

HEAL



Fanzines and coping with trauma

Toolkit for the psychological support sessions
as a part of HEAL Recovery
and Integration programme



Co-funded by the
AMIF Programme
of the European Union



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Introduction – Trafficking, ethnopsy and art therapy

Trafficking in human beings is a serious crime that violates the dignity and rights of a person. It is a modern form of slavery, affecting all genders and ages and it may take the form of sexual exploitation, forced labour, slavery, servitude and related practices, the removal of vital organs and the recruitment in criminal acts (Europol, N.D).

Trafficking for the purpose of sexual exploitation is a form of gender-based violence affecting disproportionately women and girls ("Study on the Gender Dimension of Trafficking in Human Beings", launched by the European Commission in 2016) since it is connected with the serious abuse on women. Victims/survivors of human trafficking for sexual exploitation often experience multiple layers of impact and trauma including physical (medical conditions, diseases and infections as a consequence of bad treatment during the exploitation), emotional damage (anxiety,

panic disorder, major depression, substance abuse, and eating disorders as well as a combination of these), consequences on physical security (exposure to threats from traffickers or recruiters against the victim and her family; difficulties in accessing adequate and emergent security measures), legal consequences (civil consequences of the exploitation, divorce, losing custody of children, losing assets, etc.), financial impact (losing the possibility to work and get income), and social impact (isolation, marginalisation, stigma, feelings of guilt and shame) (EIGE, 2018).

Trafficking for sexual exploitation is a complex phenomenon, therefore specialised service provision needs to be gender specific as well as appropriate to the needs of victims, taking into account the intersections with other socially constructed categories (e.g. race, disabilities, age, sexual orientation) and other

vulnerabilities (e.g. pregnancy or single mother) which impact on the wellbeing of a person. Professionals need to have a gender-related expertise and adopt a gender-specific approach in order to provide specialised assistance necessary for the victims of trafficking to reclaim their rights, as well as their well-being.

Additionally, ethnicity, culture and language may create barriers for support service providers for victims of trafficking coming from third countries. When support service providers are not prepared to respond to the cultural needs of victims, they may bring about isolation and may even reinforce the feelings of captivity. Service providers must be sensitive to how the cultural *milieu* of their clients, and the clients themselves, view mental health services. Language barriers usually limit the number of resources that victims can find, and also impedes therapeutic progress, because an interpreter is needed. In most cases, an interpreter is merely responsible for the translation of the conversation between therapist and the survivor, and often this is not enough.

Especially when working with victims from cultures other than Western (assuming that the support service is provided in a Western country), where cultural aspects differ considerably and can therefore have a major impact on therapeutic viewpoints and the whole therapeutic process, it is necessary to engage cultural mediators.

A cultural mediator, besides the knowledge of the language of the survivor, is familiar with the cultural aspects of the country of origin of the victim and supports the therapist during the process, providing hints about cultural peculiarities that can influence the therapy. Here ethnopsychology or ethopsychiatry (or, in short: ethnopsy) comes into play.

Ethnopsy is the study of how individuals within a cultural group conceptualize the self, emotions, human nature, motivation, personality, and the interpretation of experience (Kirmayer, 1989; White, 1992). With ethnopsy and the support of a cultural mediator, the therapist can understand how interconnections are made between mind and bodily states of the patient, and how external threats are thought to impact well-being.

Furthermore, talking about trauma-healing approaches, there are historical examples that visual art acts as a valve to release grief, fear, or other difficult-to-process emotions. Some of the world's most incredible works of art have been created by women and men with histories of violence, turmoil, or frustration (for example, Frida Kahlo, Vincent van Gogh, Antonio Ligabue, Jo Spence, Hannah Wilke, Estelle Lagarde, Alda Merini). Art can be both a tool and channel to remedy traumatic experiences as it is able to facilitate healing in the affected areas, the emotional and survival parts of the brain. Art therapy utilizes the creative process and the formation of artwork as a container for emotions; i.e., rage, pain, and shame.

Positive change may occur when one is able to tell their story through artwork, reframing how they feel, or producing a deliberate response to an event or experience. Art does not have to follow any linear progression. It is not graded or evaluated and does not have a standard to meet. Instead, people can utilize a great variety of techniques and tools to allow the pain they are experiencing to come out.

This process facilitates exiting the troubled waters of their minds.

Through a combination of ethnopsy and arts, a therapist can effectively accompany survivors of trafficking from different cultural backgrounds (especially from non-Western cultures) during their trauma-healing process.

About this Toolkit

The Toolkit for the psychological support sessions “Fanzines and coping with trauma” is one part of the HEAL Recovery and Integration Programme. The whole Programme aims to trigger a comprehensive integration process of third-country-national women victims of trafficking and consists of 1) the present Toolkit for the psychological support sessions and 2) Multidisciplinary employability training materials.

The HEAL Recovery and Integration programme is developed in the framework of the AMIF-funded project **HEAL - enHancing rEcovery and integrAtion through networking, employment training and psychological support for women victims of trafficking** (2019-2021).

The general objective of the HEAL project is to facilitate the integration of third-country-national women victims of trafficking. These women were brought to EU countries for the purpose of sexual exploitation.

To do so, the project develops a comprehensive healing process based on competence-building, psychological support to women, and enhanced cooperation between key actors.

The present Toolkit is designed to guide experts and stakeholders, namely support service providers, in their support to women during the healing process after traumatic experiences related to trafficking. The training material is developed to be used by service providers working with women survivors/potential victims of trafficking (the main target group of the HEAL project) and takes into the consideration specific gender aspects. However, the methodology presented in the Toolkit may be adapted and used to work with male survivors of trafficking.

The Toolkit contains guidelines, methods and tools for implementing ethnopsy group sessions and for the creation of artistic products – the fanzines.

More specifically, the Toolkit covers:

- the history and methodology of ethnopsy approach and how it can be implemented to support third-country-national women victims of trafficking (Chapter 1);
- the benefits of the fanzines as a creative tool for storytelling and overcoming traumatic experiences (Chapter 2);
- the methodology for implementation of HEAL ethnopsy artistic group sessions and methodological templates (Chapters 3 and 4).

In this Toolkit and in the entire HEAL Recovery and Integration programme, we interchangeably use the terms “victim” and “survivor”.

The programme is targeted both at potential victims of trafficking and survivors (who have already escaped from trafficking networks) from third countries, i.e. countries not belonging to the European Union and the European Free Trade Association states.

The programme emphasises an active, resourceful and creative empowerment of vulnerable women who are victims or at risk of becoming victims of trafficking.

Glossary

Ethnopsy – approach that involves an ethnoclinical mediator in the sessions with patients from different cultural backgrounds.

Fanzines – small handmade publications of different formats that can be visual or include also text, about anything, such as favourite bands, personal stories, subcultures or collections, and produced by one or group of people at little or no cost.

Cultural mediator – is at least a bilingual agent who mediates in a conversation between people belonging to two different cultural and linguistic communities, often a cultural mediator is involved in a mediation with another person coming from the same cultural background as herself.

Third countries – all countries that are not included in the European Union and the European Free Trade Association states.

Victim / survivor of human trafficking – a person who has been recruited, harboured, transported, provided, or obtained for labour, services, or a sexual act through the use of force, fraud, or coercion.

Art therapy – therapy based on engagement in artistic activities as a means of creative expression and symbolic communication especially in individuals affected with a mental or emotional disorders or cognitive impairment.

