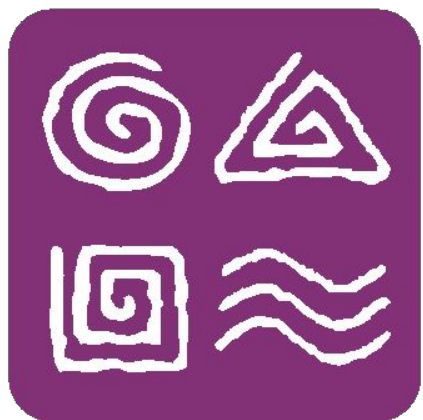


# WELCOME

**Our session is about to begin ...**



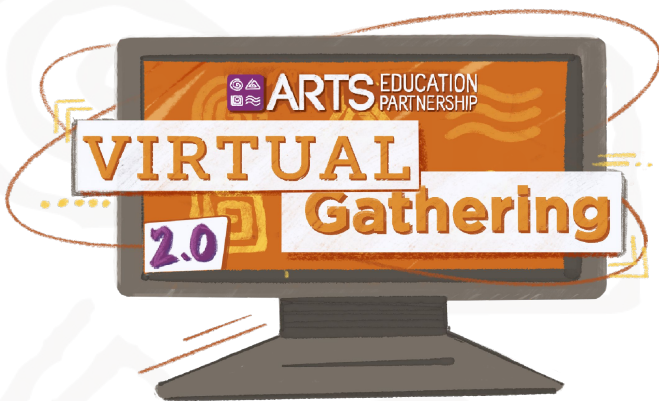
# ARTS



EDUCATION  
PARTNERSHIP

# A Model for Trauma-Informed and Healing-Centered Practice Through the Arts

September 15, 2021







## Courtney Cintrón

Manager of Partnerships and  
Learning  
Ingenuity



## Akash Bhatia

Music Therapist and Intake  
Coordinator  
Institute for Therapy Through the Arts



## Sara Ziglar

Director of Education and  
Community Partnerships  
Red Clay Dance Company Inc.

# Introduction & Welcome

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# SPEAKER



**Akash Bhatia**

**Music Therapist and Intake  
Coordinator**

**Institute for Therapy Through the Arts**

# SPEAKER



**Sara Ziglar**

Director of Education and  
Community Partnerships

Red Clay Dance Company, Inc.





# SPEAKER



**Courtney Cintrón**

**Manager of Partnerships &  
Learning**

**Ingenuity Inc.**



Our mission is to ensure that *every child, in every grade, in every CPS school* has access to high-quality arts experiences as part of a well-rounded education. To do so, we employ:



**Data and Research**



**Advocacy and Systems Building**



**Direct Investments in Arts Programs**



**Professional Learning**

**AWARDS AND RECOGNITION**



2013 Chicago Innovation Award,  
Collaboration Category



2013 Boeing Game Changer  
Award

Frequent presenter at local, state  
and national conferences

Affiliations with world-renowned  
artists

# Who's in the room?



# OUR MEETING IS HELD ON NATIVE LAND

[USDAC.US/NATIVE LAND](https://usdac.us/nativeland)



# Content Warning

*The content and discussion in today's session and throughout this program will necessarily engage with trauma. Some of the content may be emotionally and intellectually challenging to engage with. We encourage you to do what you need to do to take care of yourself throughout today's session.*

# Agenda

- Learning objectives
- Definitions
- Program Overview
- Training and Working Group Insights
- Intro to Guidebook and Toolkit
- Practical Applications for Guidebook and Toolkit

