



wwiw

WORLD WIDE INCLUSIVE WEBSITE



An international network of professionals and organizations that use art practices to impact the health and well-being of people, particularly those at risk or in a situation of social exclusion exchanged good practices.

www.regenerationart.eu

PROJECT DETAILS

PROJECT REFERENCE: 2020-1-BE02-KA227-ADU-083110
PROGRAMME: Erasmus+
KEY ACTION: Cooperation for innovation and the exchange of good practices
ACTION TYPE: Partnerships for Creativity

PROJECT PARTNERS:

PARTNER	COUNTRY	WEBSITE
OXOt vzw	Belgium	www.oxot.be
Orfeas - Centre for the Prevention of Addictions and the Promotion of Psychosocial Health	Greece	www.kplaris.gr
FSC – Fundación Salud y Comunidad	Spain	www.fsyc.org
INMAD – International Institute for Managing Diversity	Austria	www.inmad.org



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1. INTRODUCTION

Our project has been motivated by the following two interesting considerations. a) We are ardent supporters of an approach to mental health that emphasizes community-based treatment. We don't want to substitute the useful work done within psychiatric clinics, but we want to augment and reinforce these services with our own. b) The COVID crisis has caused a significant deterioration in mental health, and there is a spike in demand for related services. Yet mental health is often overlooked. The situation is especially dire when it comes to marginalized groups of people that already faced the risk of social isolation prior to the health crisis. Under such circumstances, we concluded that there is an urgent need for socially-oriented organizations like ours to contribute according to their abilities in order to face and attempt to tackle these issues.

Our project objectives:

- To develop our skills, especially those at the intersection between creativity and therapy, so as to help and empower marginalized people. We want to foster and spread the use of such innovative practices initially between our organizations and then use them for the betterment of our communities.
- To enhance the social and creative skills of individuals so as to augment their participation in civic life. We want to involve them in our innovative art therapy methodologies and make them active participants in creating a network of therapists, artists, and socially disadvantaged people.
- To use digital tools to further enhance our interventions and increase our reach by creating an online network through which we can communicate our work.



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2. OUR LEARNING ACTIVITIES (LAs)

To achieve our project objectives we organized four workshops each headed by one of our four participating organisations. Their aim was to exchange good practices, showcase our most successful projects and share our experiences on how we approach and resolve issues related to mental health by employing creative practices.

LAs IN SPAIN

“Gender perspective in art therapy hub, the Reintegration Centre “La Crisàlide” model”

The first series of workshops was held in Barcelona to showcase our therapeutic work through art. It was quite a challenge to prepare it because although FSC (Fundación Salud y Comunidad) has worked on many European projects, for the staff of the Crisàlide Day Centre that focus on addiction care, it was our first time to participate in one.

We prepared a very busy schedule of creative activities carried out mainly at the Crisàlide Day Center, a center created more than 25 years ago. It is a friendly and inclusive space where we work with people with problematic substance use and abuse. We mainly focused in contextualizing the art therapy work that is carried out at the centre and the ways such work serves the purpose of the FSC as a whole. The idea was to show the reasons we constitute a Comprehensive Addiction Care Center offering differentiated and tailored services depending on the needs of each person. We also demonstrated the ways that we use several resources at the same time or switch from one to another if we see the need. Finally, we also wanted to show to the participants that we work as a community using public resources when required and collaborating with other entities that are also active in the field of social work. Beyond the official schedule, all the participants got to know each other better by creating a collective artwork in wood, and designing the our project logo. We also visited other centres in the area that do similar work, and specifically two Halfway Houses, where their personnel presented their services and facilities and showed us how they work with drawings and stories as therapeutic tools.

The result was a week full of activities and visits to different places of the Foundation, which we believe conveyed a complete idea of the work carried out by our entity.



LAs IN AUSTRIA:

“Diversity Management with the Focus of Building/Increasing Resilience”

Our second series of workshops took place at INMAD in Vienna. Here the partners got insights to the application of the “Regenerative Life Facilitator” in theory and praxis:

In our diverse society we constantly face a variety of challenges to cope with. This causes stress in very many different ways to each and everyone of us. It is more and more necessary to build and increase our personal resilience to live a happy and fulfilled life in balance. Here fore we need tools to gain resilience that are facing our diverse needs. The “Regenerative Life Facilitator” it the tool to discover and use a person’s resources in all aspects of life. Art and applied creativity are an essential part within those workshops.

The participants of this learning activity had the opportunity to strengthen their own resilience by discovering the eight essential resources for a regenerative and balanced life. Our financial, material, cultural, experiential, intellectual, social, living and spiritual resources were focus points of the thematic sessions. Throughout the workshops all participants could experience being connected to their own 8 resources, gaining balance and resilience. All project partners could explore the tools to be used during the sessions and herewith got ideas how these workshops could be implemented in their organizations’ programs. The reflection on the resources and the gained awareness of the necessity of regular reflections in the future was supported by the bag full of artworks each participant could take home – a memory of the resources each one has, no matter how diverse we are, and a reminder to continue working with our own resources to strengthen our resilience and live a balanced life in the times to come.



LAs IN GREECE

“Workshop of life: Art meets Prevention”

Our third workshop series took place in Larissa, Greece. It was a great challenge for our organization to prepare them since it was the first time for us to do such a thing! We were discussing with our colleagues which is the best way to show to our partners what we are doing in our Center. Eventually we decided that it is very important to show what we are doing in everyday practice. So, we prepared a presentation about the philosophy of the Center of Prevention of Addictions and Promotion of Psychosocial Health and also, the structure and the everyday practice of the Workshop of Life, our flagship and most successful program. During the workshops we prepared and presented a big drawing which was presenting our journey of the LTTA Meeting including our stops. There was a boat on this journey and every day had a different stop. At the end of each day every participant could make a note of what keeps from the day and put it in the drawing.

