



***LTTA Training
Outlines***



1. *Working with Difference*

Title: Working with Difference (Slovakia/Scotland)

Objectives: This workshop was grounded within the belief that when it comes to working with mental health of queer youth, the youth worker's attitudes, perspectives and potential biases or prejudices WILL, consciously and unconsciously, impact the relationship with the young person, and the queer young person themselves. The overall objective of this workshop was therefore to create a reflective space within which the youth workers could consider their own socio-cultural positioning in relation to their own privilege/oppression and what impact these might have on their work with queer youth.

Duration: 3 hours

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
10 mins	<p>Introduction Welcome everyone, provide rationale for why it is important to consider ourselves as the youth workers when working with queer youth</p>	<p>The facilitators open up the conversation by providing the background of their approach, reasons why they chose to structure the workshop in this open-space reflective manner and why they consider focusing on the youth worker as crucial as considering the young person when it comes to queer youth.</p>	<p>This is not an activity per se, it is a general introduction to this sort of work so that participants understand why they were asked to do what they were asked to do.</p>
20 mins	<p>Activity 1 write down the first 5 things people would notice about you when walking into a room To identify own identity positioning To reflect upon potential unconscious biases as results of the above To identify the systemic biases and oppressions operating on a larger scale and their influence</p>	<p>Prep: Asked participants to have paper and pens, when ready, specified that this is the sort of activity that requires a quick-fire response without too much thinking or consideration. Provided a warning that it will be quick and they will feel rushed, which is the point to allow the stream of consciousness response to emerge rather than more premeditated answers. Participants were also asked to write the answers on their own without talking to one another and they were also informed that they would not be asked to share their answers during any point unless they themselves volunteered the information.</p> <p>Main activity: Facilitator gives the prompt to write down the first 5 things people would notice about you when walking into a room, then immediately starts the 5 seconds countdown, when finished the facilitator asks the participants to put their pens down and sit with the answer for a bit.</p> <p>Debrief: Facilitators shared their own experiences of doing this activity at another time, and the importance of reflecting on the answers, including reflection on what the answers included and what was unconsciously overlooked or omitted, and the patterns associated with these that usually emerge as related to the systems of privilege and oppression.</p>	<p>This activity was part of a workshop focusing on the role and the self-reflection of the youth workers working with queer youth. As such, it is fair to assume that participants (youth workers) come with a certain level of robustness and self-awareness which is why the activity was deemed suitable for this particular group.</p> <p>For this reason, it might not be suitable for this activity to be lifted from this setting and used directly with queer youth. In fact, the facilitators would strongly discourage any such use without careful consideration and adequate training (and may be altogether inappropriate for direct use with queer youth).</p>
30 mins	<p>Activity 2 Self-reflection using an intersectionality tools, such as intersectionality axis/"wheel of oppression" (see attached)</p>	<p>Main activity: Asking participants to firstly reflect more in-depth on their answers from activity 1 using the intersectionality axis (see attached) by identifying their own positioning with regards to each identity marker.</p> <p>After doing so, inviting participants to consider their lists from activity 1, particularly if their answers would be different following use of the intersectionality tool and if so, what amendments they would make/what was omitted from the original list. Again, participants were reminded that this is a strictly individual reflection that they would not at any point be asked to share and that any sharing of their reflections, learning or answers was fully at their own discretion.</p>	<p>This activity was part of a workshop focusing on the role and the self-reflection of the youth workers working with queer youth. As such, it is fair to assume that participants (youth workers) come with a certain level of robustness and self-awareness which is why the activity was deemed suitable for this particular group.</p> <p>For this reason, it might not be suitable for this activity to be lifted from this setting and used directly with queer youth. In fact, the facilitators would strongly discourage any such use without careful consideration and adequate training (and may be altogether inappropriate for direct use with queer youth).</p>
40 mins	<p>Activity 3 Reflecting in groups more generally about social identities, their intersection and hierarchies using the Social Identity wheel (see attached)</p>	<p>Main activity: The participants were assigned into smaller groups (4-5 people) where they were asked to discuss and reflect on social identities in general, their intersection and the effect and importance of individual identities. Participants were given the option to include and discuss their personal positioning but to the extent to which they felt able and willing.</p>	<p>This activity was part of a workshop focusing on the role and the self-reflection of the youth workers working with queer youth. As such, it is fair to assume that participants (youth workers) come with a certain level of robustness and self-awareness which is why the activity was deemed suitable for this particular group.</p> <p><i>For this reason, it might not be suitable for this activity to be lifted from this setting and used directly with queer youth. In fact, the facilitators would strongly discourage any such use without careful consideration and adequate training (and may be altogether inappropriate for direct use with queer youth)</i></p>

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
60 mins	Activity 4 Open-space reflective group to open up the discussion, address pressing issues and give space to group reflection and learning	Main activity: Participants were asked to sit in a circle to create an open-space for sharing of feedback, feelings, learning, reflection and any other material that came up during the activities/the whole training week. It is important to mention that for this activity there was not a set agenda or specific tasks to allow for free thinking, flow and sharing.	Although this activity might be more readily useful when working directly with queer youth, it is still of utmost importance that boundaries are set and upheld and support is available if/when necessary following difficult conversations. For this reason, use caution after thorough consideration.