# Learning Objectives

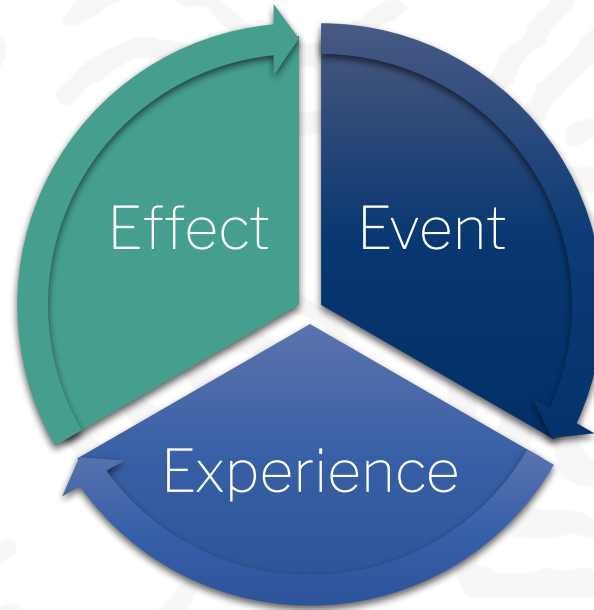
Participants will;

- **Interpret and draw connections** among strategies and arts-specific ideas to integrating and implementing trauma-informed and healing-centered approaches
- **Access and engage** with Ingenuity's Trauma-Informed & Healing-Centered Practice Guidebook and reflect on case examples and research insights
- **Know about** the Trauma-Informed and Healing-Centered Training Program Through the Arts
- **Utilize** Ingenuity's program findings and research insights to understand and know the ways that trauma can be expressed in the arts classroom.
- **Identify** the unique challenges and solutions for teaching artists and arts organizations in integrating trauma-informed and healing-centered practices into programs

# Definitions and Terminology



# What is Trauma?



## SAMHSA's Concept of trauma- The Three "E's" of Trauma

1. A threatening/harmful physical or emotional experience to self and others
2. Overwhelms our ability to cope
3. Affects functioning in multiple domains

**Trauma  
does not  
= destiny**



## SAMHSA's Trauma-Informed Approach: The 4 R's

**Realizing** the prevalence of trauma

**Recognizing** how trauma affects all individuals within the program, organization or system- including its own workforce

**Responding** by putting this knowledge into practice

**Resist** re-traumatization of clients and staff

## Healing-Centered Approach: 4 characteristics

**Political** - Views trauma and well-being as function of environment and structures

**Restorative** - embraces holistic view of well-being including spiritual domains of health

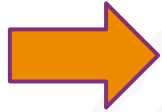
**Asset-based** - departure from solely viewing young people through the lens of harm and focuses on asset driven strategies

**Caregivers** - explicit focus on restoring and sustaining adults who work to heal youth

# TIHCP Program Overview

# PARTNERSHIPS & LEARNING: TRAUMA WORK

PREVIOUS  
INSTITUTES ON  
TRAUMA



NEED FOR TRAUMA  
RESPONSIVE  
RESOURCES &  
TRAININGS DURING  
COVID-19



ARTSED RESPONSE  
COLLECTIVE  
OUTCOMES



# Trauma Informed & Healing Centered Training Program

## TRAUMA-INFORMED & HEALING-CENTERED PRACTICE TRAINING PROGRAM

### Organizational Track Schedule

Trauma-Informed & Healing-Centered Practice Training Program

-  Trauma-Informed Supervision  
January 13 | 10:00AM - 12:00PM
-  Building a Trauma-Informed Remote Work Culture  
January 22 | 1:00 - 3:00PM
-  Organizational Values and Trauma-Informed Care  
January 29 | 1:00 - 3:00PM
-  Crisis and Trauma in the Workplace  
February 12 | 10:00AM - 12:00PM

## TRAUMA-INFORMED & HEALING-CENTERED PRACTICE TRAINING PROGRAM

### Instructional Track Schedule

Trauma-Informed & Healing-Centered Practice Training Program

-  Vicarious Trauma  
January 6 | 10:00AM - 12:00PM
-  Moving from Burnout to Wellness for Providers & Advocates  
January 21 | 1:00 - 3:00PM
-  Restorative Practices  
February 5 | 10:00AM - 12:00PM
-  How Programs Can Integrate SEL into Instruction  
February 19 | 10:00AM - 12:00PM