Also, the participants had the opportunity to come across how the Workshop of Life works. We managed to show this by implementing 3 different workshops. During the first day the participants took part in the workshop “A mixtape inspired by you and me”. Inspired by the Gestalt theory of self, the purpose of this session was to encourage the team members to have a safe and well-defined contact with themselves and the others. Starting from a point of personal observation and then focusing on the contact with the others, this workshop explored the two-sided journey between 'me' and 'us' through the concept of co-creation. At the same time, promoting skills such as empathy and active listening without expressing judgment, the session was suitable for team bonding at the early stages in the process of a team. The other day, we started with a Workshop of Movement. Participants had the opportunity to discover and share their feelings by using their body in a creative way. Another workshop was “Co-constructing a Poem”. This workshop deployed people’s common interest in poetry in order to motivate them to share their feelings and thoughts and express themselves. The members could choose a poem from some given and pick the lyrics that they can connect to in a way. Then they could discuss their choice in small groups and write down in a stripe of paper their thoughts and (or) feelings within two lines. Finally, they co-decided to put these written stripes in a vertical row so as to co-construct a Poem! The dual goal was to create a safe place for sharing and connection based on inclusion and respect of different aspects and to show that beautiful and meaningful things can derive from synergy and diversity.

Finally, we wanted to showcase the work of other organizations similar to ours with which we cooperate. So, we had the opportunity to visit the community of KETHEA – EXODOS and also, the Self-Help Program in Rapsani.



LAs IN BELGIUM

“Will Art save us?”

The 4th series of workshops took place in Belgium and focused on two main objectives: mapping our local network and introducing some ideas and practices about social media both in its symbolic and technological aspects.

During the first two days, a local network, Beschut wonen Antwerp was very kind to host our activities. On the first day, we had a presentation by Dr. Arturo Cancio who introduced us to his research on mapping art websites and introduced his dynamic plan of how to push forward a social media strategy focused around the Instagram profile of the project. In the evening, we visited the creative day center De Vinken. There, Anja Vereecken introduced us to the services they offer. We also had the opportunity to visit their premises and got highly impressed with their workshops and sheltering services for vulnerable artists.

During the second day at Beschut wonen Antwerp, Valerie Dujardin presented us the organization. Following that, Anne Dekerk and Michiel Reynaert presented a practice to reflect together on the many possible relationships between art and care. This reflection started from sharing a personal experience with art as care and evolved towards commonly asking questions about the possibilities between and beyond art and care. You can find further information about it in the inspiration section of the website.

On the third day, we moved to the premises of OXOt in Westerlo. A presentation on foster families, introduced by Bert Boecks from Yellow Art, gave us an idea of a cultural heritage that dates from the middle ages. Later on, Kristof Stubbers shared his experience as a peer support worker in Network GGZ Kempen. Subsequently, the whole group moved to the Kwareken nature reserve in Westerlo to admire the Krekkemie and share old and new studies about this inspiring sculpture. This activity was introduced by Kris Rens, one of the founders who volunteers at OXOt Westerlo.

Finally, on the fourth and last day, we were hosted by Thomas More Antwerp Campus National. In the multiactivity hall there, volunteers from OXOt Antwerp had previously installed an exhibition of more than 80 paintings, drawings, and prints. In this setting, we had the chance to attend Stef Joos presentation on the cultural center De Factorij which is fully managed by artists. After this presentation, Ine De Rycke, policy and movement officer at Bond Zonder Naam, first explained to us the mission, vision, and values of the organization. Next, she introduced one of the activities she coordinates, shared reading, and proposed a series of texts that we collectively read and discussed. It was Jessica Depreter, one of the driving forces of OXOt Antwerpen who introduce the sessions at OXOt, who led one sample session. Anne Dekerk also coached a group on her behalf. After the break, we closed the LTTA by sharing our insights and questions on the activities developed these days.



3. TECHNIQUES AND TOOLS

The ball of wool: a presentation dynamic to introduce ourselves and to expose our expectations or impressions

Pouring paint experience: a way to express our emotions through this technique

Duna and Teo story: a tale made to explain what the users will find at the end of the treatment or when they change from the therapeutic community to the half way houses

Percussion circle: a way to communicate with each other without words and through music

Manual marquetry to work on perseverance, patience and management of frustration

Uncontrolled doodle: a window to the unconscious through drawing a doodle and turning it into something that makes sense to oneself

Let's introduce ourselves: a different way to introduce ourselves by saying our name, something I like in my job and something I like in my country.

Post it on the wall: a different way to share what I like from the day. We write in small papers what we keep from the day and put them on the wall.

Say it another way: a break ice activity. We share our feelings but instead of saying it, we use similar words e.g. if I feel happy, I could say sun.

A group drawing: a different way to draw something altogether. We are sitting in a small circle and we start drawing something we like. With the clipping of the conductor we give our drawing to the person who is sitting next to us. The paper changes every one minute. At the end I keep my first drawing which is made by the group.

Workshop on financial resources: we discover the importance of money in our life and create the money tree collage as a symbol of personal wealth.

Workshop on material resources: we get aware of the necessary infrastructure that is important to us as a resource - the map we create bridges the gap between today's infrastructure we have in our living and working environment and the infrastructure status we want to achieve to have our infrastructure as resource we benefit from.

Workshop on cultural resources: each participant engages with the personal cultural roots, cultural experiences, rituals and values and herewith all the cultural exchanges. All participants have the opportunity to discover cultural items and aspects in the city that they are currently in, that connect them with their own culture and make them feel home?

Workshop on experiential resources: reflecting on the experiences that shaped and formed each and every one of us and herewith choosing a limited number of experiences that we will

benefit from as a resource in the future. The gift of sharing an experience with a special person by writing them into a gift card and handing them over as a present is part of the exercise.

Workshop on intellectual resources: with each single word we use, we create our reality and our future - the imprints we would like to make in this world, for the times to come. Drawing the essential personal footprints and carefully choosing the right wording to each footprint to create our personal reality and future are essential outcomes.

Workshop on social resources: relationships and networks an individual has on micro, meso and macro level are a person's social capital. Creating a colourful three row pearl bracelet with each row symbolizing one social capital level is a wonderful expression of the personal social capital we have - a resource we can rely on, a resource that helps us to balance.

Workshop on living resources: everyone's personal mental and physical health and its sustainability is content of the Living Resource workshop. Gaining resilience by being healthy and herewith start growing our own food is inspirational. Planting the organic seeds self-made pots, baskets and boxes can be applied in each organization and in each home.