Materials: Participants: paper + pens

Facilitators: projector/handouts or way to share the reflective tools

Tools: Intersectionality axis <https://www.lgbtqhistory.org/lesson/crash-course-in-intersectionality/> (Pauly, K. M., (1996). Describing the Emperor's new clothes: Three myths of education (in)equality. In: Ann Diller et al., eds. The gender question in education: theory, pedagogy and politics. Boulder, CO: Westview.) Social Identity wheel (<https://sites.lsa.umich.edu/inclusive-teaching/wp-content/uploads/sites/853/2021/12/Social-Identity-Wheel.pdf>) (Resource hosted by LSA Inclusive Teaching Initiative, University of Michigan (<http://sites.lsa.umich.edu/inclusive-teaching/>))





2. The Poster Project' - Art and Activism

Title: The Poster Project' - Art and Activism (Ireland)

Objectives: To engage young people in the world of Art and Activism by creating political posters and sharing their personal experiences.

Duration: 2-3 hours

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
10 mins	Introduction Welcome the group, introduce yourself and your work. Explain the context of the workshop and its origins.	Welcome everyone to take a seat and get comfortable for the upcoming slideshow. Ask everyone to take notes if they want. Ask to keep questions for the end.	Make sure to double check that everything is working in the slideshow - including links and videos - to ensure a smooth and comfortable execution.
15- 20 mins	Presentation To have a framework of the overall workshop including a context of the activity and how it can be implemented	Presented a slideshow in preparation of the group activity. The slideshow included a brief history of art and activism, as well as the contents of 'The Poster Project' in its original form. 'The Poster Project' is a project started by Donal Talbot in 2021 in response to acts of homophobia in Ireland.	The presentation could be altered to reference art and activism in any country, using examples from that country.
5-10 min	Q&A To allow the participants to engage with the presentation and ask any questions about 'The Poster Project'.	Inviting the participants to ask any question and to engage in any conversation that may arise.	Allow participants to ask freely and don't be afraid to have any 'uncomfortable' conversations that may arise.
10-15 min	Brainstorming To get the participants to think of social issues which are important to them in preparation to create their own posters.	Splitting the group into evenly dispersed sub-groups, and inviting the sub-groups to brainstorm social issues which are important to them. Giving the sub-groups a large piece of paper and markers to write them down together. This step hopes to get the participants actively engaged.	Make clear the time limits of this part of the workshop - and to facilitate a conversation amongst the groups without it encroaching into the rest of the workshop time.
30-40 min	Poster Designing To allow the participants to create their own poster and to engage with political matters that interest them.	Inviting the participants to create a poster of their own - from one of the selected topics that they brainstormed earlier, by giving them a paper and art supplies. In creating these posters - there is no limit to what they can design. It's important to encourage creativity here.	Encourage the participants to think outside the box in terms of creativity. It's also important to allow them to make a poster of something important to their own lives.
25-30 mins	Exhibiting and Discussion To allow the participants to hang their poster on the wall, showing their work and explaining why it's important to them. This is important as it allows them to hold value in the work they've created.	Inviting the participants to hang their poster on the wall, and to talk through why their poster is important to them. This includes giving time for each person to discuss why they created the poster and what it means to them.	It's important to allow time for discussion and reflection during this part of the workshop.

Materials: Projector, screen for projector, blank sheets of paper ranging from A4 to A1, art supplies such as markers, crayons, coloured paper, glue and scissors.





3. *Queer Tango*

Title: Queer Tango (Greece)

Objectives: Teaching a new way of communication through dance. To communicate through the body. To demonstrate that we have the power to change norms according to how we feel we want to do something and that we should not do things in a specific way because it fulfils the social norms. Deconstruction of social norms that are embedded in tango dance.