## TRAUMA-INFORMED & HEALING-CENTERED PRACTICE TRAINING PROGRAM

### Working Group Sessions

Trauma-Informed & Healing-Centered Practice Training Program

-  Series Intro  
March 3 | 10:00 - 11:30AM
-  Theatre/Literary Art  
April 6 | 10:00 - 11:30AM  
April 7 | 10:00 - 11:30AM
-  Dance/Movement  
March 10 | 10:00 - 11:30AM  
March 17 | 10:00 - 11:30AM
-  Visual Art/Media Art  
May 5 | 10:00 - 11:30AM  
May 18 | 10:00 - 11:30AM
-  Music  
March 25 | 10:00 - 11:30AM  
April 1 | 10:00 - 11:30AM

# Trainings & Working Group Insights

# Insights From An Arts Partner

- Identifying Trauma Responses
- Analyzing Program Design
- Evaluating TA Support and Training
- Determining Systems of Care



**Sara Ziglar**

**Director of Education and  
Community Partnerships**

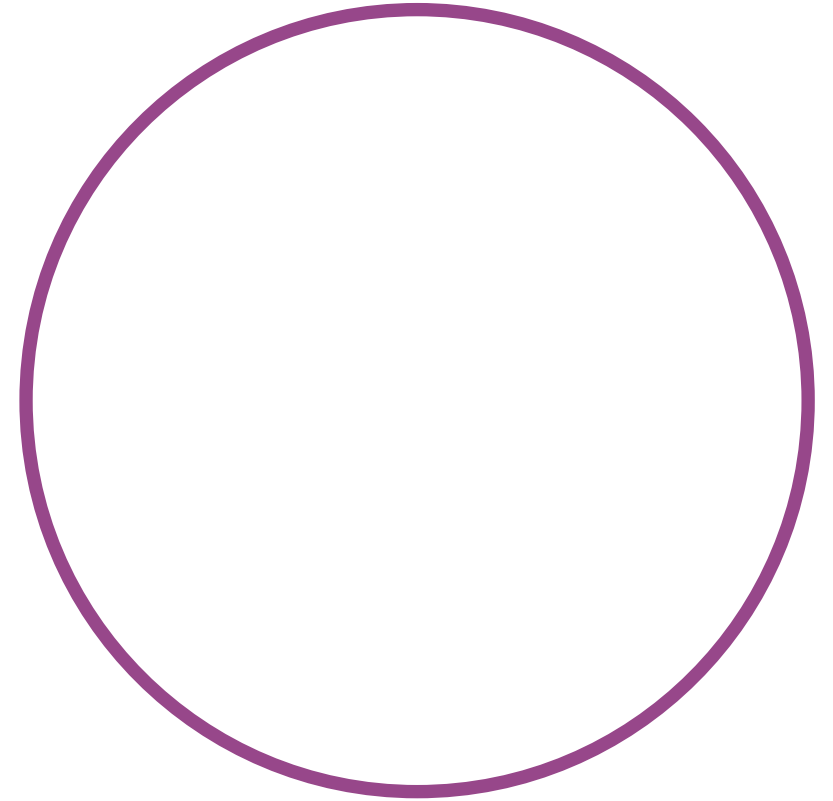
Red Clay Dance Company, Inc.





# Findings, Trends, and Insights from Working Group Convenings

- How is trauma expressed in the arts classroom?
- What are the challenges to implementing trauma-informed and healing-centered practices in the classroom?
- What are some the assets that the arts has when approaching these practices?