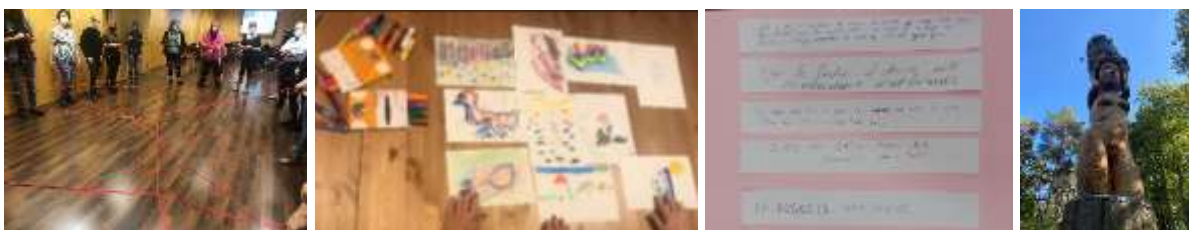
Workshop on spiritual resources: this workshop supports us by establishing connections with our spiritual resources. A meditation leading everyone to her/his personal place of regeneration & rejuvenation and the discovering of one's personal power symbol by painting it on canvas with acryl colours.

A mixtape inspired by you and me: to encourage the participating persons to have safe and well-defined contact with themselves and others.

Co-constructing a poem: the participants write down their thoughts and/or feelings on a stripe of paper within two lines. In a second step they co-decide to order these written stripes in a vertical row to co-construct a Poem - such beautiful and meaningful things can derive from synergy and diversity.

Score for a conversation: First it is to recall a memory of an esthetic experience that gave you an experience of care / helped you in one way or another. Despite of sharing the experience the participants write down the questions that come up into their minds as a basis for discussion. Dedicated witnesses listen carefully to the conversation and write down what they recall from the conversation.

A wood sculpture as a source of inspiration for new stories: First step is to create a sculpture with chisels and wood machines, second step is to write a new story in which the sculpture and old stories serve as inspiration. Sculpture + old story = new story



4. OUR REFLECTIONS & THOUGHTS

In this section, each organization presents their broader thoughts and reflections in relation to the main theme of the project which is essentially the combination of the disciplines of psychology/therapy and the creative arts. It is a way to give our own feedback on what transpired throughout these two years and the various ways that interacting with each other has changed us and has transformed the ways we perceived old problems.

OXOt - BELGIUM

ORGANICACTION (A NEOLOGISM):

OXOt is a community of artists and art enthusiasts that spreads over three locations in Belgium: Antwerp, Ghent, and Westerlo. Every location is different depending on the space and the people giving shape to it. No hierarchic structure whatsoever defines the community since everybody is welcome and entitled to take on tasks and responsibilities. The community works in an organic way which depends on the influences of the people who take part in it, its network, and what happens in society.

These streams of effects and affects, conveniences and inconveniences shape something that defines 'organicaction' that firmly believes in the power of imagination as a necessary and compulsive driving force for societal change. Organicaction is a neologism by OXOt contracting the words "organic and action" as an alternative for 'organization'.

Neither a static theoretical framework bases OXOt's activities, nor do these (artistic) activities have a therapeutical aim. Indeed, art may have therapeutic effects, although in OXOt we do not intentionally practice the arts or consider them that way.

OXOt is an artist collective. Despite this dis-structured (distinctively structured) functioning, the organicaction relies on some inspirations and guidelines based on societal and psychiatric movements that function mainly as a toolbox rather than as a vision, a doctrine, or an ideology.

For this reason, OXOt does not try to be part of a movement or use certain theories but aims to shape and reshape an intuitive theoretical framework through dedicated work and through action. Art is the connecting force that feeds and provides for the organicaction while imagination empowers it to create new stories about itself and the society that surrounds it.

VOLUNTARILY TAKING CARE OF A SPACE/PLACE

OXOt wants to be a safe place to meet, create, and share in one way or another. Everybody is voluntarily involved in OXOt and as volunteers, they do not belong to an institutionalized provider of care or therapy. However, they believe that creating these places/spaces and bringing together vulnerable people is a form of care. For OXOtians, it is very important to take care of these spaces so they can become safe places where unexpected encounters are possible. In taking care of these places, the organicaction takes care of the volunteers that nurture it. Furthermore, it is also a form of care for society and the environment, which they find crucial because by doing that they take care of each other and of all the people who want to get involved too. This is the way OXOt has to touch on the question of how to create collectivities and how to find common grounds to be and thrive together.

THE REGENERATION ART INCLUSIVE WORLDWIDE WEBSITE

This was OXOt's first international experience. As such, it was very exciting to connect across national borders and see how others work abroad. Since only volunteers conform to OXOt, it was also a challenge for them to get warmed up and involved. Besides, not everyone is equally skilled or interested in digital media. These encounters drove the reflection to redefine (every time, again, and again) what the goal was and how to reach it. Another requirement was to formulate and reformulate the right ways and words to communicate with others. As a result of all these struggles, an abracadabra word emerged: vulnerability.

THE QUESTION OF VULNERABILITY

The concern about vulnerability became even bigger throughout the wwiw project. The name OXOt sounds as "ook zot" in Flemish. This means: "also crazy or mad". Are we all mad? Is madness a part of every human being (referring to the crystal principle of Freud)? And what about the trending term vulnerability?

Although the term 'vulnerability' has become somewhat trendy nowadays, it is a very old companion to everyone involved in the arts. Death, pain, failure, grief, etcetera... are eternally familiar themes within the arts, which have lost none of their interest. Also, the idea of precarious artists and their vulnerabilities carries a history that has been going on for centuries.

Indeed, OXOt is a collective of people with or without (mostly psychic) vulnerabilities and there is an ongoing need to reflect on what this means. What does it mean to define groups of people as vulnerable in society or in OXOt's organization? Even when they are in OXOt's spaces and they are not there in the role of psychiatric patients, but in the role of artists? Furthermore, nobody knows who a possible patient, ex-patient, therapist, or carer is. And it is not necessary to know. This is not an important issue when one is there. So, is OXOt an organization by and for vulnerable people? What do we mean by this? It is often said that we are all vulnerable ("ook zot"). Everyone can potentially deal with (severe) mental illnesses. Statistics say that 30 percent of people go through some mental illness in their lives. That means 1 in 3 people surveyed. It also means that everyone must know different people who go through mental illness or have been going through this.