AMIF Programme – the Asylum, Migration and Integration (AMIF) programme is a European Union programme that is designed to help EU member states manage migration and implement, strengthen and develop a common approach to asylum and immigration.

Nosology – is the branch of medicine concerned with the classification and description of psychiatric disorders.



1

The ethnopsy approach

1.1 Historical developments of the approach

This section of the Toolkit introduces to the historical development of the ethnopsy approach that is the core for the implementation of HEAL ethnopsy artistic group sessions.

The relationship between psychology and anthropology, between Culture and Psyche has been of interest to many scholars and researchers, psychiatrists, psychoanalysts and anthropologists.

Many authors have wondered about the influence that Culture has on mental disorders of individuals belonging to a given culture.

Emil Kraepelin¹ in the early 1900s was one of the principal authors of modern psychiatric nosology and he is known to this day for his pioneering work on transcultural psychiatric research. He spent considerable time of his work life to better understand psychopathological processes observing the pathogenic effects of cultural and social factors and to formulate a

comprehensive comparative ethnopsychology.

Kraepelin expanded his social-anthropological approach by saying that *"mental disorder mirrors the conflicts of a society"*. His ideas have had an influence on the development of modern social and cross-cultural psychiatry: he contributed to systematize a nosology of culturally oriented disorders, today known as Culture Bound Syndromes (CBS) and included in the most important psychiatric diagnosis manuals.

Georges Devereux², ethnologist and psychoanalyst, was considered and recognized as the father and founder of Ethnopsychiatry with psychoanalytic approach. He goes beyond of the notion of *folklore* and diagnostic categories, to return to the original concepts of psychoanalysis.

According to him, persons carry with themselves their own theory on the disease, tracing it back to their group, their ethnicity, their culture: thus, a double disciplinary framework made up of ethnology and psychoanalysis is necessary to grasp the meaning of the symptoms.

² A Hungarian -French ethnologist and psychoanalyst, often considered the founder of ethnopsychiatry (1908 -1985).

¹ A German psychiatrist (1856 -1926).

With Devereux, ethnopsychiatry – the term was coined by a Haitian psychiatrist, **Louis Mars**³, to name local forms of psychiatric illness – became the systematic study of native psychiatric theories and practices within a particular human group.

In the years when the thought of Devereux began to spread (mid 1990s), the experience of the Dakar School of ethnopsychiatry took place, under the guidance of **Henry Collomb**⁴. This military psychiatrist had the task of organising and directing the mental hospital of Dakar-Fann, in post-colonial Senegal, as *clinician at the service of the patient*, i.e. of the patients' way of making sense of their own mental illness, in collaboration with traditional healers. He gathered many scholars in his Service who conducted researches based on ethnopsychiatry issues.

A scholar **Andras Zempleni**⁵ has made a significant contribution to ethnopsychiatry, with his studies on mental illnesses among the Wolof Lebou of Senegal, and among the Senoufo of the Ivory Coast by associating the ethnographic method with the psychological approach (ethnopsy), describing local traditionally used therapies.

Tobie Nathan⁶ collected the heritage of his master Georges Devereux, after whom he named the Center of training, research and ethno psychological support to migrants' families, which he founded at the University Paris VIII in the 1970s. Nathan continued to emphasize the importance of anthropology and psychology to support and understand patients, and to do so well, he introduced the conversation in the patients' language, the language of the Other. In the therapy session it is essential to listen to the patient in her own language to allow to name her problem, symptoms with the words she knows best.

³ A professor of psychiatry and former Haitian ambassador to the United States who was also interested in parapsychology (born in 1906).

⁴ A French psychiatrist, physician and neurologist, one of the pioneers of 20th century ethnopsychiatry (1913 – 1979).

⁵ A Hungarian psychologist and scholar (born in 1938).

⁶ A French psychoanalyst, writer and diplomat, a professor of Clinical Psychology and Psychopathology at the Paris VIII University, he is considered the most authoritative representative of ethnopsychiatry in France (born in 1948).

In this perspective, the therapist must remain in an *uncomfortable position* that empowers the patient: "the patient is the setting expert". Nathan has placed the original language of the patient at the centre of the setting, as a gateway to the original Culture.

With Nathan, we witnessed a change of a method, from an individual approach to a group approach. From here we continue with Ethnopsy approach that involves an ethnoclinical mediator in the sessions with patients from different cultural backgrounds.

1.2 Methodology of the approach and cultural mediators

As we have seen above, with Tobie Nathan the methodology of ethno psychological treatment has changed. He introduced a third figure in the setting: the ethno clinical mediator. In the Nathanian setting, the mediator has a background in clinical psychology and at the same time has the same culture of origin as the patient and therefore knows her language,

habits, behaviour and also the traditional forms and meanings of mental distress.

The translation from one language into another becomes an interesting node of the therapy with foreign people and introduces the therapist to the patient's cultural world. The mediator who is in the transition between languages is an important collaborator of the therapist. Therefore, the therapist must make the mediator aware and prepare her about the psychological aspects that might emerge in the session. The mediator, on the other side, must share with the therapist the cultural aspects that may be unknown to the therapist: the uses of the eyes and the mutual gaze, the patterns of interpersonal behaviour, the ways to greet each other – just to name a few examples – are all culturally "built" aspects.

The range and the variety of the culturally oriented behaviours is very wide and encompasses every aspect of human daily life, internalized expectations about meanings and uses of the time, of the rules between persons; also, the use of touch and fondling are culturally oriented.

Culture assigns differences in language behaviour between social classes or genders. In fact, the communication is deeply affected by the cultural context, and this can be known in a relevant way by cultural mediator assistants of the clinical process. The presence of the cultural mediator allows the passage in the psychotherapy session, and supports the therapist in reaching the individual (cultural) meanings of the patient's pain, and in interpreting the forms this pain takes.

Indeed, the mediator has to mediate in two directions, both towards the patient and the therapist: on the one

hand, by translating sentence by sentence the patient's speech, she allows the patient to speak comfortably in her own language about intimate matters, on the other hand, she helps the therapist to understand culturally oriented behaviours, habits, postures.

As in the case of HEAL project, while it is recommended to involve a mediator, the presence of a psychotherapist who is knowledgeable about ethnopsy and has experience of working with third-country-nationals, as well as a background related to anthropology, may be a solution to overcome limitations of financial resources for support services.





2

**Fanzines as a
creative tool
for storytelling
and overcoming
traumatic
experiences**

Fanzines as a creative tool for storytelling and overcoming traumatic experiences

In this section we present fanzines: what is it, the history, and how the process of creating fanzines can contribute to trauma healing.

2.1 What's a Fanzine?

A widespread definition of fanzines indicates them as small publications produced at little or no cost. Fanzines can be traced back to the 1930s, and were called so (fanzine — a mix of “magazine” and “fan”) because of its format, and since most authors of fanzines identified themselves as fans of these publications.

There are many different fanzine formats, going from booklets to pamphlets. Fanzines can be exclusively visual or can include text. In a fanzine you may find collages, photographs, poems, illustrations — anything its author wants to use to tell a story underlining personal expressive traits. A fanzine is a handmade magazine about anything you can imagine: favourite bands, personal stories, subcultures, or collections. They contain diary entries, rants, interviews, and stories. They can be produced

by one person or by many, found in stores, traded at comic conventions, exchanged with friends, or given away for free. The idea behind the fanzines is very old: they have been around for years under various names (chapbooks, flyers, pamphlets). It may be easier to describe or characterize the nature of fanzines than to precisely define what a fanzine is; due to the nature of this form of expression, its content and formats that can vary so widely.

