



Art as Intervention

Evaluation of a Trauma-Informed Creative Arts Program for Young Children

In 2015, the Children's Theatre Company developed a series of trauma-informed creative arts workshops to help young children experiencing toxic stress develop social emotional skills and resilience. Drawing upon recent research about creative arts and trauma-informed practices, the Children's Theatre Company partnered with early childhood organizations to implement a series of workshops with young children, collectively called Art as Intervention. This report summarizes findings from an evaluation of the project looking at early impacts, promising practices, and lessons learned.

About the Art as Intervention program

In 2015, the Children's Theatre Company developed the Art as Intervention program, building on its over forty-year history of theater and creative arts programs for young children. In collaboration with an early childhood specialist, the program brought together promising practices from the fields of trauma-informed care, early childhood education, and creative arts to carry out a series of workshops for young children age 0 to 5 who have experienced adverse events or significant life changes.

SEPTEMBER 2016

**Wilder
Research**

Information. Insight. Impact.



Toxic stress can occur when children experience intense or prolonged adversity, such as physical or emotional abuse or chronic poverty. Toxic stress can lead to changes in brain development that impact a child's cognitive abilities and physical and mental health, which can persist through adulthood.¹ A number of factors can help children more effectively cope with traumatic experiences, such as positive connections to caregivers and other adults and a supportive community environment. Children who have high self-esteem, self-efficacy, coping skills, and social-emotional skills are also better equipped to cope with traumatic experiences.² Drawing from current literature, the Children's Theatre Company identified key coping skills and other protective factors that promote resilience that they wanted to foster through their workshop curriculum: executive functioning and cognitive skills such as language development; self-awareness, sense of community and connections to supportive adults; social-emotional skills, and self-regulation and self-soothing skills. A few examples of the type of trauma-informed creative arts activities used in the workshops to help children practice and develop these skills follow:

- Storytelling (making a new story or adapting a known story) and dramatic play (acting out a story) activities are used to help children explore characters' emotions, identify their own feelings, solve problems, take on different perspectives, and experience conflict resolution and relationship repair. Adults build on children's ideas and creativity to re-imagine stories, promoting self-esteem and self-confidence. In doing so, children are able influence outcomes in a story or a play, supporting a sense of agency and control which can be lost in the experience of trauma or toxic stress.
- Dance and creative movement activities are designed to support self-expression, self-control, and self-soothing skills.
- Creative play of all types provide children opportunities to practice self-regulation skills as they experience different emotions and levels of arousal. The workshops were also designed to help children rebuild a sense of safety and trust by exploring these skills in a supportive environment with caring adults and to experience positive social interactions with peers.

See appendix C for a more comprehensive list of the types of activities used in the workshops to support the development of skills that promote resilience.

¹ Center on the Developing Child. (n.d.) Brain architecture [Website]. Retrieved from <http://developingchild.harvard.edu/science/key-concepts/toxic-stress/>

² NCTSN Core Curriculum on Childhood Trauma Task Force (2012). The 12 core concepts: Concepts for understanding traumatic stress responses in children and families. Retrieved from The National Child Traumatic Stress Network website: <http://www.nctsn.org/resources/audiences/parents-caregivers/what-is-cts/12-core-concepts>

Key definitions

Creative arts: activities that allow for creative and imaginative expression, including music, art, creative movement, storytelling, and drama.

Resilience: the ability to adapt well to life circumstances in the face of adverse experiences or conditions.

Toxic stress: a stress response when a person experiences frequent or prolonged adverse experiences (e.g., physical or emotional abuse, neglect, caregiver substance abuse or mental illness, exposure to violence, or economic hardship) without adequate supportive relationships or other protective factors. Toxic stress can impact brain chemistry and result in cognitive delays and mental and physical health problems.

Trauma: an emotional response to a distressing experience or situation that overwhelms an individual's ability to cope. Trauma can occur after a specific event (e.g., violence or assault) or result from chronic distressing experiences (e.g., racism or poverty) and can have long-term emotional, physical, and cognitive impacts.

Trauma-informed care: an approach to working with individuals or systems that recognizes and responds to the impacts of trauma in people's lives.

Beginning in late 2015, the Children's Theatre Company partnered with seven local organizations that work with young children who have experienced trauma or instability in their lives to implement the workshops (see Figure 1). Workshops were led by Children's Theatre Company Teaching Artists (TAs) with help from early childhood caregivers ("site staff") at the host organizations. The TAs received training by the early childhood specialist consulting on the project and were observed by the specialist in multiple sessions. The TAs also had the opportunity to observe each other in workshops. TAs met with site staff ahead of each series to discuss expectations, routines and practices at the site, needs of children and staff, behaviors they might anticipate, and cultural themes that might be relevant. Site staff also received handouts developed by the Children's Theatre Company with additional ideas for trauma-informed creative arts activities that could be implemented with children at the site.

1. Art as Intervention site

Site	Number of workshops
Greater Minneapolis Crisis Nursery	20
Northside Child Development Center	20
People Serving People	10
Early Wonders	5
La Creche	5
Montessori American Indian Child Care Center	5
Way to Grow	4
Total	69

About the evaluation

Wilder Research worked with the Children’s Theatre Company to evaluate the program’s two key objectives:

- Strengthen children’s ability to cope with stress and trauma through trauma-informed creative arts activities
- Increase site staff’s capacity to incorporate trauma-informed creative arts strategies into their work with children

To assess the first objective, a survey tool was designed for TAs to complete after each workshop they led. The survey asked TAs to identify activities they used to introduce new information and skills and to rate the success of each teaching element. The survey explored four key areas that the Children’s Theatre Company identified as most important in their workshop model based on research on resilience in children who have experienced trauma: promoting executive function, strengthening self-awareness and sense of community through creative storytelling, enhancing language development and social-emotional understanding, and supporting self-regulation through relaxation and calming strategies (Figure 2). A total of 68 surveys were completed by the TAs.

2. Trauma-informed creative arts skills practiced in the Art as Intervention program

Promoting executive function

Putting their ideas into action

Acting out stories

Re-imagining a story with different storylines or outcomes

Strengthening self-awareness and sense of community

Practicing listening skills

Expressing emotions through face, body, and voice

Working together with other children towards a goal

Making decisions for themselves and with the group

Exploring characters’ emotions in the stories

Naming emotions

Talking about how parts of the story made them (the children) feel

Enhancing language development and social-emotional understanding

Brainstorming ideas with the group

Speaking out loud

Learning new vocabulary

Participating in activities that reflect different cultures

Recalling plots of stories

2. Trauma-informed creative arts skills practiced in the Art as Intervention program (continued)

Learning how books can tell stories through activities such as pausing on each page, looking at pictures, and investigating words

Exploring rhymes, alliteration, and letter sounds

Supporting self-regulation through relaxation and calming strategies

Exploring different sensory experiences (e.g. touch, sight, smell, hearing)

Practicing large and small muscle control

Exploring different body movements to release tension, unwind stress, and increase blood flow

Observing or practicing conflict-resolution and relationship repair

A second survey was developed for site staff who participated in the workshops. This survey included questions to assess changes in knowledge, skills, and comfort with integrating trauma-informed creative arts strategies in their work with children. Eighteen site staff completed this survey.