Connected with the concern of vulnerability, there is the question of inclusiveness. OXOt strives for an "inclusive" collective. A collective that is very diverse and in which hospitality is an important tool to welcome and foster all kinds of people. Besides, it is also relevant that the common ground these people share, and which connects people in OXOt is not the fact that they are "vulnerable" or "people that need to be included" (and that are excluded somewhere else). If people gather using these words, they necessarily carry a form of stigma. What connects people in OXOt is their care for the space, their love for art, their will to do and make things together, meeting each other, and preferably getting to gather very different kinds of people there.

AN ONGOING NETWORK

For OXOt, the network and the relationships within and outside the organization were always fundamental. Networking is the most crucial part of creating a community as it opens up the possibilities to get to know and connect with new people with imaginative ideas, still taking into account the care for creating a safe space. To highlight a few examples, OXOt is profoundly fond of the connection with Bond Zonder Naam for the Shared Reading group or with Beschut Wonen for connecting with new people who want to become part of the

community. And the ongoing links with Yellow Art and De Factorij can potentially be deepened in the future.

For these reasons, OXOt was convinced that similar organizations abroad were also dealing with the arts to bring together people with similar goals. Maybe they had also thought about building an inclusive international network and OXOt was curious to know more about that. Of course, each participating organization would have its personality and target group of people whose knowledge would help everybody in the network to grow by sharing it.

As a conclusive reflection on the wwiw project, all partners came from different places in Europe with sometimes different ways of approaching it and different cultures. However, all of them were looking for ways of dealing with art and care and addressing the question of the hospitality of welcoming vulnerable people. All the partners should be satisfied with and proud of their common and personal achievements as they set something in motion by sharing a bunch of good practices and learning from each other.

However, it is also important to acknowledge that despite the goals reached it is necessary to keep on building on this project. This is the ongoing motivation that drove OXOt's volunteers to spend so much time, effort, and resources to create and maintain the website and social media. Based on the idea of having a strong foundation to make it grow, OXOt will continue the joint project to expand the network. After these first steps within the European framework, more opportunities will come. They will for sure set out new needs and challenges that now OXOt is more ready to confront. In doing so, art remains an important lever in an inclusive and ongoing narrative.

Finally, OXOt believes most of the participants have to some extent organically grown during the project as they have become increasingly aware of their values and their position in society. As a very significant result in this sense, and in addition to the achievements directly attributable to the activities organized in the project, making this reflective text has given way to the term *organication* which as a neologically coined term and alternative to the mainstream term 'organization' better defines the way OXOt is present in the world.

FSC - SPAIN

We have had the opportunity to see different approaches to the same problem through visiting the four countries participating in this project. Human vulnerability can hide in multiple ways, and in fact we are all vulnerable in one way or another. And each one with their approach puts the focus in one way or another, although we all try to help ourselves with art or the creative process as a tremendously therapeutic mechanism of expression.

We work with a highly complex community. Addiction is linked to many other problems that are often socially invisible behind the scourge of addiction. People with addiction problems hide other personal, family, and often structural problems of society. All this undermines their self-esteem and they often live stories of self-destruction that generate rejection in those around them. Feeling small, disastrous, singled out and useless is something very common after having felt very crushed by an environment that also suffers with them and that has not been taught to know what to do in these situations.

In these circumstances, creative spaces are inclusive, respectful and safe spaces. In them, anything is fine as long as respect prevails towards everyone because there is no judgement, only positive aspects are reinforced and healthy and much-needed bonds are generated for those who have lost the ability to bond correctly. This is a good first step to be able to start working on the line of abstinence. Understand their suffering and give them tools to express

it from the non-verbal, from the unconscious, without judgment, without limits.... Although all of this must be linked to a subsequent reflection on the creative work in order to understand what we have expressed, how and why... We understand this last step as essential so that access to the subconscious makes sense and helps us understand, elaborate what happened and why not heal past wounds. Without the help of conventional therapy much relevant information can be lost. It is from this perspective that we see creative work as part of the therapeutic process, but still just one portion of it.

It is a work that can easily be carried out through art therapy, but also through body work, the connection of body and mind, theatre, occupational therapy, music... and everything that allows us to connect both cerebral hemispheres to be able to access not only our narrated history but also how each episode lived made us feel and what influence it had on our life decisions.

Art helps us connect both worlds but requires a subsequent process to make sense of what we have connected with.

Creating, in itself, is already a therapeutic act per se... if we also provide it with a particularly therapeutic context designed to contain, bring to light and elaborate personal situations directly related to the reasons for consumption, it gains even more sense. And if we complete it with personalized therapeutic work, we still have more possibilities of internalizing the changes that can be produced.

While it is true that some people are more receptive than others to manual, artistic or experiential therapies, there are other factors that may predispose the person to try these therapies despite their reluctance. For example, an inclusive and respectful environment, a friendly space, a low apparent demand that can increase as people connect, an adaptation to personal circumstances and a receptive group can ensure that even people with more access difficulties to their right hemisphere are given the opportunity to open a small door to their world. So it will not only be the art itself that will make the person connect, but it will be necessary to create striking spaces that will captivate even the most incredulous that it can work or have any use.

It has certainly been very interesting to be able to observe how such different approaches can be explained in the social context of each country. And without a doubt, being able to observe them closely, understanding that context, allows us to wonder how different our approaches can be and still how similar our concepts of vulnerability and inclusion can be.

ORFEAS - GREECE

By TAKING part in the WWIW project, we had the opportunity to meet other people and to see how they are working. By visiting 3 different countries we gained a lot of things on multiple levels. First of all, we met other organizations that we didn't know existed. We came across their cultures and their everyday life at work. The amazing thing was the fact that we could exchange experiences, ideas and activities through art.

I strongly believe that we found another way to communicate with each other in the context of art! We allowed ourselves by doing a variety of activities and also by visiting multiple organizations in different countries to get deeper in our inner self.

We all work and live in a highly complex community. We are facing everyday difficulties and we are trying to help people to find answers to their questions. Prevention of psychosocial

development is a link to our lives; it is addressed to all ages, children, adolescents, adults. It is important for all of us to create respectful spaces where people can trust and feel safe to discuss their needs and desires. Then, people might be more ready to create healthy relationships.

