



ARTCOM

ART supporting COMMunities through INnovative Tools for Youth work

Open Educational Resource on Art Therapy



Co-funded by the
Erasmus+ Programme
of the European Union



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Key Action 2 – Cooperation for innovation and the exchange of the good practices
Capacity Building in the field of Youth

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A brief introduction

Dear Reader,

this Open Educational Resource (OER) was realised as a result of the journey and the experience collected throughout ARTCOM project which involved six countries from Africa and Europe (i.e., Italy, France, Greece, Kenya, Malawi and Zambia) to create innovative tools for youth workers, in order to support the social inclusion of marginalized young people in the two continents.

ARTCOM was a two years project, co-financed by the **Erasmus+, Key Action 2 – Capacity Building in the field of Youth**¹. Through this action and related mobility activities, the European Commission aimed to increase the positive impact of youth work, youth policies and youth system on the qualitative development, and recognition of non-formal education in Partner Countries. Therefore, our project aimed to support the **cooperation between European and African countries**, so as to support youth workers in their daily job with disadvantaged young people while facing different realities within the two continents.

Furthermore, our project was also aimed at developing **new educational approaches** for youth workers, promoting social inclusion through an innovative tool known as **art therapy**.

1 https://eacea.ec.europa.eu/erasmus-plus/actions/key-action-2-cooperation-for-innovation-and-ex-change-good-practices/capacity_en

Considering its extensive experience in sharing best practises and methodologies, ARTCOM partnership worked hard boosting learning, stimulating communication and interactions and reducing the social isolation of young people in the two continents, helping them to better integrate in the society.

Summarizing the main objectives of our project, ARTCOM partnership wanted to:

- promote the exchange of best practices and cooperation between Europe and Africa through the development of innovative educational approaches;
- support the high quality job of youth workers with non-formal methodologies based on Art Therapy to foster the social inclusion of marginalized people;
- enhance the development of key competences of youth workers and young people through training courses and mobilities tailored to their needs.

We implemented two mobility experiences in order to achieve the above mentioned goals: the **International Training Course in Art Therapy** in Italy ; the European Voluntary Service (EVS) held in all project countries across Africa and Europe.

Specifically, the EVS experience involved 12 volunteers from and in Europe and Africa in 2019., Volunteers were involved in Art Therapy workshops to achieve intercultural and educational goals of the project, using

tools created during the International Training Course in Italy in July 2018 and tested in all project countries from March 2019.

We contributed to the improvement of competences and skills in our local communities throughout ARTCOM project on the one hand, improving our daily job and using innovative tools to enhance the active involvement of young people with disadvantaged background. On the other hand, local participants and EVS volunteers had the opportunity to acquire different soft skills, both professional and personal, that empowered and helped them to increase their chances in the labour market and to acquire greater awareness of their potential. In particular, the disadvantaged people involved in the local activities have benefited greatly from the possibility to improve their skills and to understand more about themselves and on how to find their place in the society, avoiding isolation and discrimination.

We hope this OER will support and help as many youth workers as possible around the world to improve their work and the social inclusion of youth who are often forgotten by the society. In these difficult times, sharing positive values and supporting the new generations have become fundamental to increase hope for a better world. ARTCOM tools will be our donation and small contribution to create this future.

“The future belongs to those who give the next generation reason for hope.”

(Pierre Teilhard de Chardin)

ARTCOM partnership



ART-Idea

According to a famous definition in [Psychology Today](#), Art Therapy “involves the use of creative techniques such as drawing, painting, collage, colouring, or sculpting to help people express themselves artistically and examine the psychological and emotional undertones in their art”, but what is Art Therapy for ARTCOM project after 2 years of exploration and experience in this field?

The idea of considering Art Therapy as a tool for social inclusion arises from the research made by the partnership to find a way to support concretely young people from different disadvantage backgrounds in all countries involved in the project. Consequently, two continents, i.e. Africa and Europe, met and worked together to promote common values and visions, exchanging knowledge and experience under the umbrella of art-therapy. Following this ambitious aim, ARTCOM project developed a methodology and a set of activities and workshops to promote the social inclusion of youth, creating our own idea of art-therapy.

The origins

European Commissions’ Youth Strategy 2010-2018 and some other priorities defined in the EU Youth Report (2015) emphasized the importance of social inclusion as a tool for supporting marginalised young people in increasing their opportunities in life and youth work in realizing its full potential. Increasing the social inclusion of young people and promoting more participation to democratic and civic life are priorities which could help to achieve the goals set in the Paris Declaration (2015) and in the **resolution on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values** (2016) such as preventing marginalisation, radicalization, intolerance and racism. The role of education and youth workers are essential in enhancing social integration and in the promotion of common EU values among any disadvantaged young groups.

All the above goals and priorities could be supported by art-therapy, which is proven to be a tool for improving social well-being and key competences of marginalised youth. It can

bring together and foster communication and understanding between people from different cultural and social backgrounds.

The journey

ARTCOM partnership started its journey researching the meaning of Art Therapy through a country-based overview that facilitated the identification of a common idea of art-therapy for the project. This long journey, in the course of which international experience and explorations took place, created the ARTCOM methodology.

Through the analysis of the topic, the project developed an innovative approach arising from the rich international and intercultural perspective of the partnership. This synergy element rose from the close cooperation across EU and African countries in creating new networks both locally and internationally, so as to leave a mark on individuals.