All surveys were completed through an online survey tool. This summary highlights aggregated findings across the seven sites, noting differences across sites when relevant. This preliminary evaluation does not include an assessment of individual changes in child learning or behavior.

Key findings

About the workshops

The Art as Intervention program was implemented across seven sites (Figure 1). Each site hosted between 4 and 20 workshops, and most of the workshops (66%) were 30 minutes or less (Figure A1).

The workshops varied considerably in size, with between 3 and 36 children in attendance, and an average of 15. People Serving People had the fewest number of children, with an average of 7 per workshop, and La Creche had the largest number of children, with an average of 33. Staff from the host sites also participated in the workshops to provide additional support, and most workshops (88%) included three to five staff members (Figure A2).

Almost all of the workshops (85%) included preschool-age children (4-5 years old), and about half (57%) included toddlers (2-3 years old) (Figure A3). Some of the workshops at one site also included infants (0-1 years old), and two sites involved school-age children (6 years and older).

Implementation of trauma-informed creative arts activities

TAs were able to build a variety of trauma-informed creative arts skills into the workshops. Skills from the four key domains (executive function development, self-awareness and sense of community, language development and social-emotional understanding, and self-regulation) were integrated into the vast majority of workshops, although slightly fewer workshops focused on language development (Figure A4).

TAs felt that the workshops were especially effective in helping children practice self-regulation through sensory and movement experiences. There were very few areas where TAs felt they were unsuccessful in helping children observe or practice the skill. Across all of the skills, TAs reported that they had been most successful in helping children explore different sensory experiences and practicing large and small muscle control (91% of respondents felt that they were “very successful” in helping children practice both of these skill in workshops where they had been part of the lesson) (Figure A5). Another 90 percent of respondents felt they were “very successful” in helping children explore different body movements to release tension, unwind from stress, and increase blood flow. TAs highlighted the following promising activities:

We start and end each lesson with yoga and calming breaths - repeat students remembered this practice while new students joined in quickly...This lesson was FULL of sensory experiences like getting squirted with water, sitting on a blanket while it was rustled by the adults, and playing with cotton balls. Some really engaging moments of muscle control were practicing snow angels and pointing our toes in and out.

While some students still see some movement activities as a contest (they race through calming breathing exercises to finish first, etc.), the group is getting used to practicing different body movements and is starting to grasp the underlying reasons for them ("big breaths feel calm," etc.).

The lesson began by me telling students I was upset and asking for strategies to calm down. I was delighted when students showed me the strategies we practice at the beginning of class - stretching and finger breathing. Later, the teachers [from the site] reflected that students will use the finger breathing frequently outside of the workshop time.

The workshops were also effective in helping children express emotions, put their ideas into action, and recall plotlines. TAs rated their success in integrating skills from the other three domains highly as well. Respondents felt that they had been “very successful” in helping children express emotions through face, body, and voice in 83 percent of the workshops where this skill had been practiced (Figure A5). TAs also felt that the workshops were effective in helping children put their ideas into action and recall plotlines (82% and 80% of respondents reported they were “very successful” in integrating these skill, respectively). The TAs described strategies they used to help children develop these skills:

The lesson was all about happiness - a great moment was showing the students the picture of Louis Armstrong and having them describe it and mimic it with their own faces. Students engaged in empathy by imagining what made him happy and sharing what makes them happy.

This lesson had the benefit of having a monster that was both scary and silly so we could talk about fear in a less threatening way. We also got to practice being the people afraid of the monster and [being] the monster as well!

This lesson we made sure to have a focus emotion - surprise - and spent a lot of time at the top of the lesson imagining both good and bad surprises. We acted them out (good surprise - a new toy; bad surprise - a balloon popping); practiced the feeling in our faces; bodies, and voices; and talked about how we felt on the inside.

This lesson allowed students to offer ideas at each step and then have their peers and mentors act out their contributions.

The students were very excited about creating character puppets for their own version of the story.

We recalled the plot of Bremen Town to make up our own stories. Students got to play and speak as characters during the story as well as work together to create a new story and act that out.

The TAs encountered more difficulty in supporting conflict resolution and listening, but developed strategies to help children practice these skills. Fewer TAs felt they were successful in helping children resolve conflicts or practicing listening skills (37% of respondents felt they were “very successful” in helping children develop conflict resolution skills, and 44% felt they were “very successful” in practicing listening) (Figure A5). However, most TAs understood these skills were difficult for children to understand and demonstrate at this developmental stage. Although the TAs described some conflicts among the children, they also described the successful strategies they used to model conflict resolution:

This group gets very excited, very quickly so... practicing our listening skills can become a challenge. That is completely normal and I will continue to use settling and centering activities at the start and end of the workshops to help them practice self-regulation.

We had a bit of conflict while making our snow angels. As they figured out what space they needed to create it, some became frustrated with the floor space. I stopped the action and we all stood up. I asked them to take a deep breath and to stretch out their arms as wide and they could and make a big imaginary circle around themselves. [I used] side coaching to [help the children] be aware [of other children's] circle[s] and then we slowly floated to the ground like snowflakes and tried making their snow angels again.

The class easily recognized and could talk about their own emotions, how characters might be feeling, and how we might help characters feel better. I'm working on the process of translating that to children's peer relationships and how they can identify the same emotions and conflict resolution with each other.

The TAs were less successful integrating some skills into the workshops, especially language skills and activities representing different cultures. Some TAs included stories or vocabulary from different cultures in their activities, but fewer respondents reported feeling successful integrating these elements into the workshops (57% of respondents felt they were “very successful” in this area) (Figure A5). The TAs also struggled with including exploration of rhymes, alliteration, and letter sounds (59% rated themselves as “very successful”). TAs described challenges in making these connections:

It was a West African folktale and I had West African music, but honestly just forgot to talk about that since the group was all about acting out the characters and emotions.

At, times, I am a bit challenged to interject cultural connectors.

They shared their own vocabulary on winter ideas tonight and although they did not connect the actions to their own cultural experiences we did chat about where in the world there is snow and what places never get snow.

They enjoyed the pictures of the storybook and putting their ideas in motion, but we were not able to delve that bit deeper to connect it to culture or rhymes and alliteration.

In addition to the trauma-informed strategies, TAs also described other promising practices that contributed to effective workshops. Some TAs highlighted additional strategies or characteristics of the sites that helped the workshops be successful, including:

- Being able to adapt the activities in the moment to meet the needs, energy, and developmental level of the children.
- Using transitions, such as a short activity in the hallway, to prepare the children to move into the workshop space or physical warmups set to music.
- Using physical or sensory experiences to re-engage children who may be distracted or upset.
- Providing positive feedback and validating the children's contributions in the workshops.
- Having the same children across multiple sessions to build trust and familiarity among children with the structure of the workshops.

