



A B R R T I D D G G E E

the
road
to
harmony

ART BRIDGE

the road to harmony



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Introduction

The “Art Bridge” project is the response of organizations dealing with broadly understood culture to the pandemic world which requires redefining the condition and place of a human in the world. The world where we feel more and more lonely and helpless.

Humanity is aging. The problem of elderly people is their social isolation caused by the end of their professional activity. The lack of activities as well as a lack of a specific plan of action, often aggravated by diseases, make them confused and apathetic. The lack of social contact with others causes most elderly people to focus on themselves, their pain and suffering. Elderly people who are more intellectually fit begin to bear grudge against their families for not caring for them and having been disposed of as unnecessary objects, and that their relatives do not visit them. An elderly individual needs more love, attention and proof of safety. As someone who does not work professionally and does not fulfill any social functions, they might feel rejected. Their reality gets mixed up with the past and, unfortunately, the most painful one. Currently, the outbreak of the COVID-19 pandemic is a factor exacerbating alienation and anxiety among the elderly. Therefore, a need arose to build awareness of the problem of social exclusion among seniors as a high-risk group in difficult periods of social isolation. All of this is to create effective tools for restoring and strengthening the sense of agency in elderly people, the sense of responsibility for their lives and the ability to change circumstances.

A human being is equipped with an inner mechanism detecting imbalance. The lack of homeostasis in our body and, therefore, also in our brain calls for compensation for shortages. The more aware we are of our bodily experiences the sooner we take control and go back to the inner balance. According to Ellen Dissanayake, everyone, from the very beginning of their ontogenesis, is sensitive to pre-aesthetic sensory/visual and auditory as well as cognitive aspects of the environment, which are perceived as both pleasant and satisfying¹ (Dissanayake 2001/2009). As a result, they incline activities in that direction. It's hard not to agree with such a statement for creative expression and the need to fulfill aesthetic needs accompanies humans almost from the beginning of our lives providing us with a sense of agency. The art perception and the creative process provoke seeking and getting to know not only new solutions, deeper interpretations of the surrounding reality and noticing broader

¹Dissanayake E. (2001) *Kunst als menschliche universalie: Eine adaptionistische betrachtung* [in:] Peter M. Hejl (ed.), *Universalien und konstruktivismus*, Suhrkamp Verlag Frankfurt Am Main. Polish edition: *Sztuka jako ludzkie universalium: podejście adaptacyjistyczne*, (Szymon S. Nowak, Trans.) in “Estetyka i Krytyka” 2/2008-1/2009, nr 15/16, p. 247-258.

contexts but also abstract thinking, understating metaphors and symbols which, as a result, lead to an improved communication. Therefore, it makes everyday experiences more conscious while everyday functioning becomes easier. The assumption that the essence of humanity is a part of a permanent process of creation is based on the humanistic psychology legacy according to which creativity determining one's potential and talents is every human being's immanent tendency (Abraham Maslow, Carl Rogers). These claims were reinforced by work on bodily sensations, body awareness, expression and movement, among others in Fryderyk Perls' Gestalt therapy in which a person is treated as a whole, a psychophysical unity that cannot be brought down to its components. Gestalt therapy creates an environment for the experience of one's self here and now by broadening our awareness as once we do not feel that we exist as an individual, autonomous "I", it is difficult to communicate in a satisfying way and function in the environment. While using these achievements, what we should seek in artistic activities are the recipient's awareness of their potential, stimulation for the creation and searching while assuming the important role of the creative process in creating oneself, in changing paradigms.

Art therapy is healing through art based on two equivalent elements, art and therapy, using forms of art in the therapeutic process. While expressing ourselves creatively we may make an important change in our lives, discover what we have not seen before and look inside ourselves. Art therapy facilitates the expression of feelings both nonverbally and verbally through discussion, at the same time generating an environment in which participants spend time together and do not feel embarrassed. The goal of art therapy is to create situations during workshops where participants can activate an expressive and perceptual form by both learning about positive emotions and experiences as well as allowing themselves to express negative feelings, and consequently reducing some symptoms and ailments that result from accumulated and sometimes traumatic experiences. The newest achievements in the field of science, especially in neurology, provide inspiration and theoretical support in the preparation of workshops' concepts. They make us aware of the strength and the role of stimuli in triggering certain reactions, therefore, when creating a concept of the workshop, a well-thought-out selection of artistic means and tools should be made, which leads to significant changes in seniors and improves their intellectual and manual abilities.

