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Art FOR Change

Methods
collection

Erasmus+ Training Course

**Creative educational
methods to build global
awareness and local
impact**

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A project of:

CAMBIO e.V.
Aktionswerkstatt für Umweltschutz
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In cooperation with:



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ABOUT THE PROJECT



ART FOR CHANGE AIMED TO EMPOWER YOUTH WORKERS TO TACKLE GLOBAL CHALLENGES THROUGH CREATIVE EDUCATION.

By promoting UNESCO's **Global Citizenship Education** (GCED), the project fostered awareness and action on key issues like human rights, sustainability, and social justice.

The project promotes the **use of art as a powerful tool to engage young people, breaking down barriers and inspiring them to act.** Through a **non-formal learning** program, 23 youth workers from five European countries explored **innovative, artistic approaches to raise awareness and drive change** for a more just and sustainable world.

Here following you can find a collection of the methods explored during the training course.



The European Commission's support to produce this collection of methods does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

ABOUT THIS RESOURCE



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The intention behind this document is twofold. First, it serves as a **practical toolkit for youth workers** seeking to integrate creative methods into their daily practice, offering **concrete techniques ranging from land art and stop-motion video to performance art and upcycling workshops**. Second, it embodies the project's core philosophy: that **art is not merely an aesthetic exercise but a powerful medium for fostering empathy, critical thinking, and collective action** on issues such as climate change, social inequality, and human rights.

These methods were designed to be **adaptable, inclusive, and accessible** to practitioners with varying levels of artistic experience. They prioritize process over product, encouraging facilitators to create **safe spaces where young people can explore complex topics emotionally and intellectually**. By documenting these approaches, we aim to contribute to the broader European youth work sector, supporting the ongoing **evolution of non-formal education toward more transformative, sustainable, and socially engaged practices**.

We invite readers to use this collection not as a fixed curriculum but as a **living resource**, one that can be adapted, expanded, and reimagined to **fit diverse local contexts and the evolving needs** of young people across Europe.

Method Collage

PURPOSE

Collage is suitable for everyone, from beginners to advanced learners. Working with collage is a great way to introduce a topic and get to know one another, to visualise interests, knowledge, hopes and dreams. The method is therefore ideal for kicking off a session or workshop.

🕒 Time 3-5 hours

📄 Description This activity uses collage as a creative medium for self-reflection and mutual understanding among participants. By engaging in an imaginative journey of self-discovery, individuals explore personal concerns, aspirations, and thematic interests in a non-verbal, expressive format that encourages authentic emotional expression.

The session begins with a guided visualization exercise, inviting participants to embark on an inner journey. This preparatory step helps individuals connect with their emotions and thoughts before translating them into visual form. Participants are then introduced to various collage styles, materials, and methods, with practical tips on composition and symbolic representation to ensure everyone feels equipped to begin.

During the individual creative work phase, participants work independently on their personal collages, selecting images, textures, and colors that resonate with their inner landscape. This phase emphasizes process over product, encouraging experimentation without judgement.

The activity concludes with a voluntary presentation session, where participants share their work and the stories behind it. This creates a space for mutual discovery, as participants learn about each other's dreams, concerns, and the themes they are currently exploring.

Instructions

1. Guided Imagery – The Dream Journey

Participants begin by lying down in a comfortable position, closing their eyes, and relaxing. The workshop leader guides a guided imagery session, taking participants on a mental journey of self-discovery. This introspective exercise creates space for participants to connect with their inner thoughts, emotions, and concerns in a calm, reflective atmosphere.

2. Personal Reflection and Documentation

Following the dream journey, participants are invited to take out their sketchbooks and document what they discovered during the exercise. They may write, draw, or combine both, whatever best suits their personal expression. This step helps translating the abstract experience of the guided imagery into tangible notes, that will inform their later creative work.

