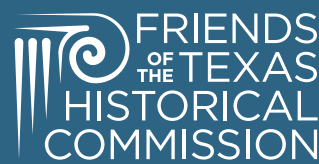


CRISIS AND TRAUMA RESPONSE TOOLKIT FOR CULTURAL WORKERS 2023



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INSTRUCTIONS

This toolkit is designed to be used as a whole or in-part. It contains stand-alone chapters, which can be used on an as-needed basis. The organization of the toolkit proceeds from larger topics to more specific topics.

TIPS FOR USAGE:

1. Watch the video(s) for the toolkit chapter(s)
2. Review the toolkit chapter in its entirety.
3. Use the discussion prompts to facilitate discussion with staff, community members, or others.
4. Engage in the recommended trainings or programming as desired.

Please note that this toolkit includes content that will continue to be updated.

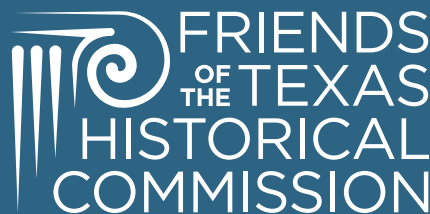
This project was made possible in part by the Institute of Museum and Library Services, Grant #CAGML-247929-OMLS-20 (www.ims.gov).

The views, findings, conclusions or recommendations expressed in this "Crisis and Trauma Response Toolkit" do not necessarily represent those of the Institute of Museum and Library Services.

As stated in the introduction, this toolkit is offered as "permanently incomplete" product and will be continually updated as new information and resources become available. The views, findings, conclusions, or recommendations shared in the video presentations are those of the presenting experts and do not necessarily represent the opinions of the Friends of the Texas Historical Commission.

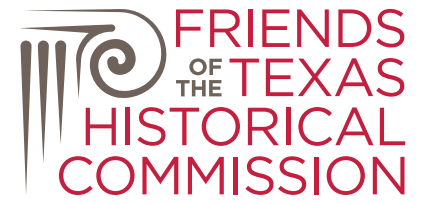
While some of the video presentations are provided by licensed therapists, the training and programming recommendations, which came out of the "lab" sessions, are presented as suggested practices to be used by cultural workers at their discretion and NOT as therapy.

FRONT COVER: Images of Caddo Mounds State Historic Site, Fulton Mansion State Historic Site, and Maggoffin Home State Historic Site.



THERAPEUTIC ART PRACTICES

Honoring the need for communities to grieve together



Art enables us to express the inexpressible. When a group or an individual experiences trauma, it is often difficult to express the complicated thoughts and feelings that arise in its wake. Employing art therapy and therapeutic-art-based approaches can be a way of reflecting on the experience, exploring the thoughts and feelings around the experience, and expressing that which is beyond other ways of communicating.

The art involved with this kind of therapeutic approach can take many forms: writing, painting, collage making, drawing, weaving, and more. Whatever the medium, creating opportunities to engage in art-making activities like those described in this chapter can be substantially beneficial to those who have suffered a traumatic experience. In group settings, participants can form connections to others who have been through similar experiences, lessening the feeling of loneliness and isolation. Holding physical space for artmaking also provides a way for participants to connect to the location and those that work there. A sense of community and shared experience can thus be created. Other benefits of art therapy include providing a way to address community concerns, improving cognitive and sensorimotor

functions, fostering self-esteem and self-awareness, cultivating emotional resilience, promoting insight, enhancing social skills, reducing, and resolving conflicts and distress, and potentially advancing societal and ecological change.

In her presentation, “Art Therapy and Therapeutic Arts Based Approaches to Addressing Trauma,” Chloe Hayward presents an overview of art therapy and how it can be beneficial to individuals and organizations responding to traumatic events. She provides resources and strategies for working in communities impacted by trauma and explains how art therapy practices can be utilized by organizations to create spaces of care in a community.