In the 21st century we are aware of brain plasticity and that, just like there is a need to work on our bodies, we need to work on our minds as well by undertaking a targeted activity designed by a therapist or artist. The research regarding geriatric mental health proves that elderly people can function on a high level of creativity as the human brain creates new cells in all ages under the condition that they are engaged in new, intellectually challenging activities.

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The aging process involves several inevitable changes related to its psychological aspect but there are also modifiable factors that have a stimulating effect on an elderly person's condition. It was proved that due to an increasing amount of the gray substance in certain parts of the brain during the elderly life stage, the ability of self-creation improves. "In the later stages of life, the brain hemispheres become less divided and more interactive, therefore, the brain plasticity is easier to achieve"² (Malchiodi, 2003/2014). That is why it is crucial that we use the knowledge that an elderly person's brain is constantly ready to learn, acquire knowledge and being stimulated by various activities which give us a space for targeted art therapeutic actions. In this field, Therapeutic Thematic Arts Programming by Linda Levine is of great importance as it is based on sensory stimulation. Sensory stimulation through art actively engages elderly people in creative work and allows for the multi-sensory perception of stimuli in order to maintain cognitive abilities and satisfy social and emotional needs. In relation to this, in art therapy projects the idea as a cause of action should be treated as the main function. That is why the analysis, design and discussion of ideas are more important than the development of artistic skills. The art therapy process has four stages: First, the analysis of the selected works of art that would allow decoding of its meaning and finding a connection between the given artwork and the social dimension as well as the time in which it was created that makes it possible for the recipient to get closer to various directions and tendencies in arts as well as discovering artistic values that would enrich everyday life. Second, artistic experiences are directed at developing skills and consciousness to achieve an intended goal in a process of carrying out a specific task. Third, provoking creative actions. The last stage is the real contact with the material/object as a result of which the spheres of life acquire a quasi-artistic connotation. It is impossible not to mention artification here, which is a more subtle form of working with emotions and perceptions in the elderly. It is a way of looking at everyday life through the prism of its uniqueness, beauty and artistry. The artification makes it possible for everyone to perceive and create their reality.

"The artification refers to processes in which art gets mixed up with something that only appears as having the features of art. Therefore, the artified objects occupy a very specific place between arts and non-arts and undergo the process of aestheticization, meaning that the aesthetic values which they did not have earlier are added to them. We may also claim that the arts/non-arts dichotomy has to be kept to comply with the definition of reference which defines the artification: the artification cannot exist without arts, it needs it as a reference and the source of ideas and practices. It also needs objects that are not artistic so that the two can mix

²Malchiodi Cathy A. (2003). *Handbook of art therapy*. Polish edition: *Arteterapia. Podręcznik*, chapter 19, *Kreatywność a starzenie się*, Wydawca Harmonia Universalis, Gdańsk 2014 (Bochenek Emilia, Trans.) p. 327.

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and influence one another.”³

This publication is the effect of activities and workshops aimed at developing creativity and cultural expression with the use of art therapy in difficult and unexpected situations like the COVID-19 pandemic. The project's authors carried out painting workshops, discussion about the methods of art therapy and the problem of fear and how to deal with it creatively, creative workshops focussed on local painting heritage, sculpture workshops developing sensory skills, multimedia workshops targeted at the multicultural exchange, presentations explaining how to use certain platforms, how to connect to others online and discuss problems, play interesting games, learn new skills and develop one's passions using the internet, workshops related to healthy and colorful food and its influence on our mental and emotional wellbeing. It is assumed that these activities as well as the exchange of good practices will lead to the development of new competencies and skills that are necessary while working with people who undergo emotionally difficult situations and are socially excluded, therefore the most affected by alienation. By building cultural awareness through art and creativity, a common language and other methods of effective communication are developed, and the multicultural area of discovering diversity is, undoubtedly, a great value of the project.