All project phases were essential to create significant milestones and learning experiences about art-therapy: from the kick-off meeting (Italy, February 2018), which promoted open discussions enriching the project knowledge of the partner organisations within the topic, to the final meeting which summarized the successful results achieved after the two years of studies and research.

Through mobility actions, partnership capitalised on all previous experience concerning the testing methodology and tools in different contexts and with different targets, contributing to improve project local impact. To a certain extent, all partners familiarized

with the management of mobility activities and international projects. The resulting 'project product' was realised to connect people and all the organizations, as a pure manifestation of joint efforts based on strong relations among collaborators.

Research's results

Art Therapy is both a profession and a method widely used by social workers in the field of human services aiming at enriching individuals, families and communities through an art-making creative process which includes psychological and psychotherapeutic methodologies.

It began in the mid-20th century in the European territory as a profession among psychologists who wanted to improve the mental health of their patients. Since then it has developed considerably in various different ways, integrating all types and forms of art as tools for its success.

Art Therapy is used to improve cognitive and sensory-motor functions, foster self-esteem and self-awareness, cultivate emotional resilience, promote insight, enhance social skills, reduce and resolve conflicts and distress, and encourage societal and ecological change.

There are different methodologies and ways of working as art therapists globally. There are differences in the way professionals work in African and European countries but also in the type of methodologies they use to assist participants.

Primarily, according to what people from many African cultures think, the expression of the body and mind plays an important role

in the well-being, showing that art-therapy, or in general the use of art to improve the psychological state, is already integrated in African daily life, if compared to Europe. This of course has two different implications; the first being that the use of art is not perceived as something unusual and that it is easier for people to approach themselves to it; on the other hand, colonialism and globalisation have affected a lot the idea of what a profession should be like, resulting in Art Therapy not being recognized as a profession as prominent as that of a teacher or a doctor.

Moreover, differences can be found even within Europe: art therapist to be an art therapist in France you need to have a degree in Psychology, while in countries like Italy and Greece, Art Therapy educators, professional artists, etc. can work also as art therapist without having a specific degree.

In recent years, Art Therapy has gained greater support and focus as a way to work with vulnerable groups, reaching a higher level of recognition among people.

Art therapists can work in diverse settings. Hospitals, Community centres, Schools etc. are some of the environments where their knowledge can be put into practice. Through different and integrated methods, Art Therapy tries to engage the mind, the body and the spirit in ways that can convey more meaning than the verbal expression.

Art Therapy . Kinaesthetic, sensory, perceptual, and symbolic languages involve alternative receptive and expressive channels of communication, which can bypass the limitations of verbal language. Visual and symbolic expression gives voice to individuals' personal experience and empowers individual, communal, and societal transformation.

For more information on art therapy, you can refer to:

- Redefining the Tools of Art Therapy by Sairalyn Ansano Thong

<https://files.eric.ed.gov/fulltext/EJ777017.pdf>

- Life Story of an Art Therapist of Color by Charlotte G. Boston

<https://files.eric.ed.gov/fulltext/EJ722381.pdf>

- The Development and Practice of Art Therapy as "Community Art Counselling" in South Africa by Hayley Berman <http://journals.gold.ac.uk/index.php/atol/article/view/285/310>

- https://www.arttherapy.org/upload/2017_DefinitionofProfession.pdf





Learning from non-formal experiences

The International Training Course has created tools and collaborative methodologies for a training, but not exclusively for that. The results of the ITC could be and should be applicable in general for young people and youth workers everywhere. A telling aspect of the collaborative nature of this approach is the fact that even the participants of European Voluntary Service were invited to test and use these tools and methodologies developed during the training.

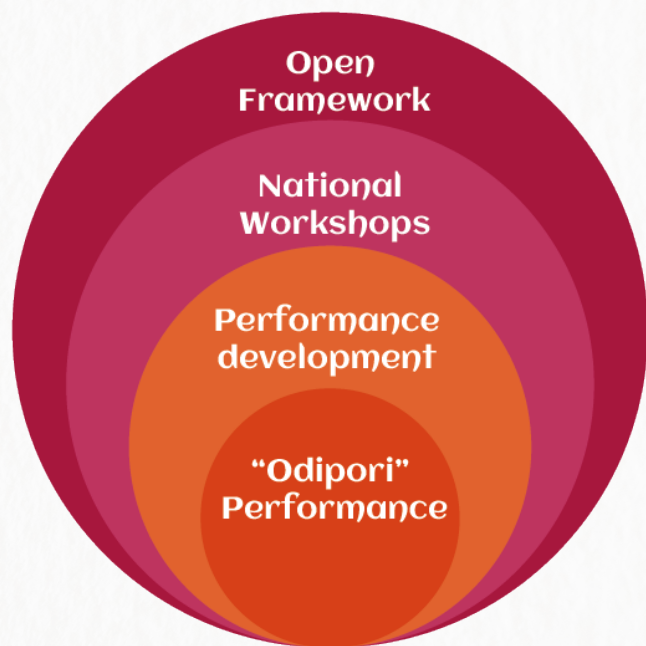
The idea behind the development of an International Training Course on Art Therapy was based on the need to create a dynamic and multicultural environment in which people from six different countries in two different continents could share ideas and experiences easily, overcoming individual cultural barriers. Consequently, the process to achieve this goal was long and composed by several stages. One of the main challenges faced was the selection of useful and effective activities and approaches to share in a multicultural space as the ITC. In Palermo, ARTCOM ITC team worked two months to create this framework which was supposed to allow African and European

participants to create and present tools to be used in different local communities. Despite of the difficulties and the challenges, the result achieved exceeded all partner's expectation, becoming an example of integration and team work.

