



CircularArt-e

Visual art education, digital and circular skills for boosting social entrepreneurship of youth with migratory and minority background in Europe

HANDBOOK

For analyses and practices

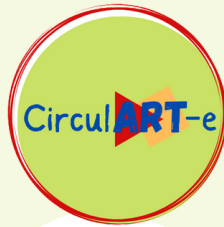
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Editorial Data

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CirculART-e is a KA220 Cooperation partnerships project in the field of youth, co-funded by the European Union under the Erasmus Plus Programme and approved by the Italian National Agency (Agenzia Nazionale per i Giovani - ANG).

It involves six non-profit organisations and one social enterprise based in Europe directly working with young people and professionals to create inclusive and intercultural communities.

In line with Youth Goal #3 “Inclusive Societies” and “Space and Participation for all” of the EU YPS 2019-2027, the main aim of CirculART-e is to strengthen the competences of youth workers to better support young people with fewer opportunities because of cultural, social and or economic obstacles in improving and developing their social and ecological skills by using active methods, visual arts and digital tools.

In the frame of youth work and non-formal education as a context and method, CirculART-e practices are inspired by the “culture of the circular economy” as an ecological lifestyle based on upcycling and “reuse of identity, skills and spaces”: participatory practices, blended learning methods, visual expression and digital tools are the pillars of CirculART-e curriculum.

The present handbook is the result of a participatory process aimed at understanding the needs of young people and youth workers through the “Empathy interviews” improving and developing their self-awareness and self-knowledge with the help of a series of workshops around the topic of identity, skills and circular lifestyle. The above activities brought up collective information about the skills, needs, learning capacities and knowledge of the target groups. The handbook also offers a description of the active methods experience, as well as tools ready to be used by youth workers, educators, trainers, but also artists who are working to promote youth empowerment and transcultural community-building.

As the reader can see in the following chapters, circularity is a rich and variable concept that has applications on personal and organisational levels. To highlight this, there are some insights into what this concept means for the partner organisations:

INTRODUCTION

“Circularity is much more than a simple economic theory, it modifies the organisation of society itself and is a response to concrete environmental, social and economic problems of this millennium. Circular economy and society suppose that all stakeholders need to get involved into the decision-making and production: public authorities, businesses, trade unions, civil society and especially educators and trainers. We want future educators to be able to combine circular economy expertise with their own competence. We believe that when today’s learners are ready to enter employment, the circular economy will be the only way of operating.”

- CRN



“A Circular lifestyle is the possibility to valorise the diversity existing in an ecosystem and sharing.”

- Per Esempio



“Circular living, on the contrary, has no beginning or end. It is a continuous cycle. Like all cycles, it goes through stages that change and evolve on an ongoing basis in response to the environment. Circular living is often restorative, and often regenerative. Examples of circular living go beyond farming and the economy. Our homes, architecture, personal care, families, fashion, food, cities, workplaces, cultures, processing of waste and connections to nature.”

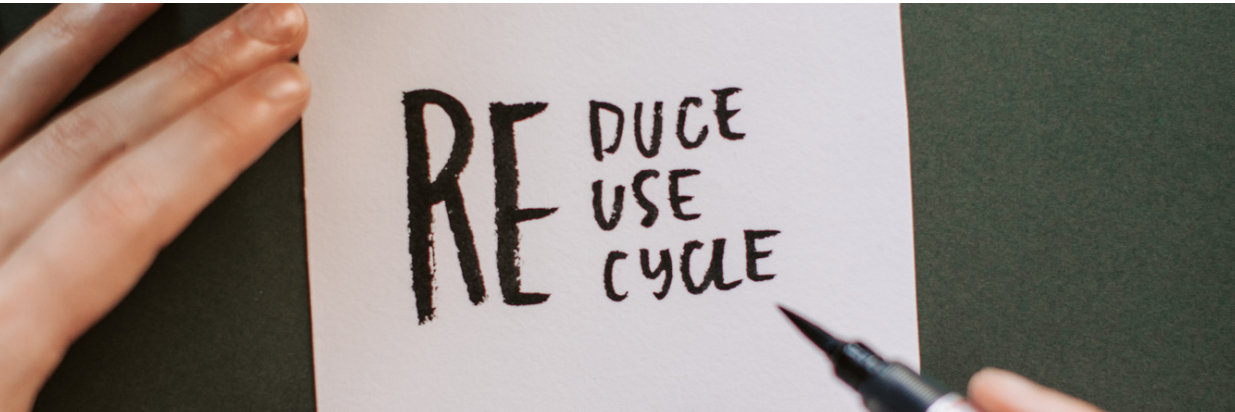
- Consultoría de Innovación Social



INTRODUCTION

"Circular lifestyle is a way to live by always giving a second chance.. to things, materials, people..."Dial again": re-dial"

- Redial



"The circularity is both a way of life and a way of thinking. Beyond what we usually understand by circular economy, for us, circular thinking also involves a way of transmitting and reusing knowledge, much like in a free circuit."

- COTA ONG

"Circular lifestyle for us is finding a place for every individual, no matter what background they come from. We are dedicated to mobilising ("recycle") sources and people from volunteers to professionals who can make it happen."

- Artemisszió



"Circularity for us recalls the need to move away from linear modes of production generated by humankind to set its economy in motion. In fact, differently from all natural systems, our economy follows a linear rather than a circular motion. Circularity is the process by which our economy reconciles with the natural modes of production."

- CDCA



INTRODUCTION

I. CONCEPTS OF CIRCULARITY AND ARTS

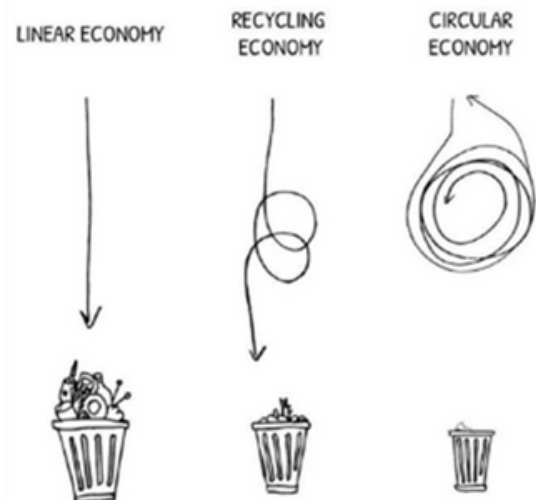
In this chapter we provide some general considerations about circularity and arts. These serve as the base for CirculART-e - as the project's name itself suggests - and are the main inspiration that motivated the partnership to collect and develop activities that foster self-development and social inclusion, using the available resources both inside and around us. The following pages focus on circular economy, how it can be applied in our everyday life, and how artistic creation is useful to reach the above mentioned goals.

Circularity, as a central theme, finds resonance in the realms of economy and lifestyle shaping brand new approaches. In the economy, the concept of a circular economy advocates for regenerative practices, where resources are continually reused, repaired, or recycled, thus minimising waste and maximising sustainability. Embracing circularity in lifestyle involves adopting mindful consumer habits, opting for products with longer lifespans, and reducing one's ecological footprint through conscious choices. This multifaceted interplay of circularity illuminates its capacity to engender transformative change, fostering a harmonious relationship between human endeavours and the natural world.

I.1. Circular economy

The circular vs. the linear model

The linear economy takes its name from the path followed by the resources that start at the point of extraction and ends at the points of waste disposal following a linear path. The term is used to identify the current system of production and consumption, this is based on a one-way journey of materials, which follows a “take-make-use-dispose” path. This is how the linear economy works and frankly, it is quite an unsustainable model of doing things.



The unsustainability of such a model is inevitably triggered by several dynamics. The increasing population and its concentration in urban centres, combined with greater consumer demands, are driving the unsustainable extraction of primary materials and growing waste generation per capita.

And seeing that environmental and social costs are considered 'external' and not included in the price of products, the linear economy is fueled by cheap energy and cheap materials.

The more immediate problem is not that we are running out of resources, but that we are decreasing the capacity of the environment to act as a 'sink' for emissions (e.g. greenhouse gases, waste), and to provide energy and water for extraction and processing. Resources are becoming more expensive to extract and the environmental and social costs are harder to ignore.



Maybe when humankind established the economic system didn't use the right sources of inspiration. In fact, when looking at natural ecosystems, those make life on Earth possible by providing resources and absorbing pollution, waste being one form of environmental pollution. There is clear scientific and political consensus that economic development needs to take into account the hidden costs (for example, violated human rights, damaged health, ruined ecosystems), as well as resource availability and ecosystem limits. Our economy should emulate Nature's endless waste-less cycling of resources, or we'd better start looking for a new planet right now.

Politicians, especially in Europe, are increasingly talking about resource efficiency, the circular economy, and a zero-waste society. All these concepts have something in common, that is they see waste as a possible resource. Respecting planetary boundaries, not only in terms of resource scarcity, but also the available land, water, air, and living organisms, that absorb pollution, requires a shift to systems of production and consumption that, like natural material cycles, maximise the utility of resources and minimises all forms of pollution and wastage.

The circular economy model stretches its roots back to the 1970s and today it continues evolving. Historically, it draws upon several concepts, developed by visionaries, academics and business leaders. Some of these concepts are, among others, industrial ecology, blue economy, performance economy, biomimicry, regenerative design, natural capitalism and, most notably, cradle-to-cradle. A key theme in all of these ideas is the optimization of production processes by emulating the continuous natural cycles, which are powered by renewable energy (the Sun) and in which waste from one process or species serves as food for another.