Professor, habilitated doctor

Jolanta Jastrząb

³Krasoń K, Hyla M, Jastrząb J. *Artyfikacja jako strategia aktywizacji twórczej seniorów/-e podręcznik*. E-book is a part of the “Available Poland – accessibility to design” grant project implemented under the Social Innovation Grant titled “An innovative on a national scale method of creative activation of seniors based on artification”. p. 8.



JOLANTA JASTRZĄB
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A professor of fine arts, from the very beginning associated with the Academy of Fine Arts in Katowice, head of the Environmental Doctoral Studies at the above-mentioned university, coordinator on behalf of the Academy of interdisciplinary, inter-university art therapy major (the University of Silesia, Academy of Fine Arts in Katowice, Academy of Music in Katowice. Since 2010, the visual artist has been implementing artistic projects in therapeutic activities (e.g. the project "Art as a tool of social therapy", including a series of art workshops with the participation of women serving prison sentences in a prison in Lubliniec). She runs the first-year drawing studio in the field of painting, where, since 2014, together with Dr. Małgorzata Rozenau is responsible for "The Second Chance" project which focuses on artistic and rehabilitation activities outside the University, for example in the detention ward in Katowice and EPIONE Long-Term Assistance Institution in Katowice. She was one of the animators in the project My piece of the garden, which was created for temporarily excluded youth affected by cancer. Co-author of the workshop Let's talk at the table conducting art classes with the participation of children from families at risk of social exclusion. Her recent achievements include the "With yourself about yourself - the meeting with a patient" project, in the search of diagnosis strategy and verification in art therapy activities through visual arts that she carried out with professor Katarzyna Krasoń in the State Hospital for the Mentally Ill in Rybnik and an innovative on a national scale method of creative activation of seniors based on artification that was conducted in Cordis hospice in Katowice and "The gift of the heart" hospice in Czestochowa. She has presented her works at many individual and collective exhibitions in Poland and abroad. Author of such artistic projects as "Enchanted in ice", "The wild rose smell", "The eight", "Skatepark", "Crazy Julka", "Woman's calendar" "T-shirt", "Qurilla", "The observer/me", "Burnout" "Let's ride a bike on the moon", "MAMAzy", "Love", "The game", "Days Off", "Push pins and dashes", "DOMS".



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About the project

The outbreak of the COVID-19 pandemic at the beginning of 2020 was an unsuspected event that shook the whole world, causing chaos and a high level of stress among people. Rapid spread of the virus increased fear in societies of lots of countries affected by this disease. Persistent state of uncertainty and anxiety of human life led to arise of emotional and psychic problems. The alienation based on fear, discouragement and loneliness is conspicuous among people over 50, including seniors, constituting a group of high risk. Each country is trying to develop their own method to handle that very difficult situation.

In response to the above mentioned consequences of the COVID-19 pandemic we created the "Art Bridge" project, seeking a chance to realize new form of cultural and creative activities in transnational actions, expanding knowledge and transferring experiences on new level. Our partners were organizations from four European countries dealing with culture:

- Miejska Biblioteka Publiczna w Żorach im. Ottona Sterna, Poland (coordinator of the project),
- Associazione Culturale EduVita, Lecce, Italy,
- Asociación Arrabal AID, Malaga, Spain,
- Associação My Madeira Island, Funchal, Portugal.