The kick-off meeting and subsequently the ITC provided some great surprises for all participating organizations. It should be emphasized again how important the element of exchange has been throughout the whole cooperation between the international partners. Non-formal education was a completely new concept for African partners and they have greatly benefited from learning about this alternative approach to education. Opening up these doors to them towards innovative ways of inclusion involving non-formal methodologies might have a long-lasting impact on their educational principles.

First, the team focused its attention to analyse the meaning of Art Therapy in Africa and Europe. As illustrated previously in the above research, between the two continents there are several differences in terms of target groups, approaches, methodologies and notions linked

to this field. In order to follow a coherent structure, the team of trainers decided to mix and include activities of Art Therapy with activities focused on team building and self-evaluations within a dynamic framework in which each organization and countries could share their own vision of Art Therapy and learn more from other people's perspectives, as illustrated in the following image:



The way in which ARTCOM team built the International Training Course on Art Therapy followed **three specific methodologies**: *learning by doing, learning by teaching and art therapy*. The mix of these three approaches is a perfect combination to support participants in intensive and high-impact learning pathways, paying attention on the multicultural aspects involved and the added value of the sharing.

The **dynamic and open framework** adopted by the team allowed participants and organizations to explore deeply the meaning of *Art Therapy* and *social inclusion* through innovative and non-formal tools in which all activities are included and mutually interconnected. One of the most important results achieved was the public street

performance organised in Terrasini (Palermo, Italy), on July 2019.

A second step of the development of the ITC was based on one of the main objectives of the project: the promotion and exchange of best practices and cooperation between Europe and Africa through innovative educational approaches. The best way to achieve this goal was to create a **collaborative training**, in which each organization could propose at least one workshop on Art Therapy presenting a way to involve and empower young people of local communities. Partner's organizations involved their experts to propose workshops for youth during the ITC. At the end, ARTCOM team selected 7 meaningful workshops to present during the 8 days of training in Italy.

The collaborative national workshops helped significantly the youth workers to understand possible adaptation of activities in their local contexts and allowed them to reflect on the importance of positive environments for young people and their empowerment.

The third step of the development of the International Training Course focused on the creation of results to observe and understand the impact of the methodologies delivered among participants in their learning process. The public street performance, inspired by the previous experience of CESIE, fitted into the idea of spreading the project potential in a small local community like Terrasini, raising natives' awareness on the importance of the social inclusion in our society. Making an -Art Therapy street performance without a final draft was a huge challenge. ARTCOM team reflected a lot on this aspect. At the end the whole team turned its absence into the possibility



of creating a brief **performance** involving the new skills and knowledge acquired through the dynamic framework.

Due to the large number of participants, finding the right inspiration and the appropriate methodology to use in order to allow 40 youth workers to work in team on a common topic was the crucial aspect of this issue. The final methodology selected by trainer's team was a literary device frequently used by writers around the world: the travel of a young hero.

The definition of travel is "*make a journey*" which was the perfect topic for an Art Therapy street performance representing the learning process of disadvantaged young people who aim to overcome the obstacles of their life and grow up in a society who recognize their values. Following the learning objectives of the ITC and the project itself, ARTCOM team created a sub-framework for the arrangements of the performance . The process started

evaluating the tools and the new knowledges acquired during the national workshops and the reflection moment created in the first three days. After this phase the trainers' team divided the participants into three groups, explaining the ***travel of the young traveller***.

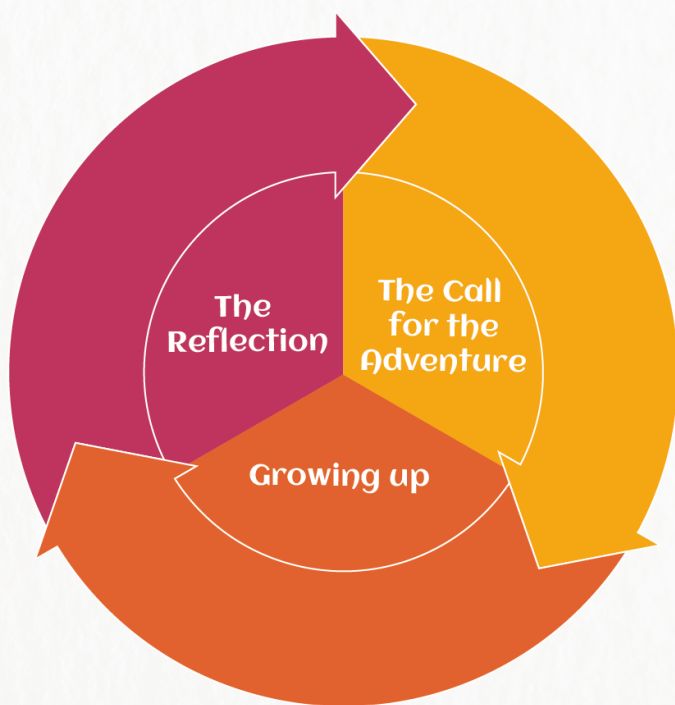
The story of the traveller consist of three main passages that allow people to work keeping in mind a simple structure: the motivation phase, the development phase and the self-evaluation phase.