Duration: 2 hours

Implementation: If facilitator/s are unfamiliar with tango that will need to learn basic tango steps

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
10 mins	Warm up the body	Doing small exercises to warm up the whole body from the top of the body to the toes of the feet (spine twist, pelvis twist, change weight between feet, batman).	No special technique needed here, just a general physical warmup
30 min	Tango technique: forward/backward steps Introduction to tango dance.	Introducing the tango walking technique firstly doing forward steps and then practising with music, and afterwards the same thing with backward steps. To close it, practice in the circle, introducing the line of dance in tango.	Make sure that the couples change partners at least twice. pay attention to technique but to the people dancing and experiencing new ways of contact.
30 min	Contact exercises combined with back and front steps Building body communication and teaching a new way of touch/contact	Facilitator introduces the dancing roles (follower/leader) and then does some contact exercises using the palms of the hands. After that, for 10 minutes, practice in couples moving forward and backwards communicating only with our bodies, progressing through three levels of tango embrace/contact (palm to palm, tango practice embrace, tango frame embrace).	
40 min	Changing dancing roles trick The objective of this activity is to show to pax that it is possible to take the initiative and change roles when they feel like it.	Facilitator introduces a trick that can be used from the follower in order to change role to leader. Do Exercises to practise this change of frame. Afterwards, for 10 minutes, practice dancing in lines, changing the role between the couple when reaching the end of the dancing line.	
40 min	Introducing the tango parada To teach a tango step that is related to the dance and give another opportunity of changing the roles with the leaders' initiative.	Introduce the 'parada' (stop, is a figure unique to tango) in the forward step with the leader closing to the follower's foot and taking the initiative to change the role using the same trick as before. Practice for 10 minutes the second way of changing the role in the same way as before, dancing in a line.	

Materials: Big space where people can move comfortably (not necessarily a closed space). Devices to reproduce music (laptop, speaker, etc)





4. *Voguing*

Title: Voguing (Croatia)

Objectives: Understanding how vogue dance and ballroom culture can help young LGBTQ+ people to explore and accept their identity, and to feel accepted and empowered. Exploring oneself's feelings about their masculine and feminine side. Playing with masculine and feminine stereotypes. Using physical activities, having fun, being playful.

Duration: 3 hours

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
30 mins	<p>Informing about the history of ballroom culture and vogue (voguing) as a dance. Learning that it was created by the African American and Latin American LGBTIQ+ communities, in order to provide a safe space for individuals of all gender identities and sexualities. In the ballroom, people can express themselves as they are. The goal of the activity was also to give context for the physical activities in the following parts of the workshop.</p>	<p>Powerpoint presentation about history of ballroom culture and vogue. Questions and answers.</p>	<p>This presentation can give participants positive feedback when learning something new about LGBTIQ+ culture, and also the context for the workshop.</p>
90 min	<p>Physical activities: trying different styles of voguing (dance) and of runway (walking like a model). Learning new dance moves. Exploring oneself's masculine and feminine side. Playing with stereotypes. Building self confidence.</p>	<p>Exercises:</p> <ul style="list-style-type: none"> • Category: European Runway: walking like a more feminine supermodel (using necklaces, bracelets, ribbons, ...) • Category: All American Runway: Walking like a more masculine supermodel • Category: Runway with a twist: walking 1 minute as a feminine supermodel, then 1 minute as a masculine supermodel, then again like a feminine... etc. • Category: vogue old way: learning some moves from this style of vogue, having more masculine presentation. • Category: vogue femme: learning some moves from this style, very feminine way of dancing. • Category: hands performance: everybody in a circle told a story about waking up, dressing up, having breakfast... 	<p>Participants will explore their masculine and feminine side. Some may feel better with exercises with feminine energy, some with masculine energy. The level of dance skills needed are not too high. The exercises are achievable for non-dancers, and the focus is not on "perfect movements". It is important to say in the beginning of this part of the workshop that it is not obligatory that a person do an exercise, if that person doesn't feel comfortable with the exercise. The vogue femme exercise may be difficult for you as it includes touching their body, for another one the same activity may be empowering. Participants may like the last exercise (hands performance) in a circle.</p>
60 min	<p>Analysis and feedback. Understanding oneself's perception of masculine and feminine stereotypes and participants feelings about that. Understanding how elements of this workshop can be used in other activities. Understanding what can be done to improve the workshop.</p>	<p>Discussion - first in small groups and then together in a circle.</p>	<p>It is important and useful to allow some feedback. This kind of approach could be used in some other activities dealing with support and mental health. There may be questions about the binarity (masculine-feminine) of ballroom culture. As society is changing, the ballroom is also becoming more welcoming to non-binary, gender-nonconforming and gender-fluid people. At the workshop, there should also be explanations that we are playing with stereotypes, and these issues should be addressed in the beginning to make the workshop more welcoming for non-binary, gender-nonconforming or gender-fluid people.</p>

Materials: Computer and projector. Some necklaces, bracelets, ribbons, scarves... or any other clothing, makeup depending how detailed you want to do it.



5. Power of consent

Title: Power of consent (Greece)

Objectives: Experimenting with eye contact and getting to understand consent as a value and human right. Also to identify how consent plays a vital role in our mental health when we are heard, seen and respected for our needs and boundaries.

