture is considered to be one of the three most popular of the nature-based interventions, and is recognised at governmental level and by policy makers as part of the new solution for mental healthcare. It can be successfully used according to studies and practices in interventions on older people and those who are socially vulnerable as it contributes to promote low-intensity exercise and improve motor skills, stimulate memory, encourage positive social interactions and connection with nature, promote mindfulness.</p> <p>Older persons may reconnect to nature and find out that even with great physical or intellectual limitations they have the capacity to enjoy, learn, teach, tell stories, laugh, and be happy.</p>



Additional info	<p>Art therapy activities can be included in the therapeutic horticulture workshops, such as painting flowers and leaves and making a print of them on paper to create personalised art pieces, creating different card designs by pasting leaves on paper, seed mandala decoration, wind chime with seashells, which can be hung by the window or as a wall decoration, rock painting, flower pot decoration, flower arrangement, etc.</p>




Annex IV – Best practices in Greece

1. ART RESIDENCIES IN MENTAL HEALTH UNITS

Title	NEFELE Art Residencies in Mental Health Units
Imagine	<i>The project was photographed by Foto Deligianni, Ino Klossi, Myrto Fotinou. The photographic team ENSTANTANE coordinated by Vangelis Tambakos participates with the project “Our Mirror”.</i>
Location	Greece, Athens
Language	Greek
Organisation	Athens School of Fine Arts in the framework of the 1st European Arts and Mental Health Festival NEFELE in 2016.
Website	NEFELE Art Residencies in Mental Health Units
Overview	Twelve students by the Athens School of Fine Arts visit eight mental health units and conduct short-term creative workshops with the members. Their stay in the units is supervised by the unit’s art therapist and the project’s supervisor artist Nikos Kanarelis. The pieces of art that were created during this project were exhibited during the festival.
Impact and innovation	The students conceive and bring creative topics/ titles, under which the members creatively contribute, so that a final participatory artefact is produced by all. It’s a kind of creative “assemblage” of many different artworks, with a therapeutic and rewarding value.
Sustainability	Art residencies project continued in a weekly base in the mental health settings of KSDEO “EDRA”.
Transferability	Art residences practice is possible to be implemented also in a different context.

