



Curriculum Development

HAND BOOK

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This Handbook has been prepared as part of project "Artists Influence – Support the co-creation, circulation, and promotion of sustainability and climate change in Europe" – **E-ART** (2023-1-SE01-KA220-VET-000155330) and by the following authors:

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Funded by the European Union. Views and opinions expressed are however those of the authors only and do not necessarily reflect those of the European Union or the Universitets - och högskolerådet (UHR). Neither the European Union nor UHR can be held responsible for them.



Module 1

UNDERSTANDING SUSTAINABILITY IN ARTS

Prepared by **OECON GROUP BG**

Duration (indicative) **5 HOURS**

Course Introduction and welcoming

This module is meant to aid creators and appreciators of art in exploring their impact on the environment, society, and economy. Throughout this module, we'll examine how artistic practices can address environmental and social challenges. Moreover, we'll reflect on the concept of sustainability in the context of arts not just as a set of practices, but as a mindset—a way of thinking that encourages considering the long-term consequences of artistic choices and their implications for future generations.

Warm up exercises

Two truths and a lie-Sustainable edition: An icebreaker game with a sustainability twist, where participants share two true facts about their eco-friendly habits and one fictional statement. The group then guesses which statement is the lie, and participants discuss their eco-friendly habits and share tips.

Objectives

Here are the SMART objectives for the module:

Specific: Develop a clear understanding of the concept of sustainability and its relevance to arts.

Measurable: Increase participants' knowledge of sustainability in arts by at least 30% as measured by pre- and post-module assessments.

Achievable: Provide participants with practical examples to demonstrate achievable sustainability goals within artistic practice.

Relevant: Address contemporary environmental challenges and the role of the arts in promoting sustainability while using sustainable practice.

Time-bound: Complete the module objectives within a set timeframe, covering different aspects of sustainability in arts.

General Preparation

Materials used for this module can include, but are not limited to: presentation slides, readings, videos, case studies, and other course materials that can be

found useful. Aside from the materials it is necessary to set up the classroom (virtual or physical) and necessary technological equipment. Throughout the module, active participation and engagement from the participants is crucial, as their progress needs to be monitored. Lastly, it is essential to develop assessment criteria in order to evaluate the participants' knowledge before acquiring the knowledge of the module and after.

Learners' background

The background and diversity of the participants is important for the dynamic of the group, as the trainer might need to adjust based on their level or area of expertise. It is also good for the trainer to hear the participants' motivation and interest in enrolling in the module as well as to have a general idea of their pre knowledge which can be done thanks to the pre-module assessment.

Pedagogical Tips for the Trainers

Encourage active participation: establish a collaborative learning environment where participants feel comfortable sharing their ideas, perspectives, and questions. This can be done by using interactive teaching methods, such as group discussions, posing open-ended questions, case studies, role-playing exercises, and hands-on activities, etc.

Relate concepts to real-world examples: bring the content closer by relating it to real-world, everyday examples and current events to illustrate the relevance and application of sustainability principles in the arts.

Encourage interdisciplinary connections: explore interdisciplinary connections between sustainability and various artistic disciplines, such as visual arts, performing arts, literature, and design.

Promote critical thinking: encourage participants to critically examine the ethical, social, and cultural dimensions of sustainability in the arts and to reflect on their own values, beliefs, and practices.

Content Delivery

Lesson 1.0. Introduction to the concept of sustainability in the context of arts

The purpose of this lesson is for participants to understand the concept of sustainability and its relevance to arts. Sustainability in the context of the arts refers to implementing environmental, social, and economic considerations into artistic practices. The concept of sustainability in the context of art recognizes the connection between artistic expressions and the natural environment, all that to minimize negative impact on the environment. Also, sustainability in the arts is about reimagining artistic practices as agents of positive change, inspiring social transformation, and nurturing a more harmonious relationship between humanity and the planet. This can be related to the model of Triple Bottom Line, which according to John Elkington, has three dimensions of sustainability: economic, social, and environmental, and the art sector can be seen through all three.

Lesson 1.1. Environmental impact of art materials

In order to know how to prevent waste, we need to know the impact of the materials used by artists, that can be done by looking into the Life Cycle

Assessment, which is a systematic approach to evaluating the environmental impacts of a product, process, or service throughout its entire life cycle, from raw material extraction to end-of-life disposal. LCA considers various environmental indicators, such as energy consumption, greenhouse gas emissions, water usage, and toxicity, to identify hotspots and opportunities for improvement.

Lesson 1.2. The circular economy in art

The circular economy is an economic model aimed at minimizing waste and maximizing resource efficiency by keeping products, materials, and resources in use for as long as possible through reuse, recycling, and regeneration. It contrasts with the traditional linear economy, which follows a 'take-make-dispose' pattern, leading to resource depletion and environmental degradation. In a circular economy, products and materials are designed for durability, repairability, and recyclability, and waste is seen as a valuable resource rather than a byproduct. It could be useful to include a relevant example here. Yoko Ono is a Japanese multimedia artist, singer, songwriter, and peace activist. Her work also encompasses performance art and filmmaking. Her famous artwork, "Mend Piece", is a participatory artwork where visitors repair broken ceramic cups and saucers using materials like glue, tape, and string. By inviting the audience to piece together these fragments, Ono symbolizes the act of mending broken relationships and healing divisions, whether personal, societal, or environmental. In terms of the circular economy, "Mend Piece" aligns closely with its principles by celebrating repair and reuse rather than disposal. Instead of discarding the broken ceramics, participants extend their life, emphasizing the value of resourcefulness and mindful consumption. This act of restoration not only conserves materials but also fosters a culture of care and sustainability, encouraging us to rethink waste and see potential in what might otherwise be discarded.

Lesson 1.3. Art and water conservation

Artists can limit their use of water in the process of creating art by using water-based paints for instance, or exploring other sustainable artistic practices that minimize water usage such as exploring the possibility of eco-friendly printing techniques (if applicable), and digital art mediums, etc.

Lesson 1.4. Art and waste management

Artists can transform discarded materials and waste items into new artworks through upcycling and repurposing techniques. By giving new life to materials that would otherwise end up in landfills, artists not only reduce waste but also raise awareness about the value of resourcefulness and creative reuse. By selecting and arranging these objects in novel ways, artists can challenge perceptions of waste and consumption while highlighting the beauty and potential of overlooked materials. This helps artists to understand the environmental implications of artistic production and consumption, including the generation of waste materials such as packaging, scraps, and unused supplies.

An influential artist known for his artwork based on waste management and upcycling is Vik Muniz. Known for creating portraits and intricate images from discarded objects, such as paper, plastic, metal, and even food scraps, Muniz

transforms waste materials into powerful art pieces. One of his most notable projects, "*Pictures of Garbage*," involved creating large-scale portraits of Brazilian garbage pickers using trash collected from landfills. This work not only highlights the potential of waste as a medium for art but also brings attention to the environmental and social issues surrounding waste management.

Lesson 1.5. Community engagement through art

Art has the power to foster community connections, promote dialogue, and address social issues. Community engagement through art involves using artistic practices and creative processes to connect with, involve, and empower communities. It encompasses a wide range of activities and initiatives aimed at fostering dialogue, collaboration, and social change. There are several ways in which art can facilitate community engagement, for instance: artists can organize workshops, classes, and events that invite community members of all ages and backgrounds to participate in creative activities. These events provide opportunities for skill-building, self-expression, and social connection, while also promoting cultural exchange and mutual understanding.

Lesson 1.6. Advocacy and activism for sustainability through art

Artists can get familiar with examples of activist art projects and movements that have effectively raised awareness, mobilized communities, and influenced policy on environmental issues, such as climate change, pollution, deforestation, and biodiversity loss. Artists can use painting, photography, and multimedia installations to visually communicate the impacts of environmental degradation, climate change, and unsustainable practices on ecosystems, communities, and future generations. By telling compelling stories through imagery, artists can evoke empathy, provoke reflection, and mobilize support for sustainability initiatives.

Lesson 1.7. Creative solutions for sustainable art

There are many principles and practices of sustainable art, including eco-friendly materials, resource-efficient techniques, and ethical considerations. Here are some of them:

- **Zero-waste art:** create art with minimal waste by utilizing every part of your materials and embracing a zero-waste mindset. Reuse scraps, leftover paint, and other materials in new artworks or incorporate them into mixed-media pieces to minimize waste generation.
- **Art installations with renewable energy:** some art installations can be created by using renewable energy sources such as solar panels, wind turbines, or kinetic energy generators. These installations not only demonstrate the potential of renewable energy but also engage viewers in conversations about sustainability and the transition to a clean energy future.

Lesson 1.8. The future of sustainable art

How will the future of sustainable art look like when more and more artists are becoming eco-friendly or getting into graphic art. There are many emerging technological trends when it comes to art, including virtual platforms for

exhibitions, AI in art, art from upcycled materials, etc. What is more, there are also advancements in biotechnology, nanotechnology, and sustainable materials science, that are driving the development of new eco-friendly art materials and techniques. Artists experiment with bio-based pigments, 3D printing with recycled plastics, and digital fabrication methods to create sustainable artworks that push the boundaries of creativity and sustainability. It is worth making an important disclaimer at this point. Digital arts present an innovative approach to sustainable creativity, at first sight. Specifically, by reducing the need for physical materials, transportation and space for a virtual exhibition for example, the digital way can significantly reduce the environmental impact in comparison to traditional exhibitions. However, there is also an opposite opinion, according to which, digital art also relies heavily on electricity and technological infrastructure. As a result, while digital arts can be a greener option in some respects, their sustainability depends on our ongoing efforts to reduce the carbon footprint of digital technologies and transition to renewable energy sources.

Activities and Interaction

Incorporating interactive activities reinforces learning, so here are some activities and interaction strategies that can be used in this module:

1. Playing the devil's advocate

Divide participants into two groups and have one side argue in favor of continuing the use of traditional art materials, such as oil paints, acrylics, and paper, despite their negative environmental impact, while the other group will defend the position of using environmentally friendly materials. Name the groups accordingly so that the participants can take up a role easier, for instance one of the groups can be the name of a company that produces the oil paints etc. and the other group can be the environmentalists. This way the participants will be able to explore the different viewpoints and think of a solution for each one.

2. Kahoot

Quick quizzes where you have to think quick can be often fun and efficient for participants to intake important information.

3. Case studies

The participants can explore an existing project and go through it in order to discover what steps were taken in order for it to work. For this activity, the participants can try to pinpoint the sustainable principles that were the main guide throughout the project.

Suggestions for follow-up activities

As being eco-friendly is not something that only has dedicated working hours, participants are expected to follow the principles in general, so here are some follow-up activities that can be organized when participants have finished the module, and are ready to apply the knowledge:

- **Weekly/Monthly sustainability challenge**

A sustainability challenge with a certain duration can help the participants to implement the sustainability principles, initially, in their everyday life, and after, in their creative practice. This can be done by setting specific goals or criteria for participants to achieve, such as “no plastic week/month” that encourages participants to explore other ways of using reusable items instead of single used cups or water bottles, etc. Another challenge can be upcycling old clothes or items, and as the participants develop their sustainable mindset after completing their challenge, they can start incorporating their ideas into their artwork.

- **Research project**

Encourage participants to conduct research on a sustainability-related topic of interest within the arts. This could involve investigating sustainable art movements and ideas, analysing the environmental impact of different artistic practices, or exploring the role of art in promoting environmental activism. This will serve as a way for the participants to gain inspiration for implementing their own ideas into their artwork.

- **Action plan development**

Guide participants in developing personalized action plans for integrating sustainability into their artistic practice beyond the course. Encourage them to set specific goals, identify actionable steps, and establish timelines for implementing sustainable practices in their work.

Assessment of the impact

The skills and knowledge of the participants will be assessed in two surveys/quizzes.

1. **Pre-module assessment:** This assessment will constitute of selected set of questions that will assess the level of knowledge of the participant before listening to the module. The questions should be related to the understanding of important key concepts, the confidence level of the participant in applying sustainable practices, and their motivation to integrate sustainability into their artistic practice.
2. **Post-module assessment:** This assessment can consist of similar set of questions as the previous one, as the main goal of it is to measure the progress of the learners gained after attending the module. The question should again be related to important concepts and topics covered throughout the module.

Additional forms of assessment:

Observations and documentation: Observe participants' interactions, engagement, and participation during the activities and discussions. Take note of instances where participants demonstrate understanding of sustainability concepts, apply sustainable practices in their artwork, or engage in critical dialogue about sustainability issues.

Module 2

ART, SUSTAINABILITY AND ACTIVISM

Prepared by **ESPRONCEDA**

Duration (indicative) **2 HOURS**

Course Introduction and welcoming

Clearly state the purpose of the session and what topics you'll cover. Introduction of the module and its contents. The module aims to explore the intersection of art, sustainability, and activism, providing artists with insights into the role of art in addressing contemporary social and environmental challenges. It begins with an overview of art's historical and contemporary significance in activism, highlighting movements like Fluxus and artists like Joseph Beuys. It then delves into the relationship between art and sustainability, covering early movements such as Land Art and contemporary exhibitions addressing climate change. Discussions focus on pressing issues like environmental justice and neoextractivism, while also examining aesthetic perspectives on humanity's relationship with the environment. The module provides examples of effective artistic research projects and activist art to illustrate practical approaches. It culminates in discussions on the potential impact of art on social change and personal reflection on learning and future directions in integrating art, sustainability, and activism.

Warm up exercises

Add an icebreaker or warm-up activity to engage participants. This can be a question, a short discussion, or a fun fact related to the topic. Ask each participant to think about a piece of art (painting, sculpture, performance, etc) that they find particularly inspiring or thought-provoking concerning social or environmental issues. After each participant has shared, facilitate a short discussion exploring common themes or emotions evoked by the artworks. Question: What piece of artwork do you recall has significantly impacted public awareness of environmental or social issues, and why do you think it's so effective?

Objectives

Clearly define the learning objectives for the session. What do you want your learners to achieve by the end of the lesson? Make the objectives specific, measurable, achievable, relevant, and time-bound (SMART). At the end of the lesson, students will be able to describe in their own words the main concepts and principles of the subject matter, in this case: art, activism, and sustainability. In addition, one of the main objectives is to develop critical thinking in them, a

key feature for structuring solid artist projects capable of introducing different and transversal points of view to contemporary issues. The concepts learned can then have a concrete impact on the subsequent development of the participating artists' projects. In fact, by engaging in collaborative discussions to deepen their understanding of the topic and exchanging ideas with their peers, by the end of the session, they will be able to try to apply the topics covered to real-world scenarios close to them, demonstrating their ability to analyze and develop solid artistic concepts. Finally, students will reflect on their experiences and learning outcomes, identifying strengths and areas for improvement and suggesting strategies for future growth in understanding the topics covered.

General Preparation

Explain any materials or resources needed for the lesson (e.g., handouts, slides, props). Set expectations regarding participation, behavior, and active engagement. Briefly mention any ground rules or guidelines for the session. To best carry out these sessions, it will be necessary to have a space with projectors and an internet connection to be able to show websites, videos, and slides.

Learners' background

Acknowledge the diversity of your learners. Consider their prior knowledge, experiences, and learning styles. Ask questions or conduct a quick survey to understand their existing knowledge related to the topic. Tailor your content to meet their needs and interests.

To deepen the knowledge background of the artists involved, it might be useful to start by asking them these questions.

- What is your prior experience with the topic of Art, Activism, and Sustainability? (Select one: None, Beginner, Intermediate, Advanced)
- Are there any specific aspects of this broader theme that you are particularly interested in exploring further?
- What do you hope to gain from this learning experience?
- Are there any cultural or personal experiences or art research practices that influence your perspective on Art, Activism, and Environment? If comfortable, please briefly share.

Pedagogical Tips for the Trainers

To provide a more stimulating lesson, it is always better to show videos or images of the work of the artists described during the explanation.

Content Delivery

Present the main content of your lesson. Break down complex concepts into smaller chunks and provide examples.

Art and its social, cultural, and political function. A new role for the artist in society.

This section aims to provide an overview of the concepts and historical context of art as a tool for social and environmental change.

In the last years of the 20th century, new artistic languages emerged in which the artist no longer focused on the finished product of his work, but on the relationships that his work creates with the public with the aim of shaping models of social participation capable of sensitizing the imagination of the viewer towards different scenarios. The relationship established between the public and the work begins to change. The public turns from a passive subject into the main interpreter of the artistic operation, a spectator-actor.

In this way, the definition of the artist, the spectator, and art itself is re-elaborated, which from a pure object, a consumer image (in which production and fruition are distinct moments and never in dialogue with each other) becomes instead a social practice. A logic of interconnection is thus developed, aimed at generating new models of relationships and social structures capable of promoting new collaborative scenarios. Art can only develop a true political and educational project if it tries to invest in the social sphere, the sphere of relations, and the environment.

● **The Fluxus movement. Political activism intersected with artistic practice.** The sacred, unique, and auratic vision of the artwork and the passive role of the viewer were already challenged by the artistic avant-gardes and especially by Futurism and Dadaism. Later, in the 1960s, social, political, and cultural revolutions led to the emergence of new artistic movements such as Fluxus and Situationism, which believed in the political potential of art for social transformation through collaboration and active participation. They encouraged spectators to interact in creating open and unstructured works of art, which then took shape as events, workshops, performances, and designed environments. These movements aimed to develop a new and creative link between art and politics, in which political activism was integrated with artistic practice in the street, thus eliminating the distinction between art and everyday life. Emerging in the 1960s by George Maciunas and operating globally through the participation of many famous and politically engaged artists, the Fluxus movement sought to challenge traditional notions of art, promoting experimentation and spontaneity, and emphasizing the fusion of different media artistic; thus breaking down the traditional boundaries between art and everyday life. Fluxus artists aimed to democratize art, making it accessible to all by incorporating everyday objects and experiences into their work through happenings, events, and installation performances.

● **Joseph Beuys_ Art as social sculpture. 7000 Oaks– City Forestation Instead of City Administration_ Documenta 7, Kassel.**

Joseph Beuys, one of the most important artists in the 20th century, envisioned "Art as Social Sculpture," where every aspect of life could be considered a form of artistic expression. He believed that art had the power to transform society and individuals. Beuys emphasized the idea that "everyone is an artist," advocating for the active participation of individuals in shaping their environment. Through his performances, lectures, and activism, Beuys aimed to awaken people to their creative potential and encourage them to engage in social and political change. His concept of social sculpture expanded the notion of art beyond traditional mediums, emphasizing its potential to shape the world in profound ways.

7000 Oaks– City Forestation Instead of City Administration. This emblematic land art project by Beuys was born from the artist's desire to raise awareness of the human attitude and the relationship established towards nature. At the same time, this work is important to underline the social potential of art.

Art and Sustainability. Birth and early developments.

This section will provide a general overview of early artistic movements that related to art and the environment. Since the beginning of the 1990s, the analysis of the relationship between humans and the environment has been accompanied by a desire to raise public awareness of the current climate crisis in the hope of achieving a possible real change in society. Contemporary art has begun to become a language through which to interpret the current state and future of our planet and to stimulate imagination in citizenship.

● Land Art

Also known as Earth Art, entails the utilization of natural landscapes as both a medium and context for artistic expression. Artists manipulate the land itself, creating monumental works that often explore themes of nature, temporality, and human interaction with the environment.

Environmental Art refers to artistic practices that interact with natural elements with a conceptual focus on environmental concerns. The artistic projects take shape in installations, sculptures and interventions that aim to stimulate reflection on the relationship between human and nature.

● Ecological Art

Integrates ecological principles and sustainable practices into artistic endeavors, emphasizing community engagement and the use of recycled or environmentally friendly materials. Ecological art also addresses politics, culture, economics, ethics, and aesthetics as they impact the conditions of ecosystems. The artistic projects developed aim to address environmental challenges and promote a deeper understanding of ecological interconnection through creative expression.

● **The first key exhibitions addressed the topics of climate change and environmental preservation.**

The issue of climate change has been at the center of many exhibitions in recent decades, including

Art's Fragile Ecologies exhibition in 1992 at the Queens Museum, curated by Barbara Matilsky, which illustrates the birth of environmental art.

Beyond Green: Toward a Sustainable Art, one of the most provocative exhibitions on the theme of sustainability, organized at the Smart Museum of Art at the University of Chicago in 2005, which presented a new generation of artists working on the intersection of sustainable design and contemporary art.

Weather report: Art and Climate Change, curated by Lucy Lippard at the Museum of Modern Art. **Weather report: Art and Climate Change**, curated by Lucy Lippard at the Museum of Contemporary Art in Boulder (USA).

The Role of Art in the Context of the eco-social Crisis. Positioning the human subject concerning the environment from an aesthetic point of view.

Discuss contemporary issues and challenges, such as climate change, social inequality, and biodiversity loss, and how art can address them.

● **Environmental Justice/Ecological Justice _ EJ ATLAS**

The concept of environmental justice arises in response to the disproportionate distribution of environmental resources and to address the injustices and inequalities (e.g. race, class, or gender) faced by marginalized groups in relation to environmental challenges. Environmental justice takes into account even our broader ethical responsibilities towards the natural environment and the organisms that inhabit it, and recognizes the interconnectedness of social, economic, and environmental issues. In this context, it advocates for equitable and healthy access to air, water, and land, as well as the promotion of sustainable development, prioritizing the well-being of all communities.

EJATLAS. One of the most important scientific contributions in the field of environmental justice, it has been developed by the Autonomous University of Barcelona_UAB and can be consulted through an interactive website called Atlas of Environmental Justice.

Amar Kanwar, The Sovereign Forest

Amar Kanwar, one of India's most active and committed artists, has always dedicated his work to the defense of social rights and the idea of resistance against oppressive forces of power, touching on themes such as border or religious conflicts, social or sexual violence, economic exploitation of the environment and oppression.

● **Neoextractivism**

Neo-extractivism has become the dominant paradigm of contemporary capitalist politics. The notion of 'neo-extractivist' emerges as a critical observation with which to examine the transformations induced by capitalism and was born and developed during the conflicts that characterized the contestation of neoliberalism in Latin America. The concept is based on a model of social and economic development in which the extraction of natural elements is associated with the accumulation of wealth and the economic

progress of society. In this context, therefore, more value is placed on the economic product than on the natural commons.

Ravi Agarwal, Have you seen the flowers on the river?

Working partly as an anthropologist, partly as an economist, and partly as an artist, Agarwal, in this work, thanks to a long period of research, focuses on the life generated by India's longest river, the Ganges, which rises from the Himalayas and flows into the Bay of Bengal. Through interviews with the village community, he discovered the self-sufficient micro-economies that sustain the vast expanses of lush marigold fields on the banks of the river and their subsequent devastation by industry.

This section offers from an aesthetic approach an overview of the relationship of the human being with the natural environment and the resulting connections.

● **Edouard Glissant. The Poetics of Relations**

Edouard Glissant, a seminal figure in postcolonial theory and Caribbean literature, intricately examined the interconnectedness of identity, culture, and history within a framework he termed "The Politics of Relations." Glissant's oeuvre underscores the imperative of acknowledging and respecting differences while striving for inclusive and equitable forms of engagement, challenging hegemonic narratives and power structures. Glissant's conception emphasizes the interconnectedness of all entities, human and non-human alike, within the broader ecosystem of existence. Nature is not merely a backdrop but an active participant in the dynamics of relationality, imbued with its agency and subjectivity.

● **Zoe-centred egalitarianism in the post-human.**

Zoe is life, seen as an interactive, balanced process that never ends. Braidotti doesn't place it in the anthropomorphic world, it is something that goes beyond the dimension of organic life and is, therefore, able to connect everything. Zoegalitarianism is understood as a transcendental structure capable of organizing itself autonomously that unites all living things. The dialectical dualist and oppositional scheme between the various subjects is thus surpassed in favor of a deeper connection between humans, animals, plants, and inanimate beings. Their connection derives from the fact that they share in equal terms, the planet, the environment, and the entire ecosystem. This vital interconnection moves us away from the idea of speciesism and racism and leads us to re-evaluate our relationships under a different ethic and with new values.

Best practices of artistic research analyzing and investigating issues related to the environment and society.

This section will present concrete examples of artists and activist art projects that used their work to advocate sustainability and social justice.

- **Activist artistic research projects and environment preservation. (Visual Art & NewMediaArt, Performing Art).**

Ursula Biemann investigates themes such as migration, mobility, borders, gender dynamics, and the ramifications of technological advances in her artistic research. Using a variety of media, including experimental videos, installations, photographs, and written works, she examines geopolitical issues related to globalization. She aims to dismantle entrenched notions and perceptions while promoting new conceptions of social reality.

Paolo Cirio's artistic practice is dedicated to investigating and intervening in multifaceted social, economic, and cultural phenomena. His works cut across various spheres influenced by technological advances, media dynamics, political structures, and economic systems, with the overall aim of addressing pertinent issues such as human rights, economic inequalities, social equity and democratic principles. Using different mediums and methodologies including hacking, public interventions, institutional critique, activist initiatives, utopian imaginaries, non-fiction reflections, documentary explorations and appropriation techniques, Cirio's artistic production serves as a vehicle to stimulate public discourse, mobilize collective action and promote critical engagement with contemporary socio-political realities.

- **Researchprojects between Art & Science.**

Michael Pinsky is a British artist whose work has been exhibited in galleries and public spaces around the world. Combining the roles of artist, urbanist, activist, researcher, and citizen, he often initiates residencies and commissions without a specific agenda, working with local people and resources, letting the physical, social, and political environment define his working methodology. The installation **Pollution Pods** is characterized by five geodesic domes connected to form a ring. Inside each dome, the artist with the collaboration of a group of scientists recreates the air quality of five cities around the world: Tautra in Norway, London, New Delhi, Beijing, and São Paulo. **Julian Oliver's** project **Asunder** responds to the growing interest in applying AI to critical environmental challenges. It combines state-of-the-art climate and environmental simulation technology, a 144 CPU super-computer, and Machine Learning image-making techniques. The outcome is a fictional 'environmental manager' that proposes and simulates future alterations to the planet to keep it within planetary boundaries. Often, these proposals are completely unacceptable or absurd, challenging assumptions of computational neutrality, our desperate reliance on techno-solutionist fixes, and the broader ideological framing of the environment as a system.

Activities and Interaction



Incorporate interactive activities to reinforce learning. These can include discussions, group work, case studies, or role-playing. Encourage learners to ask questions and share their thoughts. Use real-world examples to make the content relatable.

Group discussion, Reflection, and Synthesis

At the end of each session, 15 minutes of discussion and feedback should be introduced. At the end of all session modules, a larger space of about 40/30 minutes should be opened for:

- Encourage participating artists to reflect on the impact of the examples discussed and how art can inspire action and change. Synthesis of key concepts and insights gained.
- Facilitate a discussion on the effectiveness of using art as a medium for activism and sustainability and discuss future directions for integrating the analyzed topics with the artistic projects of the participants
- Reflection on personal learning and growth throughout the module.

Suggestions for follow-up activities

Each participating artist will have to choose an artwork that is emblematic for them in the field of art, ecology, and activism and present and discuss it in class, giving reasons for their choice.

Assessment of the impact

Include formative assessments during the session (e.g., quizzes, polls, or short reflections). Provide constructive feedback to learners based on their participation and performance. Summarize key points and emphasize takeaways.

At the end of the course session, the trainer must devote 40-60 minutes to the final discussion. Discussion groups are an effective way to assess students' understanding and promote critical thinking skills.