Duration: 2 hours

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
10 min		We make a round sharing our names and pronouns. We write it in a tape and stick it on our bodies A round of sharing with 3 words how are we feeling this moment	If the concept of pronouns is new to some of the pax, a little background explanation may be needed. Facilitator should be the first person to share their pronouns.
10 min	Energizer	Walk around the space trying to hold eye contact. game stop-go (each time the facilitator says stop, participants have to freeze their bodies and each time they say go then they unfreeze and start walking again) game stop go reverse (each time the facilitator says go, participants have to freeze their bodies and each time says stop then they unfreeze and start walking again)	Helpful to warm-up and do something physical to break the ice and get rid of nerves.
8 min	Ice breaker, getting to know each other and community building	Walk around the space. Every time you make eye contact with someone, you greet them and share your name and pronouns to them like you first met them. Now every time you make eye contact with someone, you give them a compliment	Again doing a physical exercise helps pax feel more connected with each other and comfortable in the group.
10 min	Wake up your body, come closer with other participants, release stress, feelgood activity	Walk around and stretch a little bit while listening to music (strong suggestion: dancing queen) you can dance, sing, give yourself or to others some love.	?
7 min	Introduction on experimenting with eye contact and personal limits of how close i feel safe being with someone	Game come and go (split into pairs. find a space with your partner. Decide who is person A and who is person B. Person A is the one in control. They stay in one position while making a signal to person B to come closer or further. This activity suggests not talking at all but concentrating on eye contact. Do the same with opposite sides. Person B controls now)	
8 min	Introduction to say no. Aim is to feel more comfortable saying no, with a playful method	Game yes or no (split in pairs. find a space with your partner. Decide who is person A and who is person B. Person A can only say the word yes and person B only no. Make a conversation using only yes/no. Then change and person A can say no while person B says yes.)	
7 min	Raising questions and conversations about consent and assumptions.	Game may i/will you Split in pairs and find a space with your partner. Make a conversation by only using the phrases "-may i kiss you? -No"/"-Will you kiss me? -No" After a while the facilitator stops the activity and ask "raise your hand if all this time you made the assumption that the question is about kissing on the lips" You make a small conversation about the experience of saying no. And about assumptions that people make while asking questions	Can be a challenging exercise.
10-15 min	Getting to know our personal and safe space. Setting our boundaries. Trying say no	Walk around the space. Facilitator shows 3 different levels of hugs based on intimacy. Every time you make eye contact with someone you ask for a hug using "May I give you a hug?"/"Will you give me a hug?"	

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
Depend- ing on the num- ber of partici- pants E.g. 15 partic- ipants around 45 min	Community building. Focuses on creating intimacy with every participant. Enjoying the stress of keeping eye contact as well	Participants make two lines facing each other. One of the participants is the observer and watches from the edge. People face each other, and maintain eye contact for 2 minutes each time. After the time ends, everyone moves one seat on their left. This way everyone will also be in the observer spot. You do this as many rounds as there are participants. Strongly recommend no talking. But also advising that everything else is welcomed such as laughter or tears etc. During the whole process you can say only 2 phrases. "the highest of me sees the highest of you" and your partner answers with the same sentence. The other phrase is "I give you my heart, i give you my love" and the partner answers with "I receive your heart, i receive your love")	This can be quite an emotional exercise. Recommendation is to do this with a group who feel reasonably close or bonded together.

Materials: Tape, markers, pillows(optional), speakers, music, dim lights, candles





6. Limiting beliefs

Title: Limiting beliefs (Croatia)

Objectives: The overall objective of the workshop was to get to know ourselves beyond limiting beliefs. Who we are when we understand that what we are presenting to the outer world might not reflect the reality within. To bring the awareness into what is holding us back from being attuned with our needs, identities, values, and lifestyle.

Duration: 1-3 hours

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
	<p>The goal of this workshop was for the group to become aware of limiting beliefs, and through the ritual reading and burning of beliefs, feel where they are holding them back. Through meditation, we can eventually achieve integration and connection with ourselves through oneness with nature.</p>	<p>The set of meditative music intertwined with the sounds of nature can allow pax to shift their focus from our fast-paced thoughts to our inner self. After gathering the group in a circle, invite pax to find something in nature with which they resonate (stone, tree, flower ...) in the next five minutes. When they return, they present their subject and why it resonates with it in a few words, and say a positive intention they put into that subject. In this way, we open a circle for trust and acquaintance on a deeper level through the symbolism of nature. After the presentation, pax can enter into a meditation of connecting with that object and feeling a positive intention in their body, which would later be our guidance. When everyone is ready, invite pax to open their eyes and one by one step out of the circle, read the written limiting beliefs and burn them in a metal bowl in the middle. With this act, we can lay bare our deep fears and shame in front of everyone and thus reduce them by "illuminating" them, and release them by burning them. The very act of destruction is a symbolic death that causes tears, screams, but also pleasure. When this is finished, we return to our subject, remembering the positive intention set through meditation and what it represents to us. In this way, we integrate both shadow and light into us, feeling unity through returning to ourselves and nature.</p>	