All the above can be achieved by working in groups. A prevention model which is based on the arts and the human need for creation and personal expression in order to develop psychosocial skills that foster healthy social relationships could be the answer to working with society. The vision of prevention is to be a way of life for every family and with the society in general. There are plenty of ways we can involve society in the field of prevention and art. This can be achieved by using a fairy tale, theater, creative writing, literature, dance movement, photography, visual art, volunteering, choir, history/ culture and many others. Until now, it has been very interesting, and useful to see how other organizations are working. The most useful thing was the fact that “we” as a group tried to work on many things related to art through different approaches. It was such a great experience for us to go back to our jobs full of activities! We can use so many productive and innovative activities in everyday practice at work.

INMAD-AUSTRIA

Reflecting on the nearly 2 years of thematic project work and herewith the given opportunity of comparing and contrasting bring back a lot of vivid memories and amazing experiences - many discussed topics and thoughts as well as inspirations and carried out activities pop into our minds. Wonderful impressions within different cultural settings accompanied our way of learning, training and teaching. To put it in nutshell:

- Art and creative expression as the baseline within the arc of suspense between prevention and reintegration of people at risk, people with mental health issues.
- Regeneration as the silver lining at the horizon - an achievement that is most desired and deeply hoped for
- Inspiration by different approaches in different countries - the WWiW project in its entirety
- Tools and methods developed and applied over decades - the resources for the project partners

With this in mind we can state that the project was more than an enrichment to all of us. It not only widened our perspective on the target group it also gave us concrete insight to concepts shared. The project initiated discussions among INMADs’ volunteers and staff about future usage of the gained knowledge and inspired us to think outside the box. The process was very fruitful and we are now prepared for the next steps:

- Evaluating our workshops and trainings with people at risk to work out points for optimization as well as possibilities for implementing new ideas
- Getting into a deeper discussion with the target group to update the need assessment based on the nowadays rapid changes not only in the world but also in their local environment
- Adapting some of the tools and methods we saw during the LTTAs to implement them in our daily work

- Collecting ideas based on the gained impressions and inspirations for widening INMADs offer on workshop and seminars to the target group especially with the focus on art as a tool of prevention in working with people at risk
- Establishing new ways of cooperation with the project partners beyond the projects' framework
- Starting to build a network with institutions & organizations in Europe within the thematic scope of the WWiW project to establish a continuing exchange of good practices and inspirational ideas

As much as we are grateful for this amazing experience, we are excited about implementing the next steps.



5. WHAT OTHERS THOUGHT OF US

In this section we have included what occasional participants thought about our project. The purpose of this section is to directly showcase our impact on others.

Alicia Clotet (FSC)

When all the European colleagues came to Teodor Llorente's Halfway House to get to know who we are, how we work and to share the story of Teo and Duna with all of them, it was a moment of excitement to share experiences and knowledge. The scene we set allowed us to tell a story through language, and through analogical communication (non-verbal communication) to share experiences, emotions and reach beyond words.

It was very enriching to see how we acquired new knowledge through their questions and doubts. The same tool served us to transmit and to learn.

I have been able to learn about the work of two friendly countries (Austria and Belgium). Both have been very rewarding experiences for me, which have allowed me to leave my comfort zone, both personally and at work, and not only to see different ways of working, but to have to share many hours over several days with different professionals, different ways of thinking, living, feeling and doing.

Vienna allowed me to experiment with patience, creating in parts, piece by piece. Such an important and necessary skill in our work. Being able to put a blank sheet in front of me and let yourself be carried away by what you feel, let the pencil or the hands begin to move under the melody of the musical notes of your emotions.

The moment we were in relation to COVID also influenced what we thought and felt. The health, social and legal constraints limited me, generating tension, uncertainties, fears... which were complicated to manage outside home, although I was able to channel through sharing with fellow travellers and expressing myself in the different artistic activities we did there (creating the tree, the bracelet, drawing a part of the body...)

Belgium meant contact with nature, with manual creation, with the power and strength of volunteering and of people who want to build through their effort, their perseverance, struggle, resilience and also their uncertainties, vulnerabilities and fears

It has been a journey full of emotions, tenderness and companionship between those who need a home and those who offer it; of self awareness work based on what you give and receive. From individual and collective work.

To be able to see so much struggle, resilience and vulnerability through authentic art works as we saw on this trip (in Westerloo, in the center of De Vinken...). All this in a privileged environment, between a stately and sunny Antwerp and a Westerloo surrounded by smells, colours and birds that made their way to show the majesty of Krekkemie's sculpture.

Lorena Espiñeira (FSC)

A year ago I met the Erasmus+ colleagues for the first time in Barcelona. A meeting with different professionals who work with art as a means to help people. I was passionate about the idea, a meeting between four countries to exchange practices and knowledge.

Already six years ago I started doing the internship at this house (FSC) and presented my work project with art, they offered me a space, a group and material to let go of my profession with complete confidence. Since then I've been using art therapy to help people deal with emotions and trauma with artistic language, making an approach where sometimes words don't reach. So with all my passion I explained my day-to-day life to the Erasmus plus

participating colleagues. They were able to ask me all their questions and we made a first contact. After talking about different specific works done at the facility, we did an artistic practice together with some residents. This was a moment of personal openness and knowledge between us,

And a year passed...

And we met again in Belgium, where there were some familiar faces and some new ones. I found myself as a spectator in a different way of working, but with the same language: art. Creation as a tool to de-stigmatize people, offering a channel that allows them to be free and express unconditionally what they think and suffer. Getting to know different resources has enriched me personally and professionally and I feel enormously grateful for the opportunity.

Jordi Morillo (FSC)

We received a visit from the members of the international working group of the Regeneration Art-WWIW Project at the Can Coll Therapeutic Community and we were able to share with all of them the experiences we carry out at the CT regarding artistic creation linked to emotional management.

It was a great experience in which we were able to share different methods and objectives of work in art therapy and enrich ourselves with the different visions and contributions of the members of the international delegation who attended.

During a few days in June, I was able to enjoy the invitation to Greece, and to be able to know first-hand the resources, networks and tools that are available in this country, always very well accompanied by the extraordinary hosts, who conveyed to us the deeper reality of intervention resources and methods and how networks are dynamically integrated.

In my case, I also particularly enjoyed being able to learn about a CT, the different styles of intervention, the infrastructures and the teams that make it up. And the whole experience in unbeatable surroundings, in a country I didn't know.