The project's target was to realize common initiatives that promote cooperation, partnership learning, exchanging experiences on European level and problem awareness of social exclusion (especially among seniors as a group of high risk) in hard times of social isolation. Different activities and workshops aimed at developing creativity and cultural expression among participants, by use of art therapy as a way of dealing with difficult and unexpected situations, such as the COVID-19 pandemic. We conducted a painting workshops, creative workshops focused on subject of local cultural heritage, sculpting workshops developing sensory abilities, multimedia workshops targeted on multiculturalism as well as showing how to use different platforms in the field of culture and art, play an interesting educational games, learn new skills and develop passions by the internet. During Transnational Project Meeting (TPM) we visited lots of museums and art galleries, we admired great works of art but also naive art and street art. We had a discussion with artists about art and its therapeutical role in human life, about problem of fear and how to handle it creatively. There were also workshops about healthy and colourful nutrition and its influence

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As a result of these actions and the exchange of good practices the participants developed new competences and abilities to work with people that are in difficult emotional situation, socially excluded, especially in time of COVID-19 pandemic, and because of that are the most affected by alienation. We managed to create a safe and culturally open environment around the project for this target group and introduce them back to social life by involvement in creative actions and sharing knowledge, emotions, developing new talents and abilities, which will allow them to enjoy the older years of life.

Thanks to developing cultural awareness by means of art and creativity we found a common ground and different ways of an effective communication, which can be used in the future. Multicultural field for discovering diversity was (and still is) beneficial for every participant of this project. Moreover, working with diversified teams allowed for a wider dialogue and awaken creativity. Meaning that project created a common platform for exchange of good practices, synthesizing new methods of work, which we systematically implement in local society of every participant of this project. We also made a painting, created together by the participants of TPM in Poland.

The culmination of project activities is this publication that includes a know-how about art therapy and its influence on human health after the pandemic, as well as short essays about creative thinking, social integration and cultural conscious that came from ideas and information which we developed in this project. Further on you will find description of chosen local activities, which for greater accessibility, have been also included in the national languages of our partners. We hope that our book will attract attention of readers and will be a useful guide in organizing new activities, stimulate creativity, curiousness and openness for experiments.

Aleksandra Zawalska-Hawel
Director of the Żory Library
Project coordinator



ALEKSANDRA ZAWALSKA-HAWEL

Fot. Szymon Łaszewski

Graduate of Economic University of Katowice, University of Warsaw (postgraduate diploma in Marketing of Culture), and Polish-American Freedom Foundation's Leader School. "Most creative director of a culture institution" title and prize awarded by National Center of Culture. Prize for high quality of efforts in adult education awarded in EDUinspirator 2016 competition. Ministry of Culture and National Heritage's scholarship holder. Author published in professional press ("Poradnik Bibliotekarza", "Bibliotekarz", "Śląsk", "Europa dla aktywnych"), and co-author of books: "Culture 2.4%. Synergy of diversity" (2011), "A recipe for cooperation in a library" (2014), "Inspirer of the Modern Librarian" (2015) and "Migrate to Library! Good practices" (2019). Creates and coordinates a variety of projects, local and international. Director of the Library in Żory since 2016. Co-creator of the "Embers of literature" (Żar Literatary) literary festival.



E S S A Y S

The impact of the pandemic on cultural life

by Natalia Delibazoglo (Associação My Madeira Island, Portugal)

COVID-19 has disrupted the “traditional” world, having a devastating impact on all areas of life. Large-scale crises in the economy, healthcare, and manufacturing industries have shaken cities and entire states. Prolonged isolation has led to the depletion of the tourism industry, which is directly related to culture - almost all cultural institutions in the world were closed indefinitely as of April 2020.

The arts and culture sectors have been hardest hit by the pandemic-related lockdown. Due to COVID-19, concerts and shows were canceled, cinemas, theaters, bookstores were closed. Exhibition halls, museums and cultural events have been directly and significantly hit by the pandemic.

An event of this magnitude happened for the first time in modern history. No wonder the world community was not ready for this. Initially, everybody was in a big shock, but after the shock passed, the entire cultural world started to adapt creatively to the situation and the new digital reality, using all the accessible opportunities.

The rapid development of digital technologies, online platforms and media platforms have contributed to the emergence of alternative types of performances, concerts, rehearsals, exhibitions and shows.