3. Inspiration and Technique

After a break, the group examines examples of artists who work with collage to make political or social statements. This provides inspiration and contextual understanding of how visual art can communicate complex messages. The facilitator then offers practical tips on finding inspiration for the collage, including what to look for in images, how to select meaningful materials, and techniques for composition.

4. Practical Collage Creation

Participants work individually on a two-page collage. On one side, they create a self-portrait depicting what they discovered and experienced during the dream journey. On the opposite side, they focus on a topic they are passionate about, typically a socio-ecological issue they wish to address through their work. This dual structure connects personal reflection with broader social engagement.

5. Exhibition and Sharing

At the end of the session, all works are presented to one another in a small exhibition setting. Every participant is free to share something about their work if they wish, creating a supportive space for mutual understanding and appreciation. This final step transforms individual creation into collective learning, reinforcing the bonds formed throughout the workshop.



Method Collage



Materials Needed

Plenty of scissors and glue, collage materials (magazines, calendars, picture books), cardboard or similar (as a backing); a music box for calm music during the dream journey, a comfortable surface to lie down or chairs to sit, and big surfaces to work on.

Tips & Experience Using

- Emphasize the intuitive nature of the process (don't overthink!);
- Have a variety of images already cut or ripped out to save time. If not, encourage participants to rip rather than cut if time constraints;
- Choose images and materials that are in line with themes and contexts explored throughout the workshop;
- The better the materials you have, the more inspiring and of higher quality the collage will be. You can ask in bookshops for old picture calendars that they no longer need. At flea markets or second-hand bookshops, you can look for old, second-hand books with plenty of pictures.

Relevant References & Resources

Collage Artists with Political Messages

- Pablo Picasso – Nature Morte à la chaise cannée (first collage in art history)
- Marta Rossler – Living Room Wars (feminist, political, and conceptual artist)
- Joe Webb – Contemporary collage artist (social and environmental themes)
- Barbara Kruger – Text and image combinations critiquing consumerism, power, and identity



Method Land Art



PURPOSE

This method aims to explore and reflect on how humanity relates to nature, which attitudes promote harmful action that contribute to the climate crisis, and which attitudes promote sustainable practices. The land art method aims to cultivate a mindful, sustainable and caring attitude.

 Time 60-120 minutes

 Description This exercise will take place outside in a natural environment. The participants will connect with nature and create their own land art works. During this process they will explore and reflect on the relationship between people and nature, and how different relationships and attitudes create harmful or sustainable practices. A land art work is created directly in the landscape, by moving natural materials found in the space such as rocks, sand, leaves or twigs.

-  Instructions
1. Introduce to participants the natural space in which you will work. Communicate a meeting point, clear boundaries of the area and the time schedule.
 2. To allow participants to arrive in the space, you can include mindfulness exercises here, where participants close their eyes and direct their attention to the sounds, smells, and other sensations.
 3. In this mindful state, invite the participants to explore the area for 10-15 minutes in silence. The task is to find a spot that attracts them/where they feel comfortable.
 4. **Optional Input:** Hand out poem snippets and read out loud one by one. After reading the poem collectively, collect the snippets in the center. Participants can work freely or choose a snippet as a theme for their land art work. Feel free to provide other more concrete ESD messages if the participants need more structure.
 5. The participants have 1-2 hours to create their own land art work with the materials they find. Walk around and check on their process, take photos and note each participants' position in the area on the A3 paper to create a map.

5. After a break the group will walk from art work to art work. Each participant can share about their process and message. Afterwards each participant can offer the artist a one-word-present in resonance to the land art.
6. In small groups the participants reflect and discuss 1. To what extent was nature a co-artist in your process? 2. What was surprising? 3. What was your relationship to nature like?