Very grateful for the treatment received, and very happy to have shared such different experiences with such professionally involved people in such a close and distant environment. I just wish the project a successful and long life.

Katharina Höppel (INMAD)

During the last year, being able to join three of the LTTA Meetings (Barcelona, Vienna and Belgium) I gained valuable insights on completely different and yet complementary methods at the intersection of art and therapy.

I enjoyed being able to visit organizations of which each one was in another unique way addressing different groups of people. Altogether they added to an overall picture of how valuable creativity can be as a tool to all members of society.

In Spain we got to understand tools and methods of working with problems such as addictions and deep emotions related to the process of rehabilitation or traumatic experiences, and we could see how accompanied living and therapy settings go hand in hand. Vienna on the other hand was a good summary of INMAD's method of working with 8 resources as part of an abundant life. These exercises show us to unlock all of them to enjoy a fulfilled life. The "Regenerative life Facilitator" process is a tool that goes even beyond therapy settings, a coaching method for trainers, therapists and patients alike. Belgium offered the opportunity to understand a unique and innovative low-threshold approach of co-living and co-working. Shifting the focus, from a separation between patients and therapists, we could experience first hand what happens when making art is at core. What happens when healing is a creative

collaboration or co-creation between talented, creative individuals - no matter the background, story or education.

All in all the past year allowed me to once again appreciate artistic expression, as a unique opportunity to connect people beyond any rational understanding. Art-making has the power to resolve boundaries, hindrances and blockages in a very natural and somehow magical way. Seeing different approaches of how to integrate it as a method of communication and healing in various organizations showed me how important it is in society so we experience growth and facilitate health for everyone.

Selina Karl (INMAD)

Having been a social worker for 7 years I have seen many organizations in the field of my work- psychiatry, but hardly ever did I have the chance to take a closer look at organizations abroad or even get to know international colleagues.

The opportunity to participate at the LTTA in Belgium not only gave me a lot of inspiration for my daily work with clients but also inspired me personally to start bringing more creativity to my everyday life. One video about a town called Geel, that is well known for its foster family system for people with mental illnesses touched and inspired me so much that even just watching this video tears were running down my face. Added to this the week in Belgium, the places we visited, the people I got to know and the discussions we had inspired me to finally start specifying a project that has been on my mind for 8 years (after working in a counseling center for people with mental health issues in Berlin) involving also the combination of support for people diagnosed with mental health issues as well as allowing those people to be creative.

Brigitte Lampl (INMAD)

It was very interesting and inspiring to participate at the project's LTTA in Greece and in Belgium. As I am a volunteer at INMAD, it was a great experience for me and a wonderful opportunity to get to know all the interesting participating people who are keen in doing the best job to support people at risk and people with mental health issues with all their knowledge and empathy.

The organizers of both countries did a perfect job. Everyday was arranged very well. Several institutions were introduced in Greece and in Belgium. In Greece two institutions were introduced that had a completely different approach to work together with their patients - it was very interesting to learn about it. In Belgium one of the presented projects was especially interesting for me. In Geel - a small town - mentally handicapped people live in regular families, sometimes over years and in some cases even for decades. This project exists for over 700 years and is still successful. If I had been asked before about a whole town offering their houses to mentally handicapped people I never would have believed it.

Retrospectively I can say that both trips have been an especially interesting and new experience for me! The gained knowledge and experience I will integrate to my work as a volunteer.

Eirini Oikonomou (Orfeas)

From Belgium my experience is full of creativity and works of art. I came across nature and the admirable sculpture has been done in Westerlo, Krekkemie's forest. I met new people and I discovered the way they work with people. I had the opportunity to find out the practices, which they use in their work, but also in attracting vulnerable groups.

I learned and saw the amazing way they work and what it means to be a volunteer, the power of volunteering. What it means to offer without expecting anything in return. So, I really understood the importance of mental resilience.

It was a great opportunity to share experiences, feelings for other people and see the beautiful, sunny Antwerp with the big buildings, the enchanting river and the strangely beautiful small Westerlo, in which the OXOT offices are housed.

I am very glad and happy for the opportunity I had to participate in this LTTA. Thank you very much for your hospitality!

Tsiata Vasiliki (Orfeas)

In these four days in Belgium, I had the opportunity to enrich my professional experience with the activities and visits that took place in Antwerp and Westerlo.

For this LTTA I will remember the importance of volunteering and the great effort that goes on to integrate vulnerable groups into the community. I really liked the nature walk and the amazing sculpture, Krekkemie's in Westerlo.

I saw this experience as an opportunity to meet new people, to share experiences, emotions, ideas on how I can enrich my work and how I can improve the way I work with groups.

It was amazing to meet all these hospitable people, these beautiful places and also to try the delicious Belgian food. I am really grateful for participating in this project!

Arturo Cancio (OXOt)

I had the chance to join the LTTA2, 3, and 4, and the 2nd PM, as a member of OXOt, which I chronologically comment on below.

For the LTTA2, INMAD set up an activity that was profoundly conditioned by the corona pandemic and the still strict regulations that forced us to maintain the social distancing, daily PCR tests and using FFP2 mask during all the four sessions. Maybe for that reason, the seven workshops included in the 'Regenerative life Facilitator' seminar were meant to individually work on different tasks so there were no collective activities whatsoever. This means that as a newcomer who did not know about the previous group dynamics for the LTTA1, I was expecting and missed more collective interaction. I also expected to get in contact with other artists, professionals, and organizations working with art and therapy besides the facilitator of the workshop and her assistant. In any case, it was a great opportunity to get to know a group of people from different cultures sharing alike interests with diverse methodological approaches.

The activities at the LTTA3 in Greece were much more collaborative and we had the chance to interact with other professionals and organizations besides the hosting partner. However, most of the activities had a traditional therapist-client orientation, and only one of the institutions we visited provided us with the idea of facilitating self-care without much intervention. We also had a group lunch which I highly valued because these experiences are an excellent source of group cohesion. This trip was particularly enriching to me because our delegation not only included professionals but also users of OXOt with mental health problems and we shared very insightful and amusing conversations and experiences. Overall it was a charming and enriching experience.

The 3rd PM in Vienna, was positive as we had the chance to comment on the already well-developed website and other aspects of the project. I could feel the group cohesion had improved.