The EU has defined Circular Economy as “an economic model based inter alia on sharing, leasing, reuse, repair, refurbishment and recycling, in an (almost) closed loop, which aims to retain the highest utility and value of products, components and materials at all times. (European Parliament; "Closing the loop New circular economy package")” . The circular economy is much more than just replacing raw materials with secondary raw materials. It requires a shift away from how we design, produce and consume within our economic system. Shifting away from our traditional economic system requires a lot of energy from everyone and every organisation but the benefits from it are even wider, they involve both current and future generations.

I.2. Ways to embrace a Circular Lifestyle

What does it mean to lead a circular lifestyle? Where can we begin as individuals and as a community and why should we do so? How can a circular economy model potentially act as a solution to the problems we are dealing with?

A circular economy describes an economic approach, where raw resources are fed back into the system as much as possible, reducing resulting waste and ideally creating a world where energy and materials stay in a closed loop, which is critical to solving the growing crisis of dwindling resources and waste production. Being completely zero waste can be challenging if not seem utopian as a goal. This should not however discourage people from trying to work towards it and start making it a habit.

As change doesn't just occur overnight, and for said change to be sustainable in the long run, we will have to adopt a more sustainable and ecologically friendly way of living. Ideally, a circular lifestyle.



WAYS TO EMBRACE A CIRCULAR LIFESTYLE

Say no to fast fashion!

A lot of fashion these days is so-called fast fashion, which follows a linear consumption model of being produced, used, then discarded as waste and encourages fast turnover rates in the wardrobe as seasonal styles come and go and clothes aren't made to last much beyond it. By purchasing and wearing more durable clothes, mending damaged clothes instead of outright replacing them, refashioning clothes or reusing fabric elsewhere, fashion can be "slowed down" and waste can be reduced.



Be conscious of packaging!

A lot of products on the market have excessive packaging which also often is non-biodegradable plastics and can't be recycled fully or at all, creating hard to use waste which often ends up being incinerated. Much can be reduced by making sure to buy things with less sub-packaging or packaging made of material that can be recycled or is biodegradable. Similarly, avoiding simple plastic bags and using dedicated shopping bags designed to be reusable or paper bags can cut down on the waste creation and keeps resources within the system for longer. Of course, to a degree it will need the actions of retailers to offer these options, but many already took steps in this direction and we as consumers can still show that we take up these offers with our choices as customers.

Borrow, lend, lease, and share!

Do we really need to always buy new things for our own? One aspect which has become increasingly neglected is the simple sharing and passing on of items to others. Be it among family, friends or by consulting peer to peer sharing platforms and online marketplaces. Donating old used clothes in good condition to charitable organisations or of books to local libraries or book exchanges also are options that are possible. Similarly, reselling on flea markets or in garage sales can be a less charitable alternative and even can ensure some earnings from what otherwise would be trash.



Composting

One long-standing technique to deal with organic waste has been composting, which sees biodegradable waste, especially food waste returned to the soil by facilitating controlled degradation in a conducive environment. The benefits of this process can be quite significant, as currently about 30% of human-produced waste is food waste and yard waste that otherwise end up in landfills. There, due to the sheer volume of waste, much of it will degrade in anaerobic conditions (meaning in processes that do not require air which cannot reach the decaying matter in lower levels) which causes increased methane emissions. By composting, not only can we reduce the emissions of this highly potent greenhouse gas, but we can also improve soil conditions and lessen erosion by increasing the soil's water retention capacity and vegetation. This is also very useful in gardening, where old organic waste can help grow new flowers and vegetables.





Support sustainable brands – circular economy and cradle to cradle

There's an increasing trend in the industry to promote circularity and establish more eco-friendly processes, partly out of activism, partly out of increased customer awareness leading to changes in consumer behaviour. Which also highlights how important it is to engage in such behaviour. A good standard to judge the circularity of a product is the Cradle-to-Cradle Certified Product Standard, which is globally recognized and signifies that products were produced with circularity in mind and can be reduced to material for new products later. By supporting these brands, it shows them and the world that we care about the planet.



Upcycle and DIY

While downcycling describes using recycled material in uses where diminished material quality might not matter (e.g. using recycled paper for bags or toilet paper), upcycling describes the use of waste to produce new products of higher quality through refinement. This can be the artistic use of waste, but also using old materials in good condition as basis for crafting new materials (e.g. using wood from old furniture, wooden construction beams or tabling to carve plates, board games or other wooden articles). This gives materials which are of good quality but no longer are useful in their originally assigned function a new lease on life in a new function with added value.

DIY (Do It Yourself) meanwhile describes the concept of instead of buying readymade assets, to craft your own. For those artistically declined or with artisanal skills (both which can be acquired even by those with just an amateur interest), this can be a good way to save money and can often include the recycling or upcycling of already owned assets. Both DIY and the general upcycling approach are very creative processes that can go far depending on the ingenuity and imagination of people engaging in it.



06

Invest in higher quality and durable products

07

One key aspect of modern consumerism is the rise of mass-produced products, which also often has led to a decrease in quality to reduce costs and thus price. Like fast fashion, this also is designed to cause a permanent fast revolving cycle of acquiring cheap products for limited amount of time before rebuying new products, with old products going to waste (even leading to concepts such as planned obsolescence, whereby products only are meant to last a certain amount of time). By investing in higher quality products, the initial cost may be higher as a consumer, but it still can pay off long term by requiring fewer cycles of replacement. Often, this increase in quality leads to being more suitable for repairs, which extent the lifetime of a product further. This is not just a matter of fashion, but also can be applied to other areas, such as furniture, vehicles, electronics and other areas where the usage of a product over extended periods is desirable.

It takes time to form habits, just as it takes time to change habits. It is thus of importance to recognise the need to change habits early to get into new habits and effect change within due time. People shouldn't necessarily view this as an appeal to switch immediately towards a fully sustainable circular and maybe even carbon-free lifestyle (even if we would wish for it), but as an attempt to raise awareness of not just the issue, but also common and useful ways to reduce own waste and feed more of our resources back into the system, often not even at a real increase in our cost of living. This can be by changing consumption habits, reusing, repairing, and recycling where possible, saving water and electricity, but also by means as simple as picking up your own trash and not littering, or bringing our own reusable tumblers, utensils, grocery, bags, etc.



Full circularity might not be easy to achieve, but making a first step surprisingly can be!



I.3. Art as a tool for social inclusion

Art has long been recognized as a powerful tool for social inclusion, harnessing the transformative power of creativity to break down barriers, foster empathy, and create spaces where diverse voices are heard and celebrated. From the earliest cave paintings to contemporary multimedia installations, art has served as a medium through which individuals and communities express their identities, challenge societal norms, and advocate for positive change. Artistic expression provides a platform for marginalised groups, allowing them to reclaim their voices and share their unique perspectives. It offers a means of communication that transcends language, culture, and societal divisions, forging connections on a fundamental human level. By representing their experiences, challenges, and aspirations through art, individuals from diverse backgrounds gain a sense of empowerment, while also providing opportunities for others to gain a deeper understanding and appreciation of their stories and identities.

Moreover, art serves as a catalyst for social transformation by challenging existing biases, prejudices, and power structures. It offers a space for critical reflection, encouraging viewers to question their assumptions, broaden their perspectives, and develop a greater sense of empathy towards others. Through art, marginalised communities find avenues for self-advocacy, asserting their rights and demanding social change. By creating art that challenges the status quo, artists become agents of empowerment, inspiring others to embrace their identities and actively participate in shaping a more inclusive society. Art also plays a crucial role in fostering community engagement and participation. It provides a platform for collaboration and collective expression, allowing individuals to come together, share their stories, and actively shape their communities. Artistic projects involving diverse communities not only promote dialogue and shared experiences but also build strong social bonds that transcend societal divisions. Inclusive artistic spaces, such as museums, galleries, and public installations, further promote social inclusion by ensuring accessibility and representation, inviting individuals from all backgrounds to engage with and contribute to the artistic discourse.

In addition, art serves as a powerful tool for education and awareness, shedding light on social issues, promoting understanding, and mobilizing collective action. It has the capacity to educate the public, challenge stereotypes, and raise awareness about systemic injustices.

By presenting complex social issues in a compelling and accessible manner, art stimulates dialogue, encourages critical thinking, and inspires individuals to become agents of change. As we recognize and embrace the potential of art as a tool for social inclusion, we embark on a journey towards a more equitable and inclusive society. By celebrating the richness of diversity, fostering empathy, and empowering marginalized communities, art becomes a driving force for positive social change. It calls upon us to listen, engage, and act, ensuring that every voice is valued and included in the collective tapestry of human experience.

Precisely, art can be a powerful tool for social inclusion in several ways:

1. Expression of diverse perspectives

One of the fundamental ways in which art promotes social inclusion is by providing a platform for the expression of diverse perspectives. Artistic expression allows individuals from different backgrounds and experiences to share their unique narratives, challenges, and aspirations. It becomes a means through which marginalised groups can reclaim their voices and challenge societal norms. By representing their experiences through art, these individuals not only gain a sense of empowerment but also provide opportunities for others to gain a deeper understanding and appreciation of their stories and identities.

2. Breaking down barriers

Art has an inherent ability to transcend language, cultural, and societal barriers. It communicates through emotions, images, and symbols, forging connections on a fundamental human level. In the realm of art, individuals from diverse backgrounds can come together, experience and appreciate each other's creations, and find common ground. Art exhibitions, performances, and cultural events become spaces where people interact and connect despite their differences. These interactions can help break down preconceived notions and stereotypes, fostering a sense of belonging and inclusion. Art encourages individuals to look beyond their own perspectives and engage with the experiences and perspectives of others, fostering empathy and understanding.