<p>Limiting beliefs are our absolute truths we have about people and situations that affect how we relate to life and affect outcomes. We can recognize them by generalisation, black and white thinking. They are created in childhood, between the ages of 2 and 5, and are built upon until puberty and how we have experienced certain situations through the world and our parents. Due to the underdevelopment of the brain and emotions, we perceive them as absolute. It can also occur through trauma, shock trauma or developmental trauma, and either outcome blocks the psyche and nervous system. Then generalisation occurs through children's logic and becomes a universal example that we later apply to the world around us, for example, "My mother is..." becomes "All women are...". After that, we come to a defensive reaction that we choose unconsciously to protect ourselves from pain, and from this behaviour comes the confirmation of beliefs, the absence of real pleasure and the repetition of the same pain, again we do not get what we really need. Considering that we do not allow ourselves to become aware of the affirmations due to the shame of the childish way of thinking, we relegate them to the unconscious, in this case, to the shadows. The goal is to make them aware and transform them into positive and authentic beliefs through the acceptance of our "dark side", which then loses its power over us and then we change from the role of victim to creators of our own lives.</p> <p>Shadow</p> <p>The shadow is the unconscious and repressed psychological content that consists of the dark shadow (lower self) and the golden shadow.</p> <p>In the dark shadow are all those negative and unpleasant feelings and thoughts that we don't want to have, so we suppress them out of shame and thus defend ourselves against them and turn into a false, idealised self. Often we recognize these same traits in others and they bother us in their behaviour without seeing that they are actually part of our shadow.</p> <p>The golden shadow is a part of the psychological content that contains idealised feelings and behaviours that we believe we have no capacity for or can possess at all. An example of this is when we admire a person and his abilities, wishing that it were us, also not seeing that we have the same capacity and positive qualities.</p> <p>Working with the shadow through ritual and meditation</p> <p>There are several ways to work with the shadow; through traumatic processes and work with the body through the expulsion of charges and repressed anger, visualisation and meditation, ritual practices. However, each of them consists of becoming aware of and accepting all the feelings that we consider negative and of which we are ashamed. True integration comes through accepting all parts of us, because we will never completely get rid of the shadow part, but we can choose to take responsibility for ourselves and our actions and try on a conscious level not to hurt ourselves and others. This workshop works with the shadow through the ritual practice of burning written beliefs and the meditation of returning to oneself through unity with nature.</p>	<p>This practice goes back a long way and traces its roots through various cultures and spiritual practices for the purpose of transforming an individual or a group. It means letting go of the past, old parts of ourselves, beliefs that no longer serve us. It gives us the feeling of restoring ourselves to ourselves, of connecting with nature, of realising that we are fine as we are, that we are nature just like every plant or animal, and thus we have the right to our "imperfections". In this context, we understand that the perfection of nature is manifested in the differences of each individual. By letting go of old patterns, we return part of our shadow to ourselves and thereby reduce the need to project these traits onto others, whether positive or negative. We transform a negative intention into a positive one, return our strength to ourselves, from being a victim of fate we enter into authenticity and accept responsibility for our life. In the long term, these practices reduce the trauma response. In this way, we avoid the confirmation of past limiting beliefs that until now have led us into a chaotic vicious circle and possible retraumatisation. Which means that now in a crisis or stressful situation we can be more objective and use our sense but also our heart through the guidance of our "higher self".</p>
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Materials: papers, pens, music, seat cushions, metal bowl for burning paper, lighter, objects from nature.



7. Intentional peer support

Title: Intentional peer support (Croatia)

Objectives: To give introductory knowledge and tools on how to explore the potential of peer support groups for LGBTIQ+ mental health, to create a foundation for relationships where people learn from each other's experiences and reflect upon them in safe environment