I had the chance to introduce my research on community art websites and propose a dynamic at the LTTA4 regarding the management of the brand-new Instagram account for the project. I suggested the four partners take over the account in turns, one day for each one of the partners, to share content related to the activities being developed in the framework of the LTTA4. Regarding the other activities during the LTTA4, I was positively impressed with the participatory and collaborative approach. Moreover, the organizations we visited and the people involved in them address the treatment and prevention of mental health issues or addictions through art practices in a way that they are not invasive. Some recurrent terms such as peer support and foster care took my attention as they have a direct implication with the idea of personal recovery as a collective and co-responsible task. The stigma does not fall on the individual but on the current unhealthy and unsafe social and political system.

Overall, having the chance to participate in this project has provided me with a profound understanding of how the arts can provide useful tools for improving well-being and mental health issues, fostering the inclusion of vulnerable people in society, and developing an open mind toward diversity. However, while the focus of the project was on sharing good practices, I missed more debate, (self)criticism, and discussions. Talking about good practices should also imply thinking about what makes the practices we shared to be good ones, and what differentiates them from not-so-good or even bad ones. Moreover, we did not talk about the actual or potential impact of these practices on us and our own practice: How likely is it that we use them?; How (un)suitable are they once we try them in our particular contexts? Sharing good practices is crucial in this project. However, reflecting on the impact and the potential/actual transfer of knowledge should be also a primordial task in this kind of endeavor and I hope we all pay closer attention to these factors in subsequent projects.

Joshua Saalfeld (OXOt)

I had the chance to join the LTTA3 in Larissa, Greece as a member of OXOt. I was very pleased with our stay, the workshops, and the hospitality. My favorite workshop was the “Mixtape” workshop because it forced me to connect with the other participants and you get to know them better. The group dynamic was pleasant. Altogether it was a very enriching experience.

Kris Rens (OXOt)

The LTTA2 was very strict because of corona: every morning self-tests, always mouth masks, distance, ... Moreover, the route that was taken with us was also very measured and non-active. In terms of content, we did get a lot of attention - their methodology was extremely measured and well thought out, but also showed me that we work completely differently with OXOt: rather arbitrary, with loose wrist from the need of the moment, horizontal, open... We are 2 different organizations and there is nothing wrong with that. Oxot also only works with volunteers and allows everyone to participate in the decision-making process. The distinction between the care provider and the client simply does not exist.

In any case: Vienna was an eye-opener somewhere. It taught me that a difference in approach and methodology at a professional level also has its qualities and merits. Thanks to the entire Vienna team.

Ine De Rycke (OXOt)

I had the chance to participate in LTTA3 in Larissa. As my organisation (Bond zonder Naam) works with people with a specific vulnerability, this was a very interesting opportunity to learn from others, be inspired by their initiatives and discuss our own practices. I look back on this

experience with a lot of positive thoughts. The activities of the organizing Greek partner made me reflect on our own practices (literary activities in prison and psychiatry). We had the chance to meet partner organisations of the Greek hosting organisation, which proved to be enriching. These visits were less thought-provoking on the subject of artistic practices, but were nevertheless interesting as they made me reflect on the changing ideological climate on psychiatric care and the approach to addiction therapy.

The LTTA3 made me realize that the approach of empowerment and participation of OXOt, which we share with them, is unique and enriching for the other European partners. We bring to the table a unique mixture of people, an enriching diversity and innovative practices. On a personal level, the mixture of different profiles in our group (participants of OXOt with a psychiatric vulnerability and professionals) has enriched me and given me insights that strengthen me in my own practices. It proved to be a deeply provoking experience on the topics of empowerment, empathy and societal inclusion of people with psychiatric vulnerabilities.

Overall, my participation in this project has strengthened me in the value of artistic practices as a way of fostering connectedness to society, improving mental health issues, empowerment of vulnerable individuals, acquiring personal skills (such as improving self-esteem), improving social skills (such as listening, entering into dialogue) and enlarging solidarity in society.

Chris Pitsilkas (Orfeas)

My participation in the meeting of the LTTA2: World Wide Inclusive Web program held in Vienna was particularly rich both educationally and socially. I had the opportunity to meet partners from other European institutions and work with them in a safe educational environment of sharing and exchange. In the activities we participated in and coordinated by the educational institution in Vienna, we painted, did crafts, focusing on ourselves and presenting our work to others. Some of the activities I think I could include in the groups I coordinate at my workplace. Overall my experience was very positive despite the stress of the covid 19 pandemic and the restrictive measures that were in place everywhere.



6. PROJECT PARTNERS

OXOt

OXOt vzw is the lead partner of the project. OXOt is a platform for people who are interested in art. It is a non-profit, volunteer organization that strives towards an inclusive society, a world where people with a mental vulnerability come directly into contact with other everyday people and vice versa. We try to achieve this by organizing workshops, open-door events, exhibitions, excursions, and similar activities in which literally everyone is welcome. We do not reduce our focus to creative endeavours but we also organize regular and ordinary meetings and get-togethers for anyone that might show interest in our organization and our goals. OXOt started in 2005 as a group of artists that spend time together with vulnerable people and organized an inclusive exhibition at Westerlo, Belgium. Following that, the organization founded a studio for artists to meet and create together. OXOt enrolled in a tradition of initiatives that protested the creatively sterile and anti-social treatment of patients with mental vulnerabilities. There was a great need for these kinds of projects, and our projects were embraced by many people. Due to such a popular response, we started the second department in Ghent and later a third one in Antwerp. Vulnerable people are always involved in the organization of activities and in running the studios since such active engagement directly contributes to their recovery. There is no hierarchy, but we work in a 'transversal' (transversal is a line which traverses or intersects any system) way. Everybody is welcome to take on tasks in the organization, depending on what someone wishes to do.