The actors performed in front of an empty auditorium. Rehearsals were held online, entire orchestras played their concerts for online viewers. During this difficult time artists, actors and art activists have been able to come together online to encourage people to stay at home for the health of their families and loved ones, as well as create a positive community spirit and provide emotional support to those who are fighting the COVID-19 pandemic.

It was phenomenal how quickly and widely the art of different countries spread! For example, the Louvre in Paris offered virtual tours of the world famous museum. For the first time in history, the Bolshoi Theater began a series of online broadcasts of previously recorded performances of its own “golden fund”. The first six online screenings brought together about 3 million users from 134 countries! Isn't this a miracle?

The Metropolitan Museum of Art has opened access to a tour of the Temple of Dendur, prepared using 360-degree video technology. Millions of people have been able to visit the Hermitage thanks to virtual tours. We can see that the coronavirus pandemic has allowed people to get in touch with those objects of world cultural heritage that were previously inaccessible to them for financial reasons or due to geographical limitations. In the absence of other opportunities, people showed an active interest in video lectures, virtual tours and audio and video performances.

It is also worth noting that the pandemic had a stimulating effect on traditional culture led to the emergence and active development of new formats - online auctions, cloud exhibitions. Virtual Reality technologies have advanced significantly over the past two years.

Interestingly, the pandemic has had an impact not only on the form, but also on the content of art. People's attitudes towards prescriptions that destroy traditional social ties, mandatory vaccination, social distance and isolation are reflected in songs, art and literature. The themes of freedom and human rights were updated; personal values and the value of life have come to the forefront of creative self-expression. The right not to wear a mask becomes the main motif of the performances. People are fighting for freedom of movement and this is reflected in songs and poems.

The self-isolation regime during the pandemic showed that it becomes important for a person to reveal himself through creativity, opposing it to forced disunity. It is important for a person to find his reflection in the work of other people. A person needs to maintain social connection through any available forms. It is vital in physical isolation not to be mentally isolated.

Creative art is becoming a new reality. Musicians, artists, architects and photographers unite to create unique projects - interactive tourist maps, online musical performances. Ordinary people also showed a lot of creativity, uniting in groups to support each other. In some groups, it was possible to get free lessons in art or other skills, in others you could just find someone to talk to. One such bright example is the "Izoizolyacia" group ("Art isolation" Facebook group), where people locked at home were creatively using their free time and were entertaining themselves by creating fantastic photographic works, copying the masterpieces of famous masters of painting. The lockdown is long over, but people in this group continue to create and share their works.

For the creative community, a new task has been updated - to create new forms of interaction and people's self-expression. As studies and the experience of the pandemic show, the possibility of self-expression and self-presentation gives a person a sense of community, a sense of belonging. It creates a positive psycho-emotional background in times of uncertainty and insecurity which affects the health of not only each individual, but also the health of the nation, reducing the consequences of traumatic events. The pandemic has emphasized the importance of the interconnection and interaction of people, and creativity can be the very bridge between humans, between the cultures of different countries.

The spread of the coronavirus has become a situation that poses a vital threat to humanity. Such factors as an invisible threat to life, the uncertainty of the future and the impossibility of controlling the situation are reflected in the fine arts.

A person perceives the world through images that tell him what to do, how to think and even what to feel. Being a visual, figurative reflection of reality, an expression of a certain idea of the artist, fine art encourages the viewer to an emotional reaction to the content and artistic form of the image.

Some themes in the world of fine arts have been repeated for centuries. Let's say, since the period of antiquity, artists have tried to understand the meaning of the random destruction caused by epidemics. Their interpretation of the horrors they witnessed has radically changed over time, but the artists' desire to capture the essence of the tragic events remains unchanged. It is significant that until the XIX century the plague in the paintings of contemporaries was usually reflected as something unknowable and certainly terrifying. This was explained by the fact that art is always a sensual-figurative expression of the spirit of the times and the moral and psychological climate of the era.