Duration: 1-3 hours

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
	<p>My life in titles: To reflect on one's life summed up as a title, and to get into someone else's "shoes" by swapping the titles and see how that feels. Strengthening empathy and seeing different sides of the same story</p>	<p>Read and explain the exercise, leaving space for questions, then assign each person their pair. If the number of participants is uneven, form the groups of three or four as well, if needed. After each person has shared their life title out loud, they swap them with another person and reflect on how that feels in their notebook. They can choose to share their experience of swapping the roles or not, if they don't feel comfortable.</p>	<p>Make sure your workshop partner is checking the time planned for this exercise. Be open and ready for answering the participants' questions.</p>
	<p>Brief history of the peer support movement: To give introduction to one of the major anti-psychiatry movements and how it is connected to broader freedom seeking movements; as well as an introduction to contemporary practical peer support practices on offer in this workshop</p>	<p>Show the film Presenting the consumer/survivor/ex-patient movement, which can be found on YouTube. Offer brief comments when it is finished, then open a space for additional comments, questions, and potential discussion, depending on group dynamics.</p> <p>The film is important because it highlights political action undertaken by people who had encounters with madness, that is going to become a basis for Intentional Peer Support and the Peer movement in general.</p> <p>In the late 1960's a movement emerged called the Consumer-Survivor-Ex-Patient Movement. There follows some events and activities that gave rise to the movement. Firstly, self help groups including Alcoholics Anonymous. At the same time, the asylums were overcrowded and began to close, thus the process known as deinstitutionalisation started. In the mid 1960's the counter-culture started to form, with a number of liberatory movements: the civil rights movement, the gay and lesbian movement, the womens and student movement. Writers like Thomas Szasz, R. D. Laing, Erwing Goffman and Foucault provided intellectual infrastructure for the movements. There was a development of psychotropic medication, the first one called Thorazine. Experts believed that mental illness would be a thing of the past by the year 2000. By the late 1960's psychiatry often meant forced confinement and forced electro-convulsive therapy. The members of some groups wanted to set up alternatives to psychiatry. What was on offer was a bed, a pill and a rest. Activists wanted to change that so that what was on offer was a home, a job and a friend. Some activists wanted to change the system and influence decisions that affected their lives. Lots of survivors are poor because they have difficulty getting and keeping jobs. Many therefore set up businesses of their own.</p>	

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
	<p>What is peer support, different peer support groups, rules. What facilitator is and what is not, mental health and sexual orientation etc. To offer theoretical background for practical exercises and peer support group creation</p>	<p>Peer (mutual) support is voluntary, self-orienting, based on personal strength and individuality. Lived experience is different, from person to person. Peer support groups can be based on connection through mental health, but also on some unique identity aspects (age, race, sexual orientation, physical illnesses etc.)</p> <p>Peer support group members negotiate and decide their own group rules together, depending on their needs and priorities, and these are discussed and mutually accepted.</p> <p>The facilitator is NOT a manager or authority, but is someone who directs the flow of the discussion, makes sure that everyone gets a word and no-one interrupts others. They give people information about structure and goals of the meeting, check participants' energy levels, suggest pauses and offer inspiration. It can be even better to have two facilitators who work together and mutually support each other. The person who has the coping experiences participants through it in the group.</p> <p>Potential of peer support for LGBTQ youth</p> <p>Peer = fellow queer = LGBTQ support groups Evidence suggests that having a supportive peer group can play an important role in protection against mental health problems for LGB emerging adults who lack support from their family of origin.</p> <p>Benefits of peer support models for LGBTQ+ communities</p> <ul style="list-style-type: none"> - Combating isolation - Sharing experience - Reducing stigma - Boosting self-esteem and confidence - Overcoming inequality existing inside community <p>It has also been seen that social support groups can improve psychosocial functioning of transgender adolescents.</p>	
	<p>Role playing in small groups: To gain practical experience in different peer support group roles: facilitator, protagonist and observer/group member(s).</p>	<p>Read and explain the exercise, leaving space for questions, then divide people in 3-4 member groups and give them papers with situations. Each group is given a different situation. Each member of the group takes up one role; facilitator, protagonist or observer/group member and is encouraged to embody the role keeping in mind the group rules written on board.</p> <p>Make sure everyone understands the task and frequently check the progress..</p>	<p>Experienced groupwork facilitators are suggested, where there will be an important role in helping participants to debrief from difficult situations they have been roleplaying.</p>

Materials: PPT presentation, already existing notebooks and pencils, papers with examples for exercise in role playing, previously prepared board with markers



8. *Body work*

Title: Body work (Ireland)

Objectives: This is a chance to reconnect with your body. The core of these exercises are aimed at asking you to come into the body, to become aware of how you're feeling in the moment and how to open up more to yourself. This work can be used to relax, de-stress, stretch, rest, or get into a creative mindset. This can be especially important for LGBTQIA+ young people with higher levels of stress and discomfort with our bodies as compared to our straight/cisgender peers.