Mike Gunderloy, founding editor of the fanzine review publication *Factsheet Five*⁷, is often credited with popularizing the term. He says that “fanzine” is “an all-purpose contraction” used to describe a publication “created by one person, for love rather than money, and focus[ed] on a particular subject”. **Seth Friedman**, an editor of *Factsheet Five* during 1992–1998, agrees with the idea that fanzines are published “for

⁷ Gunderloy, Mike, and Cari Goldberg Janice. (1992). *The world of zines: a guide to the independent magazine revolution*. New York: Penguin Books.

the sake of communication without regard for profit"⁸. **Ken Wachsburger**, a managing editor of *Serials Review*, says fanzines are "self-published, largely low-circulation labours of love and free expression"⁹. These three definitions address the motivations of a fanzine editor for publishing his or her own writing. Other fanzines are written like diaries, with daily accounts of an individual's life, their most intimate thoughts and feelings.

2.2 A Little Fanzine History

The concept of fanzines has an ancestor in the amateur press movement of the late 19th and early 20th century which would in its turn cross-pollinate with the subculture of science fiction fandom in the 1930s. The first fanzine is often traced back to a 1930s effort by the Science Correspondence Club in Chicago. It was called *The Comet*, and it started a long-lasting trend of sci-fi related fanzines.

8 Friedman, R. Seth. (1997). *The Factsheet Five zine reader*. New York: Three Rivers Press.

9 Wachsburger, Ken. (1994). Underground press veteran discovers thriving, self-described underground press scene. *Serials Review*. 20 (4), 53-60.

The important sci-fi fanzine *Fantasy Commentator* began in 1943, and ran in various iterations (though not continuously) until 2004.

The popular graphic-style associated with fanzines is influenced artistically and politically by the subcultures of Dada, Fluxus, Surrealism and Situationism. The term of fanzines was coined in an October 1940 science fiction fanzine by Russ Chauvenet and popularized within science fiction fandom, entering the *Oxford English Dictionary* in 1949.

The interconnectedness of fanzines and sci-fi is reflected in the World Science Fiction Convention (Worldcon) Hugo award for Best Fanzine, first given out in 1955 and still awarded today. The award set the ground for the terminology of fanzines (because the award was set for the fans). Eventually, fanzine was just shortened to "Zine", and the range of topics widened to include practically anything¹⁰.

The technological innovations of the 70's made fanzines easier to create than ever.

10 In this Toolkit for the purposes of simplicity we continue using the term "Fanzines"

In particular, the rise of copy shops allowed fanzine-makers to produce their work cheaply and quickly. As punk culture arose in the '70s, a stronger interest in self-publishing emerged in the West and fanzines were commonly used to promote underground bands that didn't receive mainstream attention.

Later on, in the '80s and '90s, fanzines played an important role in the development of the *Queercore* and *Riot Grrrl* movements. Fanzines were used to get the word out and create communities in which people could share their stories, experiences and views.

2.3 Why Make a Fanzine?

Almost all artistic forms may fall within the discipline of art therapy, from graphic arts such as drawing, painting and writing to other disciplines such as music and dance. This range of artistic disciplines includes the creation of fanzine as a tool to support a healing path, with the aim essentially of using one of the most comprehensive modern means in the field of creativity

as a means of individual transformation, encouraging the free expression of emotions. The fanzine, in fact, includes and groups together all the categories of graphic arts mentioned above, because they incorporate drawing, writing, and more, leaving space for self-expression.

The advantages of using art therapy in a healing process are numerous, because thanks to this discipline it is possible to leave rationality aside and give space to creativity, recovering the most spontaneous part of people, without necessarily having to verbalize moods and feelings, but freeing emotions in a creative way. In this context, art therapy concentrates psychophysical well-being through the creative translation of thoughts, with the guidance of experts.

In general, self-narrative, self-telling, through the creation of the fanzine can be a radical way to connect the voice of those who have suffered profound traumas. In fact, the people who participate in the fanzine's development process become narrators of their own experiences, providing the necessary cues for the recovery of their cultural language.

For example, the contemporary Sicilian photographer who lives in London **Claudia Agati** narrates traumatic experiences through the photographic fanzine. In her project "*Domesticity*" she tells the story of four women who have suffered domestic violence. The photographs express the emotions of their stories and break the silence regarding the concept that the home space is traditionally considered a safe place¹¹.

Another relevant example showing us that the fanzines are becoming today's means to tell traumatic experiences, to give voice to women and men who have suffered violence is "*Designing Out Suicide*"¹² - a forum for discussion and healing, and a community resource. This forum aims to raise awareness among women who suffer from suicidal thoughts/ideas or mental health issues that could lead to suicide. In fact, the forum provides space to develop an open competition fanzine around general topics such as awareness, depression, anxiety, disorder,

alternative solutions, therapy, empowerment, experiences and other topics.

Making a fanzine is an opportunity to spread one's point of view, thoughts, opinions or marginalized experiences, all things that society usually does not discuss and topics that are often rejected by society. The fanzine mixes words, images, subjects with the aim of being spread as much as possible to launch a revolutionary message to the world. Since the process is symbolized in art, visual metaphors can be built to express feelings, fears, hopes, dreams and desires, giving life to an expressive form that translates the inner and emotional world.

Art therapy in this field plays a crucial role into helping each person to discover the resources that each individual possesses, stimulating the self-regenerative potential, restoring confidence in own abilities to vulnerable subjects, who have lost their self-esteem, awareness and well-being.

¹¹ See <https://www.claudiaagati.com/domesticity> for more about the "*Domesticity*" project and other works of the author

¹² See <https://designingoutsuicide.com> for examples of fanzines

2.4 Story within a Fanzine

It is clear that one of the distinctive features of fanzines is their narrative and creative development. Whether it is a recipe or a story of a trip abroad, a fanzine tells a story.

The best way to tell a good story is simply to understand what is the story we want to tell. Then the next step is to give a logical narrative structure to the story, with an introduction, a development of contents and an end that can be presented in a fanzine:

1. **Start:** dedicated to the presentation of the protagonists, in this case the presentation of the person who tells the fanzine, the place where the story takes place and the main conflicts.
2. **Development:** this is the point in the story where the problem reaches its highest point of tension and the protagonist touches the lowest point.
3. **End:** the protagonist manages to solve her problem/conflict situation.

The structure of the story is therefore fundamental to conceive and follow in a structured way: we need to know the personality of the protagonists, their culture, their qualities and skills, the fears and obstacles to overcome, the desires of the heart and the prospects for the future.

2.5 How to make a Fanzine?

The creation of a fanzine is quite simple, since no particular artistic skills are requested: just imagination and creativity play the most important role in the creation of a fanzine, which by nature, every individual possesses.

The fanzine technique helps to guide imagination and creativity in setting a clear objective, a purpose, a message to communicate. A quote from Edward De Bono, Maltese psychologist, one of the greatest exponents in the field of creative thinking and father of Lateral thinking, fits well here: "Creativity is not only talent. There are techniques that can be learned and applied deliberately. (...) Lateral thinking is an attitude and a

mental habit. It is a different and more creative way of using the intellect. Lateral thinking is not only about solving individual problems, but it is also about finding new interpretations of reality and is interested in new ideas of all kinds". Creativity is therefore one of the resources that each one of us has. It is not about being artists and being able to draw, paint or play: being creative means going beyond the traditional vision of the process of solving a problem, opening up to new forms of reasoning and operative practices.