Materials Needed

A3 piece of paper, pens, singing bowl, blankets, camera, poem cut into snippets relative to group size (optional)

Tips & Experience Using

- Consider the implications of working outside: What natural space are you in? What is its history? What plants and animals live here? Be aware to not disturb or destroy any wildlife. Also beware of weather changes and make sure to bring a first aid kit, and have a place to take shelter nearby. Make sure participants have phones/watches with them.
- You may choose to give participants a clear theme (like the poem we used) for their land art, or instead work site-specifically. Many ESD topics, such as sustainability and resource use, naturally emerge when creating in nature. If you feel comfortable taking a more open approach, you can leave the theme flexible and work with the ESD ideas that come out during the reflection process.

Relevant References & Resources

Land Art and Radical Tenderness:
<https://www.artseverywhere.ca/series/radical-tenderness/>



Method Performance Art

PURPOSE

To cultivate self-awareness, relational presence, embodied attention, and creative expression through a progressive somatic and performance journey. This integrated activity develops body awareness, trust, non-verbal communication, and artistic expression while fostering group cohesion and personal reflection.

🕒 Time 2–3 hours

📄 Description This comprehensive embodied practice guides participants through a progressive journey from individual grounding to relational connection, group coordination, internal reflection, and creative performance. The activity is designed as a holistic learning experience that integrates multiple pedagogical approaches: somatic awareness, improvisational connection, ensemble coordination, meditative introspection, expressive writing, and performance witnessing. This integrated approach ensures that participants experience the full spectrum of embodied learning: from individual grounding to relational connection, from internal awareness to external expression, and from personal reflection to collective witnessing. The activity is suitable for all levels and serves as both an opening practice and a standalone workshop for exploring performance art, creativity, and embodied learning in youth work contexts.



- 📖 Instructions
- Phase 1: Grounding & Body Awareness (15 min)**
Invite participants to stand on one side of the room in comfortable positions then guide awareness to the center of gravity; lower it slightly (soft knees, relaxed body). Begin walking slowly across the room in silence, attending to breath, rhythm, and internal sensations. Pause at the other side and observe internal changes.
- Phase 2: Relational Connection (20 min)**
Divide participants into pairs. Each person starts from opposite sides of the room. Slowly walk toward the center while maintaining eye contact. Encourage synchronized breathing and sustained attention. When they meet in the center, allow spontaneous interaction (awkward, raw, emotional). Let the moment unfold naturally, then gently close the exercise.
- Phase 3: Group Coordination (15 min)**
Form groups of four in a line. The first person creates a simple gesture or movement. The next person imitates it as precisely as possible. After performing, they move to the end of the line. Continue the sequence, creating a flowing "wave" with variations.
- Phase 4: Deep Internal Awareness (20 min)**
Invite participants to sit or lie comfortably. Guide attention to the body and gravity. Ask them to observe sensations without judgment. Introduce inquiry: Is this a physical sensation or a thought? An image, memory, or feeling? Allow a meditative journey through internal landscapes. Slowly bring participants back to the present.
- Phase 5: Integration Through Writing (20 min)**
Provide prompts: What did I feel? What became visible to me? What is alive in me today? What is my personal statement? Invite free, uninterrupted writing. Encourage honesty and non-editing.
- Phase 6: Performance & Witnessing (30 min)**
Work in pairs with two chairs. One participant performs a "speech" using only the body (no words). The partner observes as a sensitive witness. After the performance, the witness shares their experience: sensations, emotions, personal reflections. Switch roles.
- Phase 7: Personal Movement Mapping (25 min)**
Observe your fingerprint closely (use a magnifying glass or phone camera). Draw a map inspired by its patterns. Mentally trace the path. Walk the map in space. Repeat with eyes open, then closed. Add movement, dance, or "speech." End in the center and close eyes.
- Phase 8: Closing & Reflection (15 min)**
Gather in a circle for final reflections. Invite voluntary sharing of insights or experiences. Close with a collective grounding moment.