The *Call for Adventure* is the first part of this story, crucial for the beginning of the Young Traveller's journey: it is a reason, a situation, an idea or a starting point that calls this young man and motivate him to move forward in this life-changing adventure.

After having found the right motivation to travel, the Young Traveller faces the most important part of his journey, the "*Growing up*" phase, in

which he will explore the world and will face different life-situations. He will understand better his own skills and capacities and will try to overcome the obstacles that he will meet along the way. This stage corresponds to the development phase representing the growing up process every young man in the world goes through, regardless of his culture or country of origin

Finally, the *reflection* is the hardest part. Hero knows that the journey is going to finish and his people at home is waiting for him to come back. It's time to have a self-evaluation and to reflect about the personal development which took place during the travel, as well as to think about all people met and the new knowledge, values and inspiration that he would carry in his luggage from now on.



By using this simple and symbolic structure, the participants developed three different stories using the new knowledge and the methodologies acquired during the national workshops. The stories came up after a day and half of preparation and consisted in three different kinds of visions of a traveller, summarising a long pragmatic work about intercultural dialogue and personal and professional points of view of participants carried out during the first days of the ITC. The three facilitators followed the performance development step by step, allowing each participant to feel like they were part of the learning process and the implementation.

At the end of the 8 days of intense learning process, the "travel of the ITC travellers" ended with a huge baggage full of new knowledge and ideas for the future. New experiences, new people, new approaches and new places enriched the personal and professional point of view of 40 youth workers coming from Africa and Europe. The high impact of the set of experiences tested by youth workers for over a week proved how important it is to support with this kind of simple non-formal activities young people with disadvantaged backgrounds.



Non-Formal Activities: Tools for youth workers

Energizers and Team Building Activities

The energizers and team building activities are aimed at gather and prepare group of people to take part in some educational activities; such activities are very important, especially when people meet for the first time and they have different backgrounds. Such activities were performed during the international training course and used also by the EVS volunteers during their mobility experience.

Name and Move

The whole group is in circle and they say their names one by one, marking it with an expression/move. The next person has to say the name and to replicate the move of the person/people that was/were before them and introduce themselves and their move afterwards. The exercise finishes when the last person of the circle repeats all the names and moves and introduces her/himself.

Badge creation (15 min)

Participants split into pairs will create the badge of her/his fellow: name, country and three words/curiosity about her/him. After 5 minutes, everyone presents their pair and put their badge on the t-shirt.

Mission is possible (75 min)

List of tasks that the participants have to do all together working in team.

Write everyone's name, birthdates, shoe size, eye colour and signature on a flipchart

2. Make sure everyone has a flower with them
3. Perform a traditional dance of one of the countries of the participants
4. Decide on the name of the group
5. Design/make a collage of a flag to represent your group

6. Take group selfie with something that breaths but is not a human being
7. Write the word ARTCOM without pens/pencils/markers/crayons/paint and take a picture of it.
8. Build a tower taller than the tallest person of the group.
9. Translate this sentence in as many languages as you can:
"L'arte rinnova i popoli e ne rivela la vita."
10. Create a secret sign with your group members to recognize each other.

11. Write and sing a song containing the following words: fish, create, sun, young, Sicily, training, watermelon.

At the end, a debriefing reflecting on the teamwork, leadership, etc. game will follow.

Who is the leader? (20 min)

Participants sit in a circle. One person leaves the room. The rest of the group chooses a 'leader'. The leader must perform a series of actions, such as clapping, tapping a foot, etc. and the whole group copies that.



The volunteer comes back into the area, stands in the middle and tries to guess who is leading the actions. The group protects the leader by not looking at her/him. The leader must change the actions at regular intervals, without getting caught. When the volunteer spots the leader, she/he joins the circle, and the person who was the leader leaves the room to allow the group to choose a new leader.

Interpretation (15 min)

This exercise should be performed in pairs and it works best with groups of participants speaking different native languages.

Two volunteers are requested to come on stage, preferably members who speak a different native language. Each pair addresses to the rest of the group in turn. One person in each pair takes on the role of the guest speaker who will tell an amusing short story to the rest of the group. The second person plays the interpreter who has to interpret everything that the guest speaker says, translating it into the working language of the group.

The guest speaker and the interpreter are not allowed to discuss the story or confer beforehand. The idea is that the guest speaker should speak in a language that the interpreter does not understand in real life (or even speaks, in case of a made-up language) and the interpreter has to come up with the translation of what is being said for the rest of the group. What the interpreter tells to the group should fit in with the guest speaker's body language and gestures.

This can be very funny when the guest speaker

is speaking a language that a few of the other group members also speak, as they will be laughing at different parts of the performance and also will find the translation more amusing. The laughing can be very contagious! Players who understood the guest speaker can then comment on how close the interpreter was to the real story.

Morning stretching

The participants are moving inside a circle and have to repeat movements introduced by the facilitator and let their bodies move and 'wake up' on their own.

Run and sing

The participants are moving in a circle and replying with the phrases in a foreign language that the facilitator has already taught them. Then, participants start shouting with low voice. The activity continues until the participants have obtained the energy to continue with their day.

I take a ball!

The facilitator introduces an imaginary ball by 'holding' it and says the phrase '**I take a ball..**' and while moving his/her hands says '**..I put it here..**' choosing where to put the ball and finishes with '**.. Na nan a na**'. The participants, standing in a circle, are repeating every phrase and move of the facilitator. Each person becomes voluntarily the facilitator himself or herself and continues the game, putting the ball on other parts of their body or environment.