TAs noted some challenges with site logistics, many of which could be managed with more proactive communication with site staff. When asked what they might do differently if they were to do the workshop again, some TAs mentioned changing the timing of the workshops to better align with the site's activity schedule and to avoid disruption to the children's routine (e.g., scheduling the workshops before children are put into their pajamas or handling diapering or toileting before or after the workshops). A number of TAs felt it would be helpful to provide site staff with more clear guidance about expectations for participation and discuss how to work with children who may be upset or disruptive during the workshops. In particular, the TAs emphasized the importance of staff keeping children in the room and participating in the activities. Some TAs mentioned both group size and space being either too large or too small. Other TAs suggested that the workshops could be longer or shared concerns about the developmental levels of the materials.

The TAs felt that some additional training and opportunities for observation would be helpful in their practice. When asked what additional support or training would be helpful, many TAs noted that it was just a matter of continuing practice. Others stated that it would be helpful to have additional opportunities to share ideas or observe other TAs in the program, or to be observed themselves. Some TAs also mentioned specific trainings or information that would

be helpful, particularly about trauma-informed care at different developmental stages and integrating materials from other cultures.

Supporting the capacity of partner organizations to integrate trauma-informed creative arts in their work

A second goal of the Art as Intervention program was to increase the capacity of partner organizations to implement trauma-informed creative arts activities. Site staff were invited to participate in the workshops with the children and were provided handouts describing additional ideas to be used with children.

Most of site staff had some prior experience using creative arts with children who had experienced trauma, but also reported increased understanding of how to use creative arts to teach specific skills and concepts. About three quarters of site staff (72%) reported that, prior to the workshop series, they felt “very” or “mostly” comfortable using creative arts to support learning and social-emotional development with children who had experienced trauma (Figure B3). However, respondents also reported increases in knowledge as a result of the workshop series. All of the respondents “strongly” or “somewhat” agreed that they had learned new trauma-informed creative arts activities that they could use with young children (Figure B5). Almost all respondents (89%) “strongly agreed” that they had a better understanding of how to use story-telling and dramatic play to involve children’s voices and ideas, while slightly fewer (83%) “strongly agreed” that they learned how to use creative arts to encourage children’s imaginative play and collaboration, create a positive environment where children feel safe exploring their emotions, and express themselves using their bodies (Figure B4). Although site staff reported increased knowledge across all of the domains, just 65 percent “strongly agreed” that they had a better understanding of how to use creative arts to model conflict resolution and relationship repair. This was also the lowest rated item among the TAs.

Site staff learned new strategies that they planned to use at their organizations and share with caregivers. All of the respondents reported that they had already used or plan to use the activities they learned through the workshops in their work with young children (Figure B5). In addition, a majority of site staff reported they had shared some of the activities or skills they had learned with other staff at the organization (94%) or with parents or guardians of children (87%). When asked what strategies they planned to continue, many described plans to incorporate dramatic play, story-telling activities, and breathing exercises, and to encourage input from the children:

As part of our curriculum, we do what is called a repeated read aloud. This essentially means that we read the same book aloud, as a group, for an entire school week. This is a vocabulary and critical thinking focused way of reading aloud each week. However, I feel like after our exposure to the trauma-informed creative arts activities we would be able to act out stories using our bodies to create a nurturing environment through social-emotional learning. It will be a wonderful way for kids to express themselves and begin to understand each other.

The stretching and breathing techniques used before each session [were] a great way to get the children's bodies ready for the activities ahead. I plan to use these or similar techniques before my group times.

I will ask the children more open-ended questions about their play and stories we are reading.

Allowing time for responses from the children and accepting those responses!

Site staff were also interested in additional training opportunities. Site staff reported some barriers to incorporating trauma-informed creative arts into their work moving forward, including lack of training, time, or space for active play. Most respondents were interested in additional training, especially a training just for staff.

I would love to do this as an all-staff training without children to have some time to talk with our instructors and ask questions! I believe this is wonderful, much needed, and important work for our community!

I would welcome any further training or workshops. I am not yet at the point where I feel like I could lead a creative art experience like [the TA] did for us in the classroom.

I think it would be wonderful to have a training for the teachers to be able to learn to be silly and understand that the entire day does not have to be structured play. Sometimes adults forget how to just have fun with building on social and emotional skills so it would be nice to have a training to show that to them.

Overall, site staff were satisfied with the program and saw benefits for the children in their care. All of the respondents expressed that they would recommend the workshop series to other organizations that work with young children and that the workshop was beneficial to the children at their organization (Figure B5). In particular, site staff were pleased with the relationships the TAs built with the children and staff:

[The TA] does a wonderful job when she comes. She recognizes and remembers children she has seen in the past, and knows when to push and when to back off with certain children. She captures and holds the children's attention and quickly adjusts her activities for age appropriateness. She is really understanding of children who are unable/unwilling/hesitant to participate, but still includes them the best she can. She... makes each child feel special and gives each a little 1:1 as appropriate.

The children and staff think the world of [the TA] and the teachings of [the Children's Theatre Company].

I really enjoyed the workshops and our children loved every minute of interacting [with the TA]. She also sparked new ideas in the teachers to help the students throughout the day.

Conclusions and recommendations

In its pilot year, there is promising evidence that the Art as Intervention can be successfully implemented in a range of settings with young children likely to have experienced toxic stress. TAs were able to integrate a wide range of trauma-informed practices into the creative arts workshops and observed children in the workshops practicing new skills that were being introduced. The workshops were especially successful in incorporating activities designed to help children who have experienced trauma practice self-regulation and unwind from stress

through sensory and motor activities. There is also some evidence that the program increased the capacity of partner organizations to continue implementing these strategies in their work with children. Site staff deepened their understanding of how to use story-telling, dramatic play, dance, and creative movement to support the children in their care, and built greater collective knowledge by sharing the strategies they had learned with colleagues and caregivers. More work is needed to understand whether the skills introduced and practiced during the workshops are maintained over time.

The following recommendations, based on the feedback from TAs and site staff, are ways for the Children's Theatre Company to further refine and assess the Art as Intervention model:

- Provide additional training and support to TAs about strategies for promoting conflict resolution and listening skills during the workshops.
- Build activities highlighting different cultures more intentionally into the curriculum, and provide training and support for TAs in integrating culture into the workshops.
- Provide additional guidance to TAs on the role of language development in trauma-informed practice and determine whether language development should continue to be a key outcome for the program.
- Increase the length of workshops to up to an hour and explore opportunities for children to participate across multiple sessions.
- Establish a consistent approach to work with sites before the first workshop to discuss site logistics (e.g., group size, space, the workshop schedule in relation to other site activities) and expectations about staff participation.
- Incorporate ideas (e.g., songs, books, or activities) into a curriculum so TAs have a growing list of ideas from which to draw.
- Establish some suggested practices (e.g., space required, staff-to-child ratio, ages of children) to help the curriculum be as effective as possible while still offering flexibility to be implemented in a variety of settings.
- Offer training opportunities, including follow-up refresher trainings, outside of the workshop series for site staff about integrating trauma-informed creative arts into their ongoing practice.
- Follow up with site staff three to six months after the workshops have ended to look at how they have integrated the activities into their work and what challenges they face in implementing the strategies.
- Broaden the evaluation to look at impacts on children's cognitive, social, and emotional functioning.