The type of material needed to create a fanzine is usually plain paper, of any type, size and shape, as long as it can be leafed through. The structure suggested here is the basic structure of a fanzine, i.e. 8 pages obtained from a folded A3 sheet of paper. This is why creating a story in 8 pages is more effective and allows to concentrate on the story to be told.

The general procedure is essentially based on a few steps listed below:

1. Thinking of a theme.
2. Deciding the narrative structure.
3. Choosing the type of content.
4. Deciding the technical specifications: format, type of paper and artistic technique to be used.
5. Collecting the materials needed for the realization: texts, illustrations, photos, collages and other artistic materials.
6. Creating a draft, a sketch to get a general idea of how to fill the pages.
7. Creating the basic structure of the fanzine, called Master, where the content has to be applied.
8. Bending and folding the fanzine Master.
9. Scanning and printing as many copies as desired.

2.6 Techniques for the realization of a Fanzine

As we have underlined before, to create a fanzine you are free to adopt any kind of artistic technique. In order to have a clue about the range of possibilities you can choose, below we provide you with the list of different artistic techniques usually used for the development of the fanzine pages:



Fanzine collage, Fernanda Paola Lizárraga https://issuu.com/fernandapaola/docs/fanzine_collage_

Collage: this is a technique in which the content is extracted from different sources and combined on the fanzine master, for example, cutting words from newspapers and pictures from magazines and rearranging them on a page to create a collage, put together a message, or create any

other composition you want. For example, you could cut out letters from a magazine to compose new words, giving an aesthetically pleasing result that is much used in collages. This method is very practical and is a good technique to use if you want to provide a new perspective on existing images. Fanzine-collages facilitate the idea to be made, compared to those who do not feel comfortable with drawing, for a number of reasons: they can be made quickly because they are obtained from newspaper cuttings, they are suitable for improvisation, they can use text and/or images, they stimulate creativity for the infinite combinations that can be created and adapted.



Analog fanzine 003, issue 3
https://issuu.com/analogine/docs/analog_fanzine_003

Comics: these are usually hand-drawn illustrations that can be used to deliver a message or

provide a social commentary, one of the characteristics of comic book fanzines is the humorous and provocative imprint.

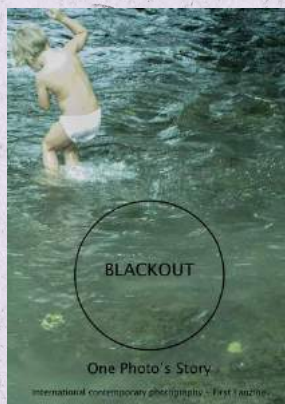


Kurt cobain journals, Daizoujina
<https://weheartit.com/entry/197566993>

Journal/Sketchbook fanzine:

with this technique the fanzine is drawn and handwritten like a personal diary, they are a nice way to create a fanzine with a handmade touch, using markers, pens and pencils, often also highlighters and glitter. They also feature scribbles, erasures, to give an even more intimate and spontaneous impression in the message.

Photography: this is a fanzine that is essentially composed of a photo-story. Photos can also be edited manually, this involves the transformation or alteration of a photograph



BLACKOUT One photo's Story
 photostory fanzine , <http://blackoutphotography.bigcartel.com/>
 WEBSITE <http://bickt-phf.tumblr.com/>

using various methods and techniques to obtain the desired results. People can take photos of themselves or anything else, then print and edit them manually, drawing on the photo with markers, highlighting a new meaning.

Some of the techniques listed here can be mixed together to create new artistic forms and compositions, reiterating the concept that one can put anything into a fanzine! The fanzines, as already mentioned, are a bricolage of various images, texts and messages.

Within a fanzine you can present sketches, drawings and mini comics, illustrations and collages, you can mix words with images and textures. In essence, what you can include in a fanzine is limited only by imagination.

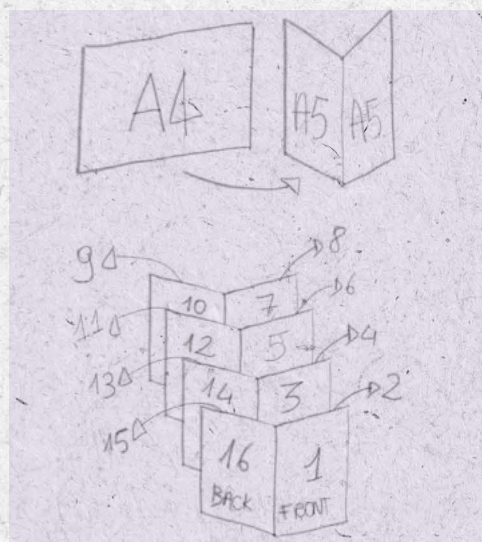
The common thread is the story and this can follow a style, a colour, a collage, perhaps creating a certain visual harmony within the pages.

2.7 Fanzine layout and order

Fanzines can be of different formats and sizes, and there are many different ways to create them.

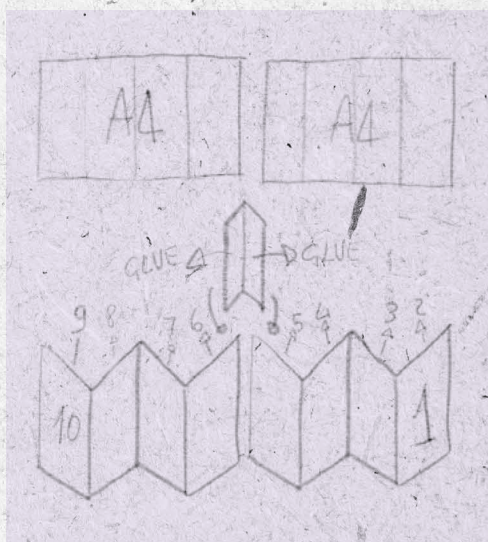
First of all, it is important to decide how many pages the fanzine will have, how and where it will be read and used. Below you can find the most popular methods for fanzine layout:

Option 1 – Booklet Zine



Booklet fanzine is composed of an A4 sheet folded in half and the pages joined with two staples along the back. A5 is the most popular fanzine size. You can make holes (often 3 or 5 holes is good) down the spine of the page and use ordinary needle and thread to bind the pages together.