3. Empowerment and self-advocacy

Artistic expression serves as a powerful tool for marginalised communities to assert their identities and advocate for their rights. Through art, individuals can communicate their experiences, frustrations, and dreams, reclaiming agency over their narratives. By giving a voice to the voiceless, art empowers individuals who are often excluded or marginalized by society. It provides a means for them to challenge stereotypes, dismantle oppressive systems, and demand social change. Through their creative endeavors, artists become agents of empowerment, inspiring others to embrace their identities and assert their rights. Art also serves as a form of self-advocacy, allowing individuals to express themselves freely and authentically, without the constraints imposed by societal expectations.

4. Building empathy and understanding

Art has the unique ability to evoke empathy and create emotional connections. By presenting diverse perspectives and narratives, art fosters understanding, compassion, and respect for individuals and groups that are often excluded or misunderstood. When people engage with art that represents the experiences of marginalized communities, it humanizes those experiences and bridges gaps of understanding. It helps viewers step into the shoes of others, fostering a sense of empathy and creating a foundation for inclusive dialogue and collaboration. Art can challenge existing biases and prejudices by highlighting shared emotions and universal human experiences. It encourages individuals to question their assumptions, broaden their perspectives, and develop a greater sense of empathy towards others.

5. Community engagement and participation

Art can be a catalyst for community engagement and active participation. It provides a platform for individuals to come together, collaborate, and contribute to artistic projects. Whether through public murals, community performances, or interactive installations, art encourages people to participate, share their stories, and actively shape their communities. In these creative endeavours, social inclusion becomes a collective effort, where everyone's voice is valued and celebrated. Artistic projects that involve diverse communities promote dialogue, foster shared experiences, and build strong social bonds.

6. Social commentary and critique

Art often serves as a reflection of society, offering commentary and critique on social injustices, inequalities, and systemic issues. Artists have the power to challenge the status quo, raise awareness, and provoke discussions about important social issues. Through their creations, they draw attention to the voices that are often silenced, shedding light on the experiences of marginalized groups. Art becomes a catalyst for change, encouraging society to question its values and work towards a more inclusive and equitable future.

7. Creating inclusive spaces

Artistic spaces, such as museums, galleries, and public installations, can be designed to be inclusive and accessible to all individuals. By ensuring physical and cognitive accessibility, art can engage a wider audience and provide a welcoming environment for diverse communities. Inclusive spaces also encourage the representation and exhibition of art created by marginalized groups, providing visibility and recognition to artists who have historically been excluded from mainstream narratives.

Art serves as a catalyst for social inclusion by recognizing and celebrating the richness of diversity, fostering empathy, and empowering marginalised communities. Through its power to express diverse perspectives, break down barriers, and provoke social change, art encourages dialogue and understanding. By providing platforms for self-advocacy, engaging communities, and creating inclusive spaces, art becomes a tool that promotes a more inclusive and equitable society. As we recognize and harness the transformative potential of art, we can work towards building a world where everyone's voice is valued, respected, and included.

II. METHODS USED IN THE PROJECT

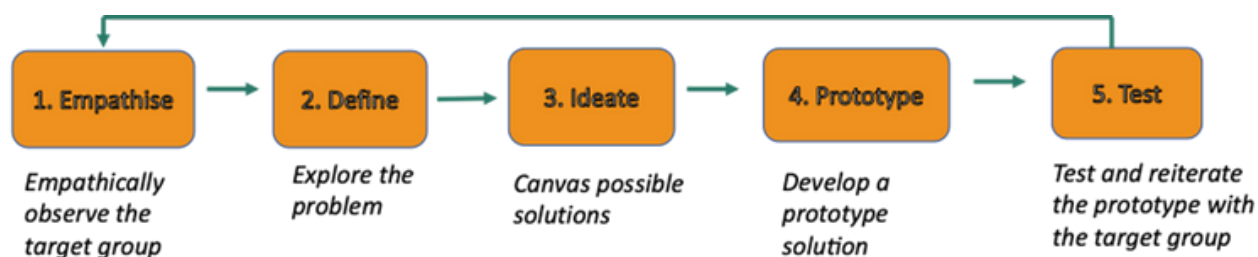
This chapter introduces methods and approaches that the partnership used to identify the needs of young people and youth workers, and address them in a practical and innovative way. Apart from giving a step-by-step account of the process, it provides insight into how circularity can be a relevant approach when applying arts in youth work, and how blended learning and digital tools can give us more flexibility when doing so.

II.1. Collecting knowledge with the help of Empathy mapping

II.1.1. The Empathy mapping method

As a first step of the Circulart-e project, the empathy mapping method has been applied in order to collect and analyse the needs of our target groups. Empathy mapping is a part of the Design Thinking (DT) method offering a solution-based and target-oriented approach to tackling complex human and social problems. DT is based on close cooperation with the target groups, by supporting them to be part of the entire design process, from the identification of the needs until the finalisation.

Graph 1: the structure of the Design Thinking method



“The empathy interview is an approach used to find out as much as possible about a person’s experience as a “user” of a space, a process, an objective or an environment. We want to understand the choices that people make and why they make them. By entering and understanding another person’s thoughts, feelings, and motivations, we can understand the choices that person makes, we can understand their behavioural traits, and we are able to identify their needs. This helps us innovate, and create products or services for that person.”[1]

[1] <https://webdesign.tutsplus.com/articles/techniques-of-empathy-interviews-in-design-thinking--cms-31219>: Techniques for Empathy Interviews in Design Thinking.

Empathy mapping is a narrative-based needs assessment method, that is based on a free dialogue between interviewer and interviewee and helps the interviewer to analyse the results of the interviews by categorising the messages provided by the interviewee according to the different levels of their manifestation: verbal and non-verbal expressions, feelings, deep thoughts, and the observations of the interviewee on the reactions of the external world on a given topic. In this way, one can obtain a global picture of the real needs of the interviewed person, including needs/ideas that the person could not articulate verbally or directly as a concrete need, but rather just as a feeling or as a thought.

The empathy interview always starts with an open question that leads the interviewee slightly into the topic, but that is open and general enough to let the person direct the narrative in a non-biased way, in the direction that is convenient for her/him/them. The leading question therefore often starts with a How? For instance: "How was it the last time that you..." Following this initial question, the interviewer will only ask questions that are related to the information provided by the interviewee - just as in a "normal", sensitive and empathic conversation.



While the interviewee is talking, the interviewer does not only observe his/her/their narrative but also the nonverbal expressions: the gestures, the mimics, the voice tones, the laughs, the body movements, etc. Ideally, the interview is conducted by two interviewers: while one of them follows up the discussion by asking questions, the other observes the discussion and takes notes. It is also recommended to make an audio or video registration of the interview, of course following the previous consent of the interviewee.

One interview usually shouldn't last longer than 5, maximum 10 minutes.

Once the empathy interviews are done, the interviewers will discuss the results, and fill together the empathy map, indicating the thoughts, feelings, fears and actions of the interviewee as follows:

Graph 2: The empathy map model

SEES, HEARS, OBSERVES

- What does the user observe in his/her environment?
- What people around him/her do tell, think and do?
- What kind of voices, and opinions can be heard around?
- What kind of actions, and behaviour can be seen?
- What changes can be observed?

SAYS, THINKS

- What is in the user's mind?
- What are the main topics he/she is raising? What is the user's opinion?
- What are his/her thoughts, ideas, and reflections about the topic?

FEELS

- What are the main feelings of the user?
- What are the feelings she/he expressed verbally?
- What are the feelings she/he expressed through non-verbal communication?

DOES

- What are the concrete actions the user is engaged in?
- What is the short story of the action?
- What are the main results of the action ?

GAINS

- Summarise the positive elements evoked by the person

PAINS

- Summarise the negative elements evoked by the person

The empathy mapping method is particularly apt to map the needs of a target group, as it highlights the real feelings, observations and thoughts of the people. Once the empathy interviews are done, and the maps created (one map for each interview) the interviewers engage in the sensemaking process, when, based on the observations, they identify the main skills, wishes and needs of the target group. These needs can be then used for better articulating a service and a product to be provided to the target group.

In the Design Thinking method, empathy mapping is the first step of the process; however, the providers of the service/product come back several times to these initially identified needs during the production phase in order to double-check the relevance of their products/services to the needs of their users or clients.

II.1.2. Empathy mapping in Circulart-e

Although Circulart-e is not particularly based on the design thinking method, it seemed particularly useful to introduce the empathy mapping as a first activity of the project, facilitating each partner to collect and analyse the needs of their target groups in order to finally make the overall consortium able to codesign the general skills the Circulart-e method will be concentrating on.

The Circulart-e empathy mapping process was realised based on the following steps:

01

A mini-training about the method and Identification of the interviewees

CRN provided a mini-training on empathy mapping to the partners during the kickoff meeting. During the training, partners agreed on the number of interviews and the content of the main leading question to be asked at the start of the interviews. According to the common decision, each partner committed to making an empathy interview with:

- 8 young people with a migrant background (the indirect target group)
- And 2 youth workers working with young people with migrant backgrounds (the direct target groups)

In many cases, the two groups could be overlapped.

Partners also agreed on the main content of the initial questions.