Large-scale epidemics have occurred at different stages of human history. For Europeans living in the 14th and 18th centuries, regular outbreaks of the plague were a frightening daily routine. For several thousand years of the existence of civilizations, mankind has faced many epidemics: smallpox, measles, syphilis, cholera, typhus, influenza. Artists lived and died with these diseases but very rarely painted life in a pandemic. This can be explained by the fact that, unlike other tragic events, such as wars involving a clash of cultures, battles of strength and willpower, or winners and losers, the struggle during a pandemic took place inside the body. The artists depicted epidemics within the religious framework in which they lived.

The creation of strong emotions and the demonstration of superior force in the fight against the epidemic has been and remains a form of comfort for a suffering society. After all, a sense of the meaninglessness of what is happening is rapidly spreading in the minds of people. As a consequence, people lose faith in their governments, existing social structures, and existing moral values. Everyday life seems ridiculous.

The fear of death is destructive and obsessive for any person. The phenomenology of the COVID-19 pandemic and the psycho-emotional changes associated with it in people's lives could not avoid being reflected in art. The search for ways to entertain themselves and support others, to experience a sense of belonging and togetherness, suddenly prompted many to switch to rethinking what is happening in a creative way.

The works of art presented in 2020 show the feelings updated by the pandemic: hope, solidarity, sense of humor, chaos, encouragement.

The fragility of life has become one of the main accents that appears in contemporary art against the backdrop of the coronavirus. From the beginning of the pandemic, doctors, nurses and other hospital staff knew they could become infected but continued

to care for those affected. To support the UK Health Service (NHS), artist Damien Hirst created a rainbow of butterfly wings using the technique of “animated paintings” and dedicated it to British doctors. Hirst invited people to download the image from this site and put it in the windows of their houses.

Irish artist Michael Craig-Martin created a Thank You NHS flower poster and invited everyone to work together to finalize it by downloading, coloring, and uploading it to the author's website.

Gratitude to the doctors was expressed by the American street artist Shepard Fairey in the work “Valor & Grace”. The portrait of a nurse was inspired by the people who serve humanity when it is in great difficulties. The meaning and purpose of the portrait is to convey the comforting warmth and empathy that healthcare professionals provide to patients in the midst of anxiety and crisis. Together with Adobe, S. Fairey launched the Honor Heroes art project and invited all artists and illustrators to create paintings with people of different professions who continued to work and risk their lives during quarantine. The new mural “Super Nurse!” by Amsterdam street artist FAKE features a nurse wearing a mask with the Superman logo. New times create new heroes.

Sociologists recorded the growth of humorous moods as a reaction to severe stress: the endless forwarding of memes, stories and pictures to each other. It has been proven that humor is an important factor in a person's adaptation to stress.

Graffiti artist C. Banksy used his bathroom space for a piece called “Bathroom Mess” while not being able to paint on the streets. Victoria and Albert Museum curator Filippo Lorenzin and his partner designed a large-scale exhibition for their gerbils, building a puppet museum for them. Small copies of “The Kiss” by G. Klimt and “Girl with a Pearl Earring” by J. Vermeer, stickers with QR codes and a request not to chew works of art - all this, in their opinion, could help people who are stuck at home to remember good things about museums and to support cultural institutions in such difficult times.

Freud assumed that an artist, thanks to a highly developed ability to sublimate, switches the energy of lower drives to artistic activity, thereby avoiding neurosis and helping his viewers to free themselves from their internal tension.

In Covid art we witness a mixture of heroic and comic. We can observe a spontaneous transition from seriousness of understanding the problem to its laughter interpretation. Socially engaged and socially involved works come to the fore in visual arts: activism, street art and public art offering forms of art coexistence and reality as a single organism. In modern conditions, during the coronavirus pandemic, these paintings provide an opportunity for a person to think about these questions and ask their own.

Connecting generations through art: art-therapy in intergenerational learning

by Filomena Locantore (Associazione Culturale EduVita, Italy)

Introduction

Despite the lack of a structured literature about the topic, several qualitative studies have been carried out about art activities in multigenerational groups, resulting in the evidence that art can become a powerful tool to connect generations. But how?

Hereby, we will propose a cross-combined overview on Intergenerational learning (IGL) approach and art therapies in order to reflect on the “not-so-explored” role of art activities in IGL settings as effective tools adult educators can implement in their daily professional life.