CHLOE HAYWARD

Chloe Hayward is a licensed art therapist, educator, and cultural consultant living and working in New York City. She believes in the power of art to transform systems, selves, and structures. Chloe serves on the board of directors for Artistic Noise, an organization which provides self-expression through the arts for system-impacted youth. As the Associate Director of Education at The Studio Museum in Harlem, she co-creates with her department to provide a robust focus on the intersection of art, education, and wellness, overseeing projects and programs rooted in community care. Her work uses the power of the creative arts process to promote social change, equity, and liberation.



KEY TERMS

ART THERAPY: Through integrative methods, art therapy engages the mind, body, and spirit in ways that are distinct from verbal articulation alone. Kinesthetic, sensory, perceptual, and symbolic opportunities invite alternative modes of receptive and expressive communication, which can circumvent the limitations of language. Visual and symbolic expression gives voice to experience, and empowers individual, communal, and societal transformation.

CULTURAL COMPETENCY: The ability to understand, appreciate and interact with people from cultures or belief systems different from one’s own.

STAFF CARE AS COMMUNITY CARE: Staff wellness groups centered around making art together as a form of self-care and stress release.

DISCUSSION GUIDE

Talk with others within your organization about art and therapeutic based art programming.

Using the facilitation tips below, , set aside time to engage members of your organization in discussion about the possibilities that art and therapeutic based art programming may hold for helping community members, staff, and others impacted by a traumatic experience.

FACILITATION TIPS

Create a safe space for productive group discussions.

- Create a set of agreed-upon guidelines for group discussions.
- Clearly articulate the discussion goal(s).
- Listen respectfully, without interrupting.
- Listen actively and with understanding.
(Don't just think about what you are going to say while someone else is talking.)
- Avoid criticizing.
- Avoid blame, speculation, and inflammatory language.
- Allow everyone the chance to speak.
- Avoid assumptions or generalizations about groups.
Do not ask individuals to speak for their (perceived) social group.
- A brief check-in and check-out is often helpful to include.
- Ensure accountability for words and their impact.
- Personal information should be kept confidential.

*Facilitation tips based upon information from MIT's Discussion Guidelines webpage.

PROMPT

What is your personal connection to art?

What role, if any, does art play in your life?

What does the presence of art in your life look like and feel like for you?

If you were developing a therapeutic based art program at your site, with the goal of creating space for community care through art making, what might that look like?

Why are individual stories important to share in your institution?

How might your organization utilize its resources to create opportunities to develop arts based therapeutic environments for community and visitors?

What would it look like if your workplace, tribal government, or organization(s) you are a part of had knowledge and expertise in therapeutic arts practices? If there was a commitment to caring for their employees and members in crisis or simply working to create a more holistic, person-centered environment?

What would your staff/organization need by way of training and/or resources to develop the expertise?

FROM A SURVIVOR

“I found I could say things with color and shapes that I couldn’t say any other way... things I had no words for.”—Georgia O’Keeffe

In the days, weeks, and months after an F3 tornado destroyed the museum and grass house at Caddo Mounds State Historic Site, survivors began to realize that art was a pathway for healing. Many survivors created process art in which they depicted their own experiences during and after the tornado. However, the art made in community and as a part of efforts to bring community together after trauma proved to be extremely helpful.

Many of the art projects created since the event continue to provide opportunities for communication, community healing, and education about the site. The collaborative nature of these projects allows survivors and community to process their experiences.

Snake Woman’s Garden serves as a living example of strength since it survived the destruction of the tornado and continues to flourish to this day. As a symbol of strength and resilience, it is also the site of numerous creative projects. The tile mural created weeks after the tornado created by survivors, family members, and community members tells the story of the site. The culture of the CMSHS is living and this mural helps tell an evolving and living story. Each tile was created by a person affected by the tornado in some way.

The museum and grass house were both destroyed. The efforts to rebuild and recover included numerous art activities that centered around the idea of home and resilience. Traumatic experiences alter our world view. Resilience is fostered by how the remembrance of the importance of home and what it means to each of us is the lens through which we experience our daily lives. Art allows us to explore traumatic experiences in ways that are less threatening due to the non-verbal nature of many arts.