01

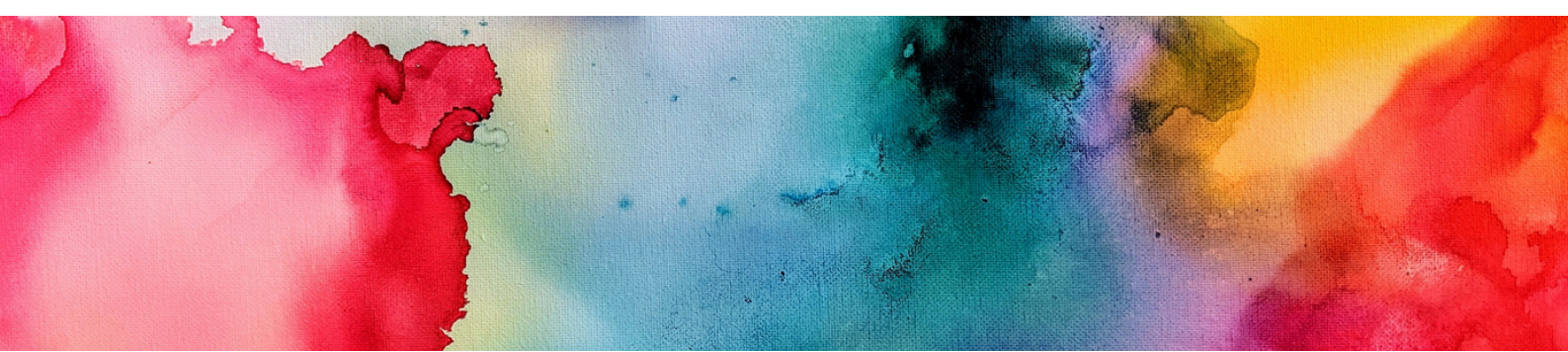
Of course, all of them had the freedom to formulate the initial question according to the specific conditions, capacities, and contexts of their target groups.

The suggested initial questions were as follows:

For youth workers: *How was it last time when you resolved an issue in your work?*

For youth: *Tell me about the last time you have had to come up with a solution for finding a job! (in case of the person is aged enough)*

Tell me about the last time you had to resolve a problem within your community.



02

Empathy mapping process

The local empathy interviews and the empathy maps were created individually and remotely by each partner. Partners filled out their empathy maps after each interview.

Based on the evaluation report provided by the partners at the end of the process, the empathy mapping was considered a rather successful activity, where partners could learn more about their target group's thoughts and also they could learn and practice a new method. However, for some of the partners, it was difficult to attract people, especially the youth to provide empathy interviews. They often didn't have the time, or the interest to take part in the process and the only way to get them on board was by providing them with other interesting activities (for instance arts and crafts activities, language learning etc.). For some partners, the identification of the initial question was also problematic: it turned out that the closer one is to its target group, the more specific the question needs to be.

03

Sensemaking training

As a third step, online sense-making training was provided by CRN to the partners. The aim of this training was to identify how the partners will analyse, together with their colleagues and their target groups, the results of the empathy maps.

04

Local sense-making workshops

Based on the results of the training, each partner conducted their local sensemaking workshops with the participation of a) the interviewers and b) the interviewees.

During the workshops, partners used different methods for engaging the participants in the analysis phase: for instance, they started the workshop with an individual reading of the empathy maps, or by a presentation of the maps.

As a second part of the workshops, the participants were invited to discuss

- the common features that are present in more of the interviews and
- the main anomalies, contradictions, and interesting exceptions came out from one or another interview.

In the case of smaller groups, these discussions were moderated in plenary group discussions, in the case of bigger groups, specific methods have been used, for instance. The concentric circles method.

As a third part of the workshops, based on the analysis, participants identified the main needs of the local target groups.

Once the needs identified, the participants were brainstorming about the skills that can be paired with the needs, and about some practices, and exercises they are actively using and that could potentially be used for teaching the specific skill to the target groups in the future.

The results of the local workshops were summarised by the partners in the Sensemaking evaluation templates, and on the specific **MIRO board** opened for the Empathy mapping sense-making sessions.



Graph 3: An example of the summaries of the empathy maps: the case of CRN, Germany

Source: extract from the MIRO board <https://miro.com/app/board/uXjVOo4cZdY=/>

SEES

- anxious friends, family members
- are well aware of the problems
- collecting doubts from environment
 - role model for others
 - trying not to complain
 - hiding high stress levels
- bringing only close relatives into trust
- language is a problem: often to express something, but also working/communicating with bureaucracy

THINKS

- want to make own decisions
- want to take responsibilities of themselves
- knowing perfectly well of the situation/problem
- have difficulties to communicate the problems
- trying their bests + have to work more than others
 - does not feel recognized
- is observing surroundings for finding solutions
- is taking opportunities as soon as they pop up

FEELS

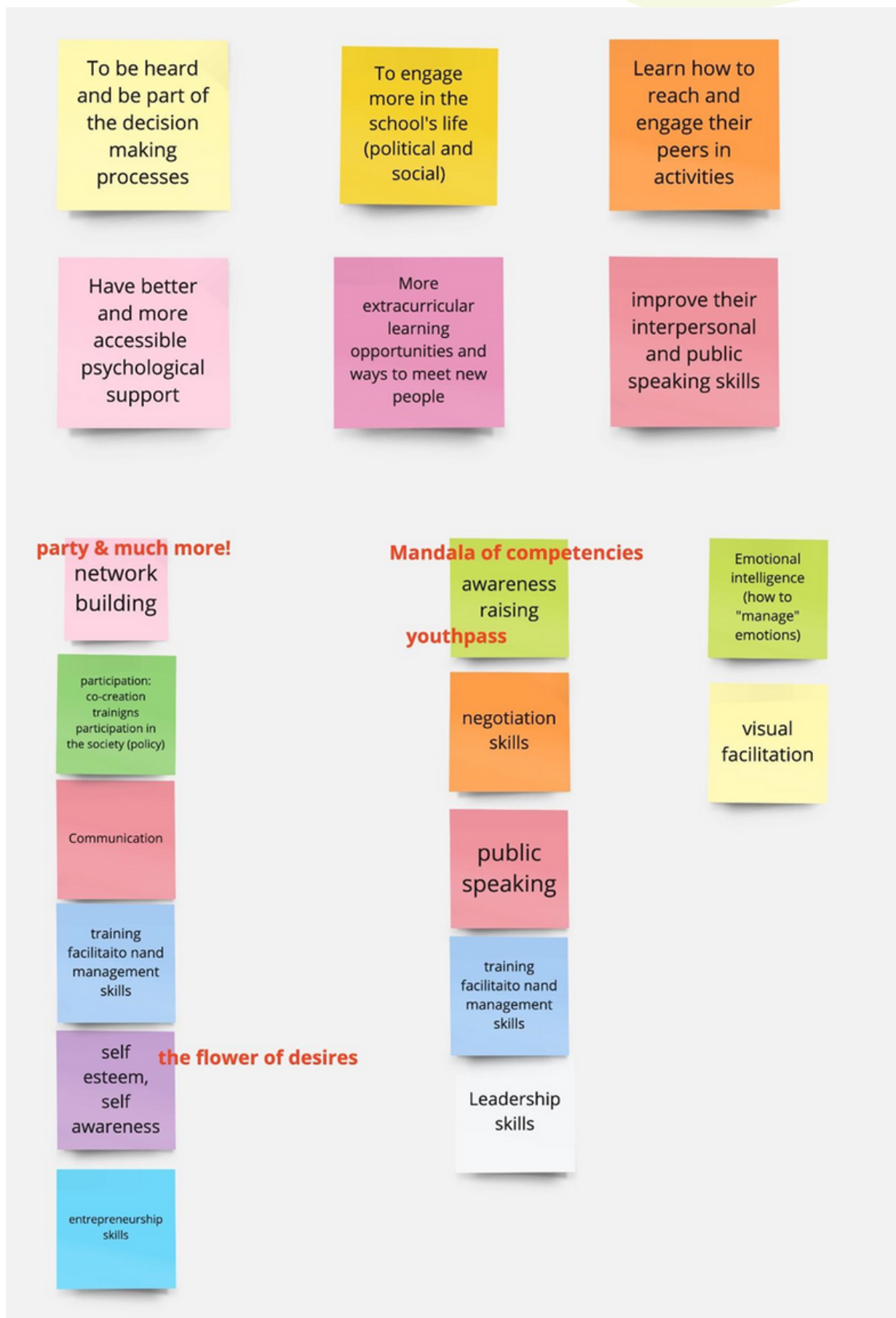
- sometimes insecure and angry
 - stuck at points
 - frustrated
- feeling misunderstood
- feeling thankful for help
- not accepted for achievements
- well connected with own feelings/ aware of own feelings and listens to them
- sometimes does not know where to start/what to change first

DOES

- not always telling the real feelings, hiding emotions from social environment
- working on problems on themselves, finding own solutions
- hiding feelings when insecure/ does not speak about it
 - trying to gain skills to help themselves
- open communication about success, but hiding problems
- trying different coping mechanisms

Graph 4: An example of the skills identified at the local workshops: the case of Per esempio, Italy

Source: extract from the MIRO board <https://miro.com/app/board/uXjVOo4cZdY=/>



Transnational online sensemaking workshop

The results of the local sensemaking workshops were summarised and compared by the partners in the frame of a 2x2h online transnational workshop. The aim of this event was the following:

- comparing the local empathy maps, and discussing the main resemblances and anomalies between the 7 partners.
- comparing the common needs and particular needs
- co-designing the main skills to be included in the learning outcomes of the future Circulart-e methodology.

As a result of the workshop, 8 skills have been identified: 3 specific skills directly linked to the needs identified through the empathy maps, and 5 general skills indirectly linked to the needs, to the specific skills or to the exercise suggested for teaching the skills.

The direct skills identified are as follows:

Communication skills

permitting a smooth dialogue with the local society, and helping such social integration, learning, cultural exchanges, etc. Here one can add language skills, the non-verbal or extra-linguistic communication, negotiation skills, capacities of public speaking, etc. These skills are directly linked to the needs of target groups to improve the capacities of young people with migrant backgrounds to communicate with the local communities.