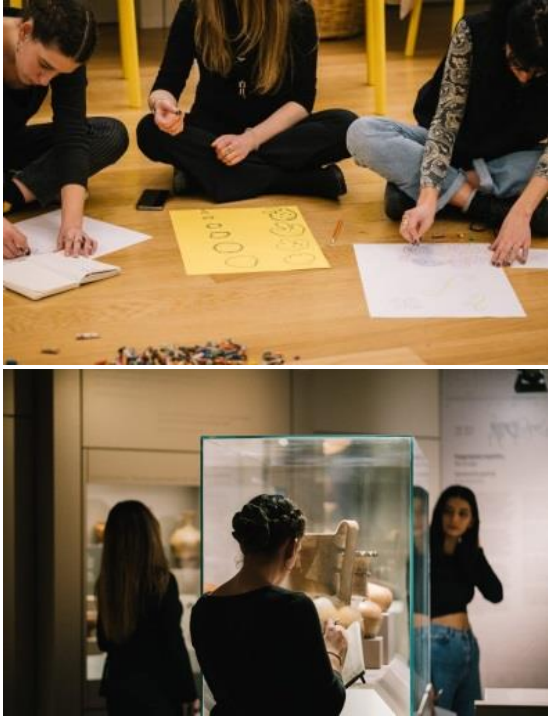
2. COLORS AND MINDS – ART WORKSHOPS

Title	Colors and Minds - art workshops
Imagine	

	 <p style="text-align: center;"><i>Vlassis Kaniaris, To Koutso, 1974</i></p>
Location	Greece, Athens
Language	Greek
Organisation	National Museum of Contemporary Art in Athens
Website	Colors and Minds - art workshops
Overview	<p>An experiential Artistic Program raising awareness in the Psychosocial Sector for Young People</p> <p>Its goal is the deployment of visual arts to promote for an understanding and acceptance of the world around us</p> <p>The participants are composed of young people from the general population (students from the Athens School of Fine Arts, the Art and Psychotherapy Centre and volunteers) as well as recipients of mental health services.</p> <p>The participants of the educational program were invited to approach the various conceptual aspects of an artwork drawn from EMΣΤ's collection, through different artistic perspectives (drawing, photography/video, sculpture, installation, performance) and text with the ultimate aim of creating a more friendly society for all of us.</p>
Impact and innovation	<p>Having as a tool the processing and understanding of the conceptual aspects of the specific work, the participants of Colors & Minds will shape, through the individual and group artworks they will create, a new artistic vision based on the connection between modern reality and contemporary art. At the same time, their individual expression, co-creation and interaction are elements reinforced by the structure of the 8 workshops and inspired by Vlassis Caniaris' Hopscotch. The workshops will allow the participants to become experientially familiar with contemporary artistic means and to approach social issues such as exclusion, identity, reality, experience,</p>

personal history and collective experience. Through concepts inherent to those that Caniaris introduced in his work, the participants will draw inspiration to develop a shared field of artistic creation that is welcoming, open and friendlier for all.

3. COLLECTIVE WELL-BEING. PERSONAL DEVELOPMENT PROGRAM

Title	“Collective Well-being. Personal Development Program”
Imagine	 <p><i>Photos: Paris Tavitian Museum of Cycladic Art</i></p>
Location	Greece, Athens
Language	Greek
Organisation	Museum of Cycladic Art in Athens
Website	Collective Well-being – Personal Development Program
Overview	<p>“Collective Well-being. Personal Development Program” aims to raise awareness and access to factual information on mental health issues, as well as to develop skills that enhance mental well-being and quality of life. It includes three rounds of workshops for adolescents, which include psychological interventions that utilize the museum’s exhibits,</p>

	<p>psychodynamic and art therapy techniques, as well as visual arts' activities. Monthly tailor-made guided tours to the Museum's permanent exhibitions for specific groups, such as teachers, mental health professionals and high school students. During these guided tours, an "unusual" tour of the Museum's exhibits takes place as we offer stimuli for awareness, processing and discussion on issues related to good mental health and well-being such as the recognition and regulation of emotions, but also other interactive activities. Public lectures disseminated online throughout Greece aiming to inform and raise awareness on mental health issues. Six lectures in total will be held on different topics</p>
<p>Impact and innovation</p>	<p>The innovative program "Collective Well-being aims to raise awareness and access to factual information on mental health issues, as well as to develop skills that enhance mental well-being and quality of life. It includes three action pillars, through which beneficiaries shall be adequately informed and enabled to process mental health and wellness issues as well as discover and take advantage of art's substantial role.</p>



Annex V – Report of workshop piloted in Lithuania

Three workshops were held in Lithuania. They were implemented at the Art Psychology Center with two groups of deaf people and with a group of social workers, working with older and disabled people. The workshops were conducted by two specialists (a psychologist and a creative worker). The seminars were held in sessions of ten people.

The participants were members of the two deaf and hard-of-hearing organizations from Klaipeda and Telsiai, and social workers from the Klaipėda Social Support Center.

Deaf people were older people, 60+, hearing impaired, living independently, but often met in the society, where they spent active free time, studied, organized exhibitions, concerts, quizzes and sports competitions. Due to the pandemic, they were forced to severely limit their social life and communication. Only a half of them knew how to use online chat sites, so being locked up at home took a toll on their mental health.

Social workers from the Social Support Centre care for the older people, not only for their household but also for their mental health, so they were very interested in art therapy practices for increasing resilience. Their goal is to apply these practices later in their work with vulnerable groups.

FINDINGS FROM THE PILOTING

The following findings highlight the transformative potential of drama-based interventions for promoting resilience and well-being among adults with hearing disabilities.

During Art therapy and drama workshops, participants could name out loud how they feel now, talk about their difficulties during the pandemic, how and why they felt stressed, what helped them overcome difficulties and become more resilient. While working in a group with their peers, they listened to the impressions of other participants and advised each other. This has contributed greatly to overall resilience and well-being. Some participants demonstrated greater adaptability and resilience in response to crises, unexpected life changes, or setbacks. There were some participants who did not know what stress is. A psychologist helped them name their emotions.

During the reflections, the participants discussed a lot about their emotions, gained insights into their strengths and weaknesses, and gained a lot of knowledge about increasing resilience.

Finally, participants showed signs of increased resilience after the workshop. Their confidence in their ability to cope with life's crises and challenges has increased and they look more positively at their future prospects.