Module 3

PROJECT MANAGEMENT FOR CREATIVES

Prepared by **CUBE NGO**

Duration (indicative) **5 HOURS**

Course Introduction and welcoming

The cultural and creative industries in the developing world must not shy away from creativity and must not be afraid to take a leading role and demonstrate that behavior fitting of the true pioneer. Project management in creative endeavors involves applying project management principles and methodologies to the specific challenges of creative projects. Covered topics:

- Introduction to project management for creatives
- Defining project scope and objectives
- Project planning and timeline
- Resource management
- Risk management and contingency planning
- Monitoring and evaluation
- Project documentation and reflection
- Hypothetical case study

Warm up exercises

Shortly discuss how the participants' creative process looks like, from envisionment of an artwork to the final piece. Present them with the argument that the creative process looks a lot like project management and how artists already possess a plethora of skills that a project manager needs. Specifically:

- **Innovative ideas envisionment**
- **Idea testing and adaptability**
- **Planning and problem solving**
- **Structured way of working**
- **Orientation to detail**

Objectives

Equip artists with the right skills to understand basic concepts of project management. The module covers the most important principles related to project

management and focuses on the context of artistic endeavors. Specifically, after finishing this module, participants should be able to:

- Understand why project management is important even for artists
- Clearly define a project's scope and objectives while adhering to sustainability practices
- Know how to create an effective and efficient timeline for their projects
- Understand the need for flexibility when creating a project timeline without derailing their plans
- Know how to manage their project's resources properly, budget efficiently and source sustainably
- Manage and mitigate project risks
- Know why and how to monitor and evaluate their project's progress
- Comprehend which type of documentation is needed during their project
- Know how to reflect at what they gained from a project

Here are the **SMART objectives** for the module:

Specific: Develop a clear understanding of the importance and contents of project management for creatives and artists.

Measurable: Increase participants' knowledge of sustainability in arts by at least 30% as measured by pre- and post- module assessments.

Achievable: Provide participants with practical examples (case study at the end of module) to demonstrate successful project management in an art project

Relevant: Empower participants to explore why project management for artists is something crucial for artworks, and how it can be beneficial for them

Time-bound: Complete the module objectives within a set timeframe, covering all elements of project management for artists.

General Preparation

Participants should be handed the project's outline which defines each lesson and sub-lesson the module contains to get an overall view of the module. The class should be ready with the proper equipment (projector etc.) for the presentation of the slideshow of the module. Participants are expected to actively participate in the module, and the instructor should encourage discussion regarding every sub-lesson of this module. Lastly, the instructor should prepare a short quiz for the learners to make sure they fully understood the content of the module (see assessment section).

Learners' background

At the beginning of the module and after the ice breaking activity the instructor should have an open and honest discussion with participants regarding whether or not they have applied project management techniques on their artistic process before, to assess their level.

The instructor should take into consideration the diverse level of knowledge of participants and shorten / give more time to specific sub-lessons.

Pedagogical Tips for the Trainers

- **Engage and promote conversation:** In modules like these, it is important to foster an open dialogue with participants to make sure that they fully comprehend the material taught
- **Relate the module to real world examples:** At the sub-lessons they are provided, emphasize the given examples. Also, ask participants to propose and discuss real life examples that they think could fit into each sub-module.

Promote critical thinking: encourage participants to critically examine how sustainable methods can be incorporated into project management for artists

Content Delivery

Lesson 1, Introduction to project management for creatives

- **Introduction and course overview**
 - Provide participants with module outline
- **Ice-breaking activity**
 - Ask participants to shortly discuss how their creative process looks like, from envisionment of an artwork to the final piece
 - Present them with similarities between the artistic creation process and project management
- **Key differences between traditional project management and project management**
- **The importance of project management for creatives**
- **How effective project management contributes to sustainability in arts**

Lesson 2, Defining project scope and objectives

- **Defining project scope and objectives for artists**

- **The importance of aligning project scope with sustainability principles**

Lesson 3, Project planning and timeline

- **Introduction to project planning and timeline**
- **Clear timelines**
 - Benefits of clear timelines
 - Key components of project planning
 - Steps to create a basic and effective project timeline
- **Milestones**
 - Steps to define milestones in project timeline
 - Mistakes when defining milestones
- **The need for flexibility when adhering to sustainable practices**
 - Importance of flexibility in project management
 - Flexibility integration with sustainable practices and strategies
 - Benefits of flexibility in project management

Lesson 4, Resource management

- **Introduction to resource management**
- **Methods of resource management**
- **Benefits of resource management**
- **Drawbacks of ineffective resource management**
- **Ways to manage resources efficiently**
- **Best practices for resource management**
- **Challenges for artists and crafters when it comes to resource management**
- **Budgeting and financial planning for artists**
 - Diversifying income streams for artists
- **Sustainable sourcing**
 - Researching manufacturing process
 - Making responsible purchases

- Prioritizing natural products
- Cost differences between traditional and sustainable materials
- Benefits and challenges of using sustainable materials

Lesson 5, Risk management and contingency planning

- **Introduction to risk management for artists**
- **Identifying potential risks in project management**
 - Practical tips for risk management
 - Ways to identify risks
 - The process of risk identification
 - Managing possible risks and creating a contingency plan
 - Practical examples of risk management in arts
- **The role of adaptability in sustainable project management**

Lesson 6, Monitoring and evaluation

- **Introduction to monitoring and evaluation**
- **Benefits of project monitoring**
- **Ways to monitor projects**
- **Methods of project monitoring and control**
- **Evaluating artistic work against sustainability criteria**

Lesson 7, Project documentation and reflection

- Documentation
 - Benefits of documentation
 - Tools for documentation
 - Steps to create project documentation
 - The role of documentation in promoting sustainable practices
- Reflection and lessons learned
 - Introduction to reflection
 - Reflection methods
 - Benefits of reflection

- Reflective questions

Lesson 8, Conclusion

Lesson 9, Hypothetical case study, World Environment Day Mural Series

- Project overview
 - Title
 - Project description
 - Project team
- Phase 1, Project initiation
 - Project idea and kick off meeting
 - Stakeholder identification
 - Financial and legal requirements
 - Approval and funding
- Phase 2, Project planning
 - Project scope
 - Work Breakdown Structure
 - Timeline
 - Resource planning
 - Risk management
- Phase 3, Project execution
 - Coordination and meetings
 - Community engagement
 - Mural creation
 - Quality assurance
- Phase 4, Project monitoring and control
 - Progress tracking
 - Problems management
 - Performance report
- Phase 5, Project closing and sign-off

- Project completion
- Feedback gathering
- Project documentation gathering
- Acknowledgements
- Reflection

Activities and Interaction

- Active discussions / brainstorming

Constantly try to engage with participant in all the lessons of this module. For example, ask them to brainstorm ideas on how they think resource management can help them make their projects better before showcasing them the educational material of the module.

- Casestudies Discuss the practical examples provided in specific lessons of the module. At the end of the module, ask participants to discuss how they think the hypothetical case study provided could be structured in all phases and then present them with the material.

Suggestions for follow-up activities

Participants can create their own hypothetical artwork project management scenario as homework.

Assessment of the impact

Short quiz:

- What does the acronym SMART objectives mean?

Specific, Measurable, Achievable, Relevant, Time-bound

- How can choosing sustainable materials affect your finances?

Sustainable materials may have higher initial costs when purchasing them in the first place compared to traditional materials, but last longer, saving money in the long run and increasing their value

- What is Work Breakdown Structure (WBS)?

WBS means breaking down the project into smaller, manageable components or tasks. This hierarchical decomposition facilitates detailed planning and resource allocation.

- What are some ways to manage resources efficiently?

Resource planning, resource forecasting and capacity planning, resource scheduling, resource utilization and resource optimization

- Which mitigation strategies could you use to combat the following risks?

Risk	Mitigation
Fire, flood, theft or other impact on physical studio or equipment	<ul style="list-style-type: none"> • Fireproof storage • Photo documentation of the studio • Digital files where possible, ideally on a cloud server • Back up plans for essential equipment • Insurance
Harsh weather on outdoors exhibition or other unexpected venue issues	<ul style="list-style-type: none"> • Plan B with indoor venue • Digital copies of displayed work if possible • Weatherproofing methods like tents
Income fluctuations or cancellations	<ul style="list-style-type: none"> • Budget safety net • Contracts with clauses for cancellations • Alternative income streams
Problems during shipping	<ul style="list-style-type: none"> • Use trusted transporters • Arrange early shipments in case a problem occurs • Use alternative local suppliers
Power outage in venue or studio	<ul style="list-style-type: none"> • Generator or battery pack for necessary equipment • Alternative options for lighting
Creative block or artistic disagreement	<ul style="list-style-type: none"> • Brainstorming • Clear communication and boundaries

- Which sustainability criteria should an artist evaluate their work against on?

Eco-friendly materials, Energy use and carbon footprint, Waste management, Community engagement Accessibility, Cultural sensitivity, Education and awareness, Cost efficacy

Module 4

SUSTAINABLE CREATIVE PROJECT CANVAS (SCPC)

Prepared by **MATERAHUB**

Duration (indicative) **5 HOURS**

Course Introduction and welcoming

The purpose of this module is to introduce the Sustainable Creative Project Canvas (SCPC) and its key components. We will cover the main aspects of this tool, including mapping, developing, and planning different ideas, as well as connecting with stakeholders and calculating potential impacts. Additionally, we will discuss the key questions and themes that will guide the reflection and implementation of the creative process to build a clear and straightforward plan for a sustainable project or idea.

Warm up exercises

To begin with, we reflect on a long-term social or environmental challenge we wish to solve. Purpose: This can lead to a meaningful discussion about the values and mission from which we want to grow a business idea and the potential impact we hope to achieve. It is a great way to reflect on the main purpose of a project and how it aligns with sustainability goals.

m materahub		SUSTAINABLE CREATIVE PROJECT CANVAS		Project name:	
				Team members:	
BELONGING TO NETWORKS	ACTIVITIES AND WORK	VALUE	CHAMPIONS	ACCESS FOR OTHERS	
	EQUIPMENT, MATERIALS AND TIME		GETTING FEEDBACK		
SDG - SOCIAL CONDS		SHORT TERM & LONG TERM GAINS, LOSSES and REWARDS		SDG - SOCIAL BENEFITS	

Objectives

The main learning objective of the session is to create a Sustainable Creative Project Canvas for an entrepreneurial and creative idea.

By the end of the module, students should be able to:

1. Clearly articulate their vision and mission in line with their business sustainability strategy.
2. Define the desired impact of their business idea on the Sustainable Development Goals (SDGs) and identify concrete contributions to achieving these goals by 2030.
3. Understand the key questions and themes of the Sustainable Creative Project Canvas and use them to construct a clear and straight forward plan for one's project/idea.
4. Visualize and design their business model through a creative planning process that combines environmental, social and financial priorities.
5. Reflect and address urgent sustainability challenges by mapping, developing and planning different ideas, connecting with stakeholders and calculating potential impacts from different perspectives.
6. Articulate the long-term social and/ or environmental challenges that their business idea intends to solve and define the values, mission and duty of their business idea in the world.

General Preparation

For the Sustainable Creative Project Canvas lesson, we suggest you access the document 'A Framework for Evaluating and Disclosing the ESG Related Impacts of AI with the SDGs' by Henrik Skaug Sætra and Østfold University College. This paper will serve as a main resource for understanding the key questions and issues to think about when building the framework for creative sustainable design.

We recommend repeating the session and doing a repeat review of the Sustainable Creative Project Canvas to improve the answers, discussion, sharing and gathering valuable suggestions from supporters and potential users or clients.

Download the text: [A Framework for Evaluating and Disclosing the ESG Related Impacts of AI with the SDGs.pdf - Google Drive](#)

Learners' background

To begin testing your prior level of knowledge, you can start by answering questions in relation to the topic of sustainable creative project planning:

- Are you familiar with the United Nations Sustainable Development Goals (SDGs)?
- Have you ever heard of corporate sustainability strategies?
- Do you have experience with entrepreneurial projects?
- Are you familiar with creative planning processes similar to Sustainable Creative Project Canvas?

Pedagogical Tips for the Trainers



Trainers should guide participants by summarizing the three themes, emphasizing the importance of reflecting on the key questions within each theme to build a clear, linear plan for the project or idea. It is also essential to highlight the interconnected nature of the topics and guide learners to follow specific steps to reflect and implement the creative process. Encourage them to visualize the main aspects of the project and consider environmental, social and financial priorities to address urgent sustainability challenges.

Lastly, trainers should focus on helping participants articulate their vision and mission in a short and understandable way, aligning with core business sustainability strategy, and reflecting on the desired impact of the business idea on the Sustainable Development Goals (SDGs). This can be achieved by considering long-term social and environmental challenges, organizational values, and the mission of the business idea.

Content Delivery

The main content of module 4 concerns the Sustainable Creative Project Canvas (SCPC), a tool that helps entrepreneurs visualize and design their business model through a creative planning process that combines environmental, social and financial priorities. The Sustainable Creative Project Canvas consists of **four main parts and is designed to help reflect on and address urgent sustainability challenges.**

It is important to first answer key questions related to the vision, mission and impact of the business idea on the Sustainable Development Goals (SDGs).

For example:

What long-term social and/or environmental challenge are you trying to solve with your new business/creative idea?

Where should your organisation be in five or ten years' time?

By what values will this business idea be determined?

What mission are you pursuing with your business idea?

Overall, the lesson provides a structured approach to developing a clear and straightforward plan for their sustainable creative projects, considering the interconnected themes of sustainability, creativity and business planning.



Activities and Interaction

We split into groups of two in which participants can work on the Sustainable Creative Project Canvas. You can also use real-life examples to bring the content closer together.

Example of a sustainable creative entrepreneurship project: Title: 'Eco-Fashion: Sustainable and customized clothing'.

Description:

This plan presents a tailoring business that creates custom-made clothing with eco-friendly materials and sustainable production processes. The goal is to offer customers unique, high-quality products that respect the environment.

Key elements of the plan:

Products: Made-to-measure clothing for men, women, and children made from environmentally certified fabrics such as organic cotton, linen, hemp, and Tencel™.

Production Process: Handcrafted production of each garment, using traditional and modern sewing techniques to minimize waste. **Materials:** Exclusive use of environmentally friendly and sustainably sourced materials, favoring local suppliers whenever possible. **Packaging:** Use of recycled and biodegradable materials for garment packaging.

Marketing and sales: Online sales through an e-commerce website and participation in local markets and craft fairs.

Sustainability Commitment: Minimizing the environmental impact of the business by adopting sustainable practices at all stages of the production process.

How the plan relates to SUSTAINABLE CREATIVE PROJECT CANVA:

The "Eco-Fashion" plan can be easily adapted to the SUSTAINABLE CREATIVE PROJECT CANVA template.

Now, compile your Sustainable creative project canvas and compare it with the other learners.

Suggestions for follow-up activities

1. Reviewing the canvas multiple times to improve and structure your answers.
2. Discussing, sharing, and collecting valuable suggestions from supporters, potential users, and customers.
3. Reflecting on the key questions listed in each theme to build and visualize a clear and straightforward plan for your project.
4. Mapping, developing, and planning different ideas for your project.
5. Thinking about the different aspects of the project and how to connect with people interested in the project.
6. Calculating the potential impacts of the project from different perspectives.

These activities will help you further develop and refine your Sustainable Creative Project Canvas, ensuring that it addresses urgent sustainability challenges and aligns with your business model.

Assessment of the impact

This formative assessment is designed to gauge your understanding of key concepts related to sustainable creative projects, particularly in the context of the SUSTAINABLE CREATIVE PROJECT CANVA template.

Instructions: Answer the following questions to the best of your ability.

Multiple Choice (Choose the best answer):

1.The SUSTAINABLE CREATIVE PROJECT CANVA is a template used for:

- a) Designing graphic illustrations
- b) Developing a plan for a sustainable creative project
- c) Managing finances for a creative business
- d) Scheduling social media posts

2.An impact assessment of a sustainable creative project considers factors like: a) Project aesthetics only

- b) Economic, social, and environmental impacts
- c) Marketing reach and brand awareness
- d) Project manager's skills and experience

3.Stakeholders in a sustainable fashion project could include:

- a) Investors only
- b) Customers, employees, suppliers, community, and environment
- c) Fashion designers and models
- d) Government regulators

Imagine you're creating a sustainable tourism project. Identify two potential stakeholders and explain how your project might impact them.

This assessment should help you identify areas where you feel confident and areas where you might need to revisit the provided materials. Remember, the goal is to solidify your understanding of sustainable creative projects and how to utilize the SUSTAINABLE CREATIVE PROJECT CANVA template effectively.

Module 5

NETWORK, COMMUNICATION AND COMMUNITY BUILDING

Prepared by I&F

Duration (indicative) 6 HOURS

Course Introduction and welcoming

Welcome to Module 5: Network, Communication, and Community Building. This module is all about empowering artists to use their voice to make a positive impact on the environment.

Here's an overview of what we'll be covering:

- Communication strategies: We'll explore different ways to effectively communicate your artistic message and green initiatives.
- Community building techniques: Learn how to build a strong network of support and collaboration with fellow artists who are passionate about the environment.
- Making use of networks for sustainability: Discover how to use your network to amplify your green art projects and make a bigger impact.
- Art as advocacy: We'll explore how your artistic talents can be a powerful tool for advocating for environmental awareness and combating climate change.

By the end of this module, participants be equipped to:

- Connect and collaborate with other green artists.
- Build a strong community around your environmental art projects.
- Effectively communicate your message of sustainability.
- Harness your artistic talents to make a real difference in the fight against climate change.

Warm up exercises

Before we jump into network building and communication for your art, let's get to know each other a bit.

Trainers and facilitators can pose this following question:

Think about a piece of art (painting, sculpture, installation, etc.) that uses green themes or speaks to an environmental issue. Why did this particular piece resonate with you?

- Was it the message it conveyed?
- The artistic technique used?
- Did it spark an emotional response?

Objectives

This module aims to equip artists with the skills to effectively communicate and collaborate for their green art projects. By the end, they'll be able to:

- Identify and define communication strategies for promoting your environmental art initiatives.
- Explain key techniques for building a strong community around your green art projects.
- Develop a plan to make good use of your existing network to support these initiatives.
- Articulate how art can be used as a tool for advocacy in the fight against climate change

General Preparation

It is recommended to make use of the theoretical presentation that explains the contents of the unit, as well as to have paper and pen in case the group brainstorming activities are to be done in writing. And most importantly: an open mind and willingness to share ideas. Here, participation is key!

Learners' background

Whether participants are experienced networkers or just starting out, this module is for everyone.

A quick question for the trainer to pose to participants (optional): Do you have experience building communities around your art, especially related to environmental themes?

By understanding their background, we can tailor this module to help them connect with like-minded artists, build strong communities, and effectively communicate their green message.

Pedagogical Tips for the Trainers

- Move beyond lectures with discussions, brainstorming, and role-playing.
- Use visuals, successful green art examples, and infographics to engage learners.
- Share case studies of artists leveraging networks for impact.
- Consider inviting local green artists or community organizers to speak.
- Cater to different learning styles with discussions, activities, and visuals.
- Explore online platforms and social media groups for virtual community building.

In general, keep it positive and supportive. Foster collaboration to empower participants to build networks and communicate effectively among each other.

Content delivery

The theoretical presentation accompanying this lesson includes the following contents

1. Introduction to Network and Communication

This opening session covers the world of networking and communication for environmental art initiatives

2. Building an Artistic Community

After understanding the power of networks, this unit goes into building strong and sustainable artistic community around the environmental art practice of an artist.

3. Effective Communication Strategies

This third unit is focused on how to craft persuasive messages.

4. Using Digital Platforms

Now it's time to learn real digital tools artists can use for networking and collaboration among them.

5. Community Engagement Events

In this session, we'll explore the world of community engagement events for green artists, equipping them with the knowledge and skills to create impactful experiences that connect with their audience and leave a lasting impression.

6. Feedback and Reflection

This final session of the module provides a space for learners to reflect on their experiences, share their community engagement ideas, and refine their approach as an artist-activist.

Activities and Interaction

For #1. Introduction to Network and Communication

1.a. Brainstroming: Think about an environmental art project you'd like to create. In pairs or small groups, discuss how networking could help you with this project.

1.b. Elevator Pitch Challenge: Imagine you have 30 seconds to explain your green art project to a potential collaborator or sponsor. Let's practice crafting a clear and concise "elevator pitch" that captures the essence of your work

and its environmental message.

For #2. Building an Artistic Community

Group Discussion

In small groups, discuss the following questions:

- *What environmental art project would you love to create collaboratively?*
- *What skills and perspectives would you look for in potential collaborators?*
- *How would you address potential challenges related to creative vision, logistics, or communication within your collaborative team?*

For #3. Effective Communication Strategies

Creating Profiles: In small groups, develop a profile of a specific audience member you want to reach with your environmental art. Consider their age, background, interests, and level of knowledge about the environmental issue you're addressing.

Scenario Building: Imagine this audience member encountering your art piece. What questions might they have? What kind of information would resonate with them most?

For #4. Using Digital Platforms

Digital Scavenger Hunt: Spend some time exploring the digital landscape! Participants will be divided into small groups and tasked with finding specific online resources related to green art. This could involve searching for social media groups dedicated to environmental art based on hashtags, exploring websites of environmental organizations with online artist communities, or discovering online collaboration tools suitable for managing artistic projects.

For #5. Community Engagement Events

Individually: Take some time to reflect on your environmental art practice. What specific environmental themes do you explore in your work? What message do you want to convey to your community?

Group Discussion: Come together as a group and share your thoughts. Are there any themes that resonate with several participants? Is there a particular environmental issue you'd like to focus on collectively?

Suggestions for follow-up activities

Here are some suggestions and follow-up activities for learners to enrich their creative journey:

Manage an Online Green Art Exhibition

Challenge yourselves to oversee a virtual exhibition showcasing the work of green artists you discover online. This could be a collaborative project where each participant contributes one artist and writes a short description of their work and its environmental message. Share your exhibition on social media using relevant hashtags.

Develop a Social Media Campaign

Create a social media campaign focused on a specific environmental issue you're passionate about. This could involve a series of engaging posts, informative videos, or a call to action encouraging viewers to take a specific step towards sustainability.

Organize a Mini Green Art Festival

If you have access to a community space, consider organizing a small-scale green art festival. Invite fellow green artists to showcase their work, host workshops on sustainable art practices, and collaborate with local environmental organizations to create a fun and informative event that raises awareness about environmental issues.

Assessment of the impact

This assessment aims to evaluate learner's understanding of the key concepts covered in the Module "Network, Communication, and Community Building" for green artists. It will assess their ability to use the learned skills to develop a comprehensive strategy for promoting their art and connecting with their target audience.

Part 1: Multiple Choice

1. Which social media platform is best suited for showcasing visual artwork and attracting other green artists?
 - (a) Twitter
 - (b) Instagram
 - (c) Facebook
 - (d) LinkedIn

2. What is the primary benefit of using project management tools for collaborative green art projects?
 - (a) Sharing inspiration

- (b) Streamlining communication and task management
- (c) Promoting events
- (d) Showcasing artistic techniques

3. When defining your niche as a green artist, it's important to consider:

- (a) Your preferred art materials
- (b) The specific environmental themes you explore
- (c) Current art trends
- (d) The popularity of different social media platforms

4. Which of the following is **NOT** a recommended strategy for building a strong online presence as a green artist?

- (a) Sharing high-quality images of your artwork
- (b) Regularly engaging in online discussions
- (c) Using irrelevant hashtags
- (d) Providing insightful captions about the environmental message behind your work

5. The primary goal of a community engagement event for a green artist should be:

- (a) To generate income from art sales
- (b) To raise awareness about an environmental issue
- (c) To showcase artistic skills
- (d) To network

with other artists

Part 2: Short

Answer

- Describe two digital tools you would use to manage your online presence as a green artist and explain how each tool would benefit you.

Correct answers:

Part 1: Multiple Choice

1. Instagram
2. Streamlining communication and task management
3. The specific environmental themes you explore
4. Using irrelevant hashtags

5. To raise awareness about an environmental issue

Part 2: Short Answer

These are just sample answers since responses may vary based on chosen tools.

Hootsuite: This tool allows scheduling posts across different social media platforms, analyzing audience engagement, and tracking key metrics.

Google Drive: This platform offers secure storage for high-resolution images of your artwork, facilitating easy sharing with collaborators or online galleries.

Module 6

AUDIENCE DEVELOPMENT

Prepared by **MATERAHUB**

Duration (indicative) **4 HOURS**

Course Introduction and Welcoming

In this module, we will explore how artistic practices can address environmental and social challenges, reflecting on the concept of sustainability not only as a set of practices but as a mindset. We will discuss theories such as entanglement and actor-network theory to better understand the interconnection between art, society and the environment. Through engaging discussions, hands-on activities and case studies, we will learn how to design art experiences that resonate with diverse communities.

Warm-up exercises

Cultural interest map: Divide the participants into groups and provide them with paper and colored pens. Each group should draw a map representing the different cultural interests found in their community. They should include everything from local arts events to places of historical or cultural interest.

Objectives

The main objective of this module is to investigate new audiences, understand new contexts and scenarios, and address the challenges of digital participation. It also aims to understand how art can promote public engagement and community work, moving beyond the traditional model of the audience as consumer and the artist as worker. Students will gain knowledge and skills on how to analyze cultural demand and use cultural marketing tools and innovative design to create sustainable public engagement campaigns.

General Preparation

For those unfamiliar with the term 'Audience Involvement', it refers to how people interact and participate in cultural activities. This concept is crucial for the development of society and democracy, as cultural involvement promotes social welfare. We will discuss how sustainability theories, such as entanglement and actor-network theory, can be applied to improve audience involvement and empowerment.

Learners' background

For further reading, we recommend these recent publications [\(Breaking the](#)



[fourth wall, Proactive Audiences in the Performing Arts, 2018](#), and [Final Report Study on Audience Development by Alessandro Bollo, Cristina Da Milano, Alessandra Gariboldi, Chris Torch With the collaboration of Luisella Carnelli, Goran Lars Karlsson, Carla Schiavone, Natalie Georgadze January ,2017](#)), which stem from research conducted within various European projects on Audience Development and Engagement.

Pedagogical Tips for the Trainers

Create a Safe and Inclusive Environment: Establishing a safe and inclusive learning environment is paramount for effective teaching. Encourage open dialogue and respect for diverse perspectives. Emphasize that every voice matters and foster a culture of mutual respect and understanding.

Utilize Active Learning Techniques: Incorporate active learning techniques to enhance engagement and retention. Encourage participants to actively participate in discussions, group activities, and hands-on exercises. This not only reinforces learning but also encourages critical thinking and problem-solving skills.

Relate Concepts to Real-World Examples: Connect abstract concepts to real-world examples to make the material more relatable and understandable. Use case studies, anecdotes, and current events to illustrate key concepts and demonstrate their relevance in practical scenarios.

Encourage Collaborative Learning: Foster a collaborative learning environment where participants can learn from each other's experiences and insights. Encourage group discussions, peer-to-peer teaching, and collaborative projects to promote knowledge sharing and collective problem-solving.

Provide Constructive Feedback: Offer constructive feedback to guide participants' learning and development. Recognize their strengths and areas for improvement and provide specific recommendations for growth. Encourage a growth mindset where mistakes are seen as opportunities for learning and improvement.

Adapt to Different Learning Styles: Recognize that participants may have different learning styles and preferences. Provide a variety of instructional methods, including visual, auditory, and kinesthetic techniques, to accommodate diverse learning needs. Encourage participants to identify their preferred learning style and adapt their study habits accordingly.

Stay Flexible and Responsive: Be flexible and responsive to the evolving needs of the participants. Adjust the pace, content, and activities as necessary based on feedback and observations. Create opportunities for participants to provide input and suggest topics of interest to ensure that the learning experience remains relevant and engaging.

Content Delivery

A brief overview:

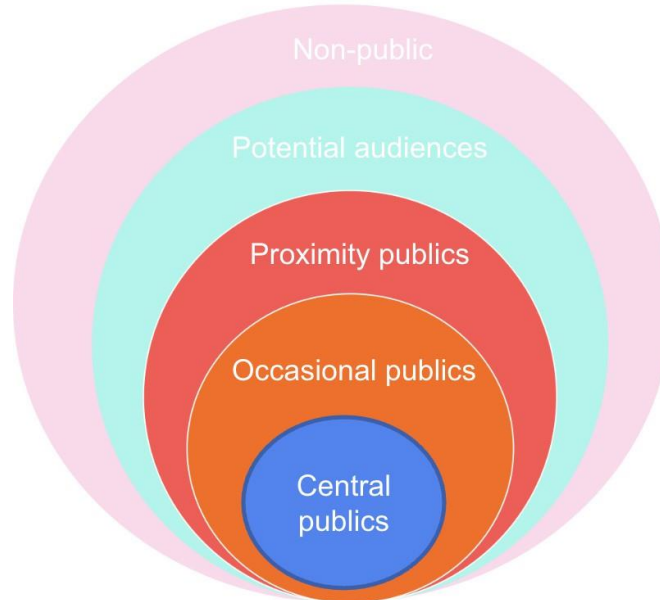
Lesson 6.1 New contexts, new scenarios and the digital challenges of participation:

The CCI sector is experiencing a period of transition and major changes:

- o Expansion and densification of the creative-cultural offer
- o Extension of the production cycle and value chain of cultural products (also thanks to technologies)
- o Questioning of classic times and spaces of cultural consumption
- o Experiential and hybrid approach in the design of the offer

Lesson 6.2. Stakeholders Analysis: The map of the public

The audience map is useful for identifying and understanding the relationships and interactions among the various actors involved in the artistic and cultural process. This approach helps map not only central, occasional, outreach, potential and non-public audiences, but also key actors who influence and are influenced by the cultural context.