Country-based Art Therapy workshops

One of the main focus of the ARTCOM project is the sharing of best practices among Africa and Europe. Experiencing new cultures, visions and methodologies can allow youth workers to improve their work and to impact on their local communities.

Following this idea, ARTCOM trainers made an experience of learning by doing during the international training course. Taking advantage of the presence of African and European youth workers and experts on art therapy, they created a dynamic framework in which each partner contributed with national workshops.

The basic idea was to present different forms of Art Therapy according to the topic and using sustainable materials, easy to come by in any condition and situation and without having a big budget. This is very important considering that not all local communities allow youth workers

to access economic supports and affordable resources for their job.

The following activities represent the main ideas introduced during the 8 days of training, which were tested and used by the EVS volunteers. By the end of this document, it will be possible to collect ideas and tips to implement the same activities in any situation, benefiting from clear and easy instructions to follow step by step. The experts from African and European countries implemented these activities in an eco-friendly environment, using the space provided by the training and involving all spaces and materials at their disposal or, in some special cases, teaching to participants how to create the required materials they can not afford.



Making Music with Drums

Main topics	Drum/Music therapy
How much time do you need?	80 minutes in total
How many people do you need?	15 people
Material required	15 drums, heater (for drum warming), portable chairs, sitting space for 15 people and 30 drumstick (two per person).



Preparation stage

The preparation stage in this workshop is fundamental to achieve the learning goals envisaged by the facilitators. It’s possible to deliver this activity using professional and real drums or sustainable musical instruments.

What is important?

- one drum per person ;
- two sticks per person ;
- a big and comfort space with chairs .

To make sustainable drums you can use different materials as thick plastic buckets or other robust and lightweight materials. Be aware to have two sticks per drum. This is important to create the rhythm inside the group and have the same sound around the room.




The workshop

One of the most important thing to keep in mind during this workshop is to create a strong team who is able to express its feelings and reflect together on the effect of music on young people. To create this positive environment, make sure you have short team building activities and present the workshop explaining the aims and underlining the power of the music.

The facilitator plays a key role. He/she has to give the rhythm and make sure that the whole group follow his/her instructions. To see an example of rhythm, see the videos in the official website of ARTCOM project.

The group will start with different sounds, somebody will be in late with the rhythm, somebody will be in a hurry. The facilitator will lead the group step by step until it will become a unique core of people making the same sound. They will learn to listen the others and to wait or support their fellow, learning by doing their own session of drumming.

To create a different variation of this workshop, it's possible to divide the group into two part: one will make music with drums and one will dance following the rhythm of the music. The facilitator will always lead the workshops and support young people to explore the meaning of working in team using a powerful tool as music.



Learning outcomes

Young people will achieve the following learning goals:

- improved skills in the field of music and social inclusion;
- greater sharing of ideas and opinions;
- improved socialization skills and sharing of best practices.





Beadwork

Main topics	Handmade
How much time do you need?	80 minutes in total
How many people do you need?	15 people
Material required	Coiled wire, pliers, long beak, cutter, normal pliers, round beak 6pcs of each, fishing line (0.5mm,0.3mm) hooks (36 pcs), crush beads (1pkts), pins (a carton) needles (36 pcs), sewing thread (6pcs), beads (10 packs of each) pearl beads, seed beads and soapstone beads.

Preparation Stage

All material for the workshop (see the table above) shall be set up on the table and divided equally among the six groups on the table.

Before begin the workshop, the facilitator can prepare a short presentation about the interconnection between beadwork and the beneficiaries of the art therapy. In addition to the presentation, the facilitator can prepare some ice-breaking or team building activities according to the groups or the context in which the workshop takes place. Grace suggests to start with a brief team building activity called *“Mingle Mingle Mingle”*.

How to play Mingle Mingle Mingle²?

Get the whole group together. The leader who is running the game asks a category question (for example - what is your favourite colour?). Everyone in the group would then have to start calling out their favourite colour to each other and find others in the group who love their same colour.

² <https://youthgroupgames.com.au/games/663/mingle-mingle-mingle/>

When a player finds another player, who answers as she/he answered they come together (by linking arms) and continue to go around the group looking for more people giving the same answer. After a minute or so (the decision is completely up to the leader running the game) the leader can call “STOP”. Each group needs to call out their answer. If there are two people/groups who give the same answer but are not linked together then they are eliminated from the next round. Alternatively, to keep everyone involved, you can give each kid five wrapped lollies or pop sticks at the beginning and , each time they lose they will have to remove one lolly or pop stick.

Be **creative** with the **questions** you ask:

- **Favourite pizza topping**
- **Favourite ice cream flavour**
- **Favourite TV show**
- **Favourite band**

The workshop

After the facilitator introduces themselves and the “Mingle Mingle Mingle” activity is finished, everyone sits in a circle. The facilitator makes a short description of Art Therapy applied in beadwork for the first ten minutes., The participants’ expectations about the workshop of beadwork are asked afterwards (five minutes). When this part finishes, the facilitator presents objectives (that she/he have defined before) as well as samples of beadwork artwork that will be the final result for the participants.