The story of Snake Woman and her gift of seeds to the Caddo people was the inspiration for another project installed in Snake Woman’s Garden. In the center of the garden dedicated to Snake Woman, the deity who helped the Caddo thrive through Her gift of seeds and the wisdom necessary for them to grow, is a stone mural created during the rebuilding of the grass house. The stones used in the mural were painted by Caddo and community volunteers. Each stone represents the land, ideas of home and resilience, and the power of community to rebuild and heal.

In instances of trauma and traumatic experiences, the communal creation of art brings people together for a common purpose. Sites facilitating such activities expand their communities to include visitors and those previously excluded or unconcerned. The building of community through art making strengthens the connections between the site and the communities it serves.



MAGGIE LEYSATH

Maggie is a professor of art education at Stephen F. Austin State University and a survivor of the April 13, 2019 tornado that destroyed the Caddo Mounds State Historic Site Museum and Caddo grass house. She holds a Masters in Art Education from Stephen F. Austin State University and a doctorate in educational leadership from Lamar University. She helped create and organize the healing events that have taken place since the tornado, helping to provide artistic opportunities for survivors to tell their stories. Maggie has also offered workshops to help people use art to tell stories of trauma and healing.

TIPS FOR PROVIDING SUPPORT

Training and programming to enable organizations to provide support.

TRAINING

Training for staff can ensure they are ready to respond to the community as well as care for their own well-being in the face of a traumatic event.

RECOMMENDATION: Have staff review the video and other presentation materials created by Chole Hayward, especially the section on Strategies and Resources and Opening the Space and Creating Community Agreements.

RECOMMENDATION: Provide staff training in Cultural Competency. By providing this training before there is an actual traumatic event, an organization can ensure that staff members are equipped to respond to community needs after a traumatic event in a culturally competent way.

RECOMMENDATION: Create staff wellness groups centered around making art together as a form of self care and stress release.

RECOMMENDATION: Encourage staff to attend to their own trauma and seek professional help if needed.

RECOMMENDATION: Encourage staff to build collaborative relationships with community mental health workers and organizations. Create a list of organizations that could be contacted in case a traumatic event occurs.

PROGRAMMING

Creating opportunities for communities and staff to engage in programming can take many forms. Here are a few ideas for implementing programming within your organization.

RECOMMENDATION: Create a memorial.

RECOMMENDATION: Document the experiences of survivors. Allow them to tell the story of what happened and how it affected them.

RECOMMENDATION: Invite local artists to create a mural or other art piece and have community members (particularly those who were impacted by the traumatic event) participate with local artists in its development and/or creation.

RECOMMENDATION: Invite a local artist, perhaps one who is a trauma survivor and made art work in response to their trauma, to share their process with others.

RECOMMENDATION: Create art based programming with a focus on positive community qualities such as strength and resilience.

RECOMMENDATION: Create a maker space where community members and/or staff can gather regularly to participate in art based activities. A maker space could be as simple as a dedicated table for art making.

RECOMMENDATION: Create art based programming that examines a specific issue or moment.

ADDITIONAL RESOURCES

BOOKS AND ARTICLES:

Bennett, J. M. (1993). "Toward Ethnorelativism: A Developmental Model of Intercultural Sensitivity" qtd. in R. M. Paige (Ed.), "Education for the Intercultural Experience."

Joseph, Cliff. (1997). "Reflections on the Inescapable Political Dimensions of Art and Life." Chapter 6. Farris-Dufrene, Phoebe M. (1997). *Voices of Color: Art and Society in the Americas*.

Hinz, Lisa D. (2020). *Expressive Therapies Continuum: A Framework for Using Art in Therapy*.

McNiff, Shaun. (1998). *Trust the Process: An Artist's Guide to Letting Go*.

Moon, Bruce. (2007). *The Role of Metaphor in Art Therapy: Theory, Method, and Experience*.

ONLINE RESOURCES:

American Art Therapy Association.
<https://arttherapy.org>