Option 2 – Accordion Zine

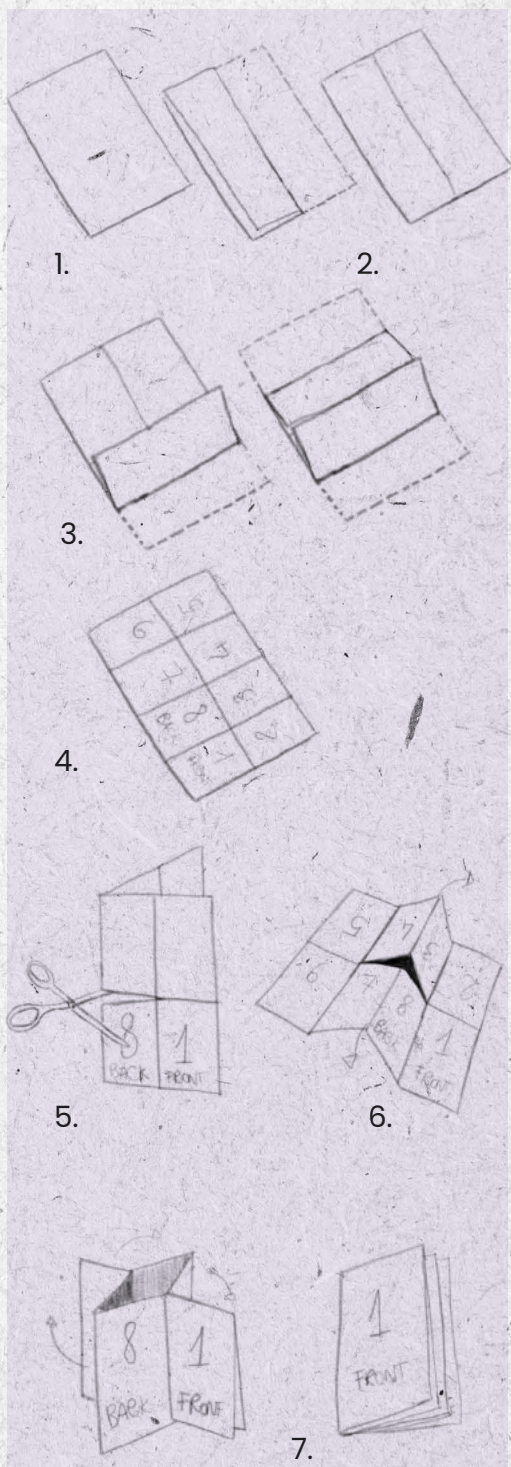


This method does not involve cutting pages, but is created simply by folding the sheet like an accordion. It's also the cheapest fanzine printing option.

Option 3 – Mini Zine

This is the most traditional method for creating an eight-page fanzine, with a single sheet with a cut down the middle when unfolded. Below we outline the process of creating a mini fanzine:

1. Take an A3 sheet, possibly a sheet that is not too thin, similar to cardboard.
2. Fold the sheet in half lengthwise until the longer edges meet.
3. Fold the sheet in half again, this time so that the short ends of the sheet meet, making the corners align evenly,
4. At this point you will have 8 folds of the same size.
5. Once the folds of the sheet have been defined, open the sheet again and fold it in two, cutting towards the centre with the help of scissors.
6. Open the sheet by creating a rhombus-shaped opening in the centre.
7. At this point all 8 pages must fold to form the fanzine.



These are just suggestions, but they cover some of the main options people fold sheets into fanzines. If more pages have to be added, it is possible to cut the paper to the exact size of the fanzine spread and staple the pages into the centre spread of the fanzine where the binding would be on a normal book. It is also possible to use two pieces of paper at the beginning by placing one sheet on top of the other and cutting and folding them at the same time. This will give twice as many pages.

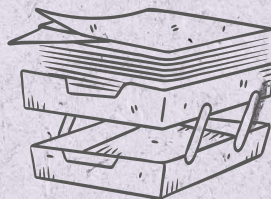
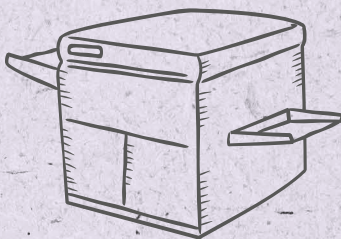
2.8 Printing a Fanzine

The final original copy of a fanzine is called "master". Here comes the time to make copies and the easiest way to do this is by photocopying or scanning.

It is important to use a photocopying machine that has a scanner, rather than a copier where the paper will have to pass through the machine to be copied.

Due to various materials that may have been used to make a fanzine, there might be a possibility that the fanzine jams this type of copier. This would also damage a master copy.

It is therefore always advisable to scan the fanzine's open A3 sheet and then fold the sheet.





3

**Methodology
for the
implementation of
the practical part**

3.1 Objectives

Trauma recovery is not an immediate process, it takes time and occurs in phases. The early phase utilizes approaches that are time-limited, structured and supportive, and often provide an educational component. Such group sessions contain and manage the overwhelming post-traumatic effects, help the participants feel less isolated and alienated, and provide cognitive skills and perspectives that foster a sense of renewed meaning and hope for the future.

HEAL ethnopsy artistic sessions cover this early phase of trauma recovery process working with women who have already started their integration into host society journey, but haven't been involved yet into the trauma healing process.

The primary focus of HEAL sessions is on the sharing and working through the traumatic experiences – the telling and witnessing of each participant's narrative, and the restoration of trust.

The purpose of the sessions is to allow survivors to chart their own destiny and goals and helping them move from victim to survivor, and from survivor to leader. The group setting has the power to bring isolated participants back into the fold that "Together we constitute the norm from which individually we deviate". From a trauma victim, this translates into "Together we constitute the healing matrix of compassion and empowerment from which, individually, we have become isolated".

In a short term, HEAL ethnopsy artistic group sessions aim to:

1. provide social support and facilitate the development of interpersonal skills of women;
2. offer opportunities for women for acquiring new information, coping skills, and self-expectations;
3. support women in self-expression;
4. generate creative spaces;
5. help women to create networks with other women and experts, as well as;
6. allow for personal growth and insight into interpersonal processes through the exploration of the group process applied during the sessions and dynamics by the participants in a way that is not possible in individual therapy.

In a long term, beyond the HEAL ethnopsy artistic sessions that are limited in time and space, if some participants move to the long-term open-ended groups in which they work on a variety of difficulties in a less structured, free-

flowing setting, this would lead to further trauma healing and recovery process.

3.2 Initial considerations

Profile of facilitators

2 facilitators should be present during all HEAL ethnopsy artistic sessions: a psychiatrist/psychologist and an art therapist/expert.

The psychiatrist/psychologist should have been trained in group dynamics and trauma healing. The art therapist/expert should be familiar with the topic of human trafficking and trauma effects.

Involvement of cultural mediator

A Cultural mediator is a fundamental person during ethnopsy sessions, therefore HEAL ethnopsy artistic group sessions should see the presence of a cultural mediator who would share with the facilitators relevant cultural aspects that can have influence and should be taken into the consideration when working with third-country-national women VoT.

If it is not possible to involve a cultural mediator due to cultural, financial or other constraints into ethnopsy artistic sessions, it is important that the facilitators are well prepared and aware of cultural backgrounds of the participants.

Terminology to use

It is important to avoid terms that can victimize participants, as well as terms that legitimize prostitution, such as referring to victims/survivors as sex workers or prostitutes or Johns as customers.

3.3 Group composition

Profile of participants

Third-country-national women survivors of trafficking who have already started integration into the host society processes, but have not been involved yet into the trauma healing process.

Heterogeneous vs. homogenous composition

As a general guiding principle, groups are more successful when they are composed of similarly traumatized individuals, in order to facilitate

bonding and a sense of belonging.

Individuals are attracted to others whose values, backgrounds, and attitudes are similar to their own. This perception of homogeneity is a defining aspect of group cohesion, which is vital for attachment of individuals to the group and for development of acceptance and support. Group sessions with survivors of trafficking are also more successful when the composition of group members is similar in terms of age, gender (especially sexual abuse and rape), previous treatment history, level of pathologies, etc. It is therefore fundamental for therapists to factor this concept into their definition of the target population and selection of individual participants. Finally, when involving a cultural mediator it is more effective if working with a homogeneous group.

In later phase, if continuing working with participants beyond the HEAL sessions, a more heterogeneous population is recommended, to challenge over identification with victim status and fully integrate traumatic experience into everyday living.

Enrolment strategy

For the purpose of the HEAL ethnopsy artistic sessions, a closed enrolment of the participants is recommended. In closed enrolment all members start together and new members are not added. Groups with closed enrolment have less disruption in the group process, but require sufficient numbers at first to keep the groups from becoming too small if members drop out prematurely.