Professional skills

a second highly important group of needs was linked to the improvement of the professional status of young people with migrant backgrounds, including their position on the job market, their capacities of integrating into professional networks, their readiness to “sell” themselves: to analyse their skills and competencies and to find their fields of interest accordingly. A large variety of skills were listed here, such as profile building, network building, leadership skills, management skills, strategy making skills, etc.

Self-knowledge skills

strongly related to the previous needs, the empathy interviews highlighted a specific need of young people with migrant backgrounds to better understand themselves, their roles in society, and their values, and through this, to increase their self-esteem and their positive approach to the challenges of the local society. This topic was revealed as being of particular importance in each locality. Skills listed here were such as auto-representation, awareness raising, emotional management and self-esteem.

The more general skills identified, linked to the needs and the direct skills were as follows:

Visual skills

how to express someone's feelings, and emotions with visual forms of expression in order to complete or avoid verbal expression, and how to understand each other through visual forms of expression in a context where verbalised communication is still not possible due to the lack of a common language. Visual skills are important for the expression of emotion, auto representation, but also for improving linguistic and professional skills

Digital skills

an inevitable group of skills in our days, permitting a better use of digital tools and forms of expression. It supports communication, and professional skills but also improves one's self-esteem and competencies to find one's place in the local community.

Intercultural skills

all skills needed to manage the interaction of different cultures, by using empathy, active listening, humour sense, learning how to create a safe space (physically, mentally virtually) for communication, etc.

Analytical skills

this group of skills support the general understanding of one's internal and external environment by helping the person to organise and classify its elements, identify correlations and interactions between them, and understand the main impacts of the elements on each other.

Social skills

a large variety of skills permitting to improve someone's understanding of the complex issues of the surrounding society and behaving in an integrated manner within it.

The empathy mapping and the following co-creation activities leading to the identification of the key skills of the Circulart-e constitute the first result of the project. The above-described skills are used in the following for identifying the main practices and exercises that will constitute the main elements of the future Circulart-e curriculum and method.

The process led to the creation of a video on how the “Empathy mapping” method can support young people to work on self-empowerment and social engagement. Click [HERE](#) to watch the video.

II.2. Circularity in arts & youth work

Through visual arts and more generally, through visual creation, the concept of circularity can be explored and understood as a notion with complex and multiple meanings.

The different practices designed by our partners have been integrated into the CirculART-e curriculum in order to explore the potential of visual creativity in awareness raising about circular lifestyle at different phases of the creative process such as the research, the conception and the realisation phase.

To encourage creative thinking, we have implemented exercises that enable learners to think about the environmental impact as well as about the social and cultural meanings of everyday artefacts and objects by attributing them to new, imaginary uses as up-cycled items (see exercise: *"If I were an archaeologist"*).

As a research phase, by capturing signs of different types of circularities in the city through photos, videos or drawings, one may learn much more about the complexity of the concept and its nuances through observation (“Capturing the Circular City”). This exercise can open up a reflection about how the circular use of visual and cultural artefacts or the circular movement in space or circularity as a nutritional system in nature can be sealed to each other and how they can inspire further harmoniously functioning systems based on the principle of circularity.

Digital and audiovisual exercises such as video editing (“Visual storytelling”) open up the possibility of further interpretations and reflections about circular systems’ complexity by emphasising analogies between them.

Creative up-cycling and recycling exercises such as the reuse of old newspapers to make recycled paper containing seeds (“The Seed of Confidence”) or to create artworks with the collage technique as well as the reuse of fabrics to create personalised objects (“Logos on Recycled Tote Bags ») can sensitise about reducing waste production within the creative process when working with materials.

The **creative exercises and games** that we are using in CirculART-e can also aim at enhancing the reuse of existing skills and raise awareness about the value and exploitability of one's previously acquired competences ("Professions' Game »).

Through visual creativity, we can work through nonverbal interpretations of what we understand by circular lifestyle, circular economy and circular systems, offering the possibility to understand and think about the notion in a more flexible and nuanced way.

Exploring the concept of circularity through visual creativity can also be an option for people who have only limited skills in verbal or written self-expression.

And last, but not least, the **co-creative exercises** can also have the benefit of the joy of creation through encouraging short-term results to build self-confidence.

II.3. Blended learning and digital tools

Some of the activities that are collected or developed in CirculART-e are designed to be applied in a blended learning setting.

In general, blended learning is a personalised and innovative way of acquiring new skills. It stands between online and offline learning settings and relies on using technology, digital tools and platforms. This gives flexibility to how activities are conducted or instructions are given. Parts of an activity may take place in the group (either in physical or digital space), while others away from it, allowing tasks to be completed in a self-paced manner. Activities, classes or learning processes can be designed keeping in mind the focus and possibilities of the group. Should participants complete tasks individually at home, and then present them in the group? Or the other way around: after working in the group, should participants reflect individually with follow-up tasks? This variability also allows the facilitator to easily divide attention and attend to individual needs, providing more direct support.



For CirculART-e blended learning is relevant for the following reasons:

1. The partner organisations often work with diverse and multicultural groups, where the participants' pre-existing knowledge of a topic - like circularity - might vary. Using a blended setting fosters inclusiveness. It doesn't address the 'middle' of the group but takes into account the differences on both ends to make sure everyone can advance with extra tasks if needed.
2. During the empathy mapping phase of the project an identified need was the improvement of digital skills. Technology is an integral part of blended activities, therefore participation in blended activities itself can already benefit a group by boosting self-confidence in a digital environment. Apart from it, several freely available digital tools have been incorporated into the activities of this handbook and the following guide.

In today's fast-changing world, it is important to take steps towards exploring new ways of skill development. Incorporating blended learning in CirculART-e's activities aims to engage people in an innovative way that fosters the development of digital skills and soft skills at the same time.

III. ACTIVITIES

Based on the results of the Empathy mapping, local workshops on (1) visual heritage and identity, (2) soft skills, (3) Upcycling and Circular lifestyle have been implemented in each partner country. Here below is a selection of the activities experienced.

Activity 1 - Business Logo Designing on Up-cycled Tote Bags

Activity 2 - The star of my strengths

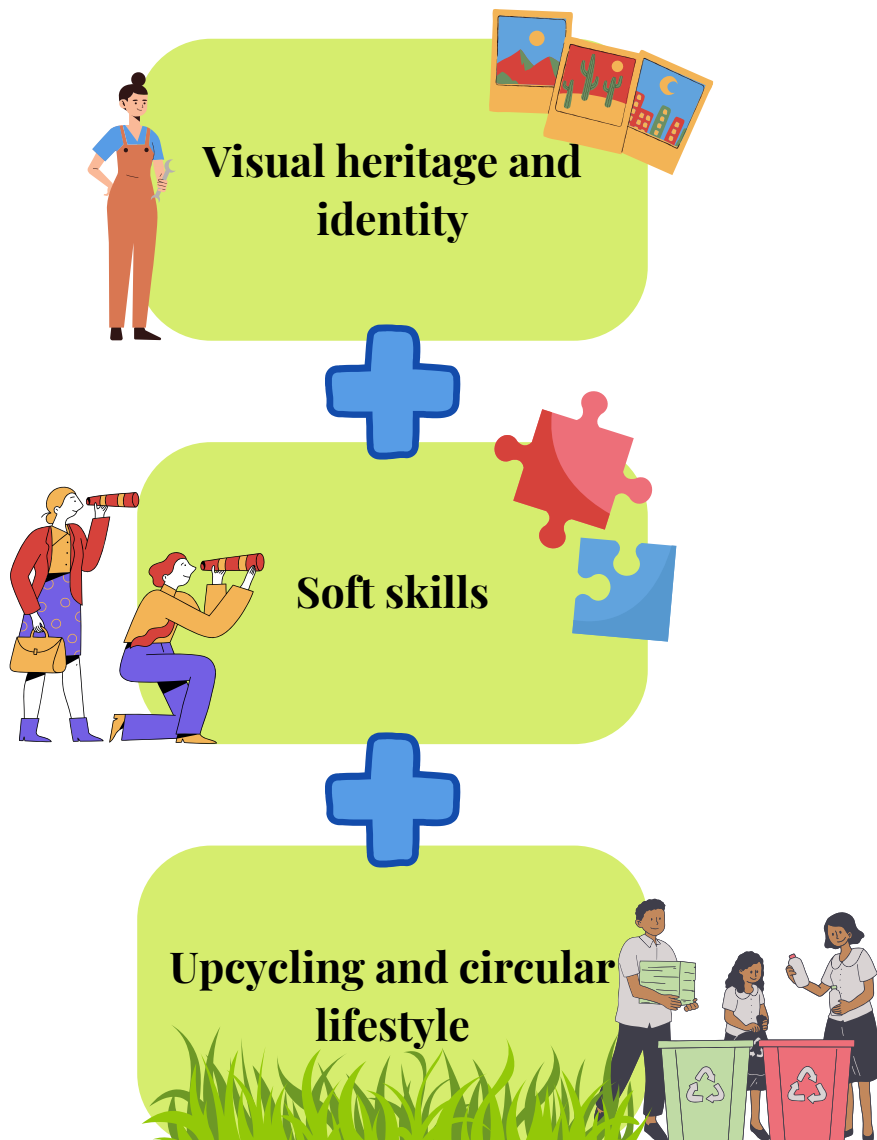
Activity 3 - Canvas for a Circular Economy Business Model

Activity 4 - My dream

Activity 5 - Creating a Collage on Circularity

Activity 6 - Seed paper flower

Activity 7 - Mapping the space around



ACTIVITY

Business Logo Designing on Up-cycled Tote Bags

The activity globally addresses the 3 main needs identified through the empathy map phase: communication skills, professional skills and self-knowledge skills. In fact, this activity is a way to encourage young people to initiate a smooth dialogue with the local society by observing their neighbourhood and its professional life (discovery phase by collecting real logos in town). Then, young people initiate an analysis of communication elements and their efficiency in terms of the market, while the creative part invites them to position themselves in this space by reflecting on their own identity and professional objectives. More specifically, this activity enables young people to practise their existing observation skills, manual basic abilities and linguistic knowledge of the hosting country. But it also aims at developing the analytical skills of young people in visual identity and intercultural skills on one hand and at raising awareness of environmentally-friendly creative practices through an introduction to upcycling and circular lifestyle on the other hand. Finally, the blended setting of this activity enables young people to work on their digital skills by capturing images of the city in the field of professional life, manipulating images in a photo gallery or using collaborative apps (cf. Miro Board) to work remotely with other participants.