The practical part of the workshop will begin, with the group divided into equal groups. Ideally two groups should be active on each different artwork (earring, necklaces and bracelets). If some participants finish with the artefact, they would be allowed to move on to the next artwork. This would give them the chance to learn making another item, within the time frame of thirty minutes proposed. Last but not least, there will be the conclusion of the session where the facilitator will start with the evaluation, asking the participants if their expectations were met in the process. During this phase, the facilitator could mention other ways for the participants to take forward their newly-found skills and other places where they could exercise this activity. Finally, it is the moment for all to appreciate the experience and share with others one thing that they have learnt or enjoyed throughout the process.

Learning outcomes

By the end of the workshop participants will be able to make at least one of the three beadwork products proposed, gaining self-esteem through the development of the activity, as confidence can be raised from the ability to finish at least one artwork.



Painting and Poetry

Main topics	Painting/writing/ Self-love and confidence
How much time do you need?	60 minutes
How many people do you need?	15 people
Material required	Paints: magenta, gold, black, violet, blue, white silver, red, 3 brushes n. 6, 5, 3 and canvas.

Preparation Stage

It is important for the facilitator to define beforehand the word/poetry that will be used in order to create a space of reflection on a specific topic (love, past, humanity, letting go, etc.). Moreover, the facilitator will use a white canvas that should be placed in the middle of the room/setting where the workshop will take place, so as to paint an abstract piece of art that reflects the poetry used.

The workshop

While the facilitator is performing the word/poetry chosen, the he uses different colours to express each emotion in each line. The painting result does not have to be something specific but rather something that lets the painting come to life with every brush stroke.

If a topic of self-love and confidence is chosen, the facilitator could dig deep into what drives us as humans to not really accept and love ourselves as we should. It is important to take into account that all people might have experienced the same feeling even though they come from different places and have different stories (all the experiences that have shaped the people that they are now)they can all have . As the facilitator is venturing into this, the colours and canvas bring the words to life, both from the facilitator and the participants who during all the process are asked to write a few words and paint their meaning on their own canvas and piece of paper.

Learning Outcomes

The end game here is to let everyone understand that they all have a way out. Expressing yourself has no guidelines, as well as self-love and confidence



Drawing

Main topics	Drawing / drawing therapy
How much time do you need?	80 minutes
How many people do you need?	Max. 15 people
Material required	Paper, pencils (HB, 4B, 5B, 6B), Eraser 2pcs, sharpener 2pcs, ruler 2pcs, drawing papers/ board.

Preparation Stage

For this workshop working space should be comfortable for the participants to carry out the activity. It would be better to find a space with chairs and tables in order to give all participants a stable support to draw. Each participant should have one piece of paper, pencils, eraser, sharpener and a paper board. Furthermore, the facilitator can propose a topic or a subject to follow, according to the aim of the workshop.



The workshop

The participants taking part in the workshop will work on the topic of 'finding the voice'. The facilitator will provide them with the materials and everyone will be asked to choose a topic that gives them strength and draw something that is related to it.



Learning Outcomes

By the end of the presentation, the participants will have learnt the easiest way of coming up with something constructive with the materials at hand. Moreover, drawing skills will be developed after this workshop.



The thread of our thoughts

Main topics	Making links/intercultural connections
How much time do you need?	80 minutes
How many people do you need?	15 participants
Material required	5 reels of thread (ideally white/black/red/yellow), 4 reel of wood, 2 reels of cord (big and fine one), raffia, electric link or plastic wire, 15 scissors, 3 cutting pliers, 10 glues, 20 coloured sheets of paper of any colour (A4), 20 sheets of normal paper (white one), 20 markers, paper board.



Preparation Stage

The preparation stage in this workshop is important to understand how to manage the time in the space selected for the activities. People should have the possibility to work in comfortable spaces and be free to collect any other additional materials around them. It is also important for the facilitator to prepare a short presentation about Art Therapy using the background provided in the beginning of this toolkit and report.



The workshop

The facilitator starts introducing the concept of Art Therapy to the audience, focusing particularly on the institutional point of view, history, practices, etc. The facilitator can stimulate a short group discussion about what a workshop on art therapy is and why it is being implemented.



Learning Outcomes

This workshop will provide participants the tools to create their own link within the group. The main idea is for them to visualise the meaning of the word “link”, i.e. the main objective of art therapy: creating or redoing the link, as well as not losing the link already existing which allow you to bind yourself to another person and connect to your own emotions. Without the link and connections, nothing can be overcome in a sustainable way.



History of He-art

Main topics	Illustration/sketch/drawing
How much time do you need?	70 minutes
How many people do you need?	15 partecipanti
Occorrente	Un pennarello (non importa di che colore), taglierino e un foglio di carta A4 per partecipante.

Preparation Stage

It's important to check all materials and place them in appropriate spaces where each participant can be free to use them, so as to create a good workshop. Try to find out a room with tables and chairs to provide a comfortable environment in order to put the ideas of the participants into practice. The tables has to be placed in a circle. A timer can help the facilitator to manage the time during the workshop implementation.

The workshop

To start the workshop, each participant has to take one piece of paper and a marker and to sit in a circle. In this workshop there are "no rules" to follow, except for following the time indication given by the facilitator. The topic of the workshop will be "drawing your favourite place on earth" or "drawing a special moment of your life". Each participant will have 5 minutes per side to complete the book.