Central Publics:

- o Knowledge, assiduity and involvement in the facility
- o Low "activation costs"
- o No cultural barriers, if anything, economic ones

Occasional publics:

- o Intermittent inconstant, often determined by extraordinary events and situations (major exhibitions and tourism)
- o 'Average' activation costs
- o Often cultural and economic barriers

Proximity publics:

- o Neighbors and contiguous, but often indifferent and uninterested in the collections
- o Frequent side activities, services, or initiatives specific to the museum (cafeterias, libraries, public spaces of the museum, exhibitions, conferences, workshops, etc.)
- o Problems of time, priorities, perception

Potential audiences:

- o Do not participate-even though they could potentially be affected
- o Economic, physical, cultural barriers. Incentive and disincentive factors

Non-public:

- o The group "furthest away" from the museum
- o Are neither interested nor motivated to participate
- o Multiplicity of factors
- o Statistics on cultural participation
- o Specific analyses and studies
- o Importance of cultural and educational policies

Lesson 6.3 The nature and scale of the cultural and creative sector

The evolution of participation



- Culture 1.0: participation as co-optation (limited, passive)
- Culture 2.0: participation as market access (generalized, passive)
- Culture 3.0: participation as community affiliation (generalized, active)
- We need a conceptual scheme that allows us to understand (and capitalize) the socio-economic effects of cultural participation
- The new paradigms of cultural production do not necessarily use the market as the value-generating platform (communities of practice)

From: Pierluigi Sacco

The main variables influencing participation:

1. Gender
2. Age
3. Educational qualification
4. "Cultural capital"
5. Geographical location (north/south, urban/rural areas)
6. Exposure to information and supply

Lesson 6.5. The nature and scale of the cultural and creative sector

Cultural dimensions:

Art sector, cultural and creative industries.
Perimeters and categories:

- o The arts sector (visual arts, performing arts, heritage): prototypical activities, high intensity of creative and ideational components, prevalence of non-profit organizations, highly dependent on public policies
- o Cultural industries (publishing, cinema, audiovisual, music): industrial logic, reproduction of the artistic product, copyright based, prevalence of the private (profit) sector, relations with cultural policies, innovation and economic development
- o Creative industries (design, architecture, fashion, advertising): both prototypes and reproduction, dominance of private and profit sector, strong reliance on art sector and cultural industry

Lesson 6.6 Marketing and innovative design CASE STUDY: 'THE

METROPOLITAN MUSEUM'

The screenshot shows a Flickr page for the 'It's Time We Met Ads' campaign. At the top, there's a Flickr header with navigation links like 'Home', 'Visita guidata', 'Registrati', 'Esplora', and 'Carica'. The main title 'Met' is prominently displayed. Below the title, there's a search bar and a breadcrumb trail: 'The Metropolitan Museum of Art > Raccolte > It's Time We Met > It's Time We Met'. The page title is 'It's Time We Met Ads' with options for 'Miniature', 'Dettagli', and '1 commento'. A grid of photos shows various scenes from the campaign, including people in a museum gallery and promotional graphics. A large image below the grid features the 'It's Time We Met' logo at the top, the text 'IT'S TIME WE MET' in a large serif font, and a photo of a couple embracing in a museum gallery. Below the photo, it says '6:35 p.m. 19th-Century Galleries. Photo by Laura P. Russell via Flickr.' At the bottom of the large image, the 'THE METROPOLITAN MUSEUM OF ART' logo and the website 'metmuseum.org' are visible.

Lesson 6.7. Defining the Project's Purpose and Objectives of a public engagement campaign



Objective of the Lesson : Understand how to define the purpose and objectives of a public engagement campaign using the Actor-Network Theory (ANT) to map and analyze the relationships among involved actors, with a focus on sustainability.

Introduction to Actor- Network Theory (ANT)

1 Definition and Key Principles

- **Actors and Actants:** In ANT, both human beings (actors) and nonhuman objects (actants) can act and influence the network. Actants can include technologies, artifacts, institutions and other material entities.
- **Networks and Translation:** How relationships between actors and actants form dynamic networks through the process of translation.
- **Symmetry:** Principle of treating human and non-human actors with equal analytical importance.
- **Intermediaries and Mediators:** Difference between intermediaries, who transport information without altering it, and mediators, who can modify relationships.

2 Defining the Projects' Purpose

Identifying General Objectives:

- Establishing the importance of having a clear understanding of the project's objectives underline also the sustainable impact of your project.
- Example: Increasing public participation, promoting new artistic practices, ensuring sustainability in cultural projects.

3 Mapping Actors and Actants

Identifying Actors and Actants

- **How to identify all relevant actors** (artists, audience, organizers) and actants (technologies, spaces, tools).
- Tools for mapping: Network diagrams, mind maps

4 Analyzing Network Relationships

Exploring Interactions: Analyzing how actors and actants interact with each other. Identifying strengths and weaknesses in relationships.

Optimizing Relationships

Strategies to improve network relationships to achieve project objectives.

Translating Objectives into Concrete Actions

Planning Activities: How to transform defined objectives into concrete actions through the translation process. Creating a detailed action plan with clear responsibilities for each actor.

Sustainability Integration

Incorporating sustainability into the project's objectives and actions in a **long-term Impact:** Ensuring the project's long-term sustainability through continuous evaluation and adaptation.

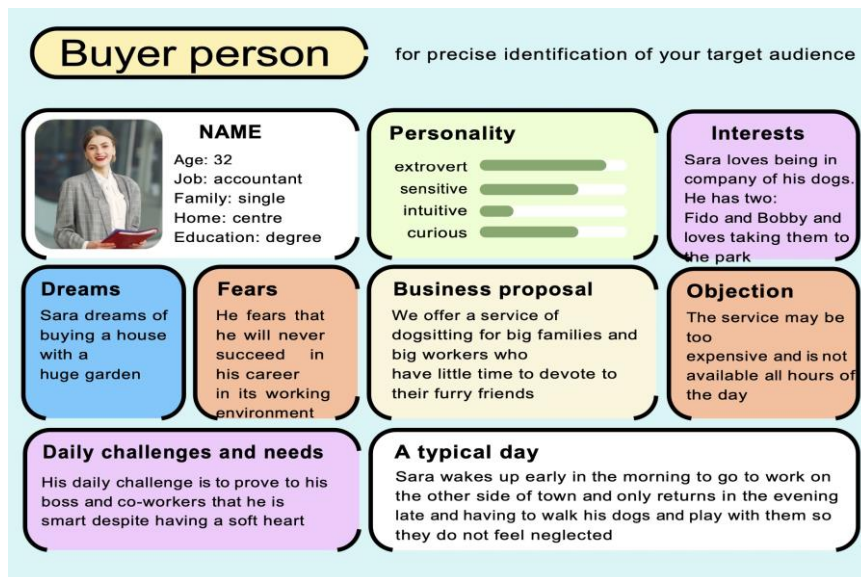
Lesson 6.8. creating Buyer Personas

Lesson Objective: Understand how to create buyer personas to identify and segment target audiences effectively, supporting engagement campaigns that meet specific audience needs and interests.

Introduction: Buyer personas are semi-fictional profiles representing ideal audience segments, built from market research and audience data. They guide targeted communication and content strategies.

Steps to Create a Buyer Persona

1. Gather Basic Information
2. Age, gender, location, cultural interests, education, and profession.
3. Analyze Cultural Participation Behavior
4. Frequency, preferences (online or in-person), and participation barriers (economic, social, geographic).
5. Identify Goals and Challenges
6. Motivations and aspirations (e.g., learning, socializing), along with main barriers to participation (e.g., cost, accessibility).
7. Develop Detailed Profiles
8. Use fictional names like "Julia, 30, contemporary art enthusiast" or "Mark, 45, history events fan" to capture interests and preferred communication channels.



Benefits of Buyer Personas

Personalized Communication: tailor messages and content to resonate with each segment.

Effective Campaign Planning: Use personas to develop focused strategies, choose the best channels, and enhance audience engagement.

[Use this free template online](#)

Activities and Interaction

1. Audience analysis: Provide participants with a series of case studies on different cultural organizations and ask them to analyze each organization's audience. What attracts them? How do they engage with the organization? What strategies might be to expand this engagement?

2. Mapping Workshop: 1. Participants work in groups to create a network map for a hypothetical project. 2. Discussion and analysis of the created maps. 3. Feedback and suggestions to improve understanding of the networks.

Translation Simulation: Simulation exercise where participants must translate project objectives into specific actions, considering network dynamics and sustainability.

Suggestions for follow-up activities

Simulation of an audience engagement campaign: Divide participants into groups and assign them the task of planning an engagement campaign for an

imaginary cultural organization. They should define clear objectives, identify target audiences, develop appropriate messages and communication channels, and plan engaging activities.

Assessment of the impact

Promote Reflection and Self-Assessment: Encourage participants to reflect on their learning journey and assess their progress periodically. Provide prompts for self-reflection and encourage participants to set goals for their learning outcomes. Incorporate reflective activities such as journaling, self-assessment quizzes, or peer feedback sessions.

Module 7

THE GREEN DIVIDEND: SUSTAINABILITY AS AN ECONOMIC DRIVER IN ARTS

Prepared by **CUBE NGO**

Duration (indicative) **5 HOURS**

Course Introduction and welcoming

The objective of the module is to explore the common fields of sustainability and economics in the arts industry. It discusses the advantages of adopting sustainable approaches for economic advancement. It analyzes different instances where sustainability has been effectively incorporated into artistic projects, resulting in both environmental and financial gains. Participants will gain insights into the potential of sustainable practices to foster innovation, attract new audiences, and create long-term value for arts organizations. Participants will develop a comprehensive understanding of the role of sustainability in shaping the future of the arts industry and its economic implications.

"The Green Dividend: Crafting Sustainability into Economic Success" guides artists through the impactful blend of creativity and sustainability. This module demonstrates how green practices can enhance financial growth and attract a wider audience, transforming art into a catalyst for positive change. Participants will learn to integrate eco-friendly initiatives into their work, elevating both their art and its contribution to a sustainable future. Designed for creatives eager to merge ecological values with their artistic ventures, this course lays the groundwork for a legacy of innovation, sustainability, and economic resilience.

Warm up exercises

Ice breaking activity based on previous knowledge.

Participants are asked to discuss budgeting essentials they were taught in the previous module (module 6) and recall what they remember. Indicatively, the instructor should ask:

- Why is budgeting and financial planning crucial for artists
- What is the "50/30/20 method" on budgeting
- How will participants' finances be affected if they choose to use sustainable materials in their art practices.

Objectives

The main objective of this module is to showcase how sustainability and economics can have common ground when it comes to the art industry. The module covers the basics of budgeting, income streams, partnerships, benefits of green practices integration into art, pricing, dealing with economic challenges and risk management. After having completed this module, participants should be able to:

- Understand fundamental financial terms and principles related to them
- Know how to create a budget based on their unique artistic needs and their income stream
- Understand the benefits and risks of investments
- Comprehend the importance of financial sustainability
- Recognize different forms of income streams and financial opportunities for them
- Collaborate with stakeholders to share resources and knowledge
- Understand the importance of integrating green practices to enhance brand image and achieve long term sustainability
- Price their artworks according to different pricing strategies they will learn
- Identify different types of customers and price their art accordingly to maximize profit
- Understand financial challenges they might face and have ways to mitigate them through risk management, monitor evaluation and other methods

Here are the SMART objectives for the module:

- **Specific:** Develop a clear understanding of the importance of financial planning for artists, the benefits of using sustainable practices in art, the way pricing works in the creative industry and methods to recognize and mitigate financial risks
- **Measurable:** Increase participants' knowledge of financial planning in arts, pricing and financial risk mitigation by at least 30% as measured by pre- and post- module assessments.
- **Achievable:** Provide participants with practical examples through discussion to demonstrate successful financial planning in an art project
- **Relevant:** Empower participants to explore why financial planning is important in the arts, and how it can benefit them
- **Time-bound:** Complete the module objectives within a set timeframe, covering all elements.

General Preparation

Participants need to receive the project's outline, which details every lesson in order to understand the module as a whole.

The class needs to have the correct equipment (such as a projector) prepared

to show the slideshow of the module. Participants are anticipated to engage actively in the module, while the instructor must facilitate conversation throughout this module.

Finally, the teacher needs to create a brief quiz for the students to ensure they have comprehended the module's information (refer to assessment section).

Learners' background

Participants of this module are expected to have basic knowledge of general financial principles and to have understood the material related to financial and budget planning from the previous module.

Before beginning the module, the instructor should have a conversation with all the participants to discuss what level of knowledge they hold in financial planning to assess their level.

The instructor should adapt the length of each lesson in the module based on the needs of the participants and focus more on material that needs further explanation.

Pedagogical Tips for the Trainers

- Foster conversation: The instructor should ask the participants to engage with the lesson as much as possible and ask questions whenever they feel like something is not clear.
- Relate the module to real world examples: In modules with knowledge such as this one, it is important to understand how theory relates to practice. Whenever the opportunity arises, ask participants to present real-world examples they think are connected to the teaching material.
- Promote critical thinking: encourage participants to critically examine how sustainable methods can be integrated in financial planning for artists

Content Delivery

Lesson 1, Financial Literacy for Artists: Budgeting Basics

Financial literacy is crucial for artists, as it equips them with the tools to manage money effectively, plan and sustain their creative careers. This lesson covers the essentials of budgeting, saving and financial planning, specifically tailored to the needs of artists. By learning to create a budget, artists can manage cash flow and allocate resources to essential aspects of their work, like material costs, studio rental and marketing as well. Artists will also learn about setting financial goals, from short-term needs to long-term aspirations, such as career development and retirement planning. Through understanding fundamental finance concepts like cash flow and investments, artists can build a stable foundation, ultimately gaining the freedom to focus on their art without constant financial stress. This lesson also emphasizes the importance of having an emergency fund and

planning for irregular income—a common reality in artistic careers. The goal is to provide artists with knowledge to create stability and room for growth in their finances, supporting both immediate needs and future security.

Detailed guide to create and manage a budget for artistic careers, methods and techniques: understanding income, tracking expenses, needs and wants, creating a budget, setting financial goals, monitoring cash flow, saving for taxes, investing in professional development, planning for retirement, seeking financial advice.

Strategies for saving money: financial goals, emergency funds, irregular income.

Basic investment concepts: asset classes, diversification, risk vs. return, time horizon.

Risk management and Risk Identification: risk assessment, risk mitigation, insurance, contingency planning, regular review and monitoring, professional guidance.

The importance of long-term financial planning for artists: retirement planning, taxes, career development, financial stability, income volatility, emergency funds

Lesson 2, Revenue Streams for Sustainable Art Practices

Diverse revenue streams are essential for achieving financial sustainability in the arts, especially when integrating eco-friendly practices. This lesson introduces artists to various income sources beyond traditional sales, such as grants, sponsorships, merchandise, and donations. Artists learn how diversifying their income helps mitigate the risks associated with relying solely on one revenue source, a common pitfall in creative careers. Additionally, this lesson highlights the growing opportunities within the arts sector for funding eco-friendly projects, as sustainability has become a priority for many sponsors and granting organizations. By strategically exploring these options, artists can secure funds to support their sustainable practices, enabling them to align their artistic work with their ecological values. As artists navigate these funding options, they also foster relationships with organizations that share their values, potentially leading to future collaborations and enhanced visibility for their work.

Lesson 3, Building partnerships in the arts

Partnerships in the arts offer artists valuable opportunities for economic growth, increased exposure and creative innovation. This lesson explores how artists can identify and establish partnerships with organizations, brands, and other artists to create mutually beneficial collaborations. Partnerships can provide artists with resources, such as materials, workspace, or funding, that they might not be able to access independently. This is especially valuable for those integrating green practices, as sustainable projects often require unique materials or production methods that can be costly. By joining forces with like-minded partners, artists can

not only reduce their expenses but also expand their reach, share audiences, and amplify their impact. In this lesson, artists will learn strategies for approaching potential partners, understanding the alignment of values and goals, and negotiating mutually advantageous terms. Networking events, online platforms, workshops, training sessions, collaborative projects, mentorship programs are some of the ways so as to build partnerships.

Lesson 4, Green practices in the arts: a dual benefit

Incorporating green practices into the arts offers a dual benefit: it enhances an artist's brand image while contributing to environmental sustainability. This lesson delves into how eco-friendly methods can strengthen an artist's reputation, attract environmentally conscious audiences and make their work different in a competitive market. Sustainable practices, such as using recycled or responsibly sourced materials, create a brand narrative that resonates with modern audiences who value environmental responsibility. By sharing this commitment through their work, artists can build trust and loyalty, encouraging audiences to support their endeavors. Moreover, these practices often lead to cost savings in the long run, as sustainable materials and production methods can reduce expenses and reliance on traditional, resource-intensive supplies. Ultimately, this lesson shows how artists can use sustainable practices as a catalyst for both artistic innovation and market competitiveness.

Lesson 5, Value-based pricing in the arts sector

Pricing art effectively is crucial for artists who want to maximize profit while ensuring accessibility and fairness. In this lesson, artists explore how perceived value influences pricing strategies and the importance of aligning prices with the value audiences associate with the work. Factors such as brand reputation, uniqueness, and quality contribute to perceived value, and artists learn to leverage these factors to justify pricing decisions. By understanding different pricing models—tiered pricing, dynamic pricing, and pay-what-you-want models—artists can make informed choices based on their target audiences and the nature of their work. For example, tiered pricing allows artists to offer different levels of access to their work, appealing to customers with varying budgets. This lesson empowers artists to think strategically about pricing, ensuring their work is both accessible to a wide range of customers and fairly valued in the marketplace.

Tiered Pricing: involves offering different ticket or membership tiers at varying price points, with each tier providing different levels of access or benefits.

Advantages:

- Appeals to a broader range of customers with varying budgets.
- Encourages upselling by offering higher-priced tiers with premium benefits.
- Provides flexibility to accommodate different audience segments.

Limitations:

- Can create confusion or decision paralysis if there are too many tiers.
- May lead to resentment or dissatisfaction among customers if the perceived value does not align with the price differences.

Dynamic pricing involves adjusting ticket prices based on factors such as demand, time, or availability. Prices may fluctuate in real-time to optimize revenue.

Advantages:

- Maximizes revenue by capturing higher prices during peak demand periods.
- Encourages early booking or attendance by offering discounts during off-peak times.
- Allows for greater flexibility in response to changes in market conditions.

Limitations:

- May alienate customers if they perceive pricing changes as unfair or arbitrary.
- Requires sophisticated pricing algorithms and data analysis capabilities.
- Can be challenging to communicate pricing changes effectively to customers.

Pay-What-You-Want (PWYW) Pricing: allows customers to choose their own price for a product or service, often with a suggested minimum price.

Advantages:

- Increases accessibility by allowing customers to pay what they can afford.
- Builds goodwill and fosters a sense of trust and reciprocity between the organization and its audience.
- Generates valuable data and insights about customer preferences and pricing sensitivity.

Limitations:

- May result in lower overall revenue if customers choose to pay below the true value of the product or service.
- Requires a high level of transparency and trust to prevent abuse or exploitation.

It can be difficult to predict or control revenue outcomes.

Lesson 6, Navigating economic challenges for artistic innovation

The arts sector presents unique economic challenges, from funding limitations and market fluctuations to dependency on external support. This lesson guides artists in recognizing and preparing for these challenges, developing resilience through smart financial planning and an entrepreneurial mindset. Some of the challenges:

- Funding limitations: Securing funding for artistic projects can be a significant challenge for artists, particularly those working on large-scale or ambitious endeavors. Grants, fellowships, and sponsorships are common sources of funding, but competition for these resources can be fierce, and not all artists are successful in securing financial support.
- Market Fluctuations: The art market is subject to fluctuations in demand, taste, and economic conditions. Artists may experience periods of boom and bust, where sales and commissions fluctuate unpredictably, making it difficult to maintain a stable income.
- Budget constraints: Limited financial resources can constrain artists' ability to invest in materials, equipment, studio space, and other resources necessary for their artistic practice. Budget constraints may force artists to make compromises or sacrifices in their work, impacting the quality or scope of their projects.
- Dependancy on external support: Artists may rely on external sources of support, such as patrons, galleries, institutions, or crowdfunding platforms, to finance their projects or exhibitions. However, this dependency can create a power imbalance and limit artists' autonomy and creative freedom.
- Lack of financial literacy: Many artists lack formal training or education in financial management, making it challenging to navigate the complexities of budgeting, pricing, taxation, and financial planning. This lack of financial literacy can contribute to financial insecurity and vulnerability to exploitation.
- Limited access to markets: Some artists, particularly those from marginalized or underrepresented communities, may face barriers in accessing mainstream art markets and audiences. Discrimination, gatekeeping, and lack of representation can hinder artists' ability to sell their work and generate income.
- Overhead costs and administrative burden: In addition to the costs directly related to their artistic practice, artists often face overhead costs associated with running their businesses, such as marketing, promotion, administrative tasks, and legal fees. These costs can eat into artists' earnings and detract from their creative pursuits.
- Unequal distribution of wealth: The art world is often characterized by significant disparities in wealth and income between artists, collectors, galleries, and other stakeholders. While some artists may achieve financial success and recognition, many struggle to make ends meet or earn a living wage from their artistic pursuits.

Lesson 7, Risk management for art projects

Risk management is essential for artists engaging in sustainable art projects, as these initiatives often involve unique financial and environmental considerations. This lesson teaches artists to identify, assess, and mitigate

potential risks in their projects, from fluctuations in material costs to environmental factors that could impact project execution. Artists learn techniques like scenario analysis, which allows them to prepare for various outcomes and adjust their strategies accordingly. By monitoring key performance indicators and implementing risk dashboards, artists can stay informed about the financial health of their projects, making it easier to respond proactively to potential issues. This lesson highlights the importance of continuous improvement, encouraging artists to review and refine their risk management practices with each project, thus enhancing their financial stability and long-term success. Some of the techniques to identify and assess financial risks are risk identification, scenario analysis and risk assessment. Specifically, risk identification includes environmental factors, market dynamics, project execution and financial considerations. Scenario analysis includes environmental scenarios, market scenarios and project-specific scenarios. Lastly, risk assessment means not only qualitative but also quantitative assessment. Regarding the techniques to monitor and evaluate financial risks throughout the lifecycle of sustainable art projects, we could mention at this point the key performance indicators (KPIs), the risk dashboards, the post-project reviews, the continuous improvement and the engaged conversations/ personal examples.

Activities and Interaction

- Engaged conversations / personal examples

Continuously aim to interact with participants throughout every lesson in this module. For instance, you can ask them to mention their own revenue streams as artists or what challenges they face financially during their artistic practice. This can spark up conversation and bring participants closer as they share personal views and bond with others.

Suggestions for follow-up activities

Participants can choose a hypothetical art project of any form as homework, do a market analysis for the potential audience, and decide on the pricing technique that they will use based on everything they have learned in this module.

Assessment of the impact

Short quiz / group discussion:

- What are the three key financial literacy terms you learned today?

Budgeting, saving, and financial planning

- Can you briefly mention the reasons why budgeting is crucial for artists?

Financial stability, room for investments, cash flow management, and long-term goals achievement

- Can you briefly mention what risk management is?

Risk management is a fundamental aspect of financial planning and

investing. It involves identifying, assessing, and mitigating potential risks that could impact your financial goals

- Why is long-term financial planning important for artists? (briefly mention)

Retirement planning, tax planning, career development investments, financial stability, income volatility, emergency funds

- What are some income streams that artists can have? (briefly mention)

Earned income, donations, sponsorships, merchandise sales

- How can your brand image benefit from using green practices in your art?

This commitment [using green practices] can enhance brand image by showcasing dedication to protecting the planet and inspiring others to do the same. Furthermore, incorporating green practices into artistic endeavors showcases an innovative and creative approach to art-making.

- Choose any of the three methods of pricing you learned today (tiered, dynamic, pay-what-you-want and discuss its advantages and limitations.

- o Tiered Pricing: involves offering different ticket or membership tiers at varying price points, with each tier providing different levels of access or benefits.
 - **Advantages:**
 - ♦ Appeals to a broader range of customers with varying budgets.
 - ♦ Encourages upselling by offering higher-priced tiers with premium benefits.
 - ♦ Provides flexibility to accommodate different audience segments.
 - **Limitations:**
 - ♦ Can create confusion or decision paralysis if there are too many tiers.
 - ♦ May lead to resentment or dissatisfaction among customers if the perceived value does not align with the price differences.
- o Dynamic pricing involves adjusting ticket prices based on factors such as demand, time, or availability. Prices may fluctuate in real-time to optimize revenue.
 - ♦ Advantages: Maximizes revenue by capturing higher prices during peak demand periods.
 - ♦ Encourage early booking or attendance by offering discounts during off-peak times.
 - ♦ Allows for greater flexibility in response to changes in market conditions.
 - Limitations:
 - ♦ May alienate customers if they perceive pricing changes as unfair or arbitrary.
 - ♦ Requires sophisticated pricing algorithms and data analysis capabilities.
 - ♦ It can be challenging to communicate pricing changes effectively to customers.
- o Pay-What-You-Want (PWYW) Pricing allows customers to choose their own price for a product or service, often with a suggested minimum price.
 - Advantages:

- ◆ Increase accessibility by allowing customers to pay what they can afford.
- ◆ Builds goodwill and fosters a sense of trust and reciprocity between the organization and its audience.
- ◆ Generates valuable data and insights into customer preferences and pricing sensitivity.
- Limitations:
 - ◆ May result in lower overall revenue if customers choose to pay below the true value of the product or service.
 - ◆ Requires a high level of transparency and trust to prevent abuse or exploitation.
 - ◆ It can be difficult to predict or control revenue outcomes.
- Can you briefly mention some economic challenges for artists?

Funding limitations, market fluctuations, budget constraints, dependency on external support, lack of financial literacy, limited access to markets, overhead costs and administrative burden, unequal distribution of wealth

- Which are the two types of risk assessment?

Quantitative and qualitative assessment

Module 8

INTRODUCTION TO MATERIAL

Prepared by **INTERCULT**

Duration (indicative) **9 HOURS**

Course Introduction and Welcoming

The module **Introduction to Material** offers the participants a general introduction to mediums and materials available to contemporary visual artists, crafters, and other creatives. Particular focus is placed on highlighting sustainability and sustainable materials. It provides a framework of categories, vocabulary, and approaches to material, as well as a historical reference.

In the course duration some of the key environmental issues associated with production and use of different art materials and pigments are identified, including production and economic sustainability. The module broadly outlines how the choice of materials and tools in creative production impacts the artist, public, environment, society, and creative economy, as well as the lifespan of an art piece. Furthermore, the learners are familiarized with key differences between recycled, upcycled and found materials.

The module encourages sustainable and environmentally conscious choices of art supplies and provides a further reference guide on resources and research. On a long-term basis the participants are equipped to make an informed decision when it comes to selection and use of materials and tools in their artistic practice.

Warm up exercises

A bit of history, 20 min

Do you know the origins of some of the most common art materials? Do you know which year they date back to? Group brainstorming and discussion.

Objectives

The session aims to enhance the theoretical knowledge of art materials available on the contemporary art market with focus on sustainable materials and their properties. It provides an overview of traditional and new materials, presents how they are produced and what their

characteristics and effects are on the artwork and its lifespan and the environment.

As a part of the overview some of the environmental issues of art production and usage are identified, such as means and origin of materials, carbon emission, water pollution or toxicity.