FSC – Fundación Salud y Comunidad / Foundation Health and Community is a non-profit organization based in Barcelona, Spain, basically engaged in actions on a national level and progressively becoming involved in international projects. It was created in 1997 as an evolution of the Health and Welfare Association, founded in 1989. It has a solid and broad experience in the promotion, design, and management of services concerning several social-related issues. The activity of FSC covers, among others, such subjects as social integration (homeless people, prisons...), care for the elderly, mental health, drug use and dependence, HIV/Aids, family, adolescence, and youth; migrations; sexual, gender and domestic violence; and promotion of health, equality, and welfare.

www.oxot.be

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INMAD

INMAD - International Institute for Managing Diversity is a non-profit adult education institution. It is a transnational partner and host organization specializing in training and consulting activities related to the assessment and management of diversity faced by small and large organizations in the modern European and globalized environment. It focuses on the needs of the labour market by providing services to teachers or students with a wide network of partners in the main cities of Austria. INMAD trains career counselors and trainers in the field of social and educational integration in various social contexts but also in specific groups such as immigrants and refugees. It organizes scientific research and training or internship programs in areas related to health, culture, intercultural dialogue, social, educational, and cultural integration, entrepreneurship, sustainable development, green economy, and new technologies. They have professional training as well as skill and competence training specifically tailored to the target groups that enable them to gain self-confidence, understand and manage the various difficulties they face in their daily activities, nurture their spirit of kindness and cooperation with others, improve their professional competences as well as their interpersonal social skills.

ORFEAS

The Centre for the Prevention of Addictions and the Promotion of Psychosocial Health is a non-profit organization that is financed by the Ministry of Health through the Greek Organization against Drugs (OKANA) and the Ministry of Internal Affairs, through the Municipalities 'Central Union. It is one of the 75 centers throughout the country that are scientifically and financially supervised by OKANA. It aims at the prevention of addictions and tackles related issues and attempts to alleviate the desire for substance use and abuse while promoting social and mental health in general. They carry out preventive interventions, as well as awareness-raising interventions in various social groups. The purpose of these interventions is to enhance the individual's mental resilience, and personal responsibility and to promote the quality of human relationships and emotions using specific methods of active learning (such as artistic practices, role-playing, dialogue, etc.) that push the person into a participatory process and makes it easier to integrate prevention messages. They organize workshops, lectures, and seminars, issue relevant publications, and intervene in the public sphere in a scientifically valid and ethically sound manner.



7. ASSOCIATED PARTNERS

OXOt:

- Beschut Wonen Antwerpen (sheltered housing): <https://beschutwonenantwerpen.be/>
- De Vinken (creative day centre): <https://beschutwonenantwerpen.be/activering/>
- YellowArt (creative day centre): <https://www.yellowart.be/>
- De Facktorij (creative day centre): <https://www.bethanie-emmaus.be/de-facktorij>
- Bond Zonder Naam (connecting organisation): <https://www.bzn.be/nl/home>

FSC:

- The Trinijove Private Foundation began its activities in the field of training and social work insertion in 1985. During this time we have worked actively in the design and implementation of innovative measures and programs with the aim of overcoming situations of exclusion social: www.trinijove.org
- Casa Macaya, now CaixaForum Macaya, is a modernist building designed by Josep Puig i Cadafalch between 1898 and 1901 on Passeig de Sant Joan (no. 108) in Barcelona. It was declared a cultural asset of national interest by the Ministry of Education and Science on January 9, 1976 and in 1979 it became the first headquarters of the Cultural Center of the "la Caixa" Foundation: www.macaya.caixaforum.org
- The civic center offers a wide range of workshops, activities and cultural cycles aimed at the residents of the neighborhood: www.ajuntament.barcelona.cat/ccivics/trinitatvella

INMAD:

- dkommer sustainable development - provides psychological counselling and training to persons at risk since 2003: <http://www.dkommer.com/>
- Studio Variety - Media & Film Production projects focussing on personal growth: <http://www.studiovariety.art/>

ORFEAS:

- Kethea Exodos has been operating in Larisa since 1989, providing services to people who abuse legal and illegal substances (alcohol and drugs) and who are pathologically involved with gambling: <https://www.kethea.gr/en/kethea/therapeutic-programmes/kethea-exodos/>
- Self Help Program: The main target of the program is to provide psychosocial support to people dealing with drug and alcohol addiction problems as well as problems with gambling: <https://www.selfhelp.gr/en/>

8. USEFUL LINKS & RESOURCES

Informative websites:

- This is the Spanish Federation of Professional Associations of Art therapy: <http://feapa.es/>
- Austrian Association for Art Therapy: <https://www.arttherapy.at/>
- Information page about Art Therapy in Austria; <https://www.kunsttherapie.at/>
- Artcentre Yellow Art: <https://youtu.be/OtWxeLhLqKI>
- Foster Family Care Geel: <https://ich.unesco.org/en/files-2023-under-process-01248?include=film.inc.php&id=66653&width=700&call=film>
- Hellenic Art Therapy: <https://www.arttherapyfederation.eu/greece.html>
- Synergy of Music Theater: <https://smouth.com/>

Topic relevant texts/articles

- World Health Organization Report: What is the evidence on the role of the arts in improving health and well-being? A scoping review. 5 November 2019. <https://www.who.int/europe/publications/i/item/9789289054553>
- Zubala, A., Kennell, N., & Hackett, S. (2021). Art Therapy in the Digital World: An Integrative Review of Current Practice and Future Directions. *Frontiers in Psychology*. <https://doi.org/10.3389/fpsyg.2021.600070>
- Some open access articles form the Art Therapy journal: <https://www.tandfonline.com/action/showOpenAccess?journalCode=uart20>
- Darewych, O. H., Carlton, N. R., & Farrugie, K. W. (2015). Digital technology use in art therapy with adults with developmental disabilities. *Journal on Developmental disabilities*, 21(2), 95. https://www.community-networks.ca/wp-content/uploads/2015/07/41021_JoDD_21-2_v23f_95-102_Darewych_et_al.pdf
- Choe, S. (2014). An exploration of the qualities and features of art apps for art therapy. *The Arts in psychotherapy*, 41(2), 145-154. <https://daneshyari.com/article/preview/343645.pdf>
- Collie, K., Bottorff, J. L., Long, B. C., & Conati, C. (2006). Distance art groups for women with breast cancer: Guidelines and recommendations. *Supportive care in cancer*, 14(8), 849-858. https://www.researchgate.net/publication/7281566_Distance_art_groups_for_women_with_breast_cancer_Guidelines_and_recommendations
- Calderón-Garrido, D., Martín-Piñol, C., Gustems-Carnicer, J., & Portela-Fontán, A. (2018). La influencia de las Artes como motor de bienestar: un estudio exploratorio. *Arte, Individuo y Sociedad*, 30(1), 77-93. <http://dx.doi.org/10.5209/ARIS.56350>