The facilitator will illustrate the basic steps to create a book³ with only paper and give the participants the following instructions:

- a) Fold and cut a piece of paper that will be the skeleton of the book to be illustrated.
- b) Place a piece of paper on a flat surface, fold it in half lengthwise until the longer edges meet up. It's possible to use an A4 paper or any kind of thin rectangular paper.
- c) Fold the paper in half again, this time so that the short ends of the paper meet, making sure that the corners line up evenly.
- d) In order to make the final paper, fold the paper in the same direction as the last one to make a vertical fold.
- e) Unfold the paper and lay it flat on a cutting mat. The result will be a paper divided into eight parts with one fold dividing the paper horizontally and three folds dividing it vertically.
- f) Make a horizontal cut through the horizontal fold, starting at the point where the horizontal fold intersects the leftmost vertical fold, and ending at the point where the horizontal fold intersects with the rightmost vertical fold.
- g) Fold the paper horizontally so that the longer edges of the paper meet together. This should create two-layered strip of paper with four sections.
- h) After you fold your paper horizontally, you should notice that the double-layered strip of paper you have has the slit you made running along the top of the middle two sections. This makes it possible to push the two ends of the paper together to form a sort of "mouth," that also resembles a plus sign when viewed from above.
- i) Fold the top and bottom legs of the plus sign over to the right, so that they surround the right leg.
- j) It's possible to see that there is still one leg of the "plus sign" that is to the left of the other pages. Fold this leftmost page clockwise. In this way you will have a booklet with four pages ! Crease the spine of the zine with fingers to ensure that it keeps its shape.

After the creation of the skeleton, the facilitator asks participants to think about the topics for 5 minutes and create a bullet point with their ideas for each page. After this pragmatic moment, the facilitator will set up 5 minutes to decor/illustrate or draw each side of the book. The last side should be the cover and for its creation will participants will be provided other 5 minutes.

At the end of the workshop, the facilitator asks participants to take one moment of self-evaluation, thinking about "what was meaningful for me" in a sentence.

Learning Outcomes

Participants can achieve the following learning outcomes:

- Learning and excelling in the process of creating a zine;
- Expressing their self, using materials and methods to which most people are not accustomed to.

³Wikihow, Make a Zine, <https://www.wikihow.com/Make-a-Zine>, last access September 2018.



One Step Forward

Main topics	Social roles, privilege, oppression
How much time do you need?	80 minutes
How many people do you need?	15-20 participants
Material required	<p>An audio system for music playback.</p> <p>10 newspapers.</p> <p>4 duct tape rolls</p> <p>4 meters of craft paper rolls.</p> <p>40 colored A4 papers (in 4x10)</p>

Preparation Stage

Before the beginning of the workshop it is important to know the number of the participants in order to place the A4 papers on the ground accordingly. The facilitator should prepare the list of social roles/characters (each paper contains one social role/character that each participant will adopt and each coloured group of papers is given to five participants), while the teams will be formed later. In case the group consists of 20 people there should be 20 different social roles/characters and 4 different colour groups.

Moreover the facilitator has to check the audio system that will be playing music during the process and create a line out of duct tape in one part of the workshops' area.

The workshop

First of all the facilitator lets participants introduce themselves and initiate with an acquaintance game which involves music, physical movement and different methods of self-expression allowing participants to feel more comfortable with each other and perceive the space in which they are.

In the first part, the papers with different social roles/characters are distributed randomly among participants. The participants play with them in their hands, without being allowed to open them.

In the second part, after becoming acquainted with each other and becoming a team, the participants can open and read their own papers. Taking their time, each participant gets into their assigned role. With music in the background, the participants use their own bodies, improvising their interpretations of their assigned role. At a given moment, the music stops and the participants stand on a shown line that has been drawn on the floor. Moreover, in the third part, the facilitator asks participants a number of questions concerning various circumstances. The main purpose of the questions is to assess whether they felt free or oppressed performing their role in all these different circumstances. The questions can vary from "I am able to go on vacation once every year", "I can express my opinion freely" etc. If they felt free, they move one step forward. If they felt oppressed, they stay still. In the fourth part, the participants are provided with different kinds of materials, in order to let them create a character that represents their assigned one. Then participants are split into smaller groups (depending on the colour of the paper they have) and have to try to create a story that combines their characters, using music, movements, drawings or any other form of self-expression.

When every group is done with its story, the creations are placed on a paper for all together to observe.

Learning Outcomes

The main objective of the workshop is to form a coherent group of individuals and develop their self-expression and cooperation skills by using the theatre techniques.

We are aiming at a workshop that enables communication skills that can transcend cultures, language barriers and borders. At the same time, we conceived the idea of using different social roles in the hope of nurturing empathy and raising awareness on privilege and different forms of oppression.



Learning by Doing

Main topics	Painting/drawing
How much time do you need?	120 minutes
How many people do you need?	15 partecipanti
Material required	<p>Flipchart 15 pieces, ten pencils: H to 9H, B to 12B, charko pencil, H or F, Easel, rubbers, sharper 1m ruler, 30cm ruler, tape measure, art brushes from size 1 to size 15, 3-inch brush and 4-inch, small hummer, 1kg or 500g of half inch nails, wood glue 500g to 1liter, 1 to 10m of carnivescanvas, stretchers from 40 x 50cm to any sizes.</p> <p>Paint: acrylic all primary colours and basic colours, oil point all primary colours and basic, work suit size 32 or medium.</p>



Preparation Stage

A frame is prepared by the facilitator following this process:

1. preparing the canvasses on the frame;
2. Painting the background with glue and white paint.

The workshop

As the frame has been created beforehand, participants take their own canvas. The facilitator starts giving the instructions and together with the participants draws explaining step by step the choices made and the importance of letting yourself free during the process. In this process it is important to give clear instructions on how to paint and draw specific elements.