The session offers several examples of artworks created using recycled and found materials and their impact on the environment. The examples are discussed and disseminated in the group.

Upon completion of the course the learners will have gained understanding of the basic categorization of art materials and tools including their use and production in history, have the ability to compare the pros and cons of sustainable and traditional materials, and apply the knowledge in further research and own practice.

In conclusion an overview of online and physical resources is provided to the learners with recommendations for further research.

A brief survey on expectations and outcomes of the course is distributed and collected at the end of the session.

General Preparation

The learners are expected to read through the course outline and structure prior to the course start. A brief presentation of each participant will take place in the introduction part

Reading handouts and visual examples are prepared and sent out in advance to course participants.

The session is presented in a powerpoint format and includes group and individual activities.

In the duration of the course active engagement in the course activities is expected.

The learners inform the course leader of any special learning needs they might have.

Learners' background

The learners applying to this module should have basic experience of artistic practice in the visual arts, crafts, textile art or other creative discipline. A degree in art and crafts or similar is not demanded, but it is desirable for the learners to have practiced or studied art or crafts minimally on a part time / hobby level.

The session is aimed at adult learners but can be adapted for teens and children based on demand. All backgrounds are welcome in the session. A short introduction where everyone presents themselves and their previous knowledge is

incorporated at the beginning of the session. If possible, learners send their short presentations in advance via email.

Examples of questions: What is your background? What previous experience do you have with art materials / practice? What are your expectations from the course?

Pedagogical Tips for the Trainers

Make sure to incorporate the introduction session and learn who your learners are and what their expectations from the course are.

Prepare your reading list and if you know who the learners are in advance adapt the course structure according to the group constellation. Send out all reading handouts and exercises in advance to all learners.

Take breaks and include short interactive exercises and questions. Include visual examples. Engage everyone in the group.

Conclude the session with an open discussion of the topics. Encourage individual research and experimentation with different materials

Content Delivery

Introduction to the module, 60 min

Introduction of participants

Outline of the module content and objectives

What are artistic materials, tools, and processes? Understanding the differences.

History of art materials

Key overview of materials and tools, 120 min

Introducing the learners to the basic categorization of art materials and tools

Looking at examples from the categories, their characteristics and usage

Comparison of materials and tools; pros and cons

Visual examples of artworks made with recycled and found material, discussion

“It’s not what you use, but how you use it.,” 90 min

Overview of sustainable processes and methodologies

Looking at examples of artworks using innovative, environmentally aware methodology

Art production and environment, 60 min

Introduction to environmental issues of art production and usage (means and origin of materials, carbon emission, water pollution, toxicity of materials, health, and safety differences)

Recycling and upcycling materials, found materials and objects

Longevity and conservation, 60 min

How does the choice of materials affect the lifespan of an art piece?

Looking at historical and contemporary examples

Quality of material, 60 min

Quality vs. quantity - economic aspects of material sustainability

How to choose sustainable and affordable art materials?

Recommendation on further resources, 30 min

Walk-through list of online and physical resources

Recommendations for further research

Discussion and wrap-up, 60 min

Open discussion with participants

Survey handout and collection

Activities and Interaction

After-introduction Session, 15 min

Take 5 minutes to write down as many art materials as you can think of. What and how many did you write? Was it easy to identify what counts as an 'art material'?

Followed by a brief 10 min group discussion.

Case-studies of artworks, individual and group

3-5 case studies of artworks (historical and contemporary) produced with recycled and found materials are presented and discussed in the group. The learners are asked to further research sustainably produced artworks and artists working in sustainable means of production.

Is history sustainable?

When looking at historical examples of art materials, have they been 'sustainable' considering the time they date to?

Suggestions for follow-up activities

Do your own hands-on research

Read up on materials, their origin and production. What materials are available? Where can you purchase them?

Can you make your own materials?

Make price comparisons: can you buy materials online or are they cheaper in your local shop?

Experiment with materials and identify their characteristics, pros and cons. Choose what best suits you.

What alternatives that are sustainable can you use? Are there any natural materials available to you?

Look up examples of artists and artworks

Look at various artworks, including those produced from found and recycled materials. What inspires you? What can you incorporate in your own study and art practice?

Do not be afraid to ask

Ask at your local art supplies or craft store for recommendations for sustainable and affordable materials

Assessment of the impact

Using of materials (for practicing artists in the group)

What materials do you already use as an artist / what materials are you aware of? Where do you get your supplies? How could you think of replacing them with more environmentally aware choices?

Group discussions and individual reflection

A small number of short group discussions and individual reflections are incorporated in the course duration.

Summary of the session

At the end of the learning session, a brief summary of its main outcomes is delivered. A group discussion concludes the session.

Survey

A short survey on session expectations and outcomes is prepared in advance by the trainer and distributed and collected in the final part of the course. The outcomes of the session are discussed collectively.

Module 9

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR RECYCLED PLASTIC MATERIALS- THEORY

Prepared by **OECON GROUP BG**

Duration (indicative) **4 HOURS**

Course Introduction and welcoming

This module delves into the theoretical foundations of using recycled plastic as a material in creating art installations. Through engaging lectures, interactive discussions, and stimulating readings, the module explores the significance of incorporating sustainable plastic in arts and will educate the learners on the environmental impact of plastic production, consumption, and disposal, including issues such as plastic pollution, resource depletion, and greenhouse gas emissions. What is more, the module will cover the concept of plastic recycling, including the different types of plastics, recycling processes, challenges associated with recycling plastics, as well as upcycling, which offers new possibilities for transforming recycled plastics into valuable products. Most importantly, the module will include art sustainability practices and methodologies.

Warm up exercises

Feel the art process: Have the participants prepare pencil and paper or let them choose a medium themselves, and set a theme, for instance: space or nature. Once the participants are familiarized with the theme, they can begin work, however they are required to finish the sketch of their artwork with their eyes closed. Once everyone is done, have the participants present their pieces to the rest.

Objectives

Here are the SMART objectives for the module:

Specific: Develop a clear understanding of art sustainability practices and theories about the use of recycled plastic materials in artistic expression.

Measurable: Increase participants' knowledge of sustainability in arts by at least 30% as measured by pre- and post-module assessments.

Achievable: Provide participants with practical examples to demonstrate achievable incorporating recycled plastic in art pieces.

Relevant: Empower participants to explore innovative approaches to incorporating sustainability principles into their work with recycled plastic materials.

Time-bound: Complete the module objectives within a set timeframe, covering different aspects of sustainability in arts.

General Preparation

Materials used for this module can include, but are not limited to: presentation slides, readings, videos, case studies, props (pieces of plastic, etc.) and other course materials that can be found useful. Aside from the materials it is necessary to set up the classroom (virtual or physical) and necessary technological equipment. Throughout the module, active participation and engagement from the participants is crucial, as their progress needs to be monitored. Lastly, it is essential to develop assessment criteria in order to evaluate the participants' knowledge before acquiring the knowledge of the module and after.

Learners' background

The background and diversity of the participants is important for the dynamic of the group, as the trainer might need to adjust based on their level or area of expertise. It is also good for the trainer to hear the participants' motivation and interest in enrolling in the module as well as to have a general idea of their pre knowledge which can be done thanks to the pre-module assessment.

Pedagogical Tips for the Trainers

Encourage active participation: establish a collaborative learning environment where participants feel comfortable sharing their ideas, perspectives, and questions. This can be done by using interactive teaching methods, such as group discussions, posing open-ended questions, case studies, role-playing exercises, and hands-on activities, etc.

Relate concepts to real-world examples: bring the content closer by relating it to real-world, everyday examples and current events to illustrate the relevance and application of sustainability principles in the arts.

Encourage interdisciplinary connections: explore interdisciplinary connections between sustainability and various artistic disciplines, such as visual arts, performing arts, literature, and design.

Promote critical thinking: encourage participants to critically examine the ethical, social, and cultural dimensions of sustainability in the arts and to reflect on their own values, beliefs, and practices.

Content Delivery

Lesson 9.0. Understanding plastic pollution and recycling

Plastic pollution originates from various sources, including single-use plastics, packaging, industrial processes, and microplastics shed from larger plastic items. Artists are also part of the group that produce plastic waste but there are ways to limit it, along with encouraging the use of recycled or upcycled plastic in their art installations instead of purchasing new plastic items. The main purpose of limiting the use of plastic is because it releases toxic chemicals such as bisphenol A (BPA) and phthalates, which have been linked to adverse health effects in humans. Additionally, microplastics consumed by marine life can enter the human food chain, potentially posing health risks. As limiting the use of plastic seems to be challenging, the next best thing is recycling. Plastic recycling involves multiple processes, including collection, sorting, cleaning, shredding, melting, and pelletizing. Different types of plastics require specific recycling methods due to variations in chemical composition and physical properties.

Lesson 9.1. Exploring the world of recycled plastics

The recycling process varies depending on the different types of plastic, and it's useful for one to have a general idea of the most common classification system for plastics is the Resin Identification Code (RIC), which assigns a number from 1 to 7 to different types of plastics. The types of plastic that are commonly recycled are PET, HDPE, LDPE, and PP. These types of plastic are being repurposed into other plastic items; however, recycling PVC and PS is less common. The reason that some plastic types are less recyclable than others is their chemical composition or the level of density. If artists keep in mind these details, they will have a general idea of which type of plastic reacts in which way, and how they can use it in their artwork.

Lesson 9.2. Addressing challenges in plastic recycling

One of the challenges in plastic recycling is that some areas don't have infrastructure advanced enough to recycle all types of plastic, so artists can also look into implementing that type of plastic in their artwork.

Lesson 9.3. Collaborative solutions for recycling plastics

Collaboration among manufacturers, recyclers, and retailers is essential for developing sustainable plastic packaging solutions. This involves working together to design products with recyclability in mind, improve collection and sorting systems, and increase the use of

recycled materials in packaging. Governments, businesses, and non-profit organizations can also form partnerships to invest in recycling infrastructure, promote recycling education and awareness campaigns, and implement policy initiatives that support recycling efforts. Collaboration among different sectors, such as academia, government, industry, and civil society, can facilitate knowledge sharing, research, and innovation in plastic recycling technologies and processes. Collaboration with local communities is essential for building support for recycling initiatives and increasing participation in recycling programs. This may involve partnering with community organizations, schools, and local businesses to raise awareness about recycling and provide convenient recycling options. By fostering collaboration among diverse stakeholders, we can develop comprehensive and effective solutions to the challenges of plastic recycling, ultimately contributing to a more sustainable and circular economy.

Lesson 9.4. Familiarizing artists with the process of creation using recycled plastics

There are several important steps of working with recycled plastics, such as material selection, aesthetics, functionality, and performance, and strategies for integrating recycled materials seamlessly into design projects. Different techniques could include melting and molding plastics, shredding, and weaving plastic fibers, or incorporating found plastic objects into mixed-media artworks. Here are some possible ideas:

Artists can melt down plastic materials, such as plastic bottles, bags, or containers, using heat sources like heat guns, ovens, or specialized melting machines. Once melted, the plastic can be poured into molds to create new shapes and forms. Artists can experiment with different mold designs to produce sculptures, ornaments, or functional objects. Techniques like compression molding or vacuum forming can also be used to shape melted plastic into desired forms.

Plastic materials can be shredded into small pieces using a plastic shredder or even manually using scissors or knives. These shredded plastic pieces can then be used as raw materials for weaving. Artists can weave plastic fibers together using traditional weaving techniques or experimental methods to create textiles, rugs, baskets, or even larger sculptural pieces. By combining plastic fibers with other materials like fabric or wire, artists can create mixed-media artworks that incorporate both traditional and unconventional materials.

Artists can collect found plastic objects such as bottle caps, utensils, toys, or packaging materials from their surroundings or recycling centers. These found objects can be incorporated into mixed-media artworks as collage elements, assemblages, or sculptural components.

Artists can explore themes of consumerism, waste, and environmental degradation by repurposing discarded plastic items and giving them new meaning within their artworks.

Utilize 3D printing technology to create sculptures, jewelry, or functional objects using recycled plastic filaments. Many companies now produce filaments made from recycled plastics, such as PET bottles or PLA derived from plant-based sources. Artists can experiment with different printing techniques, layering effects, and post-processing methods to achieve unique textures and finishes in their 3D printed artworks.

Cut or tear plastic materials into various shapes and sizes and arrange them into collages or mosaics on a substrate such as canvas, wood, or cardboard. Experiment with different layering techniques, transparent/translucent plastics, and color combinations to create dynamic and visually captivating compositions.

Create large-scale sculptures or installations using recycled plastic materials. Artists can assemble and arrange plastic components to form abstract or figurative sculptures that interact with their environment. Explore themes related to environmental sustainability, consumer culture, or social issues by incorporating found plastic objects and industrial materials into sculptural compositions.

Each of these techniques but also many more, offers artists a wide range of creative possibilities for working with recycled plastics. By experimenting with different methods and materials, artists can not only create visually compelling artworks but also raise awareness about the environmental issues surrounding plastic waste and inspire others to adopt more sustainable practices.

Activities and Interaction

Incorporating interactive activities reinforces learning, so here are some activities and interaction strategies that can be used in this module:

Guessing game

There are an awful amount of types of plastic, and in order for artists to use it as a material, they need to have a general knowledge of them. In order for them to learn them, pieces of different types of plastic can be presented to them and they would have to guess which is which, after previously being familiarized with some of the most commonly used types of plastic.

Kahoot

Quick quizzes where you have to think quickly can be often fun and efficient for participants to intake important information.

Case studies

The participants can explore an existing project and go through it in order to discover what steps were taken in order for it to work. For this

activity, the participants can try to pinpoint the sustainable principles that were the main guide throughout the project.

Suggestions for follow-up activities

Learning about plastic as a material requires time and experimenting, therefore, artists are encouraged to continue learning how plastic reacts when in touch with other materials, and how it can change shape. One way to do this is for the participants to take small pieces of plastic and use paint, glue, or other materials on it, explore ways to cut it, or bend it, and see what works and what does not. What else can be done is:

Research project

Encourage participants to conduct research on the topic of plastic as a material in arts.

This could involve investigating and getting inspired by other sustainable art movements, ideas, and practices. This will serve as a way for the participants to gain inspiration for implementing their own ideas into their artwork.

Action plan development

Guide participants in developing personalized action plans for integrating recycled plastic into their artistic practice beyond the course. Encourage them to set specific goals, identify actionable steps, and establish timelines for implementing sustainable practices in their work.

Assessment of the impact

The skills and knowledge of the participants will be assessed in two surveys/quizzes.

Pre-module assessment: This assessment will constitute of a selected set of questions that will assess the level of knowledge of the participant before listening to the module. The questions should be related to the understanding of important key concepts, the confidence level of the participant in applying sustainable practices, and their motivation to integrate sustainability into their artistic practice.

Post-module assessment: This assessment can consist of similar set of questions as the previous one, as the main goal of it is to measure the progress of the learners gained after attending the module. The question should again be related to important concepts and topics covered throughout the module.

Additional forms of assessment:

Observations and documentation: Observe participants' interactions, engagement, and participation during the activities and discussions. Take note of instances where participants demonstrate

understanding of sustainability concepts, apply sustainable practices in their artwork, or engage in critical dialogue about sustainability issues.

Module 10

UPCYCLING FOUND OBJECTS- THEORY

Prepared by **ESPRPNCEDA**

Duration (indicative) **5 HOURS**

Course Introduction and welcoming

The module on Upcycling found objects in art offers a comprehensive exploration of this creative practice within contemporary contexts. It aims to provide a nuanced understanding of historical significance, techniques, and applications of found object art. Beginning with an introduction to upcycling, it delves into historical roots and related art movements. Techniques such as assemblage and appropriation are taught, followed by case studies of contemporary artists. Through analysis and hands-on instruction, participants gain insights and skills to creatively engage with upcycling found objects.

Warm up exercises

The proposal as a warm-up exercise is to show an inspiring phrase that invites reflection. The aim is to foster a deeper understanding of how objects and their histories can influence our perceptions and creativity:

“When we see a piece of furniture or an object, we can also breathe its history and that is a starting point that opens up new aesthetic and functional possibilities. Some traces have meaning and significance, and that is of incalculable richness.”

Then, to encourage conversation, participants will be asked if they agree with this idea and what they felt when they read it.

Objectives

Specific: Learners will have explored historical debates on material and object manipulation, including ready-made and assemblage concepts.

Measurable: Articulation of three or more historical debates on the practices. Through classwork and exercises, the students will be assessed as having understood the topic.

Achievable: Guided inquiry and interpretation through provided resources. The students should think critically to view historical works

with these practices. Relevant: Students will have established a connection between historical debates and current artistic movements, especially upcycling and eco-social justice. Time-bound: By the end of this session, the student will have learned the history of ready-made and assemblage, their relevance to their continued use, and the integration of the principles in current events.

General Preparation

This is a theoretical class, we will need a projector, internet access, tables, chairs, so far. Anyway, we will recommend some bibliography to discuss in class.

Learners' background

Participants enrolling in this module should have a basic knowledge of the contemporary art scene and should be motivated to develop critical and creative thinking related to the subject covered.

Pedagogical Tips for the Trainers

To provide a more stimulating lesson, it is always better to show videos or images of the work of the artists described during the explanation. Visuals are often more memorable than text alone. When students see a visual representation of a concept, they are more likely to remember it later on. This aids in long-term retention of information.

Content Delivery

Introduction to Upcycling in Contemporary Art

Provide an overview of upcycling as a creative practice in contemporary art.

Upcycling, as a creative practice in contemporary art, involves the transformation of discarded or unused materials into new, often aesthetically pleasing, artworks. Unlike recycling, which involves breaking down materials to be reused in their original form, upcycling adds value to existing materials by repurposing them in innovative and unexpected ways. This practice aligns with principles of sustainability and environmental consciousness, as it reduces waste and promotes the reuse of resources.

Introduce participants to the concept of transforming found objects into art.

"A found object is a natural or man-made object, or fragment of an object, which is found (or sometimes bought) by an artist and kept because of some intrinsic interest the artist sees in it."

<https://www.tate.org.uk/art/art-terms/f/found-object>

Found objects, often called 'objet trouvé' in French, can be considered artworks in their own right. These objects can be modified by the artist and presented as art, either in a relatively unaltered state, as demonstrated by the ready-mades of the Dadaist and Surrealist artist Marcel Duchamp, or as components of assemblage works. A pioneer of this approach, Picasso began incorporating newspapers and objects such as matchboxes and various discarded materials into his cubist compositions as early as 1912. Found objects derive their artistic identity from the designation given to them by the artist and the social history that accompanies the object. Many times, the object is aesthetically modified or assembled with other objects, while at other times it is left intact as it is. The context in which it is placed is also a very relevant factor, the artist in fact with this gesture gives the audience time and stage to contemplate an object. The idea of dignifying ordinary objects in this way was originally a shocking challenge to the accepted distinction between what was considered art and what was not. As such, found objects can provoke philosophical reflections in the observer and develop complex critical thinking that leads to finding connections and meaning even where there is apparently none.

The History of Found Objects. Related Groups and Art Movements.

This section aims to delineate the historical roots of found object art from early 20th-century movements. It will provide an overview of past movements and artists who used found objects in their artistic projects.

Dadaism: Dadaism or Dada emerged as an avant-garde art movement during the tumultuous years of the First World War, originating in Zurich, Switzerland, but quickly spreading to other major European cities such as Berlin, Paris, and New York.

One of the most distinctive features of Dadaism was its rejection of traditional artistic conventions and its embrace of anti-art. Unlike previous art movements that sought to establish coherent styles or ideologies, Dada deliberately avoided any semblance of unity or coherence. Instead, Dadaists embraced a spirit of anarchic experimentation, utilizing a wide range of media and techniques to express their disdain for established norms and values.

Central to the ethos of Dada was the belief that art should serve as a vehicle for social and political critique rather than as a mere form of aesthetic expression. As Hugo Ball, one of the founding members of the Dada movement, famously declared, "For us, art is not an end in itself, but an opportunity for a true understanding and criticism of the times in which we live." This sentiment encapsulates the Dadaist commitment to using art as a means of challenging authority and interrogating the prevailing ideologies of the day.

In their quest to dismantle the conventions of bourgeois society, Dadaists drew inspiration from the chaos and randomness of the

modern world. They incorporated elements of mass media, consumer culture, and industrial technology into their work, creating collages, assemblages, and performances that reflected the fragmented and disorienting nature of contemporary life. The art, poetry, and performances produced by Dadaists were often characterized by their irreverence, absurdity, and nihilism. Dadaist works frequently employed humor, wordplay, and nonsensical juxtapositions to unsettle and provoke audiences, challenging them to question their assumptions and perceptions of reality.

1.1 Marcel Duchamp, "Fountain" (1917): The work consists of a porcelain urinal signed with the pseudonym "R. Mutt" and displayed vertically, like a fountain, hence the title "Fountain." Duchamp presented "Fountain" in 1917 during the Society of Independent Artists exhibition in New York. The work was rejected by the organizing committee, sparking an intense debate about the limits of art and the artist's authority to define it.

The provocative nature of "Fountain" lies in its challenge to established conventions about what constitutes a work of art. Duchamp selected an everyday object and presented it as art, thus questioning the notion of originality, manual skill, and beauty that were traditionally associated with art.

In addition to its subversive nature, "Fountain" is also interpreted as a statement about the power of the artistic institution and the role of the viewer in the creation of meaning. Duchamp was challenging the authority of the jury committee by presenting an unconventional object as art, suggesting that the value of a work of art lies in the viewer's interpretation rather than the artist's intention.

1.2 Man Ray, "The Gift" (1921): The Gift is a readymade sculpture consisting of an iron with fourteen thumbtacks glued to its sole. An iconic work of the Dada movement, it was created spontaneously and exhibited at the opening of Ray's first solo show in Paris, at Phillippe Soupault's Galerie Six on December 3, 1921.

The Juxtaposition of seemingly incompatible everyday objects challenges conventional notions of function and form, as well as the very idea of what constitutes a work of art. Man Ray transforms a utilitarian household object into a surreal sculpture loaded with symbolic meaning and ambiguity.

The choice of the iron as a base for the work is especially significant, as this object was a symbol of domestic oppression and the routine work associated with traditional gender roles at the time. By combining the iron with the punch, Man Ray creates an image of violence and aggression that suggests a break with social norms and a liberation from conventional restrictions. The work invites the viewer to reflect on the meaning of artistic creation and the role of the artist as a mediator between the object and its audience.

1.3 Man Ray, "Indestructible Object" (1923): The work consists of a three-dimensional object composed of glass shrapnel suspended inside a small transparent methacrylate box. Inside the box is a photograph of Man Ray's lover's lips in a kiss, covered with a piece of broken glass. The image of lips and broken glass are amplified and distorted by the transparency and reflections of the box, creating a unique visual and tactile experience for the viewer.

This work encapsulates many of the recurring themes in Man Ray's work, including the exploration of the duality between the physical and the abstract, the tangible, and the intangible. Glass shrapnel, an object normally associated with destruction and danger, here becomes an element of beauty and fragility. The photograph of lips, a symbol of intimacy and human desire, is distorted and fragmented by the broken glass, suggesting a tension between permanence and impermanence, the real and the illusory.

Furthermore, the title "Indestructible Object" is ironic, as it suggests a contradiction between the fragility of glass and the idea of indestructibility. This paradox reflects Man Ray's fascination with the absurd and the irrational, as well as his interest in challenging established conventions about the nature of art and reality.

Neo-Dadaism: The term Neo-Dada, first popularized in a group of articles by Barbara Rose in the early 1960s, has been applied to a wide variety of artistic works, including the pre-Pop Combines and assemblages of Robert Rauschenberg and Jasper Johns, Happenings, Fluxus, Pop art, Junk art, and Nouveau Réalisme, as well as other Conceptual and experimental art forms. The unifying element of Neo-Dada art is its reinvestigation of Dada's irony and its use of found objects and/or banal activities as instruments of social and aesthetic critique.

It is a movement of sound, visual and literary arts, similar in purpose and method to its predecessor movement, Dadaism. Despite claiming several Dadaist postulates, neo-Dadaism places "emphasis on the importance of the work of art produced instead of the concept of generation of work." It is a movement characterized by its use of modern materials, popular images, and absurd contrasts where the creative process takes priority over the final product.

<https://www.guggenheim.org/artwork/movement/neo-dada>

2.1 Robert Rauschenberg: Robert Rauschenberg was a pioneer in the use of found objects and upcycled materials in his artworks. Throughout his career, he explored the potential of everyday objects and discarded materials, incorporating them into his art.

Combines: Rauschenberg's "Combines" were groundbreaking works that blurred the boundaries between painting and sculpture. These

works featured a combination of painted canvas, found objects, and everyday materials such as fabric, cardboard, newspapers, and taxidermy animals. By integrating these disparate elements into his compositions, Rauschenberg challenged traditional notions of artistic medium and expanded the possibilities of artistic expression.

Assemblage sculptures: In addition to his "Combines," Rauschenberg created a series of three-dimensional assemblage sculptures using found objects and industrial materials. These sculptures incorporated items such as bicycle wheels, chairs, umbrellas, and other discarded objects, arranged in unconventional compositions. Examples include "Canyon" (1959) and "Monogram" (1955-1959), both of which feature taxidermy animals encased within the artworks.

Transfer drawings: Rauschenberg developed a technique known as "transfer drawings," in which he transferred images from newspapers, magazines, and other printed materials onto canvas or paper using a solvent-based process. These images included photographs, text, and advertisements, creating layers of meaning and associations within the artwork. While not strictly "upcycled" in the sense of repurposing physical objects, Rauschenberg's transfer drawings can be seen as a form of recycling and recontextualizing existing imagery.

Cardboards: In the late 1970s and early 1980s, Rauschenberg created a series of artworks known as the "Cardboards," which were made using discarded cardboard boxes and other packaging materials. He would collage, paint, and manipulate the cardboard surfaces, creating textured and visually dynamic compositions. These works reflect Rauschenberg's interest in the aesthetic potential of humble materials and his commitment to experimentation and innovation.

Rauschenberg's use of upcycled objects and materials played a crucial role in shaping his artistic practice and expanding the possibilities of contemporary art. He challenged traditional notions of beauty, value, and artistic skill, while commenting on the consumerism and waste culture of modern society.

Pop Art: Neo-Dada's incorporation of every day in works of art continued in the Pop Art movement, a style synonymous with American consumerism and popular culture but that actually started in Britain. They share some aspects such as its reaction to Abstract Expressionism or the approach of art to the masses. Pop Art celebrated the imagery, icons, and mass-produced goods of popular culture, elevating them to the status of high art.

The movement emerged in the 1950s and flourished in the 1960s in America and Britain, drawing inspiration from sources in popular and commercial culture.

It began as a revolt against the dominant approaches to art and culture and traditional views on what art should be. Young artists felt that what they were taught at art school and what they saw in museums did not have anything to do with their lives or the things they saw around them every day. Instead, they turned to sources such as Hollywood movies, advertising, product packaging, pop music and comic books for their imagery.

In 1957 pop artist Richard Hamilton listed the 'characteristics of pop art' in a letter to his friends, the architects Peter and Alison Smithson:

"Pop Art is: Popular (designed for a mass audience), Transient (short-term solution), Expendable (easily forgotten), Low cost, Mass produced, Young (aimed at youth), Witty, Sexy, Gimmicky, Glamorous, Big business."

Pop Art found in upcycled objects a source of inspiration and social criticism. Pop artists, such as Andy Warhol and Claes Oldenburg, embraced an aesthetic that celebrated mass culture and popular iconography, and found everyday objects as a platform to express their ideas. By using upcycled objects in their works, such as Campbell's soup cans or giant hamburgers, these artists elevated the mundane to the status of art, questioning notions of originality, authenticity, and value in the world of art and consumption.

Surrealism: Surrealism proposes a theory of the unconscious and the irrational as a means to change life, society, art and man through revolution. It is not a movement with a unity of style, but a series of investigations by individual artists, each with their own style.

One of the alternative artistic construction processes of surrealism was the "objet trouvé" (found object). To this premise was added the touch of absurdity, that is, the superposition of the improbable and strange, such as the case of the work that links a lobster to a telephone ("Lobster-Telephone" - metal, plaster, rubber, resin and paper, 1936 - Salvador Dalí), or the case of Meret Oppenheim who covered a cup and a spoon with hair ("object" 1936 - Meret Oppenheim).