Topic	Visual heritage and identity Soft skills Upcycling and Circular lifestyle
Skills to be developed/ Objectives	Visual skills Intercultural skills Social skills other: Writing and language skills, environmental skills
Expected learning achievements	<ul style="list-style-type: none">• Gaining knowledge of one's own city and one's professional environment• Consolidate language skills in hosting country• Reflect on what a visual identity is• Build a meaningful image• Understand the cultural background of an image• Gaining an upcycling practice
Duration	2 - 3 hours
Group size	4 -10 participants
Materials, resources	Personal smartphones to take photos + a photo collection of different types of logos (on Pinterest for instance: https://www.pinterest.fr/katakeresztely/logo-inspiration/), white paper, upcylable tote bags, pencils, erasers, rulers, compass, textile or Posca markers, tapes

ACTIVITY

Business Logo Designing on Up-cycled Tote Bags

Description

1. The workshop begins with a collection of session logos linked to different professions. Photos of logos can be also collected by the participants themselves on the net or within a city tour by taking photos. This first activity can be organised together or as a blended part where each participant collects signs and photos independently. The trainer may give the following instructions : “Collect at least 5 logos : one that you like, one that you don’t like, one that according to you reflects well the profession that it represents, one that reflects a specific cultural identity, one that evokes confidence and professionalism, and one that represents the profession they are interested in.

2. Based on the collected photos by the participants as well as on your own collection of logos, hold a conversation session about why they chose these logos, what do they like in it, etc. You can facilitate this conversations session by giving them key notions for a good logo by evoking the following subjects:

- simplicity and elegance
- reflecting cultural identity
- visual identity easily identifiable with the profession it is linked to
- playing with letters : letters turned into image or images transformed into letters

You can also create different categories based on the above mentioned notions and categorise your logos accordingly. You can even print them on small cards or you can upload them on a collaborative whiteboard such as Miro to be able to work remotely.

3. Participants begin to design their own logos. Distribute white papers and pencils to make the first drafts. The facilitator can help by asking questions such as: what’s the name of your business? What is the specific message that you want to adresse to your clients ?

Try out more models, processes such as combining letters and simple drawings. Try out different colour combinations. Think of colour complementary, think of the messages that different colours vehicle, think of which colours shall be avoided linked to specific professions.

ACTIVITY

Business Logo Designing on Up-cycled Tote Bags

Description

If someone is missing inspiration, you can also use Artificial Intelligence such as Dall-e 2 (<https://openai.com/research/dall-e>) to find logo ideas. The facilitator can help the participants to elaborate a detailed description of what he/she wants to be on her logo. The design can be copied directly on the white paper by placing it on the screen following the outlines visible thanks to the screen's light.

4. Distribute up-cyclable tote bags. If there is already a logo or an inscription on it, you can use the other side of it. Ask the participants what other objects can be used as an advertising support for their business keeping in mind the environmental impact of these objects.

5. Participants shall transfer their drawing on the tote bags. To transfer them, you can put your paper on the window to let the light go through it, put your tote bag on it and follow the lines of your drawing. You can use the same technique using your computer screen.

You can use tape rulers or compass to limit the surface on which you will draw. Some gestures may require 4 hands, so tell your participants to help each other if needed.

6. You can also add an advertising type of small sentence to the logo

Debriefing

A short debriefing session might consist of presenting to each other the logos made and explain the choices of design and colours.

Blended setting

The collection of logos can be organised as a blended activity. Participants can take photos in their own neighbourhood or anywhere else they wish to individually or in group. The introductory conversation and reflection phase can be also organised online within a blended session, using miro board and screen share to show each others photos.

ACTIVITY

The star of my strengths

The activity aims to increase the level of self-knowledge and self-esteem thanks to a guided process of self-reflection and visual representation of personal competences, abilities and knowledge. It can stimulate creative thinking to help find new solutions and ideas to pursue personal objectives; it might contribute to rebuilding a positive self-image. The activity is divided into 3 phases and based on individual and group activities: warm-up and getting to know each other, "The star of qualities", and debriefing. A blended activity is proposed to integrate the learning opportunity. This activity is born to respond to a low level of self-esteem and few opportunities to experiment and develop self-confidence, recognized by a group of young people between 15 and 18 years old in Palermo.

Topic	Soft skills Visual heritage and identity
Skills to be developed/ Objectives	Visual skills other: Self-knowledge and self-esteem; active listening
Expected learning achievements	<ul style="list-style-type: none">• Increased level of self-knowledge and self-esteem thanks to a guided process of self-reflection and visual representation of personal competences, abilities and knowledge;• Stimulated creative thinking aimed at finding new solutions and ideas to pursue personal objectives• Rebuilt a positive self-image
Duration Group size	2 - 3 hours 6 -15 participants
Materials, resources	A4 papers Markers and pens Music for positive thinking Sense making template (available online) Action plan template (available online)

ACTIVITY

The star of my strengths

Description

Name game & getting to know each-other

1. The ball-toss

Standing in a circle, the ball goes around. In the first step everyone says their own name and passes the ball to another member of the group, without passing it twice to the same person.

The second step is to throw the ball to another member by calling his/her/their name, without throwing it twice to the same person.

Each time the ball is thrown twice to the same person the game starts again. The facilitator can ask to increase the pace of the dynamic.

2. The aeroplane of identity

Everyone writes in an A4 paper their age, a hobby, the shoe size. Then, they fold the same paper to create an aeroplane. When everyone does it, standing in a circle and closing their eyes, all together (the facilitator can count till three) participants will launch the aeroplane in the middle of the circle. Everyone will pick one of them and look for the owner. When everyone has found their plane, whoever wants can read it to the whole group.

3. Sharing expectations

Before starting the “Star of my strengths” activity, check the expectations of participants to better know the group and create a “secure enough” space. This is a moment in which the facilitator can launch recommendations to create a positive and non-judgmental atmosphere. For this objective, the facilitator can put a flipchart on the group in the middle of the group asking participants to complete the following sentence by writing down on the flipchart: “from this workshop I wish...”. The facilitator will give examples: not to feel judged, learning from others, not to see people on the phone, have fun, learn more about myself, to feel free to express myself, etc.

4. The start of my strengths

4.1 Star creation – individual work

Individually participants draw in an A4 paper a star with at least 5 points. The facilitator clarifies the meaning of "strengths" by asking the group.

ACTIVITY

The star of my strengths

Description

After collecting the answers, the facilitator confirms that by strength (or quality) it means any personal characteristic considered to be a positive skill, talent, competence, aptitude, whether practical-manual or belonging to the inner sphere of the person.

Putting on music inviting positive thinking can help.

1.1 Sharing stars & expanding self-knowledge

After having completed the star individually, participants are invited to “go around, stop with another person and tell each other about your own star. If the other person mentions a strength that belongs to you and that you had not thought of, you can add it to your star”.

1.2 Short debriefing (15')

The facilitator will ask participants how this first phase was: was it easy to write down your own qualities? How was it to listen to others' stars?

1.3 Sense-making qualities – individual work

Participants are invited to look at their own star individually and analyse the strengths identified:

- Which strengths do I like the most at this moment?
- How do these strengths make me feel?
- In which context I gained this/these strengths?
- What could I do with this/these strengths at this moment?
How could I use it/them?
- Are these strengths connected to others? Which one/s?

The facilitator can provide a template, as well as pens and markers inviting the participants to use them to visually identify the strengths they would like to use and connect them; the facilitator will play music to accompany this reflection process, inviting participants to occupy a space in the room (it is suggested to set up the space with comfortable seats such as cushions or carpets)

1.1 Sharing strengths in pairs

After the individual self-reflection, participants are invited to come into pairs and tell each-other the result of the sense-making work (previous individual process).

ACTIVITY

The star of my strengths

Description

One will play the role of star-teller, the other the listener. After 15 minutes the facilitator will ring a bell (or any other sign) to invite participants switching the role.

Before starting the facilitator can offer some suggestions on how to approach the role of the listener, by making a small simulation of: presence of eye contact, non-verbal and paraverbal communication (show listening by making sounds, or nodding the head), do not interrupt, do not pass judgments. In case something is not clear, ask to repeat "I'm not clear.. could you repeat?" or "I think I understand.."

The storytelling act will help participants to clarify their ideas on how to approach new steps.

Debriefing

Sit in a circle, whoever wants is invited to share the experience of sharing as a couple: which couple would like to share their experience? Was it easier to listen or be listened to? What was it like to talk to another person about how you would like to use your strengths? Did she help you clarify?

Blended setting

In the frame of the "Stars of my strengths" the blended method can invite participants to create an action plan towards a small change they would like to act on.