Risultati di apprendimento

Following the demonstration, a learner or a participant should be able to paint a background, sketch and complete a painting. Even though they do not feel comfortable with a process, they will understand that everyone is able to paint and access one's own inner-self through painting.



Handmade Art Craft

Main topics	Stress management, Youth Skills Building and advocacy on HIV/ SRHR
How much time do you need?	80 minutes
How many people do you need?	15 participants
Material required	<ul style="list-style-type: none">• 1000 beads• 5 Nylon fishing twine (assorted colours) 210D/18 ply• 4 Match stick boxes /5 candles• 5 Pairs of scissors



Preparation Stage

Checking if all the required materials are available and make sure everyone is seating close to a chair: it will be of use during the process of making the hand bracelets.

The workshop

The facilitator starts by explaining the process that will take place, giving each participant a pair of scissors and twine so as to know the sizes. Then participants will be allocated in 5 groups, giving everyone a name that will be used for their art. The facilitator will demonstrate each step afterwards, waiting for the participants to follow her/his instructions, and making sure that there are no questions related to the process left unanswered. At the end everyone will have to show the bracelets made and evaluate the creation process.

Learning Outcomes

The aim is to create an environment for youth to be able to express themselves, hence improving people's physical, mental and emotional wellbeing. Since the workshop enables participants to communicate through names and words, on the bracelets, this can be used as a way to raise awareness among youth of important issues such as HIV/SRHR.



Grounded free trees

Main topics	Dance therapy
How much time do you need?	75 min
How many people do you need?	Up to 12
Material required	Musica, percussioni

Preparation Stage

Prepare the setting:

Make sure you have time to prepare the space before the workshop starts. The room should be as empty as possible. Any objects or furniture should be put outside the room, if this is not possible, try to put them aside and create free space.

Organize a safe corner where you can plug your devices to play your music. It is important that you have already prepared a playlist so as to know which music is suitable with the activities that you will do.

If there are specific materials that you are going to use during the session, organize them in a space accessible to you.

Make sure that those who are hosting you in the room (for example a reception centre, a school etc) and participants have clear the date and time of your meeting. Do not assume that these

things are clear for everybody and do not be ashamed to give the same information more than once.

Ask participants to dress comfortably during the workshop.

Prepare yourself:

Before meeting with the group, focus on some key questions that can allow you to better think about the activities that you are going to plan.

If you are going to meet the group for the first time, what do you know about the group? Who are the participants (age, nationality, background, gender etc)?

If you already know the group, ask yourself how you expect to find them: think about the previous meetings you had and which was the development of the activities so far. What is the development of each person in the group? And of the whole group?

Moreover, what about you? What are your feelings towards the group and each participant?

Any fears? Any expectations?

Sometimes we tend to propose activities because we like them but maybe they do not suit the participants' needs. This self-reflection is fundamental to make the best choice for the group and for yourself.

Finally, remind yourself that you, as a conductor, have the responsibility to act as mirror for the group. If you enjoy, they enjoy. If you have any doubt about the activities that you are proposing, they can have those doubts as well.

Keep always in mind that the workshop can be very different from what you can expect it to be, so be always ready to be flexible and adapt the activities according to the situation.

The workshop

Warm up activity

Participants are invited to leave the shoes outside the working place and to join the group in a circle. In the circle, participants are invited to find a comfortable position and let themselves be led to do exercises focused on breathing, and analysing the perception of their own body. This phase is fundamental to help people to enter gently in a context that is much different from the ordinary life. This phase can take from 10 up to 30 minutes; it depends on how the group responds.

Core activity

Once people get more familiar with their breath, the facilitator leads them to stand on their feet and explore the connection between earth and sky through the body, that is breathing.

Each person will have different perceptions. Invite them to focus on their spine and feel it during the exercise. Moreover, the facilitator invites them to initiate slowly a series of movements, even little movements, exploring how the feet are grounded on the earth and so how the upper body can raise toward the space around and above them. As a tree, with strong roots and light leaves. The facilitator invites them to keep a fluid breath and a relaxed muscular tension that can allow them exploring deeper the movement in this way. Then the facilitator invites them to start exploring free movements which allow the legs and the upper body to move lighter and freely starting from breathing. Who feels ready, can move around the place and meet other people through movements. While moving, the facilitator asks the participants to focus on one or more movements that represent them in that specific moment and repeat them by themselves till the movements take shape. Split participants into small groups and give them time to combine together each participant's movement in order to create a small sequence. At the end, each group will present the sequence to the others.

Conclusion:

Gather all participants in circle and close the session connecting again through the breath.

Propose a ritual where each participant greets the others with a very personal movement.



Learning Outcomes

The outcomes expected at the end of the session are:

- Being able to express yourself and interact with others through movements
- Gain awareness of your own way of breathing
- Gain awareness of your posture and your way to stand
- Being able to feel strong and rooted and at the same time free to move.

Partners

CESIE, Italian coordinator



www.cesie.org

Inter Alia, Greece



www.interaliaproject.com

Pistes Solidaires, France



www.pistes-solidaires.fr

New Hope Waves Limited, Zambia



www.newhopewaves.org

Neema Community Based Organization, Kenya



www.neemacbo.org

CEGI, Malawi



www.centreforgirlsandinteraction.weebly.com

ARTCOM

ART supporting COMMunities through INnovative Tools for Youth work

www.artcom-project.eu



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