This form of artistic construction related everyday objects that normally have nothing to do with each other, which causes a disturbance of meaning and thus stimulates the unconscious. It was about the juxtaposition between the familiar (the common object) and the improbable and absurd, the scenario imposed on the object.

Surrealist artists frequently also incorporated images and objects from other cultures, especially primitive ones. This attitude had, above all, anti-colonial and anti-racist intentions.

4.1 Alexander Calder: Alexander Calder is known for inventing wire sculptures and the mobile, a type of kinetic art which relied on careful weighting to achieve balance and suspension in the air. Although not the first person to use metal and movement in his work, Calder became known for his pioneering use of both. In particular he was

famous for what Marcel Duchamp christened, 'Mobiles', and what Jean Arp named 'stables'. Essentially his mobiles moved, often lacking the traditional base or pedestal which would usually anchor a sculpture to the floor. Stables were simply sculptures which were stationary and placed on the ground.

4.2 Pablo Picasso "Tete de Taureau (Bull's Head)", 1942: The sculpture Bull's Head was created by the artist Pablo Picasso in the spring of 1942 in his studio in the Rue des Grands-Augustins. It is a sculpture made from everyday objects: the union of a handlebar and a bicycle saddle.

The genius of this sculpture consists of joining two objects without either of them losing their original form, producing a third object far removed from its original function. An exercise in uncertainty in representation that allowed the artist to take a stand against the imposition of painting as a simple imitation of reality.

Despite employing a resource similar to Duchamp's ready-made works, they are, for Eduardo Vallés, conceptually different proposals: Picasso produces an object of great figurative force through the recontextualization of different objects that is perfectly recognizable, even in the bronze reproduction. As in the collages or other sculptures with waste material, these are pieces that show the artist's extraordinary knowledge of the nature of objects.

The main approaches to incorporating objects found into artwork.

This section aims to understand the difference between assembling and readymade as a type of approach to working with found objects in art. It will also analyze how socio-political movements, and cultural shifts have influenced artists' approaches to using found objects.

The Art of Assemblage:

Definition and development of this artistic movement and technique.

The use of assemblage as an approach to making art dates back to the cubist constructions of Pablo Picasso as in his 1914 still life, made with pieces of wood and a fringe of tablecloth, glued and painted. Some Dadaists also began using waste materials to create collages and assemblages. The Surrealists also created rather singular assemblages and sculptures with found objects, these sculptures were often inspired by their dreams as well as by the writings of their theorist Sigmund Freud. Subsequently, starting from the 1950s and 1960s, assemblage began to become more widely known and used in artistic practices up to the present day. "The Art of Assemblage" 1961, one of the most important exhibitions on this artistic style and was presented at the Museum of Modern Art in New York. The exhibition featured the work of early 20th century European artists such as Braque, Dubuffet,

Marcel Duchamp, Picasso, and Kurt Schwitters along with Americans Man Ray, Joseph Cornell, Robert Mallary and Robert Rauschenberg.

Narrative and conceptual characteristics.

This practice involves the assembly and arrangement of disparate objects and materials to create three-dimensional artworks. Emerging in the early 20th century, assemblage challenged traditional notions of artistic medium and technique, offering artists a new way to explore concepts of identity, consumerism, and the human condition. Assemblage artists incorporate found objects to create compositions that often convey themes of randomness, absurdity, memory, and unconsciousness. The term "assemblage" gained popularity in the 1950s, particularly through the work of French artist Jean Dubuffet, who used it to describe sculptures made from found materials arranged in spontaneous compositions. Since then, artists worldwide have continued to explore assemblage as a means of creative expression.

Analyze how different pieces of information in objects relate to each other and can influence the overall understanding of an artwork.

The information in objects can relate to each other through visual composition. Assemblage artists carefully select and arrange objects to create visually compelling compositions that draw the viewer's eye and convey a sense of balance, harmony, or tension. The placement of objects in relation to each other can create dynamic contrasts or harmonious relationships, influencing the viewer's perception of the artwork as a whole.

Additionally, the information conveyed by individual objects can contribute to the thematic content of the artwork. Each object carries its own history, meaning, and associations, which are layered onto the overall narrative of the artwork.

The assemblage of objects can create new meanings and associations that transcend the individual components. Familiar objects are transformed into something new through the process of recontextualization.

Featured Artworks

[Homage to New York by Jean Tinguely, 1960](#) As a leading example of assemblage art, this sculptural installation, created for an exhibition at the Museum of Modern Art in New York (MoMA), is a complex, self-destructive composition that challenges the conventions of traditional art. The work consists of a self-destructive machine made up of a variety of found objects and mechanical parts, such as wheels, tubes, motors, and pieces of metal. These elements are assembled to form a chaotic and seemingly dysfunctional structure that would trigger self-destruct during a live performance.

The ephemeral nature of "Homage to New York" and its act of self-destruction was an act of protest against the commodification of art and a critique of consumer society. Tinguely sought to challenge

conventional notions of beauty and value in art, creating a work that would disappear shortly after being presented.

The installation of "Homage to New York" at MoMA generated widespread attention and debate, triggering a series of emotional reactions and critical reflections on the nature of art and its relationship with society. The work represents a radical exploration of the possibilities of assembling art.

Beyond the Pleasure Principle by Sarah Lucas, (Freud) (2000): Lucas presents a sculptural installation that consists of a wooden chair on which a mannequin head rests. The head is covered with a white towel, with a cucumber slice placed over one of the eyes, referencing spa treatments and beauty culture. However, the depiction of the head is disturbing and surreal, with a blank facial expression and closed eyes, suggesting a sense of alienation and disconnection.

The title of the work, "Beyond the Pleasure Principle", refers to Sigmund Freud's psychoanalytic theory on instinctive impulses and the search for pleasure. Lucas seems to be exploring the limits of this theory, suggesting a darker and more disturbing dimension of desire and satisfaction. The combination of the chair, an object associated with comfort and relaxation, with the mannequin head, a symbol of identity and individuality, creates a tension between the familiar and the strange, the intimate and the unknown. Ultimately, "Beyond the Pleasure Principle (Freud)" invites us to reflect on the complexities of human experience, questioning the social and cultural norms that influence our perceptions of pleasure and well-being.

Old Man's Cloth by El Anatsui, 2003. Anatsui's Old Man's Cloth is inspired in part by kente cloth, the royal and ceremonial strip-woven cloth made by the Asante and a prestigious cloth made by Ewe people of Ghana and Togo. Kente cloth is hand-woven into four- to eight-inch strips that are sewn together to form a unique and single geometrically patterned cloth. Color and design convey specific meanings. Anatsui uses a similar process; however, the fragments which constitute his work are the flattened tops of recycled liquor bottles created by Nigerian distilleries. Names such as Chairman, Dark Sailor, and King Salomon are written on the labels—words that evoke and relate to the history of liquor imports by Europeans from the West Indies to Africa. The bottles recall the colonial trade in slaves and commodities. Anatsui's eye is also on the consumptive drive of globalization and economic imbalances. El Anatsui merges traditional art with contemporary practice, local events with global economies, and historical narratives with the present moment. In unexpected ways, he transforms the detritus of contemporary life into compelling work of beauty and multiple meanings.

Readymade

Understand the concept of readymade pioneered by Marcel Duchamp.

Seeking an alternative to representing objects in paint, Duchamp began presenting objects themselves as art. He selected mass-produced, commercially available, often utilitarian objects, designating them as art and giving them titles. "Readymades," as he called them, disrupted centuries of thinking about the artist's role as a skilled creator of original handmade objects. Instead, Duchamp argued, "An ordinary object [could be] elevated to the dignity of a work of art by the mere choice of an artist."

The readymade also defied the notion that art must be beautiful. Duchamp claimed to have chosen everyday objects "based on a reaction of visual indifference, with at the same time a total absence of good or bad taste...." In doing so, Duchamp paved the way for Conceptual artwork that was "in the service of the mind," as opposed to a purely "retinal" art, intended only to please the eye.

The first readymade consisted of a bicycle wheel mounted upside-down on the seat of a stool.

Featured Artworks

[The New Series by Jeff Koons, 1979-86.](#) American artist Jeff Koons produces provocative and challenging work that looks at the relationship between high and low culture. His work is often composed of banal, everyday objects that he places in new contexts to elevate them to the status of an art object. Like Duchamp before him, he sought to show the arbitrary line between objects of varying value, and perhaps expose the underlining cynicism of the art world.

From around 1979 Koons worked primarily on a series called *The New*, a series of vacuum cleaners, often selected for brand names that appealed to the artist like the iconic Hoover which he had mounted in illuminated plexiglass boxes. Koons first exhibited these pieces in the window of the New Museum in New York in 1980. He chose a limited combination of vacuum cleaners and arranged them in cabinets, accordingly, juxtaposing the verticality of the upright cleaners with the squat cylinders of the "Shelton Wet/Dry drum" cleaners. At the museum, the machines were displayed as if in a showroom, and oriented around a central red fluorescent lightbox with just the words "The New" written on it as if it were announcing some new concept or marketing brand.

[Empty Shoe Box, by Gabriel Orozco, 1993.](#) Like Duchamp, his work places the viewer under its spell of resignification. For the 1993 Venice Biennale, Orozco placed an empty shoebox on the floor of the Aperto. At first, the use of the shoebox could be considered simply ready-made, but Orozco's use of this object is intended to draw the viewer's attention to its surroundings. The placement of such a familiar object

within an otherwise empty environment allows for a heightened awareness of what is and is not in space.

[My Bed by Tracey Emin, 1998](#) British artist Tracey Emin works across media, producing works that explore her own life and history from many different angles. This piece competed for the Turner Prize in 1999. It replicated a difficult moment in Emin's life when she was drinking heavily; she stayed in bed for several days, not eating and suffering deeply after a breakup. The scene is filled with bottles, dirty clothes, condoms, and a pregnancy test. The work caused a stir at the time, with many think pieces produced about whether or not this qualified as an artwork. By using her own life's objects to illustrate the many different emotions centered on personal space and intimacy, Emin was often pegged as "confessional," opening her up to judgment and scrutiny by her viewers.

Case Studies: Contemporary Artists Working with Found Objects

This section aims to examine contemporary art projects created with found objects; and to discuss the themes, concepts, and materials utilized in their work. These are projects by artists concerned with environmental and ecological justice with a decolonial approach.

[Cosmotarrayas /Comotarrafas/ series by Carolina Caycedo, 2016:](#)

Caycedo often works in collaboration with local communities and activists to create projects that examine the intersections between environment and politics. The Cosmotarrayas are a series of hanging sculptures assembled with handmade fishing nets and other objects, collected during her field research in different riverine communities affected by the privatization of waters in Colombia and Brazil.

In addition to her artistic practice, Caycedo is also known for her commitment to education and the promotion of art as a tool for social change.

[Tuấn Andrew Nguyễn's](#) practice explores the power of memory and its potential to act as a form of political resistance. His practice is fueled by research and a commitment to communities that have faced traumas caused by colonialism, war, and displacement. These series of objects exist in relationship to the film, [The Unburied Sounds of a Troubled Horizon](#). In "Unburied Sounds," Nguyen examines how materials harbor memories and the potential for transformation, reincarnation, and healing. The main feature is "The Unburied Sounds of a Troubled Horizon," a 2022 video installation paired with sculptures made from unexploded ordnance fragments. The film is inspired by Quang Tri, Vietnam, a heavily bombed region, focusing on Nguyet and her mother, who run a junkyard. For Nguyen, Nguyet serves as both a detailed character and a narrative tool for exploring material memory.

[Ahmed Umar](#), 's artistic practice explores identity, religion, and cultural values through various artistic medium/expressions. Using personal experiences, he narrates stories of suppression and alienation, as well as liberation and reclaiming. Umar's artistic practice is diverse in materials and forms, **challenging traditional craft norms** that focus on limited materials. He bases his works on stories, choosing materials best suited to convey each narrative. His materialist approach views **materials as active agents**, rather than passive elements, in the creative process.

[Malole Santignac](#). Antignac's artistic research deconstructs the divide between the natural and the artificial, examining what nature produces versus what humans domesticate. She creatively combines organic and futuristic materials like stoneware, glass, vegetal fibers, silkworm nanofiber, and copper to reshape our relationship with a damaged Earth and its inhabitants.

Final group discussion and shared analysis of case studies.

Activities and Interaction

The proposed activity aims to encourage participants to explore their surroundings with a new perspective and point of view and reposition everyday objects with a new perspective and point of view. Participants will be asked to choose an object related to their familiar everyday life and carry out a critical exercise of recontextualizing it. They will have to link this everyday object to a context that is related to environmental sustainability, environmental justice and climate in their country/city. They should try to observe the objects around them and reconsider them not only through their practical function, but rather try to find deep concepts and possible artistic potential in them. They will be given a few minutes to reflect on the role this object might have in relation to this situation and explain the connections that lead back to it.

Suggestions for follow-up activities

Open space for group feedback between the students and the 3 trainees/curators involved.

To close this more theoretical session is important to ask the participants to propose to the group already a possible idea related to the art project they would like to develop that is related to upcycling objects and themes such as environmental justice, neo-extractivism or decolonialism.

Assessment of the impact

At the end of the course session, the trainer must devote 40-60 minutes to the final discussion. Discussion groups are an effective way to assess students' understanding and promote critical thinking skills.

Module 11

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR TEXTILE MATERIALS- PRACTICE

Prepared by **MATERAHUB**

Duration (indicative) **4 HOURS**

Course Introduction and Welcoming

This module aims to provide students with an in-depth understanding of sustainability in textiles, exploring the different options available, the environmental and social impacts associated with traditional textile production and innovative solutions to promote sustainability in the sector.

Warm-up exercises

Let's get involved

Analyses what you wear (with sincerity). Whoever accumulates the most points wins!

<p>Boss owned for more than 2 years: + 3 points</p> <p>Head held for more than 5 years: + 6 points</p> <p>New garment from fast fashion or purchased online, less than 2 years ago: - 10 points</p> <p>New item bought in a shop or market less than 2 years ago: 0 points</p>	<p>Item taken from a swap party: +10 points</p> <p>BONUS: Grandmother's head: + 8 points Boss 'borrowed' from friends or ex: + 5 points Item made in EU: + 2 points Item made in non-EU: -2 points</p>
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Objectives

Understand the key concepts and principles of sustainability as they apply to the textile industry.

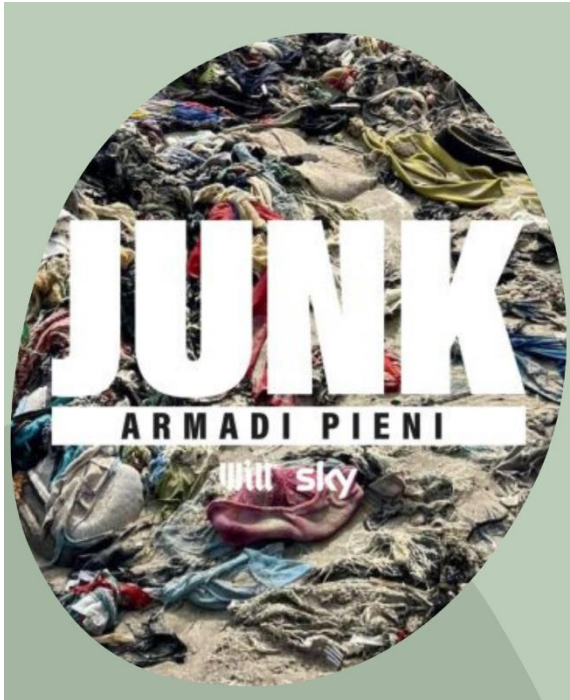
Identify and analyze the environmental and social impacts of traditional textile production methods.

Explore the various sustainable textile options available, including organic cotton, recycled polyester, and alternative fibers.

Evaluate the life cycle of textile products from raw material sources to end-of-life disposal and assess opportunities for improvement.

Develop familiarity with textile materials through hands-on exercises with various types of fabrics, aiming to understand the characteristics and properties of each material and their impact on the overall sustainability of textile products.

General Preparation



[WATCH JUNK](#)

Read updates regarding the Ecodesign resolution:

<https://economiecircolare.com/regolamento-ecodesign-cosa-prevede-ok-parlamento-ue/>

Learners' background

The module is open to students of all levels, from basic to advanced, interested in exploring the topic of sustainability in textiles.

Pedagogical Tips for the Trainers

Encourage active participation: establish a collaborative learning environment where participants feel comfortable sharing their ideas, perspectives, and questions. This can be done by using interactive teaching methods, such as group discussions, posing open-ended questions, case studies, role-playing exercises, and hands-on activities, etc.

Relate concepts to real-world examples: bring the content closer by relating it to real-world, everyday examples and current events to illustrate the relevance and application of sustainability principles in the arts.

Encourage interdisciplinary connections: explore interdisciplinary connections between sustainability and various artistic disciplines, such as visual arts, performing arts, literature, and design.

Promote critical thinking: encourage participants to critically examine the ethical, social, and cultural dimensions of sustainability in the arts and to reflect on their own values, beliefs, and practices.

Content Delivery

Lesson 11.1. Introduction to sustainability in textiles

Exploring case studies on the environmental and social impact of conventional textile production.

Participate in a brainstorming session to identify ways to improve sustainability in the textile sector.

Case study 1:

Giulia Apice graduated from the Academy of Frosinone in 2024, uses painting as a medium, trying to create innovation of language itself.

“Starting with a drawing on a sheet, I dilute with water the color that becomes trace and memory. The image is transformed to become something other than itself. My research is directed into a pictorial and conceptual dimension where content and form converge.”

The sheets are deliberately hung to give form to their material, in which light, transparency and lightness become an integral part for reading the work.

The images elude immediate recognition, like reality perceived in its mutability, a metaphor for our vital condition.

[Artist Portfolio](#)



Obake | 2023, tecnica mista su tela di cotone, cm 150x80.
Veduta dell'installazione Cosmo Trastevere, Roma.

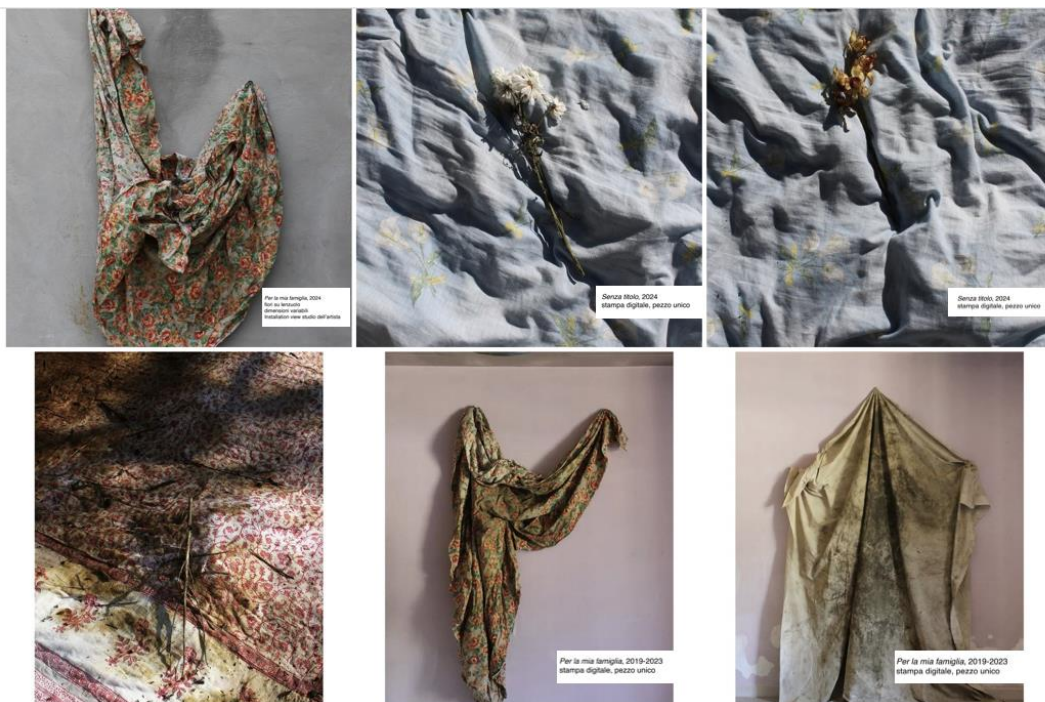
Case study 2:

The work of Veronica Neri (Sora, 1995) investigates the themes of birth and death, the search for meaning, and the transience of existence, favoring the use of materials capable of perishing, of recording and showing the signs of time.

His works are often the result of intimate and private practices, then returned to the public.

Distinctive and uplifting elements of his research are the collection of decaying flowers and the separation of cemetery waste, through which he creates sculptures, paintings or installations;

As a consequence of the very characteristics of the media used, the works show and feel the signs of time and atmosphere, changing in the medium and long term by their very nature; they are nothing more than intersections between the artist's will and of the material.



[Artist portfolio](#)

Try to brainstorm together to identify ways to improve sustainability in the textile sector

Lesson 11.2. Design and creation of sustainable fabrics

Participate in a guided discussion with the artist on practical experience and potential applications of sustainable textiles.

Use of available eco-friendly materials.

Lesson 11.3. Innovative technologies and practices: demonstration on the use of natural pigments to color textiles.

Did you think that you couldn't use nature to create colors? These ancient methods have been used since ancient times. In the Middle Ages and the renaissance, they practiced a technique that we will

explain shortly. In addition to the color pigment, in this case Turmeric, we need another key element: flax oil. Other cheaper or more valuable types of vegetable oil were often used. The use and preference of Linseed oil is because of its low cost, easy availability, and drying properties.



The initial procedure is to use two small spatulas and mix together the natural pigment and the oil. The use of a mortar and glass base makes the color even smoother and allows for greater friction, Plexiglas can be a substitute for glass. Once the color is mixed and applied to the glass plate with mortars you go to crush until you get a finely treated patina i.e., the color. It can be stored in a jar but since it has no preservatives and is of natural origin, it should be “consumed” within a certain amount of time. About one month. The most widely used tempera in the Middle Ages, on the other hand, was created with egg, which was very easy to obtain; painters often had a small flock of chickens as well.

Rabbit glue, on the other hand, was used as a primer to whitewash the canvas.



Lesson 11.3. Discuss sustainable business practices in the textile industry and the differences in the use of chemical dyes and their impact on the environment.

A few figures

The fashion industry is one of the most polluting in the world

20% of global drinking water pollution

+400% clothes we buy compared to 20 years ago

6 the next generations we can dress with all the clothes we have accumulated to date



Fast Fashion & Ultra Fast Fashion

H&M

PRIMARK®

TEMU

ZARA

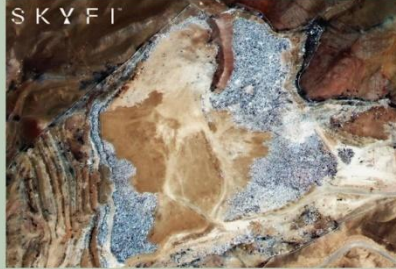
ASOS

SHEIN

Where do our clothes end up?



Cile, Acatama



Coste del Ghana



Human rights and environment



Bangladesh, Dhaka, Rana Plaza, 2013



Lesson 11.4. Promoting awareness and adoption of sustainable

What can we do?



Buy less and better

Do we really need a new 50€ dress to wear to a wedding and then never again?



Inform and disseminate

Let's involve our friends and acquaintances, together we can make a difference



Questioning mass fashion

And rediscover our personal style



Organise more swap parties!

which, however, should not lead us to buy less consciously 'because I'll take it to the swap'.

Activities and Interaction

Organize a 'Knitting Club' to create garments or accessories using sustainable yarns.

Creating a collective patchwork using sustainable fabrics.

[climate-quilt-exhibit](#)

Suggestions for follow-up activities

Take inspiration from [climate-quilt-exhibit](#) and exhibit your work.

[climate-quilt-exhibit](#)

Assessment of the impact

Module 12

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR CLAY & BIO CERAMICS- THEORY

Prepared by I&F

Duration (indicative) 5 HOURS

Course Introduction and welcoming

Welcome, facilitators and trainers, to this module on Art Sustainability Practices and Methodologies for Clay & Bioceramics. This course is designed to equip you with the knowledge and tools to guide artists and learners on their journeys towards creating a more sustainable ceramic practice.

The purpose of this session is to prepare you, the facilitators, and trainers, to effectively guide artists and learners on integrating sustainability principles into their ceramic artwork. Through this course, you will gain a comprehensive understanding of sustainable practices in clay and bioceramics, allowing you to confidently lead informative and engaging sessions for your students.

Through lectures, discussions, and hands-on activities, you will gain a comprehensive understanding of:

- The environmental footprint of traditional ceramic practices

- Sustainable sourcing and processing of clay and bioceramic materials

- Energy-efficient firing techniques and alternative kiln technologies

- Creative reuse and recycling strategies for clay and bioceramics

- Life Cycle Assessment (LCA) for ceramic artworks

- The role of art in promoting ecological awareness

Ultimately, this course empowers you to guide artists and learners in developing a sustainable ceramic practice that is not only environmentally conscious but also fosters artistic expression and innovation.

Warm up exercises

Sustainable Swap

Ask participants the following (this is only an inspirational sentence):

Think of a material/process in your ceramic practice that might not be sustainable (e.g., glaze, firing method).

Invite participants to discuss potential sustainable swaps/alternatives.

Objectives

By the end of this session, participants will be:

Specific: Identify and describe two sustainable sourcing options for clay, explaining the environmental benefits of each (e.g., locally sourced clay vs recycled clay). This will be assessed through a short individual writing exercise.

Measurable: Actively participate in a group discussion and contribute at least one suggestion for a strategy to reduce water usage in clay preparation.

Achievable: Develop a personal action plan outlining two ways you can integrate sustainable practices into your own ceramic workflow (i.e., researching alternative glaze compositions, exploring local clay suppliers). This will be completed within a 10-minute in-session activity.

Relevant: Explain how the concept of Life Cycle Assessment (LCA) can be applied to evaluate the environmental impact of ceramic artworks. This knowledge directly equips you to guide artists in creating more sustainable ceramic pieces.

Time-bound: Within 5 minutes at the end of the session, identify three online resources for ongoing learning and community engagement in sustainable ceramics practices.

General Preparation

A presentation will be used to guide the theoretical part of the session and visually represent key information.

Learners' background

We understand that you come to this session with a diverse range of experiences and knowledge in ceramics. Some of you may be experienced ceramic artists, while others might be new to the practice entirely. There will also be variations in your familiarity with sustainability concepts.

To ensure a rich learning experience for everyone, let's take a moment to do this quick survey:

Briefly raise your hand if you have extensive experience working with clay.

Briefly raise your hand if you have some experience with ceramics but are new to sustainability considerations.

Briefly raise your hand if you are new to both ceramics and sustainability practices.

Pedagogical Tips for the Trainers

Here are some pedagogical tips to ensure an engaging and effective learning experience for everyone:

Pre-assess & adapt content. Use a mix of lectures, discussions, and activities to cater to diverse learning styles.

Facilitate group discussions and peer learning. Use icebreakers and create a respectful, inclusive environment.

Connect theory to real-world applications. Showcase sustainable ceramic artists. Guide participants in creating action plans.

Provide resources and encourage networking for continued learning and support.

Content Delivery

These are the 6 blocks of contents proposed for this module:

1. Introduction to Sustainable Clay & Bio-ceramics

Discuss how sustainability in ceramics involves minimizing environmental impact throughout the creative process, from material selection to firing and disposal.

Highlight key concerns like resource depletion, energy consumption, and air/water pollution associated with traditional clay mining, processing, and firing methods.

2. Eco-friendly Clay Choices

Explore options for sourcing clay with minimal environmental impact. Discuss also the benefits of using locally sourced clay bodies, reducing transportation emissions.

Highlight the potential of using recycled clay from construction sites or pottery studios, minimizing waste.

Introduce possibilities for incorporating sustainable alternatives like industrial byproducts (e.g., paper pulp) into clay bodies.

Discuss the working properties (plasticity, firing temperature) of different clays and how these influence artistic choices and sustainable considerations.