Group size

The medium-sized group (from 8 to 20 participants) is the ideal dimension for a short-term experience for this target of participants, as it avoids the too intimate and typical dimension of introspective psychotherapy of the small group (up to 8 participants) and it is not dispersed in the dimension of the large group (of 30 participants), in which individuality is not valued but sociability and community. The medium-sized group allows the exchange of single individuals and single experiences, but avoids the risk of openings which then cannot be dealt with in the group process, in a few sessions. It is important to ensure the participation

of 10 women throughout the duration of the HEAL sessions.

Group duration

The duration of the group process is established *a priori* and does not exceed 10 sessions. Further, individual initial screening interviews and consultations with participants can be done, when needed and possible.

Therapeutic effects of the medium-sized group of short duration

Even if the short-term medium-sized group does not take the form of a real therapeutic group, it is actually recognized that this device has therapeutic effects such as:

- infusion of hope
- universality
- guide information
- altruism
- corrective recapitulation of the primary family group
- socialization techniques
- imitative behaviour
- interpersonal learning,
- cohesion
- catharsis
- existential factors.

3.4 Stages of the group process

Creation of the group atmosphere:

Firstly, the facilitators will have to foster the creation of an atmosphere of empathy and trust, of non-judgment and encourage communication between all the participants. In this phase, the facilitation will be quite active and directive.

Group dynamics

In the second phase, the facilitators will have to pay attention to the dynamics between the participants, such as:

- mirroring: the participants see themselves in the experience of other participants: "it seems to me that she is talking about my story";
- the resonance: the participants feel emotions while listening to the story of others: "your story reminds me of another experience of mine different from yours but with the same emotion";
- polarization: only two participants speak to each other and the circulating exchange is interrupted;

- the conflict.

The facilitation shouldn't be very directive; space is left for the participants, but the attention of the facilitators is high to avoid the risks of the failure of short-term median group.

Conclusions

The last phase is the conclusion, in which the facilitator helps the participants to greet each other. Greeting rituals and souvenirs can be used. The facilitation is not directive, but it is attentive and aimed at closing and avoids any openings, which could be signs of resistance to the greeting.

3.5 Preparation

Selection and preparation of a cultural mediator (when involved)

The mediator should have a training background in trauma healing and gender-based violence. For sessions to be properly administered, and for the safety of victims, cultural mediators should be independent and abide by the code of confidentiality held by the attending facilitators.

The cultural mediator should be selected based on the languages and nationalities of the selected participants, as well as their capacity to work in a group with other facilitators. When involvement of a cultural mediator is not possible, a psychotherapist should be equipped with the knowledge about cultural aspects of the participants.

Preparation of facilitators

Facilitators have to be prepared to respond to challenges that might arise during the sessions while working in the group setting with this target group. These core issues are: 1) severe and protracted mistrust and suspicion not only of significant others, but also of the meaningfulness of the process; 2) the often sudden and surprising revival of intense affects, images, memories, and dissociative states, leading to re-enactments of scenes of victimization and trauma; 3) the spreading of these eruptions via group contagion effects; and 4) countertransference and vicarious traumatization of the therapist.

Collaboration between facilitators

Before the beginning of HEAL sessions the facilitators shall define the therapeutic and artistic terminology that has to be presented to the cultural mediator. Both facilitators participate in all activities and the development of fanzines together with participants. The therapist during the sessions leads discussions/reflections that come out from the activity of the "Boxes of the stories" (explained in 3.7 Implementation of HEAL sessions, whilst the art expert supports the participants in the graphic representation of the reflections/stories of the women. It is important that both facilitators hold meetings before and after each session to prepare for sessions and discuss on potential risks, challenges and/or successes.

Evaluation with facilitators

After the delivery of all sessions, the evaluator (organiser of the overall HEAL Recovery and Integration programme) should implement one-to-one interviews with psychology expert and arts expert separately in order to gain their feedback on the results achieved through the adoption

of the ethnopsy approach and the production of the fanzines. The possible questions for the interview are provided in Annex.1.

Preparation of materials

Facilitators shall prepare materials that will be needed for HEAL ethnopsy artistic group sessions:

- A3 paper
- Scissor or X-Acto knife
- Pen, pencil, marker
- Glue stick
- Coloured pencils (or watercolours)
- Rubber stamp
- Newspapers, magazines, printed images, textiles
- Special Paper
- Camera to take pictures
- Printer

Moreover, facilitators have to be ready with the list and contact information of support service providers present and available in their local territory. The list can be hung on a wall in a room where sessions will take place and presented and

distributed to participants during the last meeting.

Individual screening interviews with selected participants

Before the ethnopsy group artistic sessions start it is highly suggested that both therapists (psychology/psychiatry and arts) together with a cultural mediator (when possible) hold individual screening interviews with selected participants. A screening interview serves multiple purposes: to gather information and history, to highlight any potential problems, indicate whether the participant is appropriate for the group. It also ensures a stronger commitment as it prepares the individual for the group and gives information on what to expect. It is recommended to hold individual interviews in a safe space (it can be the same venue where later group sessions will take place) and should last 1-2 hours. Factors that should be noted during the individual interviews are the level of awareness with respect to traumatic events, comorbidities also in the sense of use of psychotropic substances or alcohol, vulnerabilities and risks, as well as strengths and

resources of the participant. Individual interviews are also recommended, because a woman can be re-traumatized by entering the HEAL group if she is not adequately prepared to function. The therapists should be using a patient-centred, motivational interviewing technique, during individual screening interviews and following sessions. Additionally, facilitators should ask specific questions in informal conversation that would allow to measure the impact of the HEAL artistic group sessions on participants and obtain their feedback on the usefulness of the sessions. Guiding questions that facilitators can use are included in the Annex 2.

3.6 Setting and duration

Setting

The group sessions must occur in a safe environment. The information with contact details of facilitators should be hung on a wall in a visible place in the room. Facilitators should inform the participants that facilitators are available to talk individually with participants before and after each session, as well as can be contacted at

any time if need arises. Also, it is recommended (when possible) to provide child care to the children of participants during the sessions in order to allow women to participate and avoid drop-outs.

Trust

In all groups trust is an important issue, especially at the beginning when new members are introduced and when intimate personal disclosures are made. These trust issues should be considered by the facilitators and should be resolved by 1) adequate group rules and boundaries; 2) discussions of the trust problem and elaborations of past violations of trust, to differentiate from the present situation; and 3) facilitators' reliable stance. Trust is of the outmost importance that have to be transferred to the participants from the early beginning of the sessions.

Duration

HEAL ethnopsy artistic group sessions are time limited, with a total of 10 sessions of approximately 3 hours each plus additional individual interview session with each participant at the beginning

when possible. It is advisable to implement sessions always on a same day and distributed across several months. This would provide consistency and would give structure to the participants. As explained earlier, open-ended groups are recommended after the time-limited sessions when possible. While time-limited groups serve to focus the participants and are usually more structured and supportive, open-ended groups are geared for later stages of the treatment and higher functioning patients.

3.7 Implementation of HEAL sessions

HEAL artistic group sessions are organised around 6 modules:

0. Individual interviews and skills screening [highly recommended]
1. Getting to know each other and preparation
2. Storytelling through fanzines
3. Development of fanzines
4. Finalization of fanzines
5. Reflections and sharing of the individual and group experience
6. Conclusions

Each module contains one or more sessions to be implemented in separate days or during the same day with longer breaks. The methodological template with proposed activities and expected learning outcomes is provided in the chapter 4 of this Toolkit.