Appendix A. Teaching Artist Survey

A1. Duration of workshops

Duration of workshops (N=68)	N	%
0-30 minutes	45	66%
31-60 minutes	22	32%
More than 60 minutes	1	2%
Total	68	100%

A2. Site staff in attendance at workshops

Number of site staff in attendance at workshops (N=67)	N	%
2	6	9%
3	24	36%
4	19	28%
5	16	24%
6	2	3%

A3. Age of children in attendance

Age of children participating in the workshop (check all that apply) (N=68)	N	%
Infant (0-1 year old)	10	15%
Toddler (2-3 years old)	39	57%
Preschool (4-5 years old)	58	85%
School age (6+ years old)	12	18%

A4. Focus of workshops

	Did the workshop focus on helping children develop the following skills?	
	Yes (# (%))	No (# (%))
Promoting executive function		
Putting their ideas into action (N=68)	68 (100%)	0 (0%)
Acting out stories (N=68)	67 (99%)	1 (2%)
Re-imagining a story with different storylines or outcomes (N=66)	62 (94%)	4 (6%)
Strengthening self-awareness and sense of community		
Practicing listening skills (N=67)	66 (99%)	1 (1%)
Expressing emotions through face, body, and voice (N=67)	65 (97%)	2 (3%)
Working together with other children towards a goal (N=67)	65 (97%)	2 (3%)
Making decisions for themselves and with the group (N=67)	64 (96%)	3 (5%)
Exploring characters' emotions in the stories (N=67)	63 (94%)	4 (6%)
Naming emotions (N=67)	63 (94%)	4 (6%)
Talking about how parts of the story made them (the children) feel (N=66)	54 (82%)	12 (18%)
Enhancing language development and social-emotional understanding		
Brainstorming ideas with the group (N=65)	65 (100%)	0 (0%)
Speaking out loud (N=63)	63 (97%)	2 (3%)
Learning new vocabulary (N=58)	58 (89%)	7 (11%)
Participating in activities that reflect different cultures (N=45)	47 (84%)	9 (16%)
Recalling plots of stories (N=51)	51 (79%)	14 (22%)
Learning how books can tell stories through activities such as pausing on each page, looking at pictures, and investigating words (N=47)	50 (77%)	15 (23%)
Exploring rhymes, alliteration, and letter sounds (N=44)	44 (68%)	21 (32%)
Supporting self-regulation through relaxation and calming strategies		
Exploring different sensory experiences (e.g. touch, sight, smell, hearing) (N=66)	64 (97%)	2 (3%)
Practicing large and small muscle control (N=66)	64 (97%)	2 (3%)
Exploring different body movements to release tension, unwind stress, and increase blood flow (N=66)	63 (96%)	3 (5%)
Observing or practicing conflict resolution and relationship repair (N=65)	60 (92%)	5 (8%)

Note. Totals may not equal 100% due to rounding.

A5. Effectiveness of the trauma-informed creative arts strategies

	If the workshop did focus on this skill, please rate how successful you felt you were in helping children understand, observe, and/or practice the following skills.			
	Very successful	Somewhat successful	Not very successful	Not at all successful
Promoting executive function				
Putting their ideas into action (N=66)	54 (82%)	11 (17%)	1 (2%)	0 (0%)
Acting out stories (N=65)	47 (72%)	15 (23%)	3 (5%)	0 (0%)
Re-imagining a story with different storylines or outcomes (N=60)	37 (62%)	22 (37%)	1 (2%)	0 (0%)
Strengthening self-awareness and sense of community				
Expressing emotions through face, body, and voice (N=67)	52 (83%)	11 (18%)	0 (0%)	0 (0%)
Exploring characters' emotions in the stories (N=67)	44 (73%)	15 (25%)	1 (2%)	0 (0%)
Naming emotions (N=67)	44 (72%)	17 (28%)	0 (0%)	0 (0%)
Talking about how parts of the story made them (the children) feel (N=66)	35 (67%)	17 (33%)	0 (0%)	0 (0%)
Working together with other children towards a goal (N=67)	39 (62%)	21 (33%)	3 (5%)	0 (0%)
Making decisions for themselves and with the group (N=67)	38 (61%)	23 (37%)	1 (2%)	0 (0%)
Practicing listening skills (N=67)	28 (44%)	34 (53%)	2 (3%)	0 (0%)
Enhancing language development and social-emotional understanding				
Recalling plots of stories (N=51)	41 (80%)	6 (12%)	4 (8%)	0 (0%)
Speaking out loud (N=63)	49 (78%)	12 (19%)	2 (3%)	0 (0%)
Learning new vocabulary (N=58)	42 (72%)	16 (28%)	0 (0%)	0 (0%)
Brainstorming ideas with the group (N=65)	47 (72%)	16 (25%)	2 (3%)	0 (0%)
Learning how books can tell stories through activities such as pausing on each page, looking at pictures, and investigating words (N=47)	32 (68%)	15 (32%)	0 (0%)	0 (0%)
Exploring rhymes, alliteration, and letter sounds (N=44)	26 (59%)	18 (41%)	0 (0%)	0 (0%)
Participating in activities that reflect different cultures (N=45)	24 (53%)	17 (38%)	3 (7%)	1 (2%)

A5. Effectiveness of the trauma-informed creative arts strategies (continued)

Supporting self-regulation through relaxation and calming strategies	If the workshop did focus on this skill, please rate how successful you felt you were in helping children understand, observe, and/or practice the following skills.			
	Very successful	Somewhat successful	Not very successful	Not at all successful
Exploring different sensory experiences (e.g. touch, sight, smell, hearing) (N=63)	57 (91%)	6 (10%)	0 (0%)	0 (0%)
Practicing large and small muscle control (N=63)	57 (91%)	5 (8%)	0 (0%)	1 (2%)
Exploring different body movements to release tension, unwind stress, and increase blood flow (N=62)	56 (90%)	6 (10%)	0 (0%)	0 (0%)
Observing or practicing conflict resolution and relationship repair (N=59)	22 (37%)	34 (58%)	3 (5%)	0 (0%)

Note. Totals may not equal 100% due to rounding.

A6. Participant open-ended responses: Describe an activity that you felt was particularly successful in achieving key objectives. Why do you think this activity was successful?

These little ones love to jump into the scarves. They are naturally drawn in by them and immediately use them to create costume. This week they also used them as a means to travel around the space by bridges and waterfalls which added a great new way to adventure.

Movement and music were the most effective ways to engage the children this week. We danced at the beginning, middle and end of our time together.

Favorite activity was dressing up like bluebirds grabbing stripes of color for the rainbow and flying through the waterfall (water spray). The best part was that we had the time to do it over and over again. It engaged their imagination, body, voice, expression and senses simultaneously. We also had a teaching moment in being sure not to let any spray get on the babies when we took turns with the spray bottle. So fun.

Starting the workshop outside the room with the art component was a critical change that worked very well. I was able to direct the focus of those kiddos to ME, before the playroom. Also asking the staff to bring them ready to go instead of in and out with diaper changes throughout the workshop was another appreciated adjustment. Both played excellent roles in our success this week in keeping the kiddos engaged.

This group began with the art project in the hallway. It was a great way to gather and center on our topic for the evening. It also started our brainstorming of ideas right off the bat.