3. Waste Reduction Strategies

Explore techniques for reducing water usage in clay preparation, such as using wedging boards or recycled water for mixing.

Discuss alternative firing methods with lower environmental impact, such as solar kilns or electric kilns with efficient insulation.

Briefly introduce the concept of using low-fire glazes and exploring non-toxic glaze compositions to minimize environmental and health concerns.

4. Addressing challenges in Clay Upcycling

Discuss common difficulties encountered when upcycling clay, such as contamination, variable properties, and potential health risks from unknown sources.

Explore strategies for overcoming these challenges, such as testing clay for compatibility, using appropriate safety precautions, and researching effective methods for processing and reusing clay scraps.

Briefly demonstrate a technique for safely processing and reusing clay scraps in the studio environment.

5. Bio-ceramics: exploring new frontiers

Define bio-ceramics and discuss their unique properties, such as biocompatibility and potential applications in areas like bone regeneration and environmental remediation.

Showcase how artists are using bio-ceramics to create innovative and sustainable art pieces with functional applications.

6. Building a Sustainable Ceramic Practice

Guide participants through brainstorming strategies for integrating sustainability principles into their own ceramic artwork and studio practices.

Facilitate a brief activity where participants develop a personal action plan outlining two specific ways they can implement sustainable practices in their studios.

Provide participants with a list of resources for ongoing learning about sustainable ceramics, including online communities and professional organizations.

Activities and Interaction

For 1. Introduction to Sustainable Clay & Bio-ceramics

Activity: Divide participants into small groups and ask them to brainstorm a list of environmental concerns potentially linked to

traditional ceramics production. After a few minutes, each group share their ideas with the larger group. Use this discussion to introduce key sustainability challenges in ceramics.

For 2. Eco-friendly Clay Choices

Activity: Divide participants into small groups and assign each group a specific sustainable clay source or alternative material (e.g., local clay, recycled porcelain, paper pulp). Have them research online or using provided resources to create a one-page "Clay Profile" summarizing the key characteristics, environmental benefits, potential limitations, and artistic applications of their assigned material. Groups can then present their findings to the class.

For 3. Waste Reduction Strategies

Case Study: Present a case study of a ceramic artist who has successfully implemented energy-efficient firing techniques in their studio practice.

For 4. Addressing challenges in Clay Upcycling

Scenario-Based Activity: Present participants with a hypothetical scenario where they encounter a large amount of scrap clay from an unknown source. Ask them to discuss the challenges and potential solutions for upcycling this clay in a safe and sustainable way. Encourage them to consider testing procedures, safety precautions, and potential artistic applications.

For 5. Bio-ceramics: Exploring New Frontiers

Debate Simulation: Divide participants into two groups, one representing proponents of bio-ceramics and the other representing those with ethical concerns. Facilitate a short debate where each group presents their arguments for and against the widespread use of bio-ceramics in art and design.

For 6. Building a Sustainable Ceramic Practice

Interactive Exercise:

List sustainable practices for each ceramic stage (sourcing, prep, firing, glaze, waste) on separate chart papers.

Divide into small groups, assign each group a stage.

Groups rotate, adding sustainability ideas to each chart paper station.

After rotations, each group presents findings to the larger audience.

Suggestions for follow-up activities

Review Action Plans: Encourage participants to implement their plans and track progress.

Research Deep Dive: Provide resources for further exploration of specific interests.

Studio Tour Exchange: Facilitate virtual/physical studio visits to share sustainable practices.

Collaborative Project: Challenge participants to work together on a sustainable ceramic art project.

Skill Development: Encourage experimentation and recommend skill-building workshops on sustainable practices.

Assessment of the impact

Please answer the following questions to the best of your ability. This quiz is anonymous and will be used to assess learning outcomes.

-Which of the following is a sustainable option for sourcing clay?

Mass-produced commercial clay shipped from overseas

Locally sourced clay bodies with minimal processing

Unidentified clay scraps from an unknown source

Clay with high levels of toxic heavy metals

-Briefly describe one strategy for reducing water usage in clay preparation.

-What is a potential environmental concern associated with traditional ceramic firing methods?

-True or False: Bio-ceramics are always a sustainable choice for artists.

Correct answers:

Which of the following is a sustainable option for sourcing clay?
 (b) Locally sourced clay bodies with minimal processing.

Possible answers include using wedging boards, recycling water for mixing, or using dry clay techniques like hand building.

Possible answers include high energy consumption, air pollution from emissions, or water pollution from glaze runoff.

False. While bio-ceramics offer exciting possibilities, responsible sourcing and minimizing environmental impact during production are still important considerations.

Module 13

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES ON RECYCLED PAPER- THEORY

Prepared by **CUBE NGO**

Duration (indicative) **6 HOURS**

Course Introduction and Welcoming

The module will concentrate on the role of recycled paper in art installations, providing both theoretical knowledge and practical insights into art creation using this material. It will discuss the environmental benefits of using recycled paper as opposed to traditional paper sourced from new wood, emphasizing the environmental costs of conventional paper manufacturing and the advantages of eco-friendly alternatives.

Participants will explore various strategies for sourcing, repurposing, and incorporating recycled paper into their art projects. The module will also present examples from the art world where recycled materials have been successfully used, enhancing both creativity and sustainability.

Additionally, the module will address methods for assessing the sustainability of art materials, including lifecycle analysis to track environmental impact, the significance of environmental certifications, and ethical sourcing practices.

By the end of this module, participants will understand how to integrate sustainable practices into their artwork, particularly through the use of recycled paper, and will be equipped to make more environmentally conscious decisions in their art-making process.

Warm up exercises

Warm-Up Activity: "Paper Trail"

Objective: To break the ice and encourage participants to think creatively about the use of recycled paper in art.

Instructions:

Setup: As participants arrive, hand them each a piece of recycled paper with a unique fact about paper recycling, its impact on the environment, or an innovative use of recycled paper in art.

Activity Launch: Ask participants to find someone else with a fact that complements or contrasts their own. This encourages mingling and interaction right from the start.

Group Share: After a few minutes, invite volunteers to share the facts they discussed with the larger group. This not only disseminates interesting information but also helps participants feel more comfortable speaking in the group setting.

Discussion Prompt: Use the facts as a springboard to ask a thought-provoking question such as, "Which of these recycling facts surprised you the most, and how might it influence your approach to using materials in your art projects?"

This icebreaker is designed to get participants thinking about the material they will be working with and to foster a sense of curiosity and creativity as they head into more in-depth discussions and activities. By relating the icebreaker to the day's content, you help set the stage for a cohesive learning experience that is both informative and engaging.

Indicative list of Facts that could be used for the activity

Recycling a single ton of paper saves approximately 17 mature trees, 7,000 gallons of water, and reduces greenhouse gas emissions by one metric ton of carbon equivalent.

Recycled paper produces about 74% less air pollution and 35% less water pollution than producing new paper from virgin wood pulp.

Papier-mâché, a popular art medium, originated in China around 200 BC and was made using paper scraps and starch paste.

It takes an average of 5 liters of water to produce one piece of A4 paper. Recycling paper can significantly reduce water usage in the paper production industry.

More than 90% of all paper money is made using a blend of cotton and linen for added durability, not just paper from trees.

Artists often use recycled paper to create eco-friendly art installations that raise awareness about sustainability and environmental issues.

The first recorded use of recycled paper for art dates back to Japan in the 11th century, where they reused old manuscripts to create new paper for calligraphy.

Recycled paper accounts for over half of the paper consumed in the U.S., helping to reduce deforestation and the carbon footprint associated with logging.

Using recycled paper can save up to 60% in energy costs compared to using virgin materials in the manufacturing process.

The process of recycling paper into new products can be repeated up to seven times, after which the fibers become too short and brittle to be reused.

Objectives

Understand the Complete Lifecycle of Recycled Paper: By the end of the first 90-minute session, participants will identify each stage of the recycled paper lifecycle from collection to repurposing and be able to describe and compare these stages to those of virgin paper, utilizing lecture content and visual aids.

Analyze the Environmental Impacts of Paper Production: In the second 90-minute session, participants will examine specific environmental impacts such as energy consumption and waste generation, list these impacts, and validate their understanding through case study reviews provided during the lesson.

Explore and Articulate the Benefits of Using Recycled Paper in Art: During a 60-minute session, participants will highlight and discuss the benefits of using recycled paper, such as resource conservation and aesthetic value, and create a summary of these benefits to articulate practical applications in art.

Identify and Propose Solutions to Challenges in Paper Recycling: In a 75-minute workshop, participants will focus on common recycling issues like contamination and technological barriers, list these challenges, and brainstorm potential solutions, facilitated through instructional content.

Develop a Collaborative Project Plan to Enhance Paper Recycling Effectiveness: Throughout a 90-minute session, participants will design a project involving local communities and industry stakeholders, present their project plans outlining goals and expected outcomes, enabled by discussions on interdisciplinary collaboration.

Analyze and Strategize on Market Trends and Opportunities for Recycled Paper: By the end of the final 90-minute session, participants will examine market demands, certification impacts, entry strategies and how to leverage market trends for sustainable products,

General Preparation

Materials and Resources

PowerPoint Presentations: The provided slides will serve as the primary visual aid, covering key topics such as lifecycle analysis,

environmental impacts, market trends, and collaborative recycling solutions. Ensure the presentation equipment is set up correctly before the session begins.

Handouts: Distribute handouts that summarize the main points of each presentation. Include space for notes and additional resources for further reading. Handouts should reinforce the information presented and serve as a takeaway reference for participants.

Props: Utilize recycled paper products as props to provide tangible examples of what is being discussed. This could include various types of recycled paper and products made from recycled materials to demonstrate the end result of recycling processes.

Technology Requirements: Ensure there is a reliable projector and screen, speakers for any audio components, and a microphone if the room size necessitates it. Check all equipment prior to the session to avoid technical difficulties.

Expectations for Participation and Behavior

Active Engagement: Encourage questions and discussions throughout the presentation to foster an interactive learning environment. Participants should be ready to engage with the content actively.

Respectful Interaction: Respect for the presenter and fellow participants is required at all times. Differences in opinion should be handled with diplomacy and professionalism.

Collaboration: Participants are encouraged to share their experiences and ideas related to recycled paper use in art, contributing to a rich learning environment.

Ground Rules or Guidelines

Punctuality: Attendees should arrive on time to ensure they receive all the educational content and to minimize disruptions to the session.

Participation: Active participation is encouraged, and all attendees should feel comfortable contributing to discussions.

Confidentiality: Share ideas and discussions freely within the confines of the session, with an understanding that personal experiences and insights shared by others are to be respected.

Sustainability Practice: As the session promotes sustainability, practices within the session should align with these principles, such as minimizing printed materials and encouraging digital notes.

Learners' background

Ensuring Active Participation and Inclusion

Be mindful of different communication styles and cultural backgrounds. Some participants may prefer to listen and observe before speaking, so provide multiple formats for them to contribute, such as written responses or visual representations

1. Initial Survey or Pre-Assessment

Before the session begins, conduct a quick survey or pre-assessment at the start of the workshop. This can be done through a simple series of questions asking about:

- Previous experiences with using recycled materials in art.
- Understanding of the environmental impacts of paper production.
- Familiarity with sustainability practices in art.
- Expectations from the module.

The purpose of this survey is to gauge the varying levels of knowledge and experience among participants, allowing for a more tailored approach to content delivery.

Pedagogical Tips for the Trainers

Before diving into the diverse teaching methods and engagement strategies outlined in this curriculum, it's important to recognize that these theoretical modules serve primarily as guidance. As a trainer, your role is to **adapt** and **respond** to the learners' interests and starting points, actively incorporating, and valuing the collective intelligence present in the room. This approach not only tailors the learning experience to be more relevant and impactful for each participant but also fosters an environment where collaborative learning and mutual enrichment thrive. By drawing on the unique backgrounds, experiences, and insights of all participants, you can create a dynamic educational experience that is both inclusive and empowering.

As trainers, engaging participants effectively is key to the success of this curriculum.

Customize Content Delivery

Based on the survey results:

Beginners or Novices: Simplify complex concepts, provide more background information, and use more guided activities that slowly build their understanding and confidence.

Intermediate Learners: Include some challenging tasks, encourage peer teaching where these learners can share their knowledge with others, and provide opportunities for deeper analysis of the subject.

Advanced Learners: Offer opportunities for these participants to lead small group discussions, present case studies, or share their experiences and best practices with recycled materials in art.

Diverse Learning Styles

To accommodate various learning styles:

Visual Learners: Use more the PowerPoint presentations to explain processes like paper recycling or lifecycle analysis.

Auditory Learners: Incorporate discussions, storytelling, and maybe guest speakers who can talk about real-world applications of recycled paper in art.

Kinesthetic Learners: Plan hands-on activities, such as creating a small art piece using recycled materials, to help cement the theoretical knowledge presented.

Interactive and Inclusive Activities

Design activities that encourage collaboration and interaction among participants with different levels of expertise and backgrounds. Activities like group projects designing sustainable art pieces or brainstorming sessions to find solutions to recycling challenges can be effective, which is why we included it in the practical session in module 19

Continuous Feedback Loop

Encourage ongoing feedback throughout the module:

Ask for feedback at the end of each session about the pace and depth of content.

Be responsive to the needs that emerge during discussions and activities, adjusting your approach if necessary.

Encourage Reflection

Enable learners to connect the lessons to their personal and professional lives:

Ask them to reflect on how the new knowledge about recycled paper can be integrated into their current art practices or daily life.

Facilitate a session and discussion where they can share how they plan to implement sustainable practices learned in the workshop.

Content Delivery

Lesson 1: Lifecycle Analysis of Paper

Objective: Understand and evaluate the lifecycle of recycled paper. **Content:** Introduce lifecycle analysis, detail the stages of paper recycling, and compare these with virgin paper production.

Example: Infographic comparing energy and waste outputs of recycled vs. virgin paper.

Lesson 2: Environmental Impact of Paper Production

Objective: Explore the environmental impacts of paper production

Content: Discuss key impacts such as energy use, waste, and pollution, and highlight improvements with recycled materials.

Example: Case study on a paper mill's transition to recycled paper.

Lesson 3: Benefits of Using Recycled Paper in Art

Objective: Identify the benefits and creative uses of recycled paper in art. **Content:** Discuss resource conservation, contributions to a circular economy, and creative applications in art.

Example: Showcase an international or local artist who uses recycled paper to highlight aesthetic benefits.

Lesson 4: Challenges in Paper Recycling

Objective: Address challenges in recycling paper and explore solutions.

Content: Discuss contamination, quality issues, and brainstorm solutions to technological barriers.

Lesson 5: Collaborative Solutions for Recycling Paper

Objective: Enhance paper recycling effectiveness through collaboration.

Content: Map stakeholders from local to global levels and design a collaborative recycling project.

Example: Outline a successful community recycling initiative involving multiple stakeholders.

Lesson 6: Market Trends and Opportunities for Paper

Objective: Analyze market trends and devise strategies for market engagement.

Content: Examine trends driving recycled paper demand, discuss the role of certifications, and develop entry and expansion strategies.

Example: Case study of a company that successfully marketed recycled paper products

Activities and Interaction

Start the session with a Check-in

Begin each session with a check-in to build rapport and set the tone. Ask participants to share one expectation for the day's session or something they hope to contribute or learn. This not only personalizes the learning experience but also helps you tailor the session to meet the group's needs.

Making theoretical Aspects Interactive

Use open-ended questions to stimulate thinking and discussion. For example, when discussing sustainability in paper recycling, you could ask, **“What are some of the unseen impacts of paper waste in our communities?”** or **“How might changing our paper usage influence larger environmental policies?”**

Encourage participants to think critically by posing hypothetical scenarios related to the curriculum. For instance, *“Imagine a world where paper can no longer be produced—how would that affect our daily lives and the environment?”*

Facilitating Reflection and Application

End each session with a reflection period where participants can discuss in smaller groups what they learned and how they can apply this knowledge. Questions like **“What is one thing you learned today that you can apply in your professional or personal life?”** help participants connect the dots between theory and practice. Encourage participants to set a personal goal related to the session's

content at the end of each day, fostering a sense of accountability and ongoing engagement

Suggestions for follow-up activities

Employing Interactive Methodologies

Open Space Technology (OST): Utilize OST for segments where harnessing collective intelligence is crucial. This technique allows participants to create and manage their own agenda of parallel working sessions around a central theme of strategic importance, such as “Innovations in Recycling.”

How to run open space –

<https://transitionnetwork.org/wp-content/uploads/2016/09/How-to-run-an-Open-Space-event.pdf>

World Café: Implement the World Café method when you want to explore a specific question or series of questions at deeper levels. Arrange the room with café-style tables and move participants between tables at set intervals. Each table hosts discussions on aspects like “Designing the Future of Sustainable Art Practices,” allowing ideas to cross-pollinate as participants rotate

More resources about facilitating World Café below

- <https://theworldcafe.com/>

- <https://theworldcafe.com/wp-content/uploads/2015/07/Cafe-To-Go-Revised.pdf>

Assessment of the impact

Quizzes:

Purpose: To quickly gauge understanding of specific facts or concepts presented.

Implementation: Use digital platforms like Kahoot or Quizizz to conduct short quizzes after covering major topics. This can include questions on the lifecycle of recycled paper, environmental impacts, or benefits of using recycled paper in art.

Feedback: Provide immediate feedback with explanations for each answer to reinforce learning or clarify misconceptions.

Polls:

Purpose: To collect opinions or measure the comfort level with various discussions or concepts.

Implementation: Conduct live polls using tools like Poll Everywhere during discussions on challenging topics such as market trends or collaborative strategies in paper recycling.

Feedback: Discuss poll results in real-time, highlighting common trends in responses and providing additional information where there are gaps in understanding.

Providing Constructive Feedback

Timeliness: Offer feedback shortly after assessments to keep the information relevant and fresh.

Specificity: Be specific in your feedback, citing particular answers or reflections and explaining why a response was effective or how it could be improved.

Encouragement: Focus on the positives while addressing areas for improvement, encouraging continuous learning and growth.

Personalization: Tailor feedback to individual or group responses to make it more relevant and actionable.

Summarizing Key Points and Emphasizing Takeaways

Recap Major Themes: At the end of the session, summarize the main topics discussed, including the benefits of recycled paper, challenges in the recycling process, and the role of artists in promoting sustainability.

Highlight Practical Applications: Reiterate how participants can apply what they've learned in their own practices, emphasizing creative and sustainable uses of recycled paper.

Call to Action: Encourage participants to implement one new practice or idea from the session in their work or daily life. This could be as simple as choosing recycled materials for their next project or as involved as starting a community recycling initiative.

Provide Resources: Offer additional local resources for further exploration of topics covered, such as articles, websites, or community programs.

Module 14

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR COLOR PIGMENTS- THEORY

Prepared by **INTERCULT**

Duration (indicative) **5 HOURS**

Course Introduction and Welcoming

This module provides a theoretical overview of color pigments and paints, and their production and application in contemporary visual art. It places a particular focus on sustainable alternatives. It can be complemented by a module on the practical aspects and application of color pigments (M20).

The objective is to educate the participants on the variety of color pigments available for contemporary artists, crafters, and other creatives. The participants will gain an understanding of the history of pigment usage, pigment production, comparison of different pigments and binders, and their characteristics.

The module delivers a comprehensive overview of the environmental impact of working with color pigments in their whole pigment lifespan including production, application and usage, consumption, and disposal. It enhances the awareness of the participants of the possibilities of making one's own pigments as well as recycling and upcycling paints and pigments.

Warm up exercises

The secret of the Falu red, 2 min

Do you know why Swedish houses are painted in the traditional red color?

How old are your paints?, 15 min

What were some of the oldest pigments used and to what year do they date?

Objectives

The session enhances the learners' theoretical knowledge of color pigments, paints, and binders. It provides an insight into the history of pigment production, overview of traditional and new pigments, how

they are produced and what are their characteristics and effects on the artwork and the environment.

The session is designed with a focus on sustainable and organic pigments and their properties, as well as presenting options on making one's own pigments. Several examples of artworks using different pigments and paints are discussed and disseminated in the group.

Upon completion of the course the learners will have gained understanding of the basic categorization of pigments and binders including their use and production in history, have the ability to compare the pros and cons of artificial and organic pigments, and apply the knowledge in further research and own practice. The participants are equipped with the knowledge to make an informed decision when it comes to selection and use of color pigments in their own art practice.

In conclusion an overview of online and physical resources is provided to the learners with recommendations for further research.

A brief survey on expectations and outcomes of the course is distributed and collected at the end of the session.

General Preparation

The learners are expected to read through the course outline and structure prior to the course start. A brief presentation of each participant will take place in the introduction part

Reading handouts and visual examples are prepared and sent out in advance to course participants.

The session is presented in a powerpoint format and includes group and individual activities.

In the duration of the course active engagement in the course activities is expected.

The learners inform the course leader of any special learning needs they might have.

Learners' background

The learners applying to this module should have basic experience of artistic practice in the visual arts, crafts, textile art or other creative discipline, and interest in painting or pigment application. A degree in art and crafts or similar is not demanded, but it is desirable for the learners to have practiced or studied art minimally on a part time / hobby level.

The session is aimed at adult learners but can be adapted for teens and children based on demand. All backgrounds are welcome in the session. A short introduction where everyone presents themselves and their previous knowledge is incorporated at the beginning of the session. If possible, learners send their short presentations in advance via email.

Examples of questions: What is your background? What previous experience do you have with color pigments? What are your expectations from the course?

Pedagogical Tips for the Trainers

Make sure to incorporate the introduction session and learn who your learners are and what their expectations from the course are.

Prepare your reading list and if you know who the learners are in advance adapt the course structure according to the group constellation. Send out all reading handouts and exercises in advance to all learners.

Take breaks and include short interactive exercises and questions. Include visual examples. Engage everyone in the group.

Conclude the session with an open discussion of the topics. Encourage individual research and experimentation with different materials.

Content Delivery

Introduction to module, 60 min

Introduction of participants

Outline of the module content and objectives

What are color pigments and why is it important to understand the theory of their production and usage?

Overview of color pigment and binder categories, 120 min

Introducing the learners to the basic categorization of color pigments and binders

History and origin of pigments

Looking at case studies of various pigments used in artworks and throughout history

Comparison of color pigments; characteristics and application

Pigment production and environment, 90 min

Introduction to environmental issues of pigment production and usage (origin of pigments, carbon emission, water pollution, toxicity of materials, health, and safety)

Recycling, upcycling, and making own pigments and binders, disposal

Longevity and conservation, 60 min

How does the choice of pigments affect the lifespan of an art piece?

Case studies

Quality and economic aspect, 60 min

Quality vs. quantity - economic aspects of sourcing and using environmentally friendly pigment

How to choose sustainable and affordable paints?

Recommendation of further resources, 30 min

Walk-through list of online and physical resources

Recommendations for further research

Discussion and wrap-up, 60 min

Open discussion with participants

Survey handout and collection

Activities and Interaction

Where does pigment come from? 20 min

What are pigments, and where do they come from? Take 5 minutes to write down as many different names of pigments (and paints) you can think of.

Followed by a 15 min group discussion.

Case-studies of artworks, individual and group

3-5 case studies of artworks (historical and contemporary) produced with a range of paints are presented and discussed in the group. The learners are asked to further research the origin and characteristics of pigments used.

Is history sustainable?

When looking at historical examples of pigments, have they been 'sustainable' considering the time they date to?

Suggestions for follow-up activities

Do your own hands-on research

Read up on pigments, binders, dyes and paints, their origin and production. What is available on the art market? Where can you purchase them?

How can you make your own pigments and paints? How can you be more aware of reusing old paints?

Make price comparisons: can you buy raw pigments and binders online or are they cheaper in your local shop?

Experiment with different types of pigments and paints and identify their characteristics, pros and cons. Choose what best suits you.

What alternatives that are sustainable can you use? Many pigments are organic, can you prioritize their use?

Look up examples of artists and artworks

Look at various artworks and focus on what pigments and paints they use. What inspires you? What can you incorporate in your own study and art practice?

Do not be afraid to ask

Ask at your local art supplies or craft store about the origin and production of the paints you buy.

Assessment of the impact

Using, recycling, and making pigments (for practicing artists in the group)

What kind of pigments / paints do you already use? Where do you get your supplies? How could you think of replacing them with more environmentally aware choices, using organic pigments or making your own?

Group discussions and individual reflection

A small number of short group discussions and individual reflections are incorporated in the course duration.

Summary of the session

At the end of the learning session, a brief summary of its main outcomes is delivered. A group discussion concludes the session.

Survey

A short survey on session expectations and outcomes is prepared in advance by the trainer and distributed and collected in the final part of the course. The outcomes of the session are discussed collectively.

Module 15

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR RECYCLED PLASTIC MATERIALS- PRACTICE

Prepared by **OECON GROUP BG**

Duration (indicative) **5 HOURS**

Course Introduction and welcoming

The purpose of this module is for artists to incorporate the principles of reuse and repurpose into artistic projects, giving new life to discarded materials and objects through creative transformation. In addition, the module elaborates on using art as a platform for education and advocacy on plastic recycling issues, raising awareness, and inspiring action for recycling through creating art pieces. Lastly, the module will discover innovative techniques and processes for working with recycled plastic materials, such as heat molding, injection molding, 3D printing, or casting, etc.

Warm up exercises

Plastic Collage: In order for participants to get to know each other but also the material they will work with, they can be tasked with creating a joint collage from pieces of plastic as they brainstorm about ideas. Offer a variety of plastic materials (bags, wrappers, bottles, etc.) and ask participants to create a collage using these materials or pieces of it. This exercise encourages creativity and experimentation with different forms of plastic, as well as collaboration between the participants.

Objectives

Here are the SMART objectives for the module:

Specific: Implement a series of art workshops focused on recycled plastic materials.

Measurable: Increase the percentage of recycled plastic used by participants in art projects by 50% as measured by pre- and post-module assessments.

Achievable: Train participants in proper handling and techniques for working with recycled plastic materials.

Relevant: Develop educational materials and resources containing different techniques of working with recycled plastic.

Time-bound: Complete the module objectives within a set timeframe, covering different techniques of working with recycled plastic.

General Preparation

Materials used for this module can include, but are not limited to, presentation slides, readings, videos, case studies, props (pieces of plastic, etc.) and other course materials that can be found useful. Aside from the materials it is necessary to set up the classroom (virtual or physical) and necessary technological equipment. Throughout the module, active participation and engagement from the participants is crucial, as their progress needs to be monitored. Lastly, it is essential to develop assessment criteria in order to evaluate the participants' knowledge before acquiring the knowledge of the module and after.

Learners' background

The background and diversity of the participants is important for the dynamic of the group, as the trainer might need to adjust based on their level or area of expertise. It is also good for the trainer to hear the participants' motivation and interest in enrolling in the module as well as to have a general idea of their pre knowledge which can be done thanks to the pre-module assessment. The learners that will be engaging with this module are encouraged to have a basic knowledge on different plastic types.

Pedagogical Tips for the Trainers

Encourage active participation: establish a collaborative learning environment where participants feel comfortable sharing their ideas, perspectives, and questions. This can be done by using interactive teaching methods, such as group discussions, posing open-ended questions, case studies, role-playing exercises, and hands-on activities, etc.

Relate concepts to real-world examples: bring the content closer by relating it to real-world, everyday examples and current events to illustrate the relevance and application of sustainability principles in the arts.

Encourage interdisciplinary connections: explore interdisciplinary connections between sustainability and various artistic disciplines, such as visual arts, performing arts, literature, and design.

Promote critical thinking: encourage participants to critically examine the ethical, social, and cultural dimensions of sustainability in the arts and to reflect on their own values, beliefs, and practices.

Content Delivery

Lesson 15.0. Case studies in sustainable art projects using recycled plastic

Examining exemplary sustainable art projects using recycled plastics and analyzing successful methodologies and approaches can help artists gain inspiration for sustainable art projects. Here are some projects that have successfully utilized recycled plastic materials:

-Precious Plastic (Precious Plastic is an open-source initiative that provides blueprints and instructions for building small-scale recycling machines that can transform plastic waste into new products.) More information here:

<https://www.preciousplastic.com/starterkits/overview>

-Studio Swine - "Sea Chair" (Studio Swine is a London-based design studio known for its innovative approach to sustainable design. In their project "Sea Chair," they collected plastic debris from the ocean and beaches, then melted and molded the plastic into a functional chair using a DIY plastic extrusion machine.) More information here:

<https://studioswine.com/work/sea-chair/>

-Plastique Fantastique (Plastique Fantastique is an interdisciplinary art collective that creates inflatable sculptures and immersive installations using recycled plastic materials.)