Some interesting quotes from participants about their experience of this Art therapy and drama workshops:

"Working with MAK cards was very interesting, the cards helped me understand myself better"

"I've always been afraid of public speaking, but I felt relaxed during the seminar."

"During the pandemic it was scary, I didn't know what to do, but after these seminars I feel much stronger and I'm not afraid of anything anymore."



Annex VI – Report of workshop piloted in Italy

In Italy, the #MeRest podcast drama workshop took place between December 2023 and January 2024, divided into 3 face-to-face meetings of 2 hours each, specifically on

- 05/12/2023
- 13/12/2023
- 10/01/2024

In addition to the ANS facilitators, the course involved the co-investigation of an experienced podcast lecturer who accompanied 5 participants in the elaboration of stories, developed in the #MeRest creative writing workshop, to create a narrative for the podcast.

The 5 participants were 4 females and 1 male and ranged in age from 50 to 70, of whom 3 were former carers.

The first meeting was aimed at introducing the participants to podcast products, examining specific examples and analysing their characteristics. Afterwards, the lecturer explained podcast reading techniques and rehearsals were carried out with regard to their own readings.

The second meeting was devoted to the first recording of the participants' stories and the lecturer supported each one individually to provide comments and suggestions for improvement.

The third and final meeting was aimed at finalising the recordings.

Although there were three face-to-face meetings, the participants worked asynchronously between meetings, with constant contact and supervision of the lecturer on the material submitted.

The workshop was therefore designed with synchronous phases, for face-to-face and group work, and asynchronous phases, which allowed participants to work and practise their recording with feedback from the lecturer.

Apart from everyone's smartphones, Bluetooth speaker if needed, any additional devices or special support needs were required.

FINDINGS FROM THE PILOTING

During the drama workshop, it was possible after some time to take up the stories elaborated in the previous workshops and this was very useful for the caregiver participants as they had the opportunity not only to write, but also to narrate it again

through their voice and with the drama techniques they had just learnt. In fact, all the participants from the Italian context were very interested in learning the podcast techniques and responded very positively. However, from an emotional point of view, the re-reading and recording of their own story was challenging for some, who expressed living the story very deeply and feeling it as a burden. Thanks to the teacher's suggestions, however, they felt accompanied and supported in the required task and the recording of the podcast of their own story was completed, with respect and sensitivity on the part of all involved.

Overall, the workshop was very positively evaluated by all participants who particularly appreciated the proposal and the opportunity to read and record their own experience through their own voice. Moreover, the continuity with what had been done previously was particularly significant. The possibility of carrying out the activities and learning the techniques in a group and then working individually was an aspect that certainly contributed to the success of the initiative.

In fact, it was possible to observe how dynamics of complicity and mutual support, as well as understanding and openness, were created in the group.

The main comments received with respect to innovativeness and what was most appreciated were:

- Become familiar with the characteristics needed to make an attention-grabbing recording.
- Collaborating with other participants.
- To test myself in reading expressively
- I had never done anything like that. It was like entering a new dimension where you listen and are listened to. An important experience.

We can therefore state that among the results obtained is a greater propensity to open up and get involved, and that the workshop was an opportunity, in addition to learning new techniques, to confront other experiences in a sensitive and empathetic manner.

Annex VII – Report of workshop piloted in Romania

We have implemented 3 workshops in Iași county, Romania. The first workshop gathered 8 older persons from a countryside village, the second one 7 older persons living in town by themselves and the third workshop 9 older persons permanently living in a senior care centre. The workshops have been facilitated by an experienced trainer and a professional actress.

The older people from the countryside village were aged 68+ and have never been participated before in a creative drama-based workshop. All of them were involved in agricultural activities and had basic education. They were spending most of the time outdoors in their gardens and yards. An introduction about resilience concept and dramatic art were needed at the beginning of the workshop. Even if reserved and very shy at start, they entered into the roles to the very end of the workshop.

The older persons participating in the second workshop were living in Iași town by themselves. They were educated persons, having a large social network composed of family and friends and usually being involved in many social and creative activities - theatre, opera shows, exhibitions, touristic tours, etc. Pandemic affected very much their life style limiting their routine activities and depriving them by direct contact with their support network. They were familiar with the topic of resilience and were very eager to get involved into activities.