At the start of class we had free form dance time to release tension before we began our workshop. I interjected snowy concepts and they used yarn to create a blizzard and to make snowflakes on the floor to sit on at the end of the song.

Music and movement are always the favorite activities of this young group. It is not often that we get through a story line in re-creation form but they move their bodies, share their ideas and use their imaginations.

This group was really happy creating their own special built up beds and loading lots of our pom-pom peas under them. Then the pom-pom and scarf dance was a hit as well. Again the sensory connectors spark them to engage with more ease.

A6. Participant open-ended responses: Describe an activity that you felt was particularly successful in achieving key objectives. Why do you think this activity was successful? (continued)

When we sat down to chat about our senses they were mesmerized by the fabric. They wanted to articulate how it felt, what colors they saw on the fabric, was it soft or coarse. I brought out the 2 bags (one with coconut oil on fabric and one with lemon oil on fabric) for them to investigate with their senses to figure out the smells. It was delightful to see them relaxed, conversant and eager to guess and give opinion. I actually got distracted from how I was trying to connect it to The Snowy Day and just enjoyed their explorations for a few minutes. They were also very willing to share with one each another tonight. They understood that by sharing they would get to investigate more. I could see their understanding of their senses gain momentum throughout the workshop.

Scarf dress up and movement were the favorite activities and the only time all of the children were engaged together. Many of them dressed up and went back to the toy they were focused on. I still consider that a success because I got them to explore outside of their comfort zone for just a moment or two. They also love music and it universally makes us FEEL different ways as we hear it. I used music to infuse feeling silly, joyful and calm throughout the workshop with some success. "Happy," Ferrell Williams, "Don't Worry Be Happy," Bobby McFarrin, "True Colors," Cyndi Lauper.

We began the workshop drawing our own faces on template blank faces. They each made several as they thought it was a fun activity. We then brought the faces into our workshop space and when we shared emotions we took them out to bring them to life on our own faces. It was a great connector.

This group was very engaged in helping tell the story by observing the pictures and giving their own thoughts on what the animal should be. Of course I changed the animal to whatever they said it might be. They appreciated the power to change it to their own imaginative ideas. Example: Allaskunk- Quote from student I had previously- "I made him because he's fast and stinky and nobody can catch him."

The group really enjoyed the art project to start our workshop. Having a few moments to chat and draw about things we think are wonderful was an excellent lead in to the workshop activities.

The children were eager to put the idea of different jobs into action. Having explored the characters in the story they wanted to work together to be scientists, chefs and pilots.

Before our in-classroom workshop began tonight I did an outside-the-classroom art component activity to help them connect to self before we began our active workshop. I had blank human figures on paper and crayons out on a coloring mat for them to lay down on their stomachs, stretch out and draw themselves on the paper. We talked about favorite color, shapes of hair, whether they were going to be smiling or mad or shy and so on. It really got them into the mind set of self. It also helped to have that experience together to connect our conversation about self-appreciation as we looked into the mirror. Another added delight was that at one point the teeny crawlers came out into the hall where we were drawing. We welcomed them to lay there with us and do some scribbling (because even a 6-month old loves to scribble) and this older group was so proud to share their pictures with them. Precious moments.

Their ability to change up my activities to adjust to their needs is really important at the crisis nursery. I was able to use music and movement as a connector for the children when using my voice or encouraging interaction did not work this week. Scarves also brought them together and many were able to express different emotions by how they moved the scarves.

This group really enjoyed investigating the flashcards. They depict emotion and an associated activity (daddy bunny rocking a baby bunny for comfort). They wanted to spread them out stare at the pictures and colors make guesses about what the emotions were. This activity was so enjoyable we stayed with the cards and tried to make our own pictures with our bodies for what we saw on the cards.

An activity that this group enjoyed was taking a scarf and creating their own sled to sit on while we explored the story together. It gave them their own space and choice of scarf to create with.

A6. Participant open-ended responses: Describe an activity that you felt was particularly successful in achieving key objectives. Why do you think this activity was successful? (continued)

The group was so enthusiastic about the animal pictures and exploring the countries of Africa on the map. They loved hearing details and it gave the telling of the story an authenticity for them. 23 kiddos stayed almost completely engaged and listening through the whole storybook after having time to investigate the true life animals in the story.

Dancing, stretching and tapping with our fingertips worked well to help them release the tension and relax. We did these things multiple times as tension kept building back up in them as they watched the two children who were in full outburst mode for most of our workshop in the space be dealt with by staff.

The exploration of the map and animal pictures and language introduction was so fantastic with this group. I think they would not have minded continuing the chat for some time longer but we had to get to reading the story. They were also so focused on the story having seen where the story comes from and the real animals of the story, those sensory experiences really hooked them before we even began. So fun.

In this lesson plan we used a large parachute as our mitten. It began as a crumpled piece of fabric but as each character group came to the mitten they asked for shelter and warmth and were given it by the characters already in the mitten. The fabric expands throughout the story until every character has been welcomed in. The children were delighted to share the space with others under the parachute, even when they had to make extra space they all worked it out together with only minimal input from myself and staff of reminders of our goal that all are warm and safe within the mitten.

Our discussion of "wonderful" was really exciting as even these young students were able to share wonderful things about themselves and our world. At one point a child shared that he thought his eyes were wonderful. Several children around him reinforced that for him by making positive comments to agree with him. He loved the fact that they acknowledged him individually. He smiled and participated through the rest of the workshop, engaging with his peers and eager to put our ideas into action.

I wrote the lesson plan because we had just had a big snowfall and I wanted to experience the change of weather with the children and give them ideas for using their imagination with snow in mind. The song "Do You Want To Build A Snowman" from Frozen has been a favorite in my classes over the last 2 winters. I find it to be a great way to free students' imaginations to create movement without having to dance. We go through getting ready to go outside. What does that require? Then out to the snow, what it feels like, how it crunches under our feet. While the song plays I ask about building a snow man. I always give the choice of working on your own snowman, working with a partner or partners or working with me as a whole group to build a giant snowman. In this workshop there were a few children who preferred to start out building the snowman on their own but the majority of the group wanted to help me build up a snowman all together. By the end, even the kiddos on the outskirts of the action wanted to help decorate our group snowman. It was a fantastic opening activity which involved active questioning, decision making, sharing of ideas and actions and group large motor fun. Warm up movement/dance will be a regular part of lesson planning. Very successful.

This group really enjoyed making the beds for the princesses and princes and setting up the "pea," pom-poms, tossing and turning and not getting comfortable was fun to watch and see what they did with their moving selves.

The process of making the cake as a group came from one child feeling bad about something (don't know what her trigger was, but that does not matter) and she was crying in the middle of our shopping action wrap-up. Her friends were asking her what was wrong but she did not want to share. I saw the interaction and used it as an opportunity for the group to help. I asked what ideas her friends might have to make her happy. I stated we have all this new food from shopping and could we make her something? Several yelled out CAKE!! Which made the rest of the group yell CAKE!! as well. I opened my arms into a circle and said here is the pot what should we put in our cake. At this point I encourage them all to go find what they would put into the pot. I asked each child as they come to put things in what it is. The sad child is now engaged in the activity and has run to find strawberries, which she says taste good in cake. She interacted without tears for the remainder of our workshop. We stirred the cake, baked the cake, set our table with scarves, shared with friends and had a slumber party to end our story.