All steps are interlinked and cannot be implemented independently. We strongly recommend that all sessions are necessary for the effective recovery of women victims of trafficking. It is important to highlight that each session and activities should be adapted according to the local context, the women's needs and aspirations reflecting a personalised approach, group composition and group dynamics, as well as according to the profile and style of the facilitators.

The “Boxes of the stories”

Description



The “Boxes of the stories” is an activity that will run through all HEAL artistic group sessions. The “Boxes of the stories” is the personal encoding of emotions, memories, desires, personal projects through a selection of objects, photos, and other materials and their visual representation. Women will be encouraged to choose objects that represent their present and future, their thoughts, experiences and state of mind, and to share the reasons behind their choices. The activity will encourage participants to reflect on their own personality and the factors that contribute to it, improving their capacity of self-reflection and self-evaluation

in identifying concrete ways to express both negative and positive concepts. This activity will foster the creative expression of participants by supporting them in artistic representation (drawing or collage) of the chosen objects. It is an innovative activity that will accompany women to narrate their stories and reflect on their own path during the healing process.

Implementation

Two empty boxes should be given to each participant during the second HEAL artistic group session. The facilitators should explain that boxes symbolically represent the Person (psyche and culture) and that the first box represents the present, identity, one's history, obstacles and fears, while the second box represents the future, the goals to be achieved and the desires of the heart. Participants will be encouraged to colour, paint and personalize the boxes and will be informed about the process that will follow during the following sessions (identification and choice of objects and their visual representation).

Starting from the third session

participants will be invited to revisit their "Boxes of the stories". They will be asked to bring from home, or alternatively objects to choose from will be brought by the facilitators, (visual materials, such as printed images, newspaper clippings, etc. that can also be relevant for third country nationals). The participants will be asked to place the objects into two boxes as a representation of their mind and stories, and will be invited to represent visually the chosen objects (through drawing or other techniques). The therapist will support the narration and sharing of experiences (if appropriate) related to the objects. The art expert will facilitate the creative process and support participants in creating the visual representation of the objects they have included in the two boxes. This activity should be repeated in the following HEAL artistic group sessions and participants will be revisiting their two "Boxes of the stories": choosing additional items, removing objects, exchanging, etc. – physically and visually (see the methodological templates provided in Chapter 4).

This activity will provide the ground for the creation of narratives and personal

fanzines. In this way, during each session women will enrich their own stories with new elements, or also choose to do modifications. Therefore, during each session women while choosing objects and sketching, will start developing their story lines for a fanzine.

During the third session, the facilitators will introduce to the participants storytelling methods, different story types and will support participants in developing their own story lines using the objects they have already included in their boxes. A storyline is a guideline to be followed to support the story, but above all to stimulate reflection on some concepts that can make participants to reflect on the most positive aspect of the path of inner knowledge. The storyline, therefore, should be designed to organize and support the storytelling process.

This reflection will be stimulated by the facilitators focusing on the following points:

Looking Back

- My identity
- My skills
- My fears

Looking Forward

- My heart's dreams and desires
- My future

For each stage of the development of the story, participants will be invited to share with the group their reflections and to make a drawing representing each point that would provide the draft for the creation of their individual fanzines.

Starting from the fourth session participants will be introduced to fanzines, different examples, folding and binding options as well as different artistic techniques. The facilitators should provide space and time to the participants to try different artistic techniques. Experimentation of techniques and materials should be always linked to revisiting the "Boxes of the stories" and visual representation.

Through the fifth, sixth and seventh sessions, the participants will continue with the object selection, reflections on present and future, representation and advancing with their own story lines and personal fanzines. The eighth session will be dedicated to the finalisation of the fanzines.

Roles:

During this activity, a therapist should lead a conversation and story sharing, while an art expert should support women in visual representation of objects and their stories. The main task of the visual arts expert is to guide the participants through stimuli that can lead them to transpose the concepts into visual solutions, to be adapted to the different techniques used in the creation of fanzines, collages, comics, drawings and photographs, or a mix of these, deciding together which technique they feel most comfortable with. A cultural mediator should support facilitators in communicating the cultural cues.

Creativity and flexibility:

It is also important to underline that the fanzines should never be the result of personal "interpretations" of the arts expert. The meaning must always be sought through continuous and collaborative confrontation with the participants and the therapist, and with the support of the cultural mediator. The facilitators must be able to follow the expressive wills of the participants, in doing so

they must have an aesthetic sensitivity capable of grasping the meaningful, the communicative expressed by the participants. This would support participants to identify the right stimulus for the graphic transposition into the fanzines, respecting the desire and will of the participants.

Since there are infinite ways to produce a fanzine, participants should have maximum creative freedom, and the fanzine should be a reflection of themselves, as in a mirror without filters, that can give back their identity in society, identity that is often left in the dark but that contains real treasures and riches.

The fanzine, above all, is a space to be filled with sensations.

Sensations, it is a set of signs, colours, threads, sheets, which can be mixed to create new shapes and new narratives, it is difficult to describe exactly how this process can be created, because there are no basic rules, surely the main rule is to let yourself be carried away by the sensations you want to express with the materials and create a sequence of images connected to each other.

The materials and techniques that participants are invited to use will allow them to express themselves in a new way, redefining a new identity to their life experience, in a safe environment, with the help of experts. The fanzine is by nature a revolutionary medium, like the voice of women who have survived trafficking.



4

• **Methodological
templates for 6
modules**



Individual interviews and skills screening

The initial session of individual screening interviews will allow facilitators to know the participants, their expectations, state of wellbeing and previous experiences. It will also inform facilitators about any potential problems, indicate whether the participant is appropriate for the group, ensuring a stronger commitment by preparing individual for the group and giving information on what to expect. The questionnaire for preliminary screening and guiding questions that facilitators can use are included in the Annex 2.



Getting to know each other and preparation

This module will set the stage for the implementation of entire HEAL Recovery and Integration programme providing time and space for women to know more about the programme, the staff, know each other, familiarise with the environment, reflect on their expectations and concerns, and other topics of their interest, etc.

Activities

- Presentation of sessions: what is going to happen and how, what is expected of them, what will be the outcomes, etc.
- Information about confidentiality and consent.
- Getting to know each other (and did we know each other beforehand).
- Activity on Expectations and Concerns.
- Disclaimer and offer of individual support by facilitators and cultural mediator.
- Share and create rules of a group, such as non-judgment, do not abandon the experience but ask for an individual moment trying to solve the challenge.

Outcomes

- Participants learn about the programme and its content.
- Participants understand why they take part in this programme.
- Participants start knowing each other and the facilitators.
- Participants reflect on their expectation and concerns for the programme.
- Participants feel more confident and at ease with the rest of the group.

**Time**

2 hours

Activities

- Relaxation/music/dance energizer.
- Initial reflection and sharing moments: how I am feeling today, what mood brought me here, how I was feeling before coming here, how I am feeling now.
- The “Boxes of the stories” activity and preparation of two boxes.

Outcomes

- Participants increase curiosity and self-awareness.
- Participants build trust among themselves and with facilitators and develop feeling of being in a safe environment.
- Participants create cohesion within the group.



Time

2 hours

Activities

- Initial reflection and sharing moments.
- Revising the “Boxes of the stories” and visual representation.
- Reflections on the module.