More information here: <https://plastique-fantastique.de/>

-Precious Plastic - Community Workshops (Precious Plastic, an open-source initiative, provides blueprints and instructions for building small-scale plastic recycling machines. Communities around the world have used Precious Plastic's technology to set up local recycling workshops, where they collect and process plastic waste into new products.) More information here:

<https://community.preciousplastic.com/academy/intro.html>

Lesson 15.1. Case studies in sustainable art projects using upcycled plastic

Examining exemplary sustainable art projects using upcycled plastics, and analyzing successful methodologies and approaches can help artists gain inspiration for sustainable art projects. Here are some projects that have successfully utilized recycled plastic materials:

-Washed Ashore Project (The Washed Ashore Project is a nonprofit organization that creates large-scale sculptures made entirely from plastic debris collected from beaches.) More information here:

<https://www.washedashore.org/>

-The Art of Recycle Awards – an initiative launched by the Coca-Cola Foundation and UNESCO with the aim of calling for creative and artistic project ideas that reuse plastic and aluminum waste and promote sustainable alternative materials. More information here:

<https://www.unesco.org/en/articles/art-recycle-awards-ideas-actions>

-Bottle cap portraits – artwork of Mike Valle of Greensboro, North Carolina. He started saving bottle caps when he was in college because he was drawn to their bright colors and designs and because he noticed how quickly bottle caps accumulated. While he didn't know at the time what he was saving them for, he knew that he would be able to do something with them. About 5 years ago, he started creating bottle cap portraits. More information here: <https://upcyclethat.com/bottle-cap-portraits/>

Lesson 15.2. Innovative techniques and processes for working with plastic materials

Disclaimer! Working with plastic materials involves inherent risks. Always prioritize safety precautions to prevent accidents and injuries. Before attempting any DIY projects involving plastic materials, ensure you have adequate knowledge, skills, and safety equipment. The following safety guidelines are recommended: Ventilation (make sure you work in a well-ventilated area), protective equipment (goggles, gloves, and a dust mask), heat safety, tool safety, chemical safety, fire safety, environmental responsibility.

After you make sure you're taking into consideration the safety recommendations, you can start including recycled and upcycled plastic into your artwork:

-Vacuum forming: heat a plastic sheet until it becomes pliable, then use vacuum pressure to form it over a mold, creating custom shapes and parts.

-Thermoforming by hand: heat plastic sheets using a heat gun, oven, or hot water until they become soft and pliable. Shape the plastic by hand (always using gloves) or using simple tools like molds, forms, or even improvised shaping devices. This method allows for the creation of unique, one-of-a-kind items with minimal equipment. With this method, you can also repair or join plastic components by melting and fusing them together.

-Laser cutting: use a laser cutter to cut plastic sheets and panels with intricate designs or patterns. This helps create decorative elements, or functional parts from materials like acrylic, polycarbonate, or PETG. Another cutting technique that is used is a heated knife that makes cutting or shaping plastic easier.

Activities and Interaction

Incorporating interactive activities reinforces learning, so here are some activities and interaction strategies that can be used in this module:

Environmental awareness walk

Take participants on a quick guided walk in nature around the workshop venue or nearby outdoor spaces to observe and sketch natural and urban environments. Encourage participants to reflect on

the presence of plastic waste in their surroundings and discuss ideas for prevention or innovative ways of repurposing old plastic materials.

Kahoot

Quick quizzes where you have to think quickly can be often fun and efficient for participants to intake important information.

Case studies

The participants can explore an existing project and go through it in order to discover what steps were taken in order for it to work. For this activity, the participants can try to pinpoint the sustainable principles that were the main guide throughout the project.

Suggestions for follow-up activities

Artist talks

Encourage artists to keep meeting once a month for instance and have creative chat clubs where they share good practices or ideas, but also struggles, or challenges. The events could be in the form of a group discussion, or it can be a panel consisting of several speakers with the rest being part of the audience. This way participants can continue learning, exchange ideas, and stay connected with the broader community of artists and activists working in this field.

Movie nights

The group can get together for movie screenings featuring documentary films that explore themes related to plastic pollution, recycling initiatives, and sustainable art practices. After the screening, the group can form a discussion where participants can reflect on the content of the films, share their thoughts, and brainstorm ideas for taking action in their own communities. The participants can also watch the documentaries at their own pace and discuss when with the rest online if they deem necessary. Here are some suggestions of movies worth the watch when it comes to plastic pollution:

- A plastic ocean (2016)*
- Plastic paradise: the great pacific garbage patch (2013)*
- The Plastic Problem (2020)*
- Plastic China (2016)*
- Bag it (2010)*
- The story of plastic (2019)*

Assessment of the impact

The skills and knowledge of the participants will be assessed in two surveys/quizzes.

Pre-module assessment: This assessment will constitute of a selected set of questions that will assess the level of knowledge of the participant before listening to the module. The questions should be related to the understanding of important key concepts, the confidence level of the participant in applying sustainable practices,

and their motivation to integrate sustainability into their artistic practice.

Post-module assessment: This assessment can consist of similar set of questions as the previous one, as the main goal of it is to measure the progress of the learners gained after attending the module. The question should again be related to important concepts and topics covered throughout the module.

Additional forms of assessment:

Observations and documentation: Observe participants' interactions, engagement, and participation during the activities and discussions. Take note of instances where participants demonstrate understanding of sustainability concepts, apply sustainable practices in their artwork, or engage in critical dialogue about sustainability issues.

Module 16

PRACTICAL MODULE ON UPCYCLING FOUND OBJECTS

Prepared by **ESPRONCEDA**

Duration (indicative) **6 HOURS**

Course Introduction and welcoming

This module aims to guide artists in creating impactful artworks using found objects. Through structured lessons, artists will explore environmental and social themes, conducting research to ground their concepts. They'll foster creativity by transforming ordinary objects into extraordinary artworks, utilizing techniques like sketching and prototyping. Emphasis is placed on selecting materials strategically, reflecting on conceptual depth, and engaging with community issues. This process encourages observation of the direct environment, innovation, critical thinking, and meaningful expression in the final artworks.

Warm up exercises

It would be useful to open the session with a round table discussion among the participating artists. The aim is to start to understand what artistic research they are working on, what medium they prefer, what topics they are interested in, and what their purpose is.

Each artist will be given 10 minutes each to introduce themselves and to show their portfolio or previous work and research.

This exercise will create a spirit of connection between the participants and allow them to understand each other's artistic peculiarities.

Objectives

Specific: Guide artists in creating impactful artworks using found objects as the primary material.

Measurable: Assess artists' progress in understanding and applying techniques to transform ordinary objects into meaningful artworks.

Achievable: Provide structured lessons allowing artists to explore environmental and social themes, as well as research techniques to ground their concepts.

Relevant: Foster creativity and innovation by encouraging reflection on the strategic selection of materials and conceptual depth in artworks.

Time-bound: Within the module timeframe, artists should complete a series of activities including research, concept development,

sketching and prototyping, and the creation of final artworks, within a set timeframe.

General Preparation

Fundamental Ideas must be sketched. Each session a few processes will be presented and will receive short feedback. The artwork processes will be assisted in their individual needs, which consist of theoretical coaching, material coaching, and curatorial coaching. For this session, materials and resources needed may include handouts with relevant readings or images, slides for visual aids, and art supplies for practical demonstrations. It is expected to be an active participation, respectful behavior, and engagement with the material presented. Assistants should be able to contribute to discussions and participate in activities.

Ground rules for the session include maintaining a respectful and inclusive environment, actively listening to others, and being open to different perspectives. Additionally adhering to any safety guidelines when working with art materials.

Learners' background

Participants in this module must be artists who have the basics to develop and create artistic projects. Artists applying to the open call will have to send their portfolios and demonstrate that they have created works and projects before.

Each artist should make a short presentation of their artistic research lines.

Pedagogical Tips for the Trainers

Trainee curators must follow the artists with a positive spirit and must be open to dialogue in such a way as to be able to coherently accompany the artists in residence. Furthermore, they must be able to create a harmonious exhibition itinerary that is capable of uniting all the works developed in a coherent conceptual dialogue.

Content Delivery

How to build research-based art project/artwork

At the initial stage of outlining the artistic project, it is essential to identify both a problem and a thematic direction for the artists' work.

To do this it is necessary to guide the participating artists to identify a research topic.

To facilitate this process, it would be advisable to create presentation slides that can show examples of artistic case studies. Subsequently, the process must be enriched by continuous discussions and exchanges of opinions.

Some research topics could be:

- environmental justice situations linked to their neighborhood, city, or territory of origin
- issues related to the preservation of biodiversity and the valorization of human and non-human rights.
- imagine works capable of including the rights of non-humans in decision-making processes.
- Linking indigenous and Western culture
- the analysis of cases of neo-extractivist close to the territory of origin
- analysis of situations of social and environmental injustice.
- analysis of the waste disposal situation

(All these topics are covered in the previous theoretical modules. The artists will then be able to use the case studies mentioned and analyzed to deepen their work).

To delve deeper into a topic, in-depth research will be essential. Artists will have to collect tangible data on relevant ecological or social situations, focusing on their local context. Furthermore, it is essential to pay attention to the unique practices of the community analyzed, such as in the case of Barcelona the weekly opportunity for families to dispose of unused materials on the street, making them available for free to other citizens to be recovered. In this way, participating artists will have the opportunity to contextualize their research within their respective localities, enriching the exploration with different perspectives.

Throughout this journey, it is essential to guide artists in choosing and exploring the themes that arise from the results of their research. By ensuring a grounded approach to exploration, artists can effectively translate their discoveries into meaningful artistic expressions that resonate with both the community and broader audiences.

Creating and defining the key steps for the development of an artwork

The next phase is aimed at deepening the analysis relating to the data and information that the artists have collected, in this phase the artists will have to refine the aspects that are truly in tune with the conceptual exploration they are aiming for.

An effective way to achieve this is through a targeted selection of the data obtained ensuring that each piece contributes significantly to the overall themes of artistic projects.

To do this it will be necessary to use tools such as mind maps that provide visual aid for brainstorming and planning; it can be useful in helping artists navigate through the complexities of their conceptual landscape.

Once the data has been selected, the next step is to analyze it and try to build coherent research, it's about finding patterns, connections, and narratives within the data that can form their artistic vision. Through this process participants will be able to give coherence to the wealth of information at their disposal, transforming raw data into more complex meanings.

But analysis is only the beginning. It is also essential to engage in critical reflection, evaluating the strengths and weaknesses of the research findings. By identifying areas for improvement, you will be able to refine both the conceptual and research components of your artistic project, improving its depth and clarity.

As artists examine the data and analyze its conceptual implications it will be important for them to keep their goal in mind. What message would the artists like to communicate through their artwork? Whether it's a call to action, a reflection on society and environmental case studies, staying focused on the message they intend to convey will guide their artistic decisions and will also subsequently find an impact with the audience.

Some artworks from different historical periods will be analyzed based on their narrative strategy, the quality of their message, their correspondence with their materiality, and the context in which they were created.

Additionally, some research-based artistic projects will be analyzed in terms of how they observe the issues they address, the methodologies implemented, their observations, and the tools they employ:

Research-Based Art Projects



Francis Alÿs, known for his multidisciplinary practice exploring social, political, and urban themes, presents **Children's Games**, a series of videos documenting spontaneous and creative play among children in various global locales. These videos explore how children's games reflect cultural and social dynamics while celebrating the ingenuity of childhood in urban environments, focusing on everyday activities and human interactions.

Forensic Architecture's investigations reveal the impact of violence and environmental degradation on communities, focusing on documenting and exposing the consequences of conflict and injustice through spatial analysis and multimedia presentations. One such investigation, **Gold Mining and Violence in the Amazon Rainforest**, examines the destructive impact of illegal mining on indigenous communities and the environment. Through spatial analysis, this project documents the escalating violence and environmental degradation in the region, shedding light on the severe consequences of illegal mining activities.

Celeste Rojas Mugica's work delves into the intersections of memory, violence, and territorial imaginaries through images and archives, blurring the lines between fiction and documentary to explore social and political dynamics. Her project, **The Iconoclastic Inventory of the Chilean Insurrection**, serves as a platform and dynamic archive. It acts as a laboratory of exercises based on images capturing the intervention, modification, demolition, and erection of monuments within Chile's territory since October 2019.

Creation process. Materialization of the idea in an artwork.

As artists move from conceptualization to creation, a critical task emerges translating abstract ideas into tangible visual representations. This transition is not simply about transforming concepts into concrete forms, but also about fostering a spirit of imagination and experimentation.

In this passage, artists will have to concentrate on the assemblage or ready-made technique, previously illustrated during the theoretical lessons.

Sketching and visualization techniques play a vital role in this journey of exploration. Through sketching, artists can explore different possibilities, allowing ideas to flow freely and evolve organically. Visualization techniques further stimulate the creative process, helping artists refine their vision and bring it into sharper focus.

To achieve this, artists are encouraged to feed their imaginations and implement an exercise of critical recontextualization to give a new purpose to the everyday objects they collect. This process not only fuels creativity but also invites the audience to see the world with new eyes.

Visualization techniques allow artists to experiment with spatial arrangements, perspectives, and the interaction of different elements within a given space. With techniques such as digital rendering, 3D modeling, and mixed-media collage, artists can explore the aesthetic and functional aspects of their installations before the actual construction.

With sketches, artists can iteratively refine their concepts, ensuring that their vision aligns with practical considerations such as scale, materials, and structural integrity. This iterative process is essential to transform preliminary ideas into workable, impactful installations.

After the drawing/sketching phase, artists will need to **select everydays or found objects** that will be key to bringing their vision to life. Artists must strategically choose the objects to use in line with their conceptual framework. This involves understanding the characteristics and potential applications of various materials, as well as selecting found objects based on their aesthetic, structural, and symbolic qualities.

Once the objects to be assembled have been chosen, the creation process begins in earnest. Artists develop prototypes and conduct tests to evaluate the effectiveness of the chosen materials. Through experimentation, they gain valuable insights into what works and what needs refinement, ultimately guiding them toward realizing their artistic vision.

In essence, the journey from concept to creation should be a dynamic and interactive process, fueled by imagination, experimentation, and a deep understanding of materials. It is through this process that artists bring their ideas to life, transforming them from simple concepts into symbolic, meaningful works of art.

The trainees will have to carefully follow this creative process with dialogue in order to facilitate the artists in achieving the objective.

Execution of the research-based concept. Final artwork.

As the artistic process develops the trainees will have to guide the artists to proceed from sketch to creation, the focus then shifts from

conceptualization to the practical realization of the imagined art installation. This transition involves the harmonious assembly of various objects and materials, bringing the artist's visual concept to life through tangible form.

Once the work of art has been completed, the next step is carefully evaluating its placement within the exhibition space. This process must be done to create a harmonious and coherent conceptual path that encourages dialogue with the other works on display. This deliberate arrangement allows curators to materialize the intended exhibition path and to unite all the coherent works created together; at the same time, it will allow viewers to interact with the work of art in a meaningful context full of stimulating content, enriching their overall experience.

During this process, it is very important to pay attention to details including the development of elements of use and the study of potential interactions of the public with the work of art. By anticipating how viewers will interact with the work, artists can enhance its impact and create a deeper connection.

The journey from conception to exhibition is a journey of transformation, in which abstract ideas evolve into tangible creations that fascinate and inspire in this specific case to imagine possible futures in which humans and non-humans are capable of inhabiting territories in harmony and interacting in balance with each other.

Activities and Interaction

- Initial presentation by all participating artists. Exchange of artistic practice and research.
- Data collection activity
- Mind Map Activity
- Sketch activity
- Each session will be closed by a moment of dialogue and focus group among all the participants, to confront each other on the state of their research and to evaluate together the developments.
- Public presentation of the work through a guided tour of the final exhibition

Suggestions for follow-up activities

The whole creative process should be carefully monitored and accompanied by the curator-trainees, and at the end of each day, there should be a moment dedicated to feedback, sharing doubts,

information, or needs from all the artists involved. The activities will never be frontal but always dynamic and open to stimulating conversations that can enrich the creative process and research of each participating artist. Curator-trainees should be available to accompany the artists with a positive spirit and attitude towards dialogue to allow a fluid exchange of ideas and opinions between all participants.

Assessment of the impact

In this case, the finalization of the artwork and its display in the final exhibition will be considered as the final examination. The final examination of this module will materialize in the ability to realize coherent artistic research with the selected subjects, able to stimulate attention and imagination, and able to establish a dialogue with the other works in the exhibition.

Module 17

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR TEXTILE MATERIALS- THEORY

Prepared by **MATERAHUB**

Duration (indicative) **4 HOURS**

Course Introduction and welcoming

This module aims to provide students with an in-depth understanding of sustainability in textiles, exploring the different options available, the environmental and social impacts associated with traditional textile production and innovative solutions to promote sustainability in the sector.

Warm up exercises

Icebreaker Introductions: Facilitate an icebreaker activity where participants introduce themselves and share their interest or connection to sustainability in textiles. Encourage them to discuss their motivations, experiences, or aspirations related to sustainable fashion or eco-conscious living. This activity fosters a sense of community and allows participants to connect with each other based on shared interests.

Objectives

- Understand the concept of sustainability in textiles and the importance of using eco-friendly materials in the textile industry.
- Examine the different sustainable fabric options available on the market and their characteristics.
- Analyzing the environmental and social impacts associated with conventional textile production.
- Exploring innovative technologies and practices used to create sustainable textiles.
- Promoting awareness of the importance of making sustainable choices in the textile sector.

General Preparation

The module is open to students of all levels, from basic to advanced, interested in exploring the topic of sustainability in textiles.

Learners' background

The module is open to students of all levels, from basic to advanced, interested in exploring the topic of sustainability in textiles.

Pedagogical Tips for the Trainers

Interactive Learning Activities: Incorporate various interactive learning activities such as group discussions, case studies, and hands-on exercises to actively engage participants and encourage critical thinking.

Real-Life Examples: Use real-life examples and case studies from the textile industry to illustrate concepts and demonstrate the practical applications of sustainability principles.

Visual Aids: Utilize visual aids such as charts, graphs, and multimedia presentations to enhance understanding and retention of complex information.

Role-Playing: Organize role-playing scenarios where participants can take on different roles within the textile supply chain, such as farmers, manufacturers, or consumers, to understand the perspectives and challenges faced by each stakeholder.

Field Trips or Guest Speakers: Arrange field trips to textile factories, sustainable farms, or recycling facilities, or invite guest speakers from the industry to provide firsthand insights and experiences.

Problem-Based Learning: Present participants with real-world sustainability challenges in the textile industry and facilitate problem-solving activities where they can apply their knowledge and skills to propose solutions.

Encourage Collaboration: Foster a collaborative learning environment where participants can share their experiences, ideas, and perspectives with each other, promoting peer-to-peer learning and networking opportunities.

Feedback and Reflection: Provide opportunities for participants to give feedback on the training session and encourage reflection on their learning journey, allowing them to identify areas for improvement and further exploration.

Sustain Engagement: Break up the training session into smaller segments with breaks in between to sustain participants' engagement and attention span. Incorporate energizers or icebreaker activities to keep the atmosphere lively and interactive.

Follow-Up Resources: Provide follow-up resources such as reading materials, online courses, or community forums where participants can continue their learning journey and stay updated on the latest developments in sustainable textiles.

Content Delivery

Introduction to Sustainability in Textiles

17.1 Understanding the Concept of Sustainability in Textiles

Sustainability in textiles refers to the adoption of practices and materials that minimize environmental impact and promote social responsibility throughout the textile production lifecycle. It encompasses considerations such as resource conservation, reduced emissions, fair labor practices, and waste reduction.

17.2 Importance of Using Eco-Friendly Materials

Utilizing eco-friendly materials in the textile industry is crucial for mitigating the environmental footprint of textile production. Eco-friendly materials, such as organic cotton, hemp, bamboo, and recycled polyester, reduce the use of harmful chemicals, water consumption, and carbon emissions compared to conventional materials. Moreover, they promote biodiversity conservation and support sustainable livelihoods for communities involved in their production.

17.3 Environmental and Social Impacts of Conventional Textile Production

Conventional textile production has significant environmental and social impacts. It often involves the use of toxic chemicals in dyeing and finishing processes, leading to water pollution and adverse health effects for workers and local communities. Additionally, conventional cotton cultivation relies heavily on pesticides and fertilizers, contributing to soil degradation and biodiversity loss. Socially, the textile industry is associated with labor exploitation, unsafe working conditions, and insufficient wages, particularly in developing countries where many textile factories are located.

17.4 Exploration of Sustainable Fabric Options

There is a growing variety of sustainable fabric options available on the market, each with its unique environmental and social benefits. These options include:

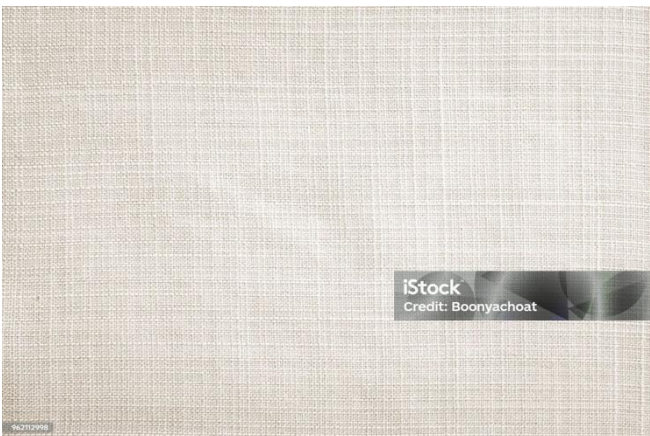


Foto di [Trisha Downing](#) su [Unsplash](#)

Organic Cotton: Produced without synthetic pesticides or fertilizers, organic cotton reduces chemical usage and promotes soil health.



Hemp: Hemp cultivation requires minimal water and pesticides while providing high yields. It is also biodegradable and recyclable.



Bamboo: Bamboo is a rapidly renewable resource that requires little water and no pesticides. It can be processed into soft, breathable fabrics.



Recycled Polyester: Made from post-consumer plastic bottles or industrial waste, recycled polyester reduces reliance on virgin petroleum-based polyester and helps divert plastic from landfills.



Tencel (Lyocell): Tencel is derived from sustainably sourced wood pulp, processed in a closed-loop system that minimizes environmental impact.

17.5 Characteristics and Advantages of Sustainable Fabrics

Sustainable fabrics offer several advantages over conventional ones. They are often more eco-friendly, biodegradable, and resource efficient. Additionally, they tend to be of high quality, offering

durability and comfort. For example, organic cotton is softer and hypoallergenic, while hemp is naturally antimicrobial and UV resistant. Sustainable fabrics also support ethical supply chains, promoting fair labor practices and transparency.

17.6 Challenges and Opportunities in the Adoption of Sustainable Textiles

Despite the benefits, the adoption of sustainable textiles faces challenges such as higher production costs, limited availability of sustainable materials, and consumer awareness. However, there are also opportunities for innovation and collaboration within the industry to overcome these challenges. Companies can invest in research and development to improve the scalability and affordability of sustainable textiles. Governments and regulatory bodies can incentivize sustainable practices through policies and certifications. Moreover, consumers play a crucial role in driving demand for sustainable products through conscious purchasing decisions and advocacy for transparent supply chains. Overall, the adoption of sustainable textiles presents an opportunity to transform the textile industry towards a more environmentally and socially responsible future.

Activities and Interaction

Role-Playing Scenarios: Create role-playing scenarios where participants take on different roles within the textile supply chain, such as designers, manufacturers, retailers, or consumers. Encourage them to explore sustainability challenges and brainstorm solutions from their respective perspectives.

Gallery Walk: Set up stations around the room with visual displays, infographics, or samples of sustainable textile materials. Allow participants to walk around and explore each station, engaging in discussions and asking questions about the materials and their sustainability features.

Debates or Panel Discussions: Divide participants into groups and assign them different viewpoints or positions on a controversial topic related to sustainable textiles. Facilitate a debate or panel discussion where groups present their arguments and counterarguments, promoting critical thinking and dialogue.

Collaborative Problem-Solving: Present participants with a sustainability-related challenge or case study and divide them into small groups. Task each group with brainstorming solutions and developing action plans to address the challenge collaboratively.

Storytelling Circles: Invite participants to share personal stories or experiences related to sustainable textiles, such as encounters with eco-friendly brands, efforts to reduce textile waste, or challenges

faced in promoting sustainability within their organizations. Encourage active listening and empathy within the group.

Suggestions for follow-up activities

Research Projects: Assign research projects on specific topics within sustainable textiles, such as innovative materials, supply chain transparency, or circular economy practices. Participants can present their findings to the group and engage in peer feedback sessions.

Industry Interviews: Encourage participants to conduct interviews with professionals working in the textile industry, including sustainability managers, designers, or entrepreneurs. They can explore current trends, emerging challenges, and opportunities for sustainability in their respective roles.

Community Engagement: Organize community engagement activities such as workshops, seminars, or awareness campaigns on sustainable textiles. Participants can collaborate with local organizations, schools, or businesses to raise awareness and promote sustainable practices within their communities.

Assessment of the impact

Pre- and Post-Training Surveys: Administer surveys before and after the training session to measure changes in participants' knowledge, perceptions, and attitudes towards sustainability in textiles. Compare the responses to assess the effectiveness of the training in increasing awareness and understanding.

Skills Assessments: Conduct assessments or practical exercises to evaluate participants' skills in applying sustainability principles to textile-related scenarios. This could include analyzing environmental impacts, selecting sustainable materials, or developing action plans for sustainable practices.

Module 18

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR CLAY & BIO CERAMICS- PRACTICE

Prepared by I&F

Duration (indicative) 5.5 HOURS

Course Introduction and welcoming

Welcome, fellow facilitators and educators, to Sustainable Ceramics: Putting Theory into Practice.

We're thrilled to have you join this hands-on module focused on the practical applications of sustainable practices in clay and bio-ceramics.

This course goes deeper into the concepts explored previously, equipping you with the skills and knowledge to confidently guide artists towards a more sustainable ceramic journey. We'll explore innovative recycling techniques, experiment with biomaterials, and delve into alternative firing solutions.

Throughout the module, you'll help participants engage in a variety of activities, including:

Interactive case studies: Analyzing real-world examples of artists who are pushing the boundaries of sustainable ceramic practices.

Hands-on workshops: Experimenting with a range of techniques for reusing clay scraps, incorporating biomaterials, and exploring alternative firing methods.

Group discussions: Sharing your experiences, brainstorming creative solutions, and formulating strategies to integrate sustainability into your own practices.

This practical approach empowers you to become confident facilitators, inspiring artists to embrace a more sustainable future for ceramics!

Warm up exercises

To get us started, let's have a little fun and break the ice with a round of "Sustainable Ceramics Confessions."

Here's how it works: I'll pose a question about sustainable ceramic practices. Be honest, there are no wrong answers here! Raise your hand if your answer applies to you.

We can have a brief discussion about each confession after we go through the questions. Ready? Let's begin!

Confession: I've never even thought about how sustainable my current ceramic practices are. (Raise your hand if this applies to you!)

Confession: Okay, I admit it, sometimes that bucket of leftover clay slip goes straight down the drain. (Raise your hand if...)

Confession: I'd love to try alternative firing methods, but I'm worried about compromising the quality of my work. (Raise your hand if...)

Confession: Bio-ceramics sound intriguing, but I have no idea where to start! (Raise your hand if...)

Confession: I'm already a sustainability champion in the studio – bring on the challenges! (Raise your hand if...)

Objectives

Specific: During the Bio-ceramics Workshop, participants will create a small piece using a biomaterial in their clay body and demonstrate appropriate hand-building techniques.

Measurable: Creation of one small sample using a biomaterial in the clay body per participants. The number of pieces created will correspond to the number of participants in the session.

Achievable: The workshop provides readily available biomaterials and clear instructions making it achievable for participants to complete the task.