Method Performance Art



Materials Needed

Open space (clear of obstacles); Mats or comfortable floor seating (optional); Notebooks and pens for writing exercise; Paper, pens/markers, paint for fingerprint mapping; Magnifying glasses or phone cameras; Chairs for performance witnessing; Calm background music (music box or speaker); Blindfolds (optional, for trust variations)



Tips & Experience Using

- Emphasize slowness; participants often rush through grounding exercises.
- Remind participants there is no "right way" to move or express.
- Use a calm voice to anchor presence throughout all phases.
- Prepare participants for possible vulnerability, especially in paired exercises.
- Normalize awkwardness as part of the process; encourage curiosity instead of performance.
- Ensure safety and clear space for blindfolded or movement activities.
- Support participants who feel overwhelmed during somatic meditation.
- Emphasize feedback from personal experience (not critique) during witnessing.
- Support vulnerability and trust throughout the workshop.
- Remind participants: no interpretation, only perception during witnessing.
- Encourage imagination over precision in movement mapping.
- Support participants with spatial awareness challenges.
- Invite emotional connection to the "map" and personal journey.
- Keep energy playful and fluid during group coordination.
- Ensure privacy and safety during writing exercises; avoid correcting grammar or structure.
- Encourage writing from the body, not the mind.



Relevant References & Resources

- Somatic practices and mindfulness-based movement
- Authentic Relating and Contact Improvisation
- Ensemble training techniques and physical theatre exercises
- Somatic meditation and body scan practices
- Expressive writing and artistic research practices
- Performance art practices and witnessing techniques
- Creative mapping and embodied choreography
- Trust exercises and sensory deprivation practices



Method Upcycling

PURPOSE

Working with upcycling and staging a trash fashion show enables participants to express themselves creatively on a particular theme – be it waste, the clothing industry or any other issue close to their hearts. The participants learn to view rubbish, discarded items and textiles as resources and to give these materials a 'new lease of life'.

 Time 3 hours to several days

 Description Before getting started with the practical part of upcycling, you can introduce to the participants the topics of waste, chemical pollution or exploration in the textile industry, giving examples of other good methods (such as the 'string game' to get to know about the globalized production chain of a pair of jeans and the resources necessary to produce it, for example). If you have time, you can go out to suitable places like fleamarkets or scrapyards or with the participants themselves to collect "recyclable waste", discarded textiles and usable items. You can also ask them to bring their own reusable trash from home. Something that they would like to bring to life again. Once you've looked at a few examples of upcycling art, trash fashion and other creative expressions, you can show the participants a few simple techniques, such as how to print a T-shirt yourself or create designs using bleach. After that the participants work freely alone on their creations, with your help when needed. You can also encourage them to create collaborative designs and help each other with different techniques. Once all the pieces are finished, they can be presented at a trash fashion show, possibly in front of an audience with light music and a clear message to bring on stage.



Instructions

Step 1: Topic Introduction (15–20 minutes)

Begin with an engaging icebreaker that connects participants to the themes of waste, consumption, and the textile industry. The "string game with jeans" is an effective method: lay out a pair of old jeans and use a string to trace the journey of the garment, from cotton production, through manufacturing, to disposal. This visual metaphor helps participants understand the lifecycle of textiles and the environmental impact of fast fashion. Alternatively, use a "waste timeline" exercise where participants estimate how long different materials take to decompose. This sets the conceptual foundation for why upcycling matters and frames the creative work that follows as both artistic and politically meaningful.

Step 2: Material Collection (30–45 minutes)

Take participants outdoors or to a designated collection area to gather "inspiring trash." This activity transforms waste from something discarded into something with potential. Provide bags or containers for collection and emphasize safety (avoid hazardous materials). This step also serves as a team-building exercise, as participants can share discoveries and discuss what they find interesting.

Step 3: Artist Examples & Inspiration (20–30 minutes)

Present examples of artists who work with rubbish and trash fashion to demonstrate how waste can become political art. Key artists to reference include:

Vik Muniz – Creates portraits from garbage, challenging perceptions of value and beauty; Marina DeBris – Uses beach trash to create fashion that critiques consumerism; Aurora Robson – Transforms plastic waste into sculptural installations; Bordalo II – Creates large-scale animal sculptures from discarded materials. Discuss how these artists use their work to make statements about environmental destruction, consumer culture, and social inequality. Show images or short videos of their work to inspire participants.