Taking back the star of qualities created and the sense-making process, participant are invited to go back home and make their action plan answering the questions:

"Is there something I would like to change?"

"What is it about? (describe it in detail)

"which strengths could I use to make this change?"

"What else do I need to activate this change?"

"How can I find these missing resources?"

"What are my next steps?"

Participants are invited to share this plan with the facilitator after a after a jointly agreed period of time

ACTIVITY

Canvas for a Circular Economy Business Model

The activity “Canvas for a Circular Economy Business Model” aims to increase the capacity to develop and apply socio-environmental skills by learning about a new economic model. The participants will achieve a good knowledge of key principles and strategies of circular economy and they will develop the capacity to imagine how to shift from linear to circular economy by reimagining existing services or products or creating brand new products or services which will contribute to the shift away from a linear economy to a circular economy. Allowing participants to gain some degree of mastery over the key ideas and principles of circular economy stimulates them to imagine different ways of doing things, therefore showing analytical skills in identifying ways to turn current ways of producing and consuming into ways to contribute to a more sustainable life on the planet.

Topic	Soft skills Upcycling and circular lifestyle
Skills to be developed/ Objectives	Analytical skills Social skills Professional skills Other: environmental skills
Expected learning achievements	The participants will achieve a good knowledge of key principles and strategies of circular economy and they will develop the capacity to imagine how to shift from linear to circular economy by reimagining existing services or products or creating brand new products or services which will contribute to the shift away from a linear economy to a circular economy.
Duration	2 - 3 hours
Group size	6 -12 participants
Materials, resources	Slides and informative material on circular economy and circular business models, printed business model canvas

ACTIVITY

Canvas for a Circular Economy Business Model

Description

The very first step in the procedure will require all participants to gain basic knowledge over the concept of Circular Economy.

To do so the first part of the workshop should be dedicated to:

- 1.the presentation of key concepts and ideas of Circular Economy by providing knowledge over the historical background and main institutional take on Circular Economy;
- 2.identifying strategies to shift towards a Circular Economy;
- 3.introducing examples of innovative methods of contributing to a circular economy, good practices of circular economy by presenting businesses which adopted a circular economy business model by applying those strategies introduced

A second part of the workshop is divided as follows:

- 1.presentation of the business canvas model, its parts and components, explanation of how to fill it in with information by the working groups
- 2.subdivide the participants into small groups of 2 or 3
- 3.allow time to brainstorm a circular economy business model by completing all parts of the canvas
- 4.final moment will involve a short 5 minutes presentation of the circular economy business they imagined by each group, each presentation should be allow time at the end for questions and comments from other participants

Debriefing

It will mainly take place during the final part when participants will be allocated time for restitution and everyone will be able to intervene with questions and comments.

Blended setting

The workshop can be imagined in blended version by allowing remote participants to connect via a platform (e.g. zoom, meet or teams) and depending on the number of online participants they can either work together online in a separate zoom room, or they can be divided in groups or they can work with other participants in person. The business model canvas can be recreated and filled in on a miro board to facilitate online collaboration.

ACTIVITY

My dream

The activity aims to strengthen analytical and visual skills by having participants represent complex ideas in a visual form using the technique of collage-making. Besides, it boosts social skills by facilitating interactions and providing an opportunity for public speaking and presentation.

Topic	Visual heritage and identity Soft skills Upcycling and circular lifestyle
Skills to be developed/ Objectives	Visual skills Analytical skills Social skills
Expected learning achievements	<ul style="list-style-type: none">• Participants improve their communication and public speaking skills.• Participants are less hesitant to work in groups and communicate with others
Duration	1 hour
Group size	4+ participants
Materials, resources	<ul style="list-style-type: none">• Room with enough space for individual work• Paper sheets and blank posters• Markers, glue, scissors• Magazines, news papers, photos, post cards, or other varied visual materials

ACTIVITY

My dream

Description

The participants receive the task to represent themselves and their dream for their future in a collage (instead of being presented with a problem / issue).

Each participant receive a big sheet of paper and is given the taske of making a collage on it with the provided materials: magazines, photo books, and other visual materials.

Afterwards, each participants present themselves and their collage in front of the group, improving their public speaking and presentation skills. The participants can also ask clarification questions after each presentation.

As the final step, the participants are asked to reflect on the activity, their presentation, and their own collage.

Debriefing

Suggested questions for reflection:

- Was it easy to represent yourself or your dream in a collage?
- Did you find enough images and representations or were there images missing?
- How was it to present your dream in front of everyone?
- Is there anything you wish you had done differently?

Blended setting

The participants can also prepare their collages online via tools like Conceptboard or Jamboard.

ACTIVITY

Creating a Collage on Circularity

Topic	Upcycling and circular lifestyle Soft skills The collage activity is useful for specific themes and topics.
Skills to be developed/ Objectives	Visual skills Analytical skills Social skills Other: environmental skills
Expected learning achievements	Using an artistic expressive modality, working with self-image, deepening knowledge and deepening of the process. Strengthen presentation skills, recognize and understand consequences of ecological cycles. Reflecting on one's own ecological actions.
Duration Group size	45 min - 1,5 hours any size, depending on the workspace
Materials, resources	scissors, magazines, glue, white and coloured paper different sizes, white paper A2 size (poster format), coloured pens, water colours The magazines should be diverse in the areas and views they address.

ACTIVITY

Creating a Collage on Circularity

Description

The collage method is applicable for processing a specific subject chosen by the trainers. It is introduced with a brief verbal introduction and/ or by writing a few keywords on the wall, showing a short movie or having a short conversation on the topic - in this case circular lifestyle, circularity and upcycling in the city.

As a next step, magazines with lots of images and materials for artistic design as prepared are offered to the group, where they can look and cut out images and pieces of text that they believe will be good illustrations for the chosen topic. Each participant receives a clean sheet of paper on which they can organise their collage.

Depending on the time frame, participants can also be sent on a small city tour and use a camera to capture images related to the theme. Participants can also be asked to do this before the workshop and bring the images with them. (A printer might be needed for this activity.)

Afterwards, the finished collages are presented on the wall or on tables and discussed.

Debriefing

This activity enables participants to investigate their attitudes towards the topics offered. As this connection is expressed via images and text fragments, it can be a very expressive or even also very artistic approach to the topic and thus a good way to start a discussion or debate.

Discussion of the final collages can be done in small groups or with the whole group. While presenting the collage, the creator describes his own collage with the ideas behind it to the group. The group can offer verbal associations.

In this way, own and new perspectives of the participants on the topic can be created and shared.

Blended setting

Can be done in digital format (web conference), with digital tools (different electronic devices). Online as well as offline.

ACTIVITY

Seed paper flower

Topic	Visual heritage and identity Upcycling and circular lifestyle
Skills to be developed/ Objectives	Visual skills Social skills Other: environmental skills
Expected learning achievements	After the workshop, we expect our learners to: <ul style="list-style-type: none">• discover new ways to be more environmentally friendly;• discover or deepen their knowledge and practice of non-formal learning and teaching;• adopt a circular lifestyle;• practice learnt values related to green digital practices
Duration	2 days
Group size	2+ participants
Materials, resources	bowl, hot water, seeds, paper, blender, plate
Description	Step-by-step guide: <ol style="list-style-type: none">1. Cut the paper into small pieces and put it in a bowl.2. Pour hot water over it,3. Let it sink for 30 minutes.4. Blend the paper. Make sure that your paste doesn't become too liquid. It should remain fairly consistent, like a toothpaste.5. Remove excess water. You can either use your hands or a tea towel.6. Add the seeds and mix them on the paper.7. Create different thick shapes out of the paper.8. Dry your paper for at least 1 day directly in the sun. When paper is dry, it's ready to be gifted or planted.

ACTIVITY

Mapping the space around

This activity facilitates reflection on the participants' personal situation in a foreign country, starting from observing and analysing their physical surroundings. This observation leads to creating a map that will be a subjective representation of details, people, and other contents that are relevant for the participants. The map helps gain insights of personal resources and strengths that might have their roots in the home country, but can be used in the present.

Topic	Visual heritage and identity Soft skills Upcycling and circular lifestyle
Skills to be developed/ Objectives	Visual skills Intercultural skills Analytical skills
Expected learning achievements	Participants will have a deeper awareness of the space they live in, make new associations to find inner resources that they can (re)use in their current situation towards their goals.
Duration Group size	2 hours 4+ participants
Materials, resources	1 mobile phone or camera per participant, printer A4 paper, glue, markers, pens, brushes, paint, small stones
Description	<ol style="list-style-type: none">1. Participants are asked to spend 30 minutes outside the training room in an urban space, observing the streets, buildings take photos of some that remind them of their homes. They are also asked to bring back 3 objects each they find (they shouldn't buy anything).2. When everyone returns, they select 3 photos each that are printed in a small size, so that all 3 can fit on an A4 paper.3. Everyone presents their objects, and how they found them. Then they choose one that can best represent them, and they explain why. For the other 2 objects they choose 2 people who they perceive as helpers in the present country, and present them as well through those objects.

ACTIVITY

Mapping the space around

Description

4. Each participant gets an A4 paper. They are asked to make a composition using their objects and printed photos. They can use small stones (previously collected) to indicate more people, ideas, thoughts that are present in their lives.
5. To complete the image, participants are provided with markers, paint, pens to fill the space between the photos and objects, creating a more detailed map of places and people.
6. When everyone is ready, they can still do some last modifications if they would like to.
7. Finally, participants go around looking at all the maps as in a museum. After some time, everyone goes back to their own image and presents it to the others.