Relevant: Experimenting with biomaterials directly relates to the overall goal of exploring sustainable ceramic practices.

Time-bound: Achieved within the 90-minute Bio-ceramics Workshop.

General Preparation

Facilitators will need the presentation Slides of this module to present the key points of the topic.

Also, clay recycling techniques with visual aids or demos for specific techniques.

And here we propose some material to be needed during the celebration of the Bio-ceramics workshop:

Clay Body (suitable for experimentation)

Selection of readily available biomaterials (e.g., eggshells, coffee grounds)

Basic hand-building tools (rolling pins, pottery knives, etc.)

Safety equipment (dust masks, gloves, eye protection).

Learners' background

We acknowledge that participants joining this session come from a rich tapestry of experiences and knowledge in sustainable ceramics. Some may be experienced veterans with established practices, while others may be eager beginners taking their first steps on this path.

To ensure a session that caters to everyone, we have prepared this quick discussion:

Briefly share your current experience level with sustainable ceramics.

Are there any specific areas within sustainable practices (e.g., clay recycling, bio-ceramics, alternative firing) that you'd like to delve deeper into?

What learning styles resonate most with you (e.g., visual aids, hands-on activities, group discussions)?

Pedagogical Tips for the Trainers

Discuss bio-material hazards (dust) and emphasize safety equipment (masks, gloves). Ensure proper ventilation and safe waste disposal.

Provide clear, step-by-step instructions with visuals or demos. Acknowledge biomaterial impacts and offer solutions for common challenges.

Allow choice of biomaterials, encourage creative exploration of shaping techniques, and facilitate discussion after the workshop.

Content Delivery

This module equips you, the facilitators, with the hands-on skills and knowledge to guide artists towards a more sustainable ceramic practice. We'll delve into five key sections:

1. Case Studies in Clay Recycling

Analyze innovative recycling techniques used by artists (e.g., casting with recycled porcelain). Discuss the pros and cons of large-

scale clay recycling programs. Brainstorm creative ways to use recycled clay in your own artistic practice.

2. Practical Clay Recycling Techniques

Get hands-on with techniques like mosaic and paper clay inclusions using recycled scraps.

Learn methods for reclaiming and reusing clay slip to minimize studio waste.

Develop strategies to reduce clay waste in your own practice.

3. Bio-ceramics in Action

Analyze case studies showcasing artists who use biomaterials (e.g., coffee grounds, mycelium).

Discuss the properties and limitations of various biomaterials for ceramic applications.

Identify readily available biomaterials in your local environment for potential use.

4. Bio-ceramics Workshop

Experiment with incorporating a simple biomaterial (e.g., eggshells) into a clay body.

Explore shaping techniques suitable for bio-ceramic materials.

Discuss drying and low-fire considerations specific to bio-ceramics.

5. Sustainable Firing Solutions

Investigate case studies of artists using alternative firing methods (e.g., solar kilns).

Discuss the benefits and limitations of low-fire and alternative firing techniques.

Explore the feasibility of implementing alternative firing methods in your studio practice.

Activities and Interaction

For #1. Case studies in clay recycling

Activity: Groups analyze a case study on innovative recycling, then brainstorm creative uses for recycled clay in their own practice.

For #2. Practical clay recycling techniques

Activity: Participants rotate through stations experimenting with hand-building techniques using recycled clay scraps. They then share strategies to minimize clay waste in their studios.

For #3. Bio-ceramics in action

Activity: Participants analyze case studies, discuss bio-material properties, and identify potential local biomaterials for ceramic applications.

For #4. Bio-ceramics workshop

Hands-on workshop focused on incorporating biomaterials (described previously).

For #5. Sustainable firing solutions

Activity: Participants research alternative firing methods, then discuss feasibility and challenges of implementing them in their studios.

Suggestions for follow-up activities

Consider these follow-up activities for facilitators:

Discuss personal plans for implementing sustainable practices in studios and teaching.

Receive a list of online resources and organizations dedicated to sustainable ceramics.

Facilitate virtual/physical studio tours or a collaborative project on sustainable ceramic art.

Explore optional workshops on specific sustainable techniques.

Join or create an online forum for discussion and support.

Assessment of the impact

Please answer the following questions to the best of your ability. These quizzes are anonymous and will be used to assess learning outcomes.

Multiple Choice (choose one answer):

Which of the following is a benefit of using recycled clay in your studio practice?

- a) Reduced material costs
- b) Improved clay consistency
- c) Increased firing temperatures
- d) Introduction of unknown contaminants

Briefly describe one strategy for minimizing clay waste in your studio (short answer).

True or False:

Bio-ceramics are always an environmentally friendly alternative to traditional ceramics.

Matching:

Match the biomaterial with its potential application in ceramics (choose one answer for each):

- a) Coffee grounds
- b) Eggshells
- c) Mycelium

- 1. Lightweight and insulating material
- 2. Source of calcium for glazes
- 3. Biodegradable binder for forming objects

Short Answer:

Briefly describe one challenge associated with using biomaterials in ceramics (short answer).

Correct answers:

Multiple Choice a. Reduced material cost

Short answer Possible answers include using wedging boards, recycling water for mixing, or using dry clay techniques like hand building.

True or False False. Bio-ceramics offer exciting possibilities, but responsible sourcing and minimizing environmental impact during production are still important considerations.

Matching:

- a) Coffee grounds - 1. Lightweight and insulating material
- b) Eggshells - 2. Source of calcium for glazes
- c) Mycelium - 3. Biodegradable binder for forming objects

Short answer Possible answers include potential for shrinkage or cracking during drying and firing, limited availability of certain biomaterials, or challenges in achieving desired fired properties.

Module 19

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR RECYCLED PAPER- PRACTICE

Prepared by **CUBE NGO**

Duration (indicative) **7 HOURS**

Course Introduction and Welcoming

This module focuses on the creative use of recycled paper in art, emphasizing sustainable practices. Participants will learn to source and repurpose recycled paper, exploring its artistic potential through hands-on workshops. Activities include sourcing workshops, repurposing techniques, creative experimentation labs, and a collaborative art project culminating in a public exhibition. Discussions will encourage reflection on sustainable practices, aiming to enhance environmental awareness and promote innovation in the art community. Participants will gain practical skills and insights into making art sustainably, contributing positively to environmental conservation.

Warm up exercises

Warm-Up Exercise option 1: Paper Collage Name Tags

Objective: This exercise aims to break the ice, encourage creativity, and introduce participants to working with recycled paper.

Materials Needed

- Recycled paper (various colors and textures)
- Scissors
- Glue sticks
- Blank name tag templates or card stock
- Markers and pens

Instructions

Introduction: Welcome participants and explain the purpose of the warm-up exercise which is the creation of a Name Tag but with a creative twist.

Name Tag Creation:

Each participant will create a name tag using pieces of recycled paper.

They can cut or tear the paper into shapes and designs that represent their personality or interests.

Encourage them to be creative and use the materials to express themselves artistically.

Personal Introduction:

Once everyone has completed their name tag, each participant will introduce themselves to the group.

They should share their name, one interesting fact about themselves, and the inspiration behind their name tag design.

Group Reflection:

Facilitate a brief discussion on the experience. Ask participants how they felt using recycled materials and what they think about the potential of recycled paper in art.

Warm-Up Exercise Option 2: "Paper Story Collage"

Objective: To break the ice and stimulate creativity by encouraging participants to share personal stories through a collaborative art activity.

Materials: Various types of recycled paper, scissors, glue, markers, and a large blank canvas or board.

Instructions:

Introduction: Briefly introduce the activity and explain its purpose.

Individual Task: Each participant will be given a piece of recycled paper and asked to create a small collage that represents a personal story or significant moment in their life.

Sharing and Collaboration: Once individual collages are complete, participants will share their stories with the group.

Group Collage: All individual collages will be combined on the large canvas to create a collaborative "Paper Story Collage."

Duration: 30 minutes (15 minutes for individual collages, 10 minutes for sharing stories, 5 minutes for assembling the group collage).

This exercise will not only serve as an icebreaker but also set the tone for creative collaboration and storytelling using recycled paper, aligning with the module's focus on sustainability and innovation in art.

Objectives

Lesson 1: Preparation Stages for Working with Recycled Paper

Learners will safely handle and prepare recycled paper, including cleaning, cutting, sanding, and shaping it. They will also learn surface treatment techniques like staining, painting, sealing with a variety of sealants, and finishing. Success is measured by their ability to demonstrate these skills in a **180-minute session**.

Lesson 2: Papermaking

Learners will explore sculptural and carving techniques with recycled paper. They will shape, carve, and model it to create forms and relief works. The **180-minute session** will measure success through the completion of individual sculptural projects.

Lesson 3 & 4: Creating Art with Recycled Paper

Participants will learn to identify and use different types of recycled paper. Techniques covered include papier-mâché, modular origami, sculpting, paper marbling, and assemblage. Success is measured by completed projects within **2 x 180-minute sessions (total 360-minute session)**

General Preparation

MATERIALS

Basic Materials

Recycled Paper - Various types including newspapers, magazines, and office paper.

Cardboard - Different sizes and thicknesses for sculpture making (any type of cardboard paper can work out)

Glue - PVA glue for papier-mâché and origami. & glue sticks for the hot glue gun

Water - For mixing with glue to create the papier-mâché paste.

Buckets or Bowls - For mixing papier-mâché paste and soaking paper.

Brushes - Various sizes for applying glue and smoothing surfaces.

Specialized Materials

Balloon, aluminum foil or Wire Frames - As bases for papier-mâché sculptures.

Scissors and Craft Knives - For cutting paper and cardboard.

Rulers and Cutting Mats - For precise measurements and protecting surfaces. (You can also use a layer of cardboard to protect your surface instead of a cutting mat.)

Sandpaper - For smoothing the surfaces of cardboard sculptures.

Paints and Brushes - For decorating finished pieces.

Sealants (e.g., Mod Podge, water varnish, oil varnish, hydrophobic sealant) - To waterproof and protect finished artworks.

Printed Pattern Templates – For modular origami projects.

Hot glue Gun

Additional Supplies

Protective Aprons or Smocks – To keep clothes clean.

Gloves – Optional, for handling glue (for PVA glue not the hot glue) or paint.

Waste Bins – For disposal of non-recyclable scraps.

Storage Space- For keeping unfinished projects and loose materials.

Setup Equipment

Tables and Chairs – Suitable for crafting activities.

Large Workspaces – Adequate space for group projects and larger sculptures.

Display Areas – For showcasing finished works, possibly with labels explaining the materials and techniques used.

Expectations and Ground Rules

Participation: Active engagement in all activities is expected. Learners should be prepared to partake in both individual and group projects.

Behavior: Respectful interaction with peers and materials, maintaining a clean workspace, and proper handling of tools and materials.

Active Engagement: Learners are encouraged to explore their creativity, ask questions, and share insights or challenges they face during the creative process.

Learners' background

Understanding Learner Backgrounds

Pre-class Survey: Conduct a simple online survey prior to the workshop. Ask about their prior experience with recycled materials, any previous art classes they've attended, and what they hope to gain from this course. This helps in tailoring the lessons to meet their expectations and learning needs

Initial Discussion: At the beginning of the course, hold a brief open discussion where learners can share their interests and experiences related to art and recycling. This not only helps you gauge their level of knowledge but also fosters a sense of community and shared learning objectives.

Observation and Interaction: During the initial activities, observe how learners handle materials and follow instructions. This can provide insights into their comfort levels and potential areas where they may need more guidance or alternative approaches.

Tailoring Content to Learner Needs

Differentiated Instruction: Offer various levels of complexity in project tasks to accommodate different skill levels. For beginners, simpler projects can provide a sense of achievement, while more complex tasks can be available for advanced learners to keep them challenged.

Varied Teaching Methods: Incorporate a mix of instructional methods such as demonstrations, hands-on activities, and collaborative

projects. This caters to different learning styles—visual, auditory, and kinesthetic—and ensures that all learners can engage effectively.

Interactive Learning: Encourage questions and discussions during the lessons to engage auditory learners and promote a deeper understanding of the processes. Visual learners can benefit from step-by-step demonstrations and diagrams, while kinesthetic learners will appreciate more hands-on opportunities.

Feedback and Support: Provide regular feedback through informal assessments or quick check-ins. This helps in recognizing areas where learners might be struggling and allows you to adjust the pacing or difficulty of tasks accordingly.

Encouraging Engagement

Group Work: Use group projects to promote collaboration among learners with varying levels of expertise. This can help less experienced learners benefit from the skills of their peers, and also encourages a collaborative learning environment.

Personalization: Allow learners to choose certain aspects of their projects, such as the type of recycled paper or the techniques they wish to explore. This personalization can increase engagement by aligning the project more closely with their interests.

Pedagogical Tips for the Trainers

Quick Survey: At the beginning of the session, conduct a quick survey to gauge the participants' existing knowledge related to recycled paper and sustainable art practices. Questions can include:

Have you worked with recycled paper before?

What do you know about the life cycle of paper?

Have you participated in any art sustainability projects?

Have you ever created art using recycled materials? If yes, please describe your project.

How familiar are you with different types of recycled paper (post-consumer, pre-consumer, specialty papers)?

What aspects of sustainable art practices are you most interested in exploring? (e.g., paper marbling, origami, papier-mâché)

What is your preferred way of learning new skills? (Watching tutorials, reading guides, hands-on practice, group discussions)

Do you have any specific goals or projects in mind that you would like to accomplish during this module?

Group Discussion: Facilitate a brief discussion where learners can share their experiences with recycled materials and sustainable

practices, as well as techniques, tap into the collective creative intelligence.

Adapt Content Based on Knowledge Levels:

Beginners: For those with limited knowledge, provide more foundational information and step-by-step guidance in activities.

Advanced Learners: Offer more complex projects, techniques and technical information and encourage creative experimentation and innovation in their art projects.

Peer2peer learning: Tap into the collective knowledge and encourage participants to support each other and share their own tips and tricks or discoveries in relation to the materials explored.

Continuous Assessment: Provide feedback on their progress and suggest areas for improvement. This helps in catering to individual learning paces and needs.

Content Delivery

Lesson 1: Preparation Stages for Working with Recycled Paper 180-minute session.

Main Content:

Safe Handling Practices:

Explanation: Emphasize the importance of safety when working with recycled paper and tools.

Smaller Chunks:

Use of protective gear like gloves and aprons.

Proper handling of tools such as scissors, craft knives, and hot glue guns.

Waste management, including the segregation of recyclable and non-recyclable waste.

Examples: Demonstrate safe cutting techniques and proper workspace setup to minimize risks.

Techniques for Preparing Recycled Paper:

Explanation: Describe how to clean, cut, sand, and shape recycled paper for artistic use.

Smaller Chunks:

Cleaning methods like wiping and soaking paper.

Cutting techniques including straight and decorative cuts.

Sanding methods to smooth edges and surfaces.

Shaping techniques such as folding and rolling paper to desired specifications.

Examples: Live demonstration of cleaning and cutting different pieces of cardboard and paper. Hands-on activity for learners to practice sanding and shaping cardboard.

Surface Treatment Techniques:

Explanation: Teach methods to enhance the appearance and durability of recycled paper.

Smaller Chunks:

Staining techniques to achieve different colors and textures.

Painting methods using various brushes and tools.

Sealing techniques with products like Mod Podge and experiment with other sealants to protect and waterproof artworks.

Examples: Demonstrate staining and painting recycled paper, followed by the sealing process.

Success Measurement: Ability to demonstrate skills in cleaning, cutting, sanding, shaping, and surface treatment in a **180-minute session**.

Lesson 2: Papermaking

Main Content:

Sculptural and Carving Techniques:

Explanation: Introduce learners to sculptural forms and carving methods with recycled paper.

Smaller Chunks:

Basic sculptural forms such as cylinders and spheres.

Carving techniques to create relief works.

Examples: Live demonstration of creating a basic paper sculpture, followed by hands-on practice for learners to shape and carve their own designs.

Creative Experimentation and Upcycling:

Explanation: Encourage innovation by exploring upcycling and repurposing ideas for recycled paper.

Smaller Chunks:

Ideas for transforming recycled paper into functional or decorative items.

Promoting creative thinking through unique project ideas.

Examples: Showcase examples of upcycled paper projects like lampshades and jewelry. Conduct a group brainstorming session to generate new upcycling ideas.

Success Measurement: Completion of individual sculptural projects within the **180-minute session**.

Lessons 3 & 4: Creating Art with Recycled Paper

Main Content:

Identifying and Using Different Types of Recycled Paper:

Explanation: Familiarize learners with various types of recycled paper.

Smaller Chunks:

Differences between post-consumer and pre-consumer recycled paper.

Uses of specialty papers.

Examples: Show samples of each type of recycled paper and discuss their potential applications in art projects.

Artistic Techniques:

Papier-Mâché:

Explanation: Teach the step-by-step process of making forms and structures with papier-mâché.

Smaller Chunks:

Creating forms and structures using layers of paper and adhesive.

Examples: Demonstrate creating a basic papier-mâché object, followed by a hands-on activity for learners to make their own piece.

Modular Origami:

Explanation: Introduce basic modular origami folding techniques.

Smaller Chunks:

Basic folding techniques for geometric shapes.

Advanced patterns for creating complex designs with modular origami

Examples: Live demo of folding a simple origami figure, followed by a practice session using printed templates.

Sculpting Techniques:

Explanation: Teach methods for creating three-dimensional forms with paper.

Smaller Chunks:

Techniques like folding, twisting, crumpling, and layering paper.

Examples: Demonstrate a paper sculpture project, followed by a hands-on activity for learners to sculpt their own designs.

Success Measurement: Completed projects demonstrating techniques such as papier-mâché, modular origami, and sculpting within **2 x 180-minute sessions**.

Activities and Interaction

Start the session with a Check-in

Begin each session with a check-in to build rapport and set the tone. Ask participants to share one expectation for the day's session or something they hope to contribute or learn. This not only personalizes the learning experience but also helps you tailor the session to meet the group's needs.

The practical sessions are interactive by nature so no additional activities are needed as they are hands on

Suggestions for follow-up activities

Community Art Project:

Organize a community art project where learners collaborate to create a large-scale public installation using recycled paper. This project can be displayed in a public space such as a local park, library, or community center. In order to reinforce collaborative skills, apply learned techniques on a larger scale, and raise community awareness about sustainable art practices. Which could then culminate into a public exhibition showcasing the collective work, enhancing learners' sense of achievement and community impact.

Art Sustainability Blog:

Encourage learners to create and maintain a blog where they share their experiences, techniques, and projects related to sustainable art practices. They can post tutorials, reflections, and photos of their work. This will promote continuous learning and sharing of knowledge, while also developing digital literacy and communication skills.

Recycled Paper Art Market:

Host a local or online market where learners can sell their recycled paper artworks. This can include sculptures, collages, marbled papers, and more. This will provide practical experience in art entrepreneurship, including pricing, marketing, and customer interaction.

Art Sustainability Workshop Series:

Conduct a series of workshops where learners teach others the techniques they have learned. These workshops can be targeted at different audiences, such as school children, community groups, or other artists. By shifting the learners into the trainers' position, it will reinforce the learners' understanding through teaching and promote the spread of sustainable art practices.

Art and Sustainability Exhibition

Curate an exhibition featuring the artworks created during the course. Include informational panels about the techniques and materials used, and the importance of sustainability in art. The objective is to showcase learners' work, educate the public about sustainable art, and celebrate the culmination of the module. A well-attended exhibition that highlights the learners' achievements and raises awareness about sustainability in art is always a win.

Collaborative Environmental Campaign:

Partner with local environmental organizations to create awareness campaigns using recycled paper art. This can include posters, installations, and interactive art pieces.

This follows up activity combines art with activism to promote environmental conservation and sustainable practices.

Assessment of the impact

Formative Assessments During the Session:

Quizzes:

Conduct short quizzes at the end of each lesson to assess learners' understanding of the material covered.

Example Questions:

What are the key safety practices when handling recycled paper?
Describe two techniques for preparing recycled paper for artistic use.
What are the differences between post-consumer and pre-consumer recycled paper?

Objective: Check comprehension and retention of key concepts.

Polls:

Use quick polls during sessions to gauge learners' confidence in the skills being taught.

Example Polls:

On a scale of 1-5, how confident are you in your ability to create a papier-mâché sculpture?

Which surface treatment technique do you find most challenging?

Objective: Identify areas where learners may need additional support or clarification.

Short Reflections:

Ask learners to write a short reflection at the end of each session.

Prompt Examples:

What was the most interesting thing you learned today?
How do you plan to apply the techniques you learned in your future projects?

Objective: Encourage self-assessment and personal connection to the material.

Constructive Feedback: During Hands-On Activities:

Observe learners as they work on their projects, offering immediate feedback.

Feedback Examples:

"Your technique for cutting the recycled paper is very precise, well done. Have you considered how you might smooth the edges for a cleaner finish?"

"Great start on your papier-mâché project! Try adding more layers to strengthen the structure."

Objective: Provide specific, actionable advice to help learners improve their skills.

After Formative Assessments:

Method: Review quiz results, poll responses, and reflections to identify common areas of difficulty.

Feedback Examples:

“Many of you found the staining technique challenging. Let’s review this method and practice it again in our next session.”
 “The reflections showed that most of you enjoyed the marbling activity. I encourage you to experiment further with different marbling techniques at home.”

Objective: Address gaps in understanding and reinforce successful practices.

At the End of Each Lesson summarize the main content and skills covered during the lesson.

Example Summary:

Today, we focused on safe handling and preparation of recycled paper. Remember, always wear protective gear, and handle tools carefully. We also practiced cleaning, cutting, sanding, and shaping paper. These foundational skills are crucial for our future projects.”
 Objective: Reinforce learning and ensure key points are clear.

Final Assessment Project Presentation:

Have learners present their completed projects to the class.

Criteria:

Demonstration of techniques learned (e.g., papier-mâché, marbling).
 Creativity and innovation in the use of recycled materials.
 Reflection on the sustainability aspect of their work.
 Objective: Evaluate learners’ application of skills and understanding of sustainability.

Feedback and Discussion:

Provide detailed feedback on each presentation and encourage peer feedback.

Example Feedback:

“Your use of modular origami was very creative, and the final piece is visually striking. Consider how you might integrate other techniques, like marbling, into future projects.”

Objective: Support continued learning and improvement.

Module 20

ART SUSTAINABILITY PRACTICES AND METHODOLOGIES FOR COLOR PIGMENTS- PRACTICE

Prepared by **INTERCULT**

Duration (indicative) **5 HOURS**

Course Introduction and Welcoming

The module provides a basis for environmentally informed artistic practice with sustainable use of paints and pigments in exhibitions, workshops, and public events.

It comprises a practical session of working with color pigments and paints in sustainable ways. It targets participants with a predominant interest in painting or using pigments. It can be complemented by a theoretical module on the characteristics, categorization, and usage of color pigments (M14).

The purpose of this module is to help artists incorporate principles of sustainability, reuse, and repurposing into their creative processes. Through this hands-on module the participants will get the opportunity to make their own pigments and mix their own paints using different binders, look at case studies of art projects using pigments of various origins, and learn how to work with a range of innovative techniques and processes using sustainable pigments and binders and test them in real life.

Warm up exercises

What pigment is this? 20 min

The participants look at different examples of pigments and try to identify what pigment it is and whether it's natural or artificial.

Objectives

The session aims to enhance the practical skill and knowledge of identifying, selecting, and using pigments, binders, and paints available on the contemporary art market with focus on sustainable choices. It provides an overview of traditional and new pigments, presents how they are produced and what are their characteristics and effects on the artwork and its lifespan and the environment.

As a part of the session the learners look at several case-studies of artworks created using different pigments and binders, and their impact on the environment. The examples are discussed and disseminated in the group.

In the workshop part of the session the learners get the opportunity to mix their own pigments and paints and test them in a series of exercises. They learn the basis of how to identify a range of pigments and binders of organic and artificial origin and differentiate their properties.

Upon completion of the course the learners are equipped with the knowledge to make an informed decision when it comes to selection and use of color pigments, binders, and paints in their own art practice.

In conclusion an overview of online and physical resources is provided to the learners with recommendations for further research.

A brief survey on expectations and outcomes of the course is distributed and collected at the end of the session.

General Preparation

The learners are expected to read through the course outline and structure prior to the course start. A brief presentation of each participant will take place in the introduction part

Reading handouts and visual examples are prepared and sent out in advance to course participants.

The session is presented in a powerpoint format and includes group and individual activities.

In the duration of the course active engagement in the course activities is expected.

The learners inform the course leader of any special learning needs they might have.

Learners' background

The learners applying to this module should have basic experience of artistic practice in the visual arts, crafts, textile art or other creative discipline, and interest in painting or pigment application. A degree in art and crafts or similar is not demanded, but it is desirable for the learners to have practiced or studied art minimally on a part time / hobby level.

The session is aimed at adult learners but can be adapted for teens and children based on demand. All backgrounds are welcome in the session. A short introduction where everyone presents themselves and

their previous knowledge is incorporated at the beginning of the session. If possible, learners send their short presentations in advance via email.

Examples of questions: What is your background? What previous experience do you have with pigments and paints? What are your expectations from the course?

Pedagogical Tips for the Trainers

Make sure to incorporate the introduction session and learn who your learners are and what their expectations from the course are.

Prepare your reading list and if you know who the learners are in advance adapt the course structure according to the group constellation. Send out all reading handouts and exercises in advance to all learners.

Prepare well the practical parts of the session. Prepare the pigments and binders and make sure they will suffice for participation of all learners.

Take breaks and include short interactive exercises and questions. Include visual examples. Engage everyone in the group.

Conclude the session with an open discussion of the topics. Encourage individual research and experimentation with different materials.

Content Delivery

Introduction to module, 60 min

Introduction of participants

Outline of the module content and objectives

What are color pigments? Let's look at different examples.

Presentation and demonstration of paints and color pigments, 90 min

Presentation of a range of options of paints, pigments, and binders

Demonstration of application on surfaces

Comparison of results

Case studies, 60 min

Examination of case studies of sustainable and innovative pigment usage

Workshop, 240 min

Hands-on workshop where participants test different pigments

A set of tutored creative tasks

Assessment and comparison; discussion, 60 min

Assessment and comparison of workshop results

Open discussion with participants
Survey handout and collection

Activities and Interaction

The workshop includes a range of hands-on activities, such as making your own pigments, testing pigments and binders, mixing your own paints.

Case-studies of artworks, individual and group

3-5 case studies of artworks (historical and contemporary) produced with a range of paints are presented and discussed in the group. The learners are asked to further research the origin and characteristics of pigments used.

Suggestions for follow-up activities

Do your own hands-on research

Read up on pigments, binders, dyes and paints, their origin and production. What is available on the art market? Where can you purchase them?

How can you make your own pigments and paints? How can you be more aware of reusing old paints?

Make price comparisons: can you buy raw pigments and binders online or are they cheaper in your local shop?

Experiment with different types of pigments and paints and identify their characteristics, pros and cons. Choose what best suits you.

What alternatives that are sustainable can you use? Many pigments are organic, can you prioritize their use?

Look up examples of artists and artworks

Look at various artworks and focus on what pigments and paints they use. What inspires you? What can you incorporate in your own study and art practice?

Do not be afraid to ask

Ask at your local art supplies or craft store about the origin and production of the paints you buy.

Assessment of the impact

Using, recycling, and making pigments (for practicing artists in the group)

What kind of pigments / paints do you already use? Where do you get your supplies? How could you think of replacing them with more

environmentally aware choices, using organic pigments or making your own pigments and paints?

Group discussions and individual reflection

A small number of short group discussions and individual reflections are incorporated in the course duration.

Summary of the session

At the end of the learning session, a brief summary of its main outcomes is delivered. A group discussion concludes the session.

Survey

A short survey on session expectations and outcomes is prepared in advance by the trainer and distributed and collected in the final part of the course. The outcomes of the session are discussed collectively.

"Artists Influence – Support the co-creation, circulation, and promotion of sustainability and climate change in Europe" – E-ART (2023-1-SE01-KA220-VET-000155330)

Funded by the European Union. Views and opinions expressed are however those of the authors only and do not necessarily reflect those of the European Union or the Universitets - och högskolerådet (UHR). Neither the European Union nor UHR can be held responsible for them.