Outcomes

- Participants gain self-confidence by exchanging their experiences and reflecting on personal stories.
- Participants exchange their ideas and reflections about the proposed topics for knowing better each other and oneself.
- Participants reflect on their own traumatic experiences.



Time

2 hours



Storytelling through fanzines

This module will encourage creativity and experimentation while reflecting on personal stories and aspirations for the future. In this module the attention will be focused on the sharing of knowledge of two fundamental themes for the construction of final products: stories and realization techniques.

Activities

- Initial reflection and sharing moments.
- Revising the “Boxes of the stories” and visual representation.
- Introduction to storytelling and different types of stories.
- Story line development (present-future)

Outcomes

- Participants get familiar with the structure of a story and key elements of a story.
- Participants reflect on their life as a story and future stories.
- Participants learn non-verbal codes to communicate/express/recognize emotions.



Time

2 hours

Activities

- Initial reflection and sharing moments.
- Revising the “Boxes of the stories” and visual representation.
- Introduction to fanzines and methodology.
- Exploring examples of fanzines, folding and binding options and how to create a model.
- Presentation of artistic techniques.
- Reflections on the module.

Outcomes

- Participants learn about different artistic techniques (painting, collage, images, etc.)
- Participants increase self-reflection skills by testing different possibilities and materials.



Time

2 hours



Development of fanzines

This module will encourage more creative and processual tasks aimed at a fanzine creation. Participants will explore ways to tell their future stories and remix and reinterpret them using different artistic techniques and tools.

Activities

- Initial reflection and sharing moments.
- Revising the “Boxes of the stories” and visual representation.
- Experimentation of artistic techniques.
- Construction of story lines.

Outcomes

- Participants further increase self-expression skills.
- Participants learn to represent their skills graphically and verbally.
- Participants are capable to translate own thoughts, feelings and emotions into graphic symbols.
- Participants learn about the application of different artistic techniques.
- Participants freely experiment their creativity.



Time

2 hours

Activities

- Initial reflection and sharing moments.
- Revising the “Boxes of the stories” and visual representation.
- Experimenting artistic techniques while developing stories.
- Experimenting with Hand Lettering.
- Introduction to Pagination.
- Draft of a fanzine.
- Reflections on the module.

Outcomes

- Participants have more confidence and feel more comfortable in telling their stories.
- Participants are capable to express their emotions and feelings through artistic form.
- Participants are encouraged to experiment different tools and techniques.



Time

2 hours



Finalization of fanzines

This module will provide space for participants to share their stories and reflect on their future while experimenting how to fold, collate, bind and reproduce fanzines so that they are ready for the print. By developing the final product, the participants will be empowered to reflect on their journeys.

Activities

- Initial reflection and sharing moments.
- Revisiting the “Boxes of the stories” and visual representation.
- Application of artistic techniques.
- Finalization of fanzines and printing.

Outcomes

- Participants have increased their self-esteem and take pride in their collaborative and individual creative output.
- Participants have strengthened their autonomy and increased self-confidence by being engaged in self-directed learning.
- Participants have improved their planning and decision-making skills by deciding on the tone, look, format, and content of the zine.



Time

3 hours



Reflections and sharing of the individual and group experience

This module will allow participants to reflect on the experience by encouraging participants to present the final products, share the process and their learning about themselves and others.

Activities

- Reflection and sharing moments.
- Presentation of developed fanzines and sharing of experiences.
- Self-evaluation, thinking about "did I enjoy this? Why did I enjoy? How did it make me feel? Would I do this again? Why? Why not? ".

Outcomes

- Participants have improved their presentation skills by sharing their fanzines with the group.
- Participants are able to share their experiences within the group.
- Participants have strengthened their self-reflection and self-awareness skills.



Time
3 hours



The final concluding module will bring all participants together for the evaluation of the programme. This module will provide participants with the information about support service providers existing at the local level and other services that can be used by participants upon the completion of HEAL Recovery and Integration programme. Individual interviews after the sessions should be also included.

Annex 1 - Questions for one-to-one interviews with the psychological and visual art experts after the delivery of HEAL artistic group sessions

These questions are to be used by the evaluator (organiser) of the overall HEAL Recovery and Integration programme. The evaluator should implement one-to-one interviews with psychology expert and arts expert separately in order to gain their feedback on the results achieved through the adoption of the ethnopsy approach and the production of the fanzines.

Interview questions:

1. Do you feel that a safe space for the participants was created during the sessions? Please, explain.
2. Have you felt that participants felt safe to share their emotions? Please, explain
3. Do you feel that you have reached out to all participants or felt a barrier with some of them? Please, explain.
4. Have you had equally shared/balanced space with another facilitator? Please, explain.
5. Were there some moments that you wanted to intervene but you were not able because of the presence of another facilitator? Please, explain.
6. Do you agree with the methodology and working together with psychology/art expert? Please, explain.

7. For art expert: Did all women developed fanzines? Can you share any reflections on the process and on the results?
8. For psychology expert: Did all women create/share their story? Can you share any reflections on the process, especially focusing on results in terms of empowerment, self-awareness and self-esteem of the patients and abilities of self-reflection? Have there been any unexpected results?

Annex 2 – The preliminary screening and guiding questions for conversations with (potential) participants

Preliminary screening should be implemented separately with each participant woman by the facilitators of the HEAL artistic group sessions.

Personal information	
Name:	
Surname:	
Age:	
Nationality:	
Mother tongue:	
Family and personal status	
Who do you live with?	
Do you have a partner?	
Are you bearing a child?	
Do you have children?	
If yes, how many? Are they living with you?	
Do you have a permit of stay?	
If yes, what type of permit?	<ol style="list-style-type: none"> 1. Asylum seeker 2. Refugee status 3. Subsidiary 4. Work permit 5. Long-Term Residence Permit 6. Residence permit for "special cases" 7. Other:

Is it valid? (take a look to the expiration date)			
Do you have any contact with your family members remaining in (insert country of origin)?			
When did you leave your country and when did you arrive here?			
What made you decide to leave your country? (the interviewee can choose not to answer).			
Educational qualifications and work experience			
Do you speak host country language? (the assessment is up to the interviewer)			
Basic	Intermediate	Intermediate	Proficient speaker
How many languages are you able to speak?			

Questions below are to be asked during the conversations with women participants during initial individual screening interviews and during the concluding session.

BEFORE SESSIONS (screening interviews):

1. Have you ever participated in similar trainings? If yes, explain more
2. Have you ever worked in a group or participated in group activities?
3. Do you think that group experience can be useful? If yes, why
4. Do you think that you will be able to open yourself within the group?
5. Have you ever participated in artistic/creative activities/events? If yes, explain more
6. Have you ever heard of fanzines? If yes, explain more
7. Do you know what psychological sessions are?
8. Are you aware of support services existing at the local level?

AFTER SESSIONS:

1. Do you feel that you have fully participated in all sessions?
2. Were you able to express yourself and talk freely during the sessions?
3. How do you feel about the group climate, was it warm or cold?
4. Do you feel that you have established relationships with other participants?
5. Have you felt that you were able to talk about your emotions or have you talked only about rational issues?
6. Have you become familiar/explored your creative/artistic competencies?
7. Are you aware of support services existing at the local level?
8. Do you think that this type of training can be useful for other women?
9. Was this training useful to you? Why? In what ways? What do you think changed in you after the training?
10. Would you like to participate in similar trainings?
11. Do you think that it can be useful to meet a psychologist?

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