The older people permanently living in a senior care centre who participated in the third workshop were 65+. A mixed group of highly educated and less educated persons. They were living in the centre during the pandemic and connected with the exterior by the staff of the centre and TV news. They were pretty scared of not contacting the COVID 19, moreover alarming news about care centres for older people were broadcast on TV. They were eager to remember and narrate about the pandemic times and how they resisted.

FINDINGS FROM THE PILOTING

All participants were very happy they have participated in the workshops as they felt listened, their story and life experience mattered and was important.

They shared feelings and memories during the pandemic easily as if they knew each other and the trainers for a long time. They were impressed a real actress came to work with them. She explained that she is also a drama teacher for children, teenagers and sometimes adults, not only an actress. Her presence helped them overcome nervousness stirred by the news that they have to act and record a life story.



They were moved by the stories collected which they had read and they discussed very much about these situations, they found similarities with their own situations during pandemic, they gave examples of courage and resilience from their own lives.

Some participants did not have the courage to record, they were afraid they will not perform well, however they mentioned in the end the workshop was extraordinary for them and made them feel alive and their experience cherished.

Some other participants made very good recordings, they enjoyed it and mentioned they discovered a new hobby. The workshop gave them the idea to record their memories. They also appreciated very much the activity.

Participants agreed it is good to remember about pandemic, to talk about it and about lessons learnt, especially for older people who are frail, afraid, isolated and even for younger generations who need to be encouraged.



Annex VIII – Report of workshop piloted in Greece

The workshop was implemented in a mental health setting where adults with mental health disabilities live. The workshop was conducted by two mental health professionals (a social scientist and an occupational therapist) working in the setting. The specific needs and abilities of the participants were assessed before the workshop and the activities were planned accordingly. The workshop was implemented in two sessions with six people each. The participants were mental health setting users and professionals. The three mental health setting users were two men and one woman over 50 years old that lived in the setting for more than four years and they had experienced the pandemic period inside the setting with the social distance and the strict health protocols that caused many difficulties to their social everyday interactions. Similarly, the professionals (a social worker, a psychologist, and a caregiver) who participated in the workshop had the experience of the covid pandemic working in this mental health setting with strict health protocols that affect also their personal lives. The responsibility of working with vulnerable groups added a heavier responsibility to them, to be even more careful in their everyday life as people in the mental health setting were in contact only with them and they were too vulnerable.

FINDINGS FROM THE PILOTING

The following findings highlight the transformative potential of drama-based interventions for promoting resilience and well-being among adults with mental health disabilities.

Through the collaborative drama activities, participants developed stronger bonds with their peers and experienced a sense of belonging within the workshop group. This increased social support network can contribute to overall resilience and well-being. Some participants demonstrated greater adaptability and resilience in response to unexpected changes or setbacks. They showed a willingness to experiment with different roles, perspectives, and strategies during the drama activities, reflecting a more flexible mindset overall. Moreover, they gained insights into their own strengths, limitations, and emotional reactions through the reflective aspects of the workshop. They became more attuned to their own feelings and needs, as well as those of others, leading to improved self-regulation and interpersonal skills.

Finally, the participants exhibited signs of increased optimism, resilience, and self-efficacy following the workshop. They expressed greater confidence in their ability to handle life's challenges and a more positive outlook on their future prospects.

Some interesting quotes from the participants about their experience to this drama workshop are following:

"Learning different ways to cope with stress has been a game-changer for me. I feel more equipped to handle whatever life throws my way."

"The relaxation techniques we practiced in the workshop have been a lifesaver. I use them whenever I start to feel overwhelmed."

"Being able to step into different roles during the drama activities has shown me just how adaptable I can be. It's empowering."

"Working with others in the drama activities has helped me break out of my shell. I feel more comfortable expressing myself now."

"Reflecting on my experiences during the workshop has made me more self-aware. I feel like I know myself on a deeper level now."

"This workshop has helped me see that I have the power to change my outlook on life. I'm feeling more hopeful and motivated than ever before."

We hope that in long term the skills and insights gained from the workshop may translate into tangible improvements in participants' daily functioning, mental health outcomes, and overall quality of life. Continued practice and reinforcement of resilience-related skills can lead to sustained positive effects over the long term.





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