A6. Participant open-ended responses: Describe an activity that you felt was particularly successful in achieving key objectives. Why do you think this activity was successful? (continued)

Our warm up activity, with music, of creating our own moves and sharing with the group and then having the group follow that student's choreography was really satisfying for them. They were quite empowered little dancers with confidence and control in their physical space.

This week we started the workshop with practice in raising hands and my new workshop mantra for this site-Be safe with your space and gentle with your touch. I repeated it and they repeated it and it was repeated many times during our workshop. And that's great because repetition is how we all learn. They also thoroughly enjoyed learning words for Hello and So Long in Ojibwe. I will add more language exploration for our final workshop experience.

This group really enjoyed the occupation flash cards. It gave them a visual connector to the words I was using to describe the occupations on each. They shared ideas of who they would want to be freely. I had one child who was set on being a robber. I asked if he might choose an occupation that was helpful to others instead of one that might hurt others. He said NO. His peers said he should try being a basketball star. He still said NO. So I was not successful in changing his mind but it was great to have that in the moment debate with him and to have his peers give their input as well.

Connecting emotion and feeling to characters they wanted to be was particularly successful. They were into superhero cape making. They all called out how their superhero would get to the stores and interacted with each other really well.

The thunderstorm creation first with sound effects created by the students and then the addition of the rain in spray bottle form was so delightful to the kiddos. It kept their anticipation level up through the whole workshop.

This week we started the workshop with a piece of yarn and the song "Let it Go" from the movie Frozen. The students knew many of the words in the song and all of them knew the refrain which they sang out while twirling with the yarn to create a winter blizzard group dance. It gave them space to move, time to expend extra energy and immediate sensory engagement in our plan for the workshop.

This week I had feelings flash cards to share with students. Words only. I wanted to see (and wanted them to realize) how many words they might know how to read already. They enjoyed holding the cards, giving their own example of the emotion and then watching their peers copy their expressions. We could have played this exercise out many times, they were very engaged.

In our last session, when I brought out the mirror they struggled to stay engaged, share ideas and understand the concept of self-appreciation. In this session I brought out the mirror again and began making faces, asking them what they thought my faces meant. As I looked into the mirror they were immediately eager to share an emotion in the mirror and pass the mirror to others to try too. I believe it was a success for several reasons. First, they had already been exposed to the activity so they knew what the expectation might be. Second, they love repetition. Third, I allowed the children to spread out in the space and I came to them with the mirror. It gave them space to move and express with their whole body while looking in the mirror.

The students enjoyed creating the actions of the story from smelling the roses and chatting about what they might smell like and what other flowers we might like to smell and then on each page investigating the tiny wonderful things like hearts and colors on each page. They especially loved learning the sign for I Love You in ASL. I was quickly told that it was actually the spider man web throwing sign. I agreed and thanked the student for his great observation skills. He was very proud of his knowledge to share and his peers gave him positive feedback for it and that made him very happy.

The mirror exercise with this older group went very well. First, I began it by all children being spread out instead of trying to circle them up, as I did with the first group. Second, I passed the mirror to each individually and asked them to share. Third, if a child hesitated in sharing I allowed other children to share what they thought was great about that child. All of them were positive and eager to share. I will build a second level of this exercise into next week's lesson plan.

A6. Participant open-ended responses: Describe an activity that you felt was particularly successful in achieving key objectives. Why do you think this activity was successful? (continued)

This is the first lesson that really employed a "Teacher in Role" strategy in which I played a character throughout rather than being the teacher. I played grandma and the students came to my house, helped me shop for dinner, prepare the meal, set the table, and feed the fish. The way the students reacted to grandma really highlighted their ability to imagine and their empathy by shifting their attitude and communication style to be very affectionate with a grandma-figure. There was also a great moment at the beginning in which we just shared what we knew about grandparents where each student got to share information about their personal experience which was lovely and allowed them to be the expert.

We were pretending to build a nest for our egg. We pretended to be trees and each student got a scarf to be their leaves. As trees we explored the wind blowing through our leaves, our leaves falling to the ground, and the wind picking them up and throwing them in the air. This activity was successful because it was non-verbal, they could learn kinesthetically by watching and then by doing, they were able to activate the vestibular and proprioceptive senses, and it's just lots of fun.

I really noticed the change in participation in taking our calming breaths. Students were focused, still, and following along both physically and with their breath. Some still struggled with tracing their fingers, but all were trying and I could hear the deep breathing and feel the calm settling in. I think the success came from many of the students already experiencing the activity as well as the quiet voice I used to offer instruction and that we sat our bodies down after just having been very active and kinesthetic.

The calming breathing we do at the top and end of the lesson was very successful. The returning students jumped in right away. The new student immediately joined in. The feeling of calm was immediate.

The activity where we rustled the sheet while students sat on it was very successful. They had fun, were being sensorially stimulated through touch, sound, proprioception, and vestibular motion. They were actively engaged even when they were not the center, and they derived happiness from helping a friend. This activity was successful because we layered up to it through previous activities, it was an unexpected sensation, and there was a way to be involved when it wasn't your turn.

At the top of class we looked at several images of cacti. Students described what they saw and I explained about the spines. Students touched the picture and pretended to get pricked and yelled in pain and demanded bandages. It was fun for them to act out pain and overly-dramatic reactions.

In the older group, they particularly enjoyed greeting their friends in the three different languages we looked at. They enjoyed that social practice of shaking hands and looking a person in the eye while saying "hello!" In the younger group, they enjoyed putting all of the peas under the blanket and laying on top of it while expressing discomfort. They enjoyed that even though they could not see the peas under the blanket, they could still feel them.

Have a specific emotion to talk about at the top of the lesson was helpful. Some were familiar with the word surprise and some were not, but they all understood it once we acted it out. It was successful because we were able to build on it from surprise face, to surprise body, to surprise voice, to all combined.

We showed a fake egg to the students and allowed them to explore by touching, listening, and making visual observations. We discussed the qualities of the egg and then students shared their existing knowledge of eggs. From there, students used inference to guess what could be in the egg. After each guess we used our bodies and voices to act out each idea, which allowed us to physically represent concrete ideas like birds and dinosaurs as well as abstract concepts like the idea of nothing. The activity was successful because any idea offered was validated, students got to engage with an object that was endowed with wonder and infinite creative possibilities, students were placed in the role of expert being asked for their knowledge, and they got to see their ideas come to life through the work of their peers as well as their mentors.

A6. Participant open-ended responses: Describe an activity that you felt was particularly successful in achieving key objectives. Why do you think this activity was successful? (continued)

After the book we acted out the end of the book where the boy plays the ukulele and sings while the monster dances until he falls down. Then we brainstormed other way to get rid of the monster. The students all had great ideas ranging from "hitting him" to "asking him nicely to leave" to inviting him to play with us rather than be mean to us. I think it was successful because they can relate to the feeling of wanting someone to stop what they are doing.