Step 4: Materials & Tools Overview (15 minutes) Present all available materials and tools clearly. Lay out textiles, adhesives, sewing machines, dyes, bleach, scissors, and any other supplies. Offer brief demonstrations on specific techniques for those interested: how to safely use bleach for textile designs, how to operate a sewing machine, or how to apply fabric paint. This ensures participants feel technically equipped before beginning. Emphasize safety protocols for tools and chemicals.



Method Upcycling

Step 5: Free Creative Work (60–90 minutes)

Participants form small groups (3–5 people) to support each other during creation. The task is to create a piece for a trash fashion show. Guide them through concept development with these questions:

- What message do you want to convey?
- What should your piece look like visually?
- What materials do you need to convey the message, achieve the look, and ensure functionality?
- What movements, lighting, and sounds will accompany the presentation?

Encourage groups to sketch or plan before diving into construction. Circulate among groups to offer technical help, troubleshoot challenges, and keep energy focused. This is the core creative phase where participants apply the concepts introduced earlier. The small group structure ensures peer support and reduces individual pressure.

Step 6: Catwalk Presentation Rehearsal (20–30 minutes)

Groups rehearse how they will present their pieces on the catwalk. Discuss:

- Movement: How will models wear or display the piece? Walking, posing, or performance?
- Music: What soundtrack matches the mood and message?
- Lighting: How can lighting enhance the visual impact?
- Moderation: Will there be spoken introductions or statements?
- Statements: What key message should the audience take away?

This rehearsal ensures the presentation is intentional rather than improvised. It also gives shy participants a chance to practice in a low-stakes environment before the public show.

Step 7: Catwalk Presentation with Public (30–45 minutes)

Host the final trash fashion show with an audience (other participants, local community members, or invited guests). Each group presents their piece with their planned movement, music, and statements. After each presentation, allow brief applause or feedback. This public showcase validates participants' work and creates a sense of accomplishment. Consider recording the event for future documentation and multiplier activities.



Materials Needed

- A lot of nice trash: old lampshades, small items of which there are many identical examples (such as beer mats, playing cards, corks, paper or plastic cups, etc.),
- Old textiles, fabric remnants, old clothes, lace, etc.
- Tools: hot glue gun, glue sticks, pliers, scissors, staple gun, safety pins, needle and thread, sewing machine
- Nice to have: silver wire, ear hooks (for earrings), fabric paint and sponges, transfer sheets, iron (for painting or printing on fabric),



Tips & Experience Using

- Make use of the resources within the group to empower the participants: those who can sew, have experience working with bleach, or have done screen printing. Encourage the participants to help one another.
- Set a clear deadline for when the artworks must be finished and allow time for practising the catwalk. Participants often find a clear deadline very positive, like a challenge on a TV show.
- If you can, provide extras for the final catwalk like a smoke machine, coloured lights and a red carpet, which creates the atmosphere for lovely highlights.

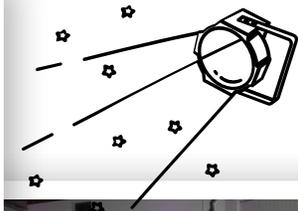


Relevant References & Resources

The string workshop: <https://cloud.wechange.de/s/9yF5H46WooHxsZE>

Other examples of artists working with Upcycling:

- Photographs of Fabrice Monteiro/ Dously 201
- “Dress for our time”, Prof. Helen Storey 2015
- Vivienne Westwood
- Collection “Dirty inside” by Klara Szandomirska 2019