This work is inspired by the work of artists and teachers Laura Bradshaw, Rosina Bonsu, Dr Sarah Hopfinger. But it is especially drawing from the book **A widening field by Miranda Tufness and Chris Chrickmay**. During my workshop in Croatia I read the following text from the book:

'Preparing to work takes time - time to slow down and catch up with ourselves, street ourselves out of the currents in which we have been borne along, out of the swiftness of the noisy and often tumultuous river that is our lives, and make our way towards a shore. At first we may feel clumsy, stiff and numbed, as if travelling in cramped conditions. Who and where have we been? What have we been doing? We may need to rub our eyes, loosen faces and shake out limbs and simply rest. And at first we may feel nothing, as if our skins have hardened, closing us in. It takes time to come back to ourselves - to breathe, and feel the touch of air around us, time to feel the living, sensing presence of our bodies, and ground beneath our feet - to notice where we are now. Our preoccupation with all we have been doing recedes only slowly as we settle and wake up both to ourselves as body and to the living world around us.'

Duration: 2 hours

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
5 min	<p>Welcome everyone in Giving a short introduction or explanation of the contents of the workshop before you start helps to ease any anxieties and give people an idea of what to expect.</p>	<p>Welcome everyone in - talk through the concept of the work and what embodiment and wellbeing in the body is - a chance to reconnect with their body through free movement.</p>	
5 min	<p>Safety talk Useful for participants who may not have much experience with free dance or movement. It also sets the bar and makes clear that they have agency over their own bodies in this work.</p>	<p>Safety talk An Important step in doing a workshop around body work is a short safety talk. Encourage participants to move freely within the limits of their own bodies, and all instructions are merely suggestions, open to interpretation as we all have different bodies.</p> <ul style="list-style-type: none"> • You can suggest eyes to be closed but it's always fine for participants to keep them open instead if that feels safer, but ideally soft focus or to the floor if possible. • If you work in pairs be mindful to ask permission when touching someone • Be brave! It might be uncomfortable but this is the stretch zone • There are no right or wrong moves or ways of inhabiting the body • This practice is for you 	
2 min	<p>Rub Down This is just a simple warm up and gets warmth and sensation to all body parts.</p>	<p>Rub down Instruct the group to rub down their body. First rub vigorously, then lightly pound with a loose fist, then energetically brush down the body.</p>	<p>Do this at the start and at the end to get a feel for how people are feeling before and after the workshop. Hopefully you'll notice an improvement.</p>
5 min	<p>One word A quick exercise to get the participants to think about their bodies and how they feel in this moment. This is also useful for the facilitator to get a quick read of the group.</p>	<p>One word Ask the group to give one word how they feel in their body today. You will return to this at the end of the workshop.</p>	
10 min	<p>Breath work It's relaxing and starts the deepening process to have people connect to their breath, their bodies, and flow into the body scan and movement exercises.</p>	<p>Breath work Start off by getting participants lying down, with eyes closed. Ask participants to focus on their breathing. Remember to space out instruction and keep a calm level voice throughout. Breathe deeply. Think about their connection with the ground, with gravity, with the weight of their body.</p>	<p>From Breath work down to Play these exercises should flow seamlessly from one to the other. Spend as much time as you need working with participants in the breath, or body scan. These times are only guidelines.</p>
10 min	<p>Body Scan A really helpful relaxation tool and a way of getting out of your head and aware of the sensations in the body. A useful meditation tool that is used here to get into a creative headspace.</p>	<p>Body Scan Start a body scan, asking participants to slowly bring their focus down along their body from the top of their head to the soles of their feet, bringing their attention to different body parts. What feels relaxed? Where is there tension? What feels open?</p>	<p>It can be helpful to play some ambient or instrumental music for this part of the workshop.</p>
10 min	<p>Follow an impulse Starting the movement. This should flow seamlessly from the body scan and into the amoeba.</p>	<p>Follow an impulse Invite participants to begin to move, softly, first their fingers and their toes, relax and let the small movements be felt throughout the body. Slowly rock back and forth while on the ground. Invite participants to yawn and slowly stretch, following what impulses feel natural or good in their body. A yawn, and unfurling. Follow that. Does it feel good?</p>	<p>Can be a challenging exercise.</p>