I do not know what it is about the squirt bottle but it is MAGICAL. I have already found that in adding it into the action every three minutes or so I have them hooked for the whole workshop. They just love it and love adding in ideas for how it can be used. This has happened with each group in our pilot program that I work with using the spray bottle. Their senses are very connected to their engagement level. The more positive sensory exploration the more creativity and interaction grows and flows. I am able to delve into and investigate it a bit more with this group because I have an hour, uninterrupted, small group of students, learning dynamics and... with same students in each workshop. It has been a fantastic learning experience. I have always used sensory experiences with my students young and old but now understanding the meaning and the ability to change perspective and engage that they have is really amazing.

After I told the story I expressed that we would now all create our own character animal and add tails to everyone. They thought that was fabulous! We danced to "Happy" and attached our tails and did a happy wiggle waggle dance as our animals before starting into the story re-creation.

For our wrap up today we had the honor of having [a Children's Theatre Company staff member] share with us his knowledge of where water comes from and how maple syrup was life-giving in the early days. He also explained that the rattle was the first sound and he used it while he sang his water song for us. The children were truly mesmerized – even [one of the children] from afar. As he sang, we passed the maple syrup jar to each other in a circle one by one. The children were settled, gentle, respectful and invested in this experience fully. It was beautiful and moving. Each child raised the mason jar into the air to honor it and to investigate its color, viscosity and some even tried to smell it through the jar. Pure magic! When he was done sharing the children shared with him some Kinnickinnic as a thank you for his sharing of knowledge and music.

At the start of the story the characters begin a journey together. We created a yarn dance that ended in all of the students creating a path together. It had lots of ways to walk around on it. It looked like a spider web and we walked it and I side coached that while we may all make our own paths in life that they all become connected and intertwined. It was fun to watch them walk and have to find ways to pass each other on the pathways.

I wrap up our workshop each week with this group doing an art project that connects to our workshop activities. This week we created giant chalk rainbows with anything else they wanted to put into the picture and then blended the colors with Q-tips and shared them with the group. We also listened to several rainbow songs and songs about the world and nature while they created their rainbows. It was an excellent settling project and they were delighted to see the blending with many different shapes, sizes and colors of chalk.

They were very engaged in creating characters and stories when they made puppets. They shared their stories with their grownups.

After we heard the story and saw the puppets, they made their own puppets. The children had very clear ideas of what they wanted to create and worked very hard on them. They needed the adults' help to finish their puppets, and the adults were encouraging and helpful. The completed puppets were used right away for play, and the children were much more responsive to my suggestions for acting out a story with their puppets than they were when we acted out our story with their bodies.

Their collaborative storytelling was particularly imaginative, and they were very invested in acting it out.

Building puppets. Engaged students in using materials and creating. Opened up dialogues with parents and teachers. Sparked stories, and revealed their thinking and how they saw the world. They were fascinated with police officers and wanted to make stories about them being helpful.

A6. Participant open-ended responses: Describe an activity that you felt was particularly successful in achieving key objectives. Why do you think this activity was successful? (continued)

Instead of acting out the story as a whole group, we acted out the story with two students. They did a great job and were very expressive. The other students were fascinated with watching their peers act out the story. The teachers said that they would continue the activity later in the day and give more students and opportunity to act out the story, which seemed like a great way for the experience to continue living in the classroom.

It was very exciting to see how much the students were able to do with their acting after only five sessions. They were very engaged throughout. The teachers were also very supportive and positive about the experience and did a lot to continue the activities when I wasn't there.

The warm up game where I tell a VERY short story with a camper who gets scared by a bear. The students then pick a side of the stage (campers on one side and bears on the other) and we act out the story. It is a very effective way to introduce the idea of rehearsing a story, looking for cues, and acting it out. It helps students understand what helps a play be successful. They were very into the activity.

The students were really thriving in the format that has evolved. Warmups, group acting, storytelling, watching two students act out the story and then acting out the story again later in the day when I'm not there.

The students were very engaged by the story and how the lion and mouse started out as enemies and became friends.

While going through the colors of the rainbow, we realized that a lot of different vegetables are green, and made a crunchy salad – experiencing the color green through taste, touch, smell, and sound.

In the story, Dog takes Monkey's ball away, and Monkey in response snatches it back and runs away. Students were very quick to identify that both of those actions were wrong, and that both of them were being mean, and we brainstormed ways for them to be nice to each other. Acting the story out in pairs, we worked on alternate endings and quite a few students got to come up and perform those characters with different endings to the conflict – when we found a solution that both characters were happy with (asking a third student to come up and share a different toy with one character, so the two original "friends" got time away from each other), the whole class cheered.

Early in the class session, we talked about how our breathing sounds when we're angry or scared (fast breathing) and practiced pretending we were scared and then taking deep breaths to calm down, noticing how it helped some students feel better to breathe slowly. Later, as we were being Wild Things and brainstorming ways to "be still," (among singing lullabies and reading books), a few students brought up taking a breath as a way to get the Wild Things to calm down.

In brainstorming "messy animals" a student suggested a spider making messy webs everywhere – we then practiced tying imaginary knots in webs using our fingers, then all formed a circle to make one giant web, and sat down. One student asked if they could be a fly, so we all took turns (I offered each student the yes/no option) being a fly and going into the middle to strike a pose as a fly caught in the web ("Frozen statue!") Many students took the opportunity to show off how well they could balance on one foot, or how big of a "scared face" they could make for their moment in the center of the spider web.

Using small pieces of cloth as fish scales and having the students dance until their scales "fell" to the ground was a good way to connect movement with the story, and they all had fun being "embarrassed" when their scales fell off.

Appendix B. Site Staff Survey

B1. Sites represented

Where do you work? (N=18)	N	%
Northside Child Development Center	5	28%
Greater Minneapolis Crisis Nursery	4	22%
People Serving People	3	17%
Early Wonders at Urban Ventures or Center for Families	2	11%
Montessori American Indian Childcare Center	2	11%
Early Wonders	1	6%
La Creche	1	6%

Note. Totals may not equal 100% due to rounding.

B2. Site staff participation in workshops

How many of the Art as Intervention workshops did you participate in at your organization? (N=19)	N	%
All or almost all of them	7	37%
Most of them	5	26%
About half of them	0	0%
A few of them	1	5%
None of them	1	5%
I was involved with the program in other ways**	5	26%

Note. Totals may not equal 100% due to rounding.