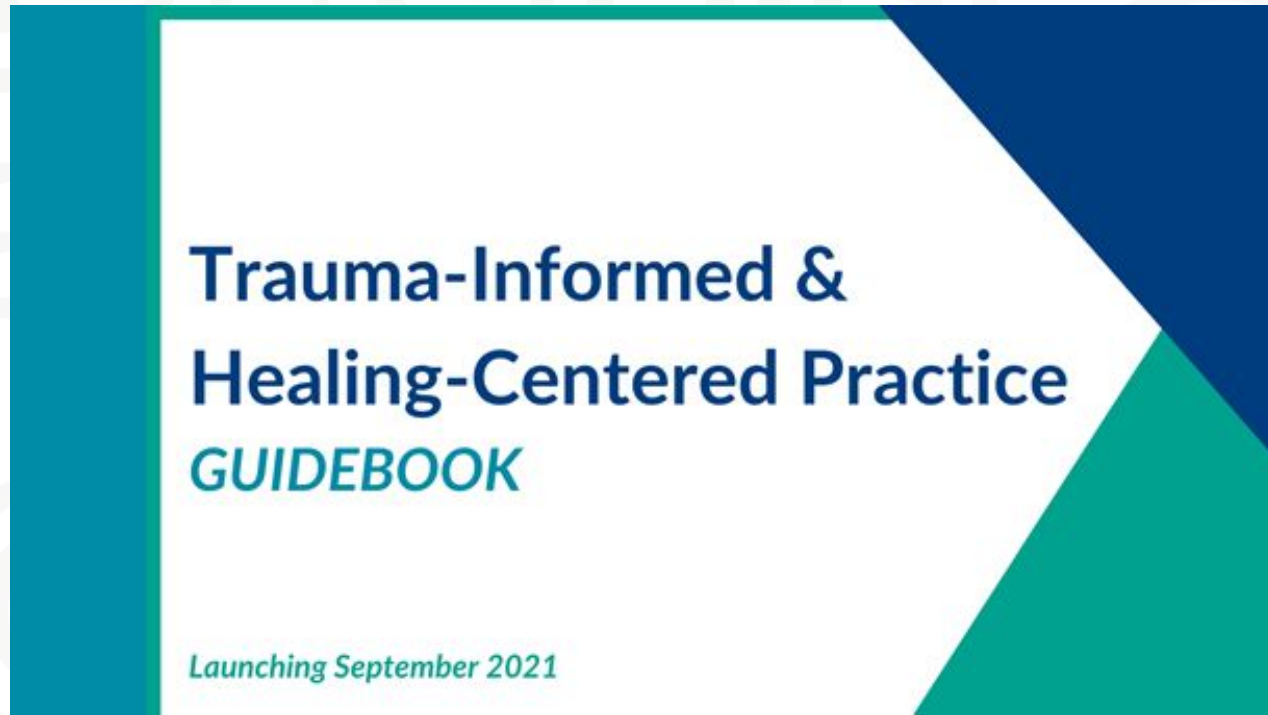
**Akash Bhatia**

**Music Therapist and Intake  
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Institute for Therapy Through the Arts

# Guidebook & Toolkit

# Guidebook Overview



## Virtual Guidebook Elements

- 15 multimedia video trainings
- Multiple self-assessments
- Quizzes
- Guiding Questions
- Arts-specific case examples

# A Look at Topics Covered

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# Guidebook Navigation & Application

- What work are we already doing?
- What work do we need to do?
- Should this work be done by one person or by a team?
- What is our capacity for this work?
- Who owns what part of this work?
- How do we build capacity if needed?

# Practical Applications & Activity Example

**Scenario:** Corrective touch in a dance rehearsal

**Guiding questions:**

1. What do you think could have happened with the student? What is the student communicating?
1. What might you be experiencing as the teaching artist in this situation? What are your needs right now?
1. How might you respond to the student?
1. How might you re-establish safety in the classroom in this situation?

# Scenario Example

Brian is a substitute for an elementary dance class. Shortly after he arrives at the school for his first class the teacher drops off the class and leaves without introducing the sub to the class or providing any information about the students. After demonstrating a dance exercise Brian observes Maya experiencing trouble with the movement.

Brian calls Maya to the front of the classroom to correct her and give an example to the rest of the class. As Brian begins to physically correct Maya, Maya's body becomes rigid and resistant. Brian tells Maya to relax so that he can help her find the correct position in her body so she won't injure herself and the movement will be easier to do.

At this point Maya runs out of the class and begins to cry. Brian instructs the class to practice the exercise while he checks on Maya. Brian convinces Maya to come back to class. When she returns she is unable to focus and sits out for the rest of the period.

# Sector Implications

Is there an active, meaningful role for the arts in addressing critical issues around trauma within arts education and beyond?



# THANK YOU!

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[abhatia@itachicago.org](mailto:abhatia@itachicago.org)

Thank you for attending!

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# THANK YOU!

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