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
10 min	Evolving Continuing the movement from amoeba keep building on this.	Evolving Think about levels of height and gravity and weight. As participants grow bigger in their movements encourage them to imagine growing limbs, connecting with the floor and trying to lift their bodies off the ground in new ways. Imagine evolving, having an ever changing body, adapting to their environment.	
10 min	Play This can be built for as long as you like. It's important when you want to wind it up that you slowly have people come to stillness and then slowly coming back to the room.	Play Keep playing. Tell participants as they lift off the ground, experiment with moving around the room. They may want to open their eyes but should keep their focus soft and internal. Use the space and experiment encouraging them to make bigger movements, stretching, growing, coiling, lifting, wiggling, etc. Once most of the group are on their feet have them think of levels, fully on the ground, partially off the ground and fully off the ground. Play with these levels, play with speed and rhythm. Let them know that if they lose their focus or attention, return to the breath and stillness and find an impulse there.	
5 min		Eventually, begin to wind it up, slowly, asking the group to slowly find and return to stillness. Ask them to return to the breath, return to their body, eyes closed again. Do a body scan again, bringing soft attention to how they feel now.	You could ask that the group don't talk or clap between sharings, but instead let each piece flow from one to the other.
25 min	Body map This exercise is helpful in reflecting on the physical experience and reflecting on it visually and verbally, articulating how it felt to freely move and inhabit the body.	Body map Ask the group to open eyes again, take out paper, art materials and notebooks. Ask them to create maps of their body - a visual geography of how they felt and what they experienced during that exercise. This can be literal or abstract, but encourage them to be visual and not write or think too much.	
	Written reflection <u>A useful tool for reflection in a different mode to drawing.</u>	Written reflection Then when they've finished these, ask them to write in their notebooks. Give them prompts, such as How do I feel? What did I experience? What is alive for me? This can be messy and incoherent, in another language, just as long as they'll be able to share it with one other person.	?
	Pair Choreography This can be really simple choreography. It's just a nice moment to have the work which up until now has been very internal come together and have people show how they're feeling to the group.	Pair Choreography After they've done that, put them in pairs and have them share their experience and show each other their body map and written reflections. Then have them create a short piece of choreography based on some commonality between both participants. Is there a feeling they both shared, an emotion to communicate? Give them some space and time to develop and rehearse this short choreography. Lastly, share together in a circle.	
2 min	One word again This should show you the difference the group now feels in their bodies and the impact this kind of work can have on a group.	One word again To finish off, return to one of the first exercises at the start of the workshop and ask the group to one by one give one word to how they feel in their body now.	

Materials: Depending on the floor, you might want yoga mats or cushions for people to lie on the floor. You'll also need pen and paper and maybe some arts supplies for the written reflection and body map exercises



9. Outreach yoga for queer folks

Title: Outreach yoga for queer folks (Scotland)

Objectives:

- To understand what is outreach yoga
- Understand how stress affects the body
- Breathing techniques to help reduce the effects of stress on the body and mind
- Yoga movement helping to reduce the effects of stress on the body
- Understand trauma sensitive yoga
- Understand the importance of choice
- Understand how yoga can help you experience the present moment
- Learn how to use yoga to connect with your body and how it feels

Duration: 30 min - 60 min

Implementation:

Timing (of each activity)	Workshop focus/goals/objective of each activity	Structure/activities/Methods - how to do it?	Hints
10 min	<p>Introduction Introduce the workshop and help students loosen up the body</p>	<p>Safety:“This is your practice, this is your body, you are free to move safely in your personal space - you have the permission if you need it to get up to move away and come back, to find a moment or grounding or to leave the space entirely. You have my permission if you need it to stop at any time or to close your eyes if it feels safe to do so and sleep..I will not ask you to close your eyes today but you may choose to if it feels safes= for you to do so - please remember you can open them whenever you need to.=”</p> <p>Standing in a circle tell the participants that we will begin to awaken the body, to make a light fist with one hand and start to tap the other hand slowly and gently but with some awareness of feeling tap all over the body, being mindful of areas they may not wish to touch. They should keep tapping until they tap the whole body over and over then stop - people may feel a tingling sensation as they stand still after doing this - ask them to be in this feeling, notice where they feel it and maybe where they don't - or the intensity in parts.</p> <p>*Allow everyone time to pick up their own props eg; mats, blankets, blocks (if your space allows) allow them to place themselves where they would like to be in the room.</p>	<p>Read as appropriate with your group, emphasise they are in control - they have choices and permission.</p> <p>This is a group exercise that allows them to begin to move, or to help them become aware of touch, and of feelings in their own body.</p>
5 min	<p>What is Outreach Yoga? Little introduction to outreach yoga</p>	<p>Yoga outreach is the act of taking yogic practices into communities that may not easily access a public yoga class or studio. YOGA has always had an association with alternative lifestyles and spiritualism that can make it seem inaccessible to many people. YOGA has gained a reputation as an activity for the fit and flexible and because of social media it has also become a victim of body fascism and an obsession with perfectionism.</p> <p>Other forms of yoga are not bad or wrong, they are just not always accessible. Outreach yoga offers us a safe space to explore movement and breathing that can maybe offer us a new experience in the body we have.</p>	
	<p>Understand how stress affects the body</p>	<p>Q. What is stress? Take some brief answers Q. Why do we even become stressed? Take some brief answers.</p>	<p>Do this at the start and at the end to get a feel for how people are feeling before and after the workshop. Hopefully you'll notice an improvement.</p>

Materials: yoga mats, bolsters, blankets, cushions, candles, speakers, gentle music







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