**Other ways included: coordination, observing, and consulting.

B3. Previous experience with trauma-informed creative arts

Prior to this workshop series, how comfortable did you feel using creative arts to support learning and social-emotional development in young children who have experienced trauma? (N=18)

	N	%
Very comfortable	7	39%
Mostly comfortable	6	33%
Somewhat comfortable	3	17%
Not very comfortable	2	11%
Unsure	0	0%

B4. Change in site staff knowledge and skills in using trauma-informed creative arts approaches

	Strongly agree	Agree	Disagree	Strongly disagree	I don't know/not applicable
I have a better understanding of how to use story-telling and dramatic play to...					
Involve children's voices and ideas. (N=18)	16 (89%)	2 (11%)	0 (0%)	0 (0%)	0 (0%)
Create a positive environment where children feel safe exploring their emotions. (N=18)	15 (83%)	3 (17%)	0 (0%)	0 (0%)	0 (0%)
Encourage children's imaginative play and collaboration. (N=18)	15 (83%)	3 (17%)	0 (0%)	0 (0%)	0 (0%)
Incorporate and reflect children's experiences and identities. (N=18)	14 (78%)	3 (17%)	1 (6%)	0 (0%)	0 (0%)
Give children choices and opportunities to change story outcomes. (N=18)	13 (72%)	5 (28%)	0 (0%)	0 (0%)	0 (0%)
Incorporate and reflect children's feelings and emotions. (N=18)	13 (72%)	5 (28%)	0 (0%)	0 (0%)	0 (0%)
Model conflict resolution and relationship repair. (N=17)	11 (65%)	6 (35%)	0 (0%)	0 (0%)	0 (0%)
I have a better understanding of how to lead children in dance and creative movement to...					
Express themselves using their bodies. (N=18)	15 (83%)	3 (17%)	0 (0%)	0 (0%)	0 (0%)
Unwind from stress. (N=18)	13 (72%)	4 (22%)	1 (6%)	0 (0%)	0 (0%)
Practice self-regulation. (N=18)	12 (67%)	5 (28%)	1 (6%)	0 (0%)	0 (0%)

Note. Totals may not equal 100% due to rounding.

B5. Site staff satisfaction and change in organizational capacity

	Strongly agree	Agree	Disagree	Strongly disagree	I don't know/not applicable
I learned new trauma-informed creative arts activities that I can use in my work with young children. (N=18)	9 (50%)	9 (50%)	0 (0%)	0 (0%)	0 (0%)
I would recommend this workshop series to other organizations that work with young children. (N=19)	18 (95%)	1 (5%)	0 (0%)	0 (0%)	0 (0%)
The workshop was beneficial for the children at my organization. (N=19)	16 (84%)	3 (16%)	0 (0%)	0 (0%)	0 (0%)
I shared some of the trauma-informed creative arts activities and strategies I learned with other staff at my organization. (N=17)	8 (47%)	8 (47%)	1 (6%)	0 (0%)	0 (0%)
I shared some of the trauma-informed creative arts activities and strategies I learned with parents or guardians of the young children at my organization. (N=15)	7 (47%)	6 (40%)	2 (13%)	0 (0%)	0 (0%)
I have used or plan to use the trauma-informed creative arts activities I learned in my work with young children. (N=16)	11 (69%)	5 (31%)	0 (0%)	0 (0%)	0 (0%)

Note. Totals may not equal 100% due to rounding.

Appendix C. Art as Intervention objectives and outcomes

The following objectives and outcomes were developed by the Children's Theatre Company in collaboration with a consultant specializing in early childhood development and trauma-informed care.

Objectives for caregivers

- Early Childhood Caregivers will participate in and gain experience through exposure to creative arts activities designed to engage children's senses and to promote theater arts based strategies to build coping skills, and promote social and emotional development in young children impacted by trauma.
- Early Childhood Caregivers will receive Creativity Ideas handouts with each lesson plan to promote the use of creative play in their everyday interactions with children.

Objectives for children

- Children will experience creative arts activities to engage the whole body, voice and imagination in creative storytelling and play as a means of cognitive development in self-regulation, problem solving and emotional expression.
- Supporting the child's capacity to cope with trauma and stress using creative theater arts activities and sensory exploration.

Measurable outcomes

Promoting executive function development

- Creative storytelling with attention to emotions and themes that relate to and empower children to investigate the possibilities.
- Re-imagining of story with children's input to discover the story can be flexible to our wants and needs.
- Creative play enactment of story to practice self-regulation of arousal level, attention, and emotion while experiencing positive peer relations.
- Empowering children to put into action their ideas and bring positive story outcomes to fruition.

Building self awareness and sense of community

- Explore characters and their emotions; use active questioning to encourage sharing ideas.
- Process and articulate how parts of the story make children feel individually and as a group.
- Incorporate activities that encourage children to work together for one goal, building a sense of belonging and community.
- Encourage individual decision-making skills and give positive feedback.
- Enable children to make choices for themselves and the group.

Creative storytelling to enhance language development and social emotional understanding

- Literature-inspired expressive storytelling. Stories chosen to reflect the needs of the organization, children and cultural understanding.
- Extend children's ability to pause on each page, investigate words, and focus on pictures to tell the story.
- Activities include vocabulary within the story, sharing expression, word and phrase repetition and speaking out loud.
- Cognitive development through active questioning, group brainstorming, story recall, re-imagining and character exploration.

Supporting relaxation and calming strategies for self-regulation

- Include sensory integration in activities by coordinating visual, tactile, proprioceptive, and vestibular inputs to increase/decrease arousal state and attention.
- Create excitement in discovery of how things move, what their color, texture, smell and weight might be and their connection to the story.
- Identify and build upon children's individual ideas and interests to build confidence and decision-making skills.
- Demonstrate conflicts as an opportunity to learn; model empathy and strengthen relationships through repair.
- Inspire curiosity through creative arts activities designed to ignite the senses as a means of stress relief, release of tension and as an expressive outlet for children impacted by trauma.

Outcomes for caregivers

- Caregivers will be informed of expressive theatre arts based activities to build coping skills, promote social and emotional development and express emotion.
- Caregivers will experience creative play activities and explore ideas to share stories expressively and encourage imaginative play.
- Caregivers will expand their ability to support self-regulation (self-soothing), adult connection and peer interactions through creative play in young children impacted by trauma.
- Caregivers will be given a Creativity Ideas sheet to support future use of the literature and concepts explored in our workshops.

Outcomes for children

Gross motor

- Use creative arts activities that stretch the body to release tension, unwind stress and increase blood flow throughout the body.
- Investigate shapes and space, character and setting through movement.
- Utilize small and large muscle control through balance and physical control activities.
- Express feelings while practicing self-regulation and physical and spatial awareness.
- Support sensory interactions through sensory motor play, and tactile based activities.

Auditory/Verbal

- Encourage the use of sound using voice and body.
- Incorporate music and instruments as other resources for sound creation.
- Build listening skills and musical interest and interpretation.
- Introduce concepts of volume, tempo, rhythm, sequence and group sound.

Social and emotional

- Model and name expressions of emotions both physically and verbally (using face, body, voice).
- Invite repetition and ask questions to encourage discussion of feelings.
- Practice appropriate responses to others' emotions in dramatic play.
- Validate how characters in the story might feel, relate by exploring positive outcomes through re-imagining the tale with children's ideas and input.
- Incorporate, music, props, scarves, instruments, parachute play and project creation as needed to support social and emotional understanding and engagement.

**Wilder
Research**
Information. Insight. Impact.

451 Lexington Parkway North
Saint Paul, Minnesota 55104
651-280-2700
www.wilderresearch.org



AMHERST H
WILDER
FOUNDATION
ESTABLISHED 1906

Here for good.

For more information

For more information about this report, contact
Amanda Hane at Wilder Research, 651-280-2661.
Author: Amanda Hane
September 2016