Method Stop-motion video making

PURPOSE

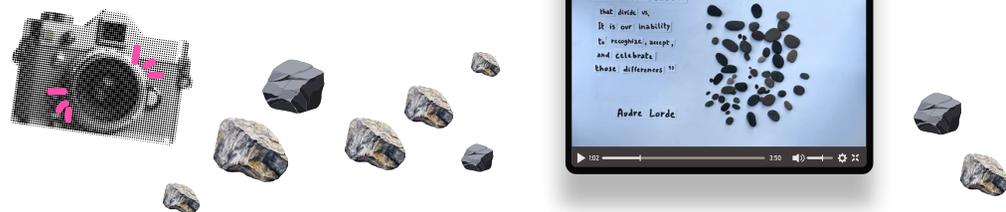
Stop motion is an effective method to work creatively on a topic and to get to know each other better. Participants delve into creative processes that help to build their perseverance and flexibility. Working together in small groups, they develop a common concept that fosters their teamwork abilities, while the implementation brings up the fun of creation and adaptation.

 Time 3 hours to days and weeks :)

 Description Stop-motion is an animation technique where objects are moved slightly between photos to create movement. The easiest way to make a stop-motion film is with a smartphone or tablet and an app like StopMotion Studios. The participants work in small groups on a specific topic that is close to their hearts. In doing so, they have to work very close together, discuss the topic, find a common concept, that fits for everyone. Doing so, they get to know each other better, gain new perspectives on the topic and expand their knowledge.

 Materials Needed Equipment: tripods, tablets or smartphones, the StopMotion Studios app, lights (optional), laptop, projector. All sorts of craft materials: collage materials (magazines etc.), scissors, glue, coloured pencils, modelling clay, natural materials... depending on what you plan to work with

 Tips & Experience Using You should try out the app yourself first. Once the groups have created their storyboards, it makes sense for the leader to go over them again to check whether the concept is feasible within the time available.



-  Instructions
- Step 1: Introduction & Technical Foundation (15–20 minutes)**
Begin by showing an example of a professional stop motion film to inspire participants. Ask the group how they think such a film is made. Collect their ideas, then complete their answers with technical information: professional sfilms typically use 24 to 30 frames per second, though working with at least 12 frames per second produces smooth movement. This establishes realistic expectations for the creative work ahead.
- Step 2: Exploration of Techniques & Materials (15 minutes)**
Show different kinds of stop motion films to demonstrate the range of possibilities. Include examples using collage, objects, drawings, sand, clay, and other materials.
- Step 3: Technical Tutorial (15–20 minutes)**
Demonstrate how to create a stop motion film using the Stop Motion Studios app. Walk through the interface, showing how to capture frames, adjust settings, preview animations, and export the final film. Provide the download link for participants: <https://www.stopmotionstudio.com/>. Ensure everyone has access to the app on their devices before proceeding.
- Step 4: Group Production (60–90 minutes)**
Divide participants into small groups of 3–4 people for collaborative work. Each group follows these steps:
- Concept Development – Discuss what the film is about and agree on a common concept related to the workshop's theme. Consider what message they want to convey about socio-ecological issues.
 - Storyboard Creation – Sketch the sequence of scenes to plan the narrative flow. This helps organize thoughts before filming begins.
 - Material Preparation – Gather all materials, figures, and backgrounds needed for the film. This may include paper, objects, fabric, natural materials, or digital assets.
 - Filming – Start capturing photos frame by frame. Pay attention to light, shadows, and sharp images. Ensure nothing unwanted appears in the frame. Organize group roles (photographer, animator, director, sound designer) to distribute responsibilities effectively.
 - Sound Design – At the end, add sound to the film. This may include voice narration, music, or sound effects to enhance the message.
- Step 5: Screening & Reflection (30 minutes)** Collect all films on a laptop and watch them together as a group. After each screening, allow a brief discussion about the message, technique, and creative choices.

-  Relevant References & Resources
- Tutorial first steps: <https://www.youtube.com/watch?v=-DzV3-1InTQ>
 - Tutorial with further informations: <https://www.youtube.com/watch?v=bYpemKwdxpM>

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