Debriefing

The follow-up conversation should help the participants make connections between their hometowns and the current city they live in. Starting from the physical similarities, the facilitator can ask questions about what inner resources they had back at home that they can use here. Was there anything that they were good at back home? Could they find a similar activity here? Etc.

Blended setting

- #1 To give more emphasis on individual work and the exploration of the areas where participants live (rather than the area where the group meets): the instruction takes place face-to-face, then the participants do the exploring in their own neighborhoods, and only meet again for the debriefing, showing each-other their artworks. Participants will print and draw themselves. If there is no possibility to print, they can copy the photos on a map as drawings.
- #2 To involve people who are in different cities or even countries: instructions are taking place online, then participants do the exploring, and they meet again online, in which case they can also create a digital map using a platform like Canva that allows them to upload photos, draw or add other elements.

IV. GALLERY

GALLERY

Business Logo Designing on Up-cycled Tote Bags



Participants designing logos, incorporating their cultural heritage and origins, combined with their interests.

The star of my strengths



The star of my strengths. Participants individually draw a star and associate strengths to each point. They use a different marker to highlight the strengths "taken" from the others



GALLERY

Canvas for a Circular Economy Business Model



The participants were engaging in an activity that introduced them to the causes and effects of climate change. It consisted of placing cards showing causes and effects on a paper by creating a map, where to place the card and how to connect to the others had to be debated and agreed among all the participants.

My dream



Collages made during the pilot workshop in Torre del Mar, Spain

GALLERY

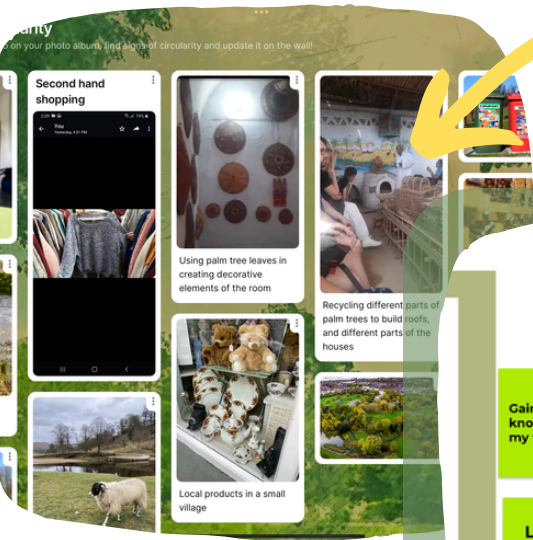
Mapping the space around



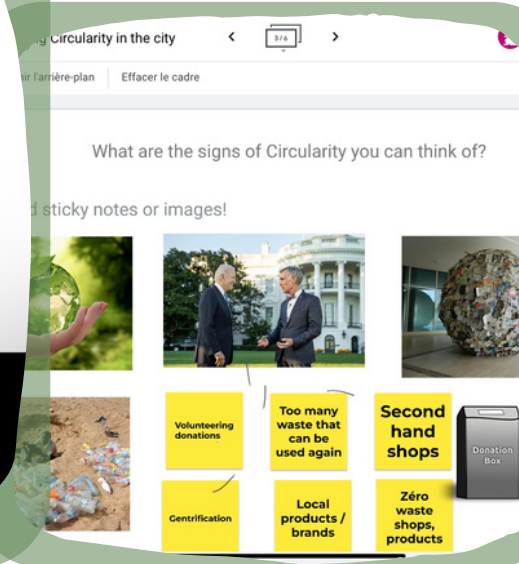
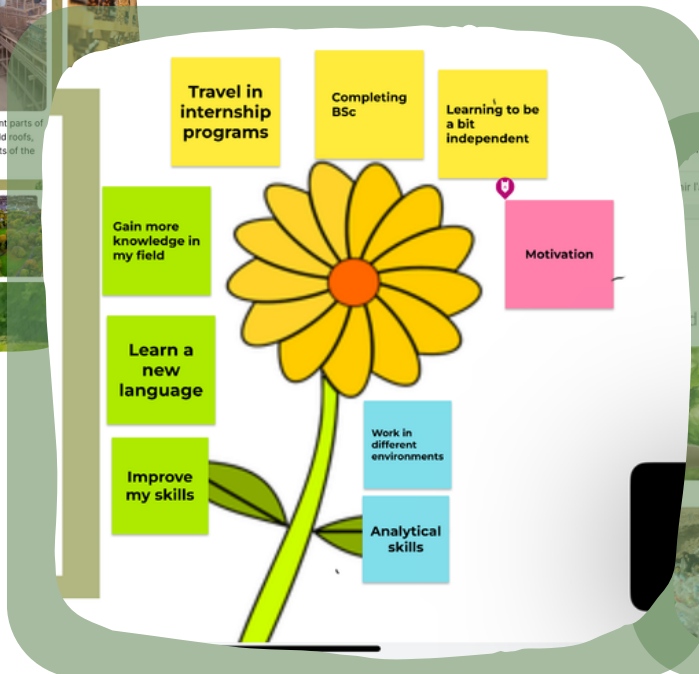
A group making the images during the 'Mapping the space around' activity on 11th February 2023 in Budapest, Hungary.



Seed paper flower



Screenshot of online piloting organised by Redial Partnership on 6th of March 2023. This photo represents the pictures with signs of circularity that participants took.





Partners

CirculART-e project involves a cross-sectoral partnership made of 6 non-profit organisations and 1 social enterprise based in Italy, Spain, France, Germany, Hungary and Ireland, working with young people and professionals to promote inclusive societies through youth work and lifelong learning in non-formal education.

Per Esempio Onlus

www.peresempionlus.org



Per Esempio Onlus is a non-profit organization established in Palermo in 2011. It aims at promoting inclusive community-building processes looking at the comprehensive development of individuals and communities through non-formal educational approaches and participatory methods to encourage self-empowerment and active participation of youth and adults in society. The association works with young people, adults and communities, especially individuals and groups at risk of social exclusion because of cultural, social, economic, educational, and geographical disadvantages with a focus on Early School Leaving (targeting young people 6-16 years old), social inclusion of asylum seekers and refugees, gender empowerment, lifelong learning with adults working in education, NEET's. The association promotes learning opportunities and community development processes through local, national and transnational cooperation.

Artemisszió Foundation

www.artemisszio.hu



We believe in an open, tolerant society, where disadvantaged people are given opportunities and interculturality is valued. We work towards these goals in our home country and abroad as well. We believe that in this current globalised world, the understanding of deeply varied societies is a necessary skill.

Consultoría de Innovación Social

www.cis-es.org



The main focus is to create impact and sustainability by innovative approaches to solve existing social challenges and requirements. We believe in the potential of people and therefore our main objective is empowerment to raise capacities for finding most appropriate and effective solutions. In this way the organisation aims to support the change and upskilling processes in organisations and institutions to improve the results and sustainability of their work.



Centro di Documentazione sui Conflitti Ambientali (CDCA)



www.cdca.it

CDCA is an independent non profit organization, founded in October 2007 by the members of Italian Association "A Sud".

At CDCA, our mission is to advocate for environmental and climate justice and to promote a circular lifestyle model, ensuring that all communities, regardless of their backgrounds, have equal access to a clean, healthy, and sustainable environment. Its main goal is to give voice to the local communities and social movements by promoting inclusive engagement through a bottom-up approach and stimulating community capacity building through training. We strive to eradicate environmental disparities, protect public health, and create a future where every individual can thrive in harmony with nature.

CDCA offers first-hand information and localized data, aiming to raise public awareness about both the causes of the environmental conflicts and their consequences, with close attention to cases of violation of local communities rights.

Comparative Research Network (CRN)

COMPARATIVE RESEARCH NETWORK:

www.crnonline.de

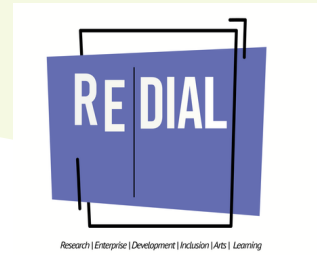
The Comparative Research Network is a Berlin based NGO founded in 2007 and has worked since then in the field of adult education and research. The CRN network is specialised in the fields of intercultural and intergenerational learning, the creation, follow-up and teaching of participatory processes at different levels, working with people of different disadvantaged social and cultural backgrounds. CRN has an outstanding experience in creating and using innovative learning and participatory methods and in creating and performing evaluation and dissemination processes. TCRN has been active in Horizon 2020, Erasmus+, REC, and other national and local programs.

CRÉATION CONTEMPORAINE ET TRADITIONS ARTISTIQUES POUR L'ÉCHANGE SOCIAL

www.cotaartforsociety.com



COTA ONG is a French non profit organisation founded in 2020. In our projects, we use visual arts as means of communication in addition to linguistic and cultural education in order to raise awareness about current social problems, to fight exclusion and ethnic or religious prejudgment through training, public events and publications and by ensuring an intercultural dialogue. COTA coordinates and participates in several European transnational projects to enhance cultural diversity and facilitate integration into European communities through cultural and artistic dialogues.



REDIAL Partnership CLG

www.redialpartnership.org

REDIAL's vision is to create inclusive learning communities which empower learners from every background to develop skills, overcome barriers to inclusion, and realise their potential.

REDIAL is a collective of practitioners who have come together to share and maximise their wealth of experience, utilise their skills and collaborate together to develop, implement and evaluate innovative projects and methodologies within learning, employability, entrepreneurship, active citizenship, migration, community development and social cohesion.

Our expert team engages and supports individuals to develop skills and realise their potential and support organisations to build their capacity, continuously improve their practice, and open up new income streams from grassroots to European level.

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