1. What is Intergenerational Learning

The word *intergenerational* is becoming more and more popular as political, educational and social institutions are drawing their attention to the relations and dynamics between generations in order to build a more cooperative, sustainable and inclusive society where people of all ages can contribute as active actors.

Amid the rapid growth of new uses and multiple re-interpretations of the adjective *intergenerational*, one thing stays the same: the etymological essence of the expression *intergenerational learning*.

Following the morphological analysis adopted in Age:Wise (2021:7), the expression *intergenerational learning* can be segmented as follows:

- *inter*: this prefix underlines the interpersonal dimension of reciprocity, mutuality and exchange;
- *generational*: implies the interplay between individuals or groups of different ages, thus belonging to different *generations*.
- *learning*: a tangible or intangible outcome resulting from the exchange of experiences.

From an educational perspective, we shall define *intergenerational learning* as “a learning partnership based on reciprocity and mutuality involving people of different ages where the generations work together to gain skills, values and knowledge.” (European Network of Intergenerational Learning).

It can take place in formal, informal and non-formal settings, supported by a variety of methodologies and tools which facilitate and foster reciprocal relations of learning with mutual benefits for all generations.

In conclusion, as stated in Clyde and Kerr (2020:2) “intergenerational learning is where people of all ages can learn together and from each other.”

2. A common ground across differences: challenges and needs of IGL educators

The increasing trend in educational settings where people of different ages interact to learn together and mutually is posing a new challenge for the ongoing investigation on adult education and IGL approach: reflecting on the emerging profile of the IGL educator.

According to the existing literature about the IGL approach, the IGL educator can be understood both as an educator working with multigenerational groups and as an educator working with learners who are younger or older than him/her. For the purpose of this paper, we will focus on the first definition.

One of the main tasks of the IGL educator is creating impact on all generations, ensuring that all learners experience quality learning in a safe, collaborative and inclusive environment, learning at the same pace and from each other. To put it in other words, the first and most challenging mission of IGL educators is creating a common ground across differences to promote cooperation and mutual learning.

In fact, bringing generations together means, in the first place, creating connections between people who might feel distant and different from one another due to cultural backgrounds, lifestyles, mindsets, experience and values.

To give an illustration of it, let's take into account technology and how different generations relate with it within educational settings. According to AGE:WISE (2021:51), senior learners have shown to experience resistance to technology and fear of not being able to cope with fast-paced, technology-based settings. For instance, it has been reported that they are afraid of using devices inappropriately or of damaging them, they feel unsafe about their privacy or data security and they need assistance while using new technologies. Conversely, Generation-Z learners tend to over-use technological devices (e.g. they often check their mobile phones during a lesson), which contributes to reducing their levels of focus and concentration, affecting their active engagement in the learning activity.

Another key point worth mentioning is communication. As sociolinguistics have widely investigated (Stenström, 2015; Tannen, 2005), different age groups talk and express themselves differently, adopting various communicative styles and peculiar linguistic items. Language and communication barriers between generations can impact relationships within the group, leading to miscommunication, misunderstanding, conflicts and perpetuating the existing reciprocal stereotypes and misbeliefs.

Age diversity also implies different learning styles, needs and attitudes as well as different emotional reactions and ways to express them. For instance, adult and senior

learners tend to overanalyze everything and need additional time to memorize and repeat content due to reduced receptiveness and retentiveness as well as distorted perception about their abilities (Age:Wise,2021:51). In contrast, younger learners have been reported to be less patient and more likely to get distracted (Age:Wise, 2021:44) which can affect their motivation and attention as well as their attitude, which may happen when the educator slows down the rhythm of the lesson to make sure everybody is involved.

To effectively cope with these daily challenges, IGL educators need specific skills and tools which go beyond mere pedagogical competencies. As highlighted in Ellerani, De Blasi, Urbanovich (2021:43) IGL educators should develop the skills to be “empathic, reflexive, open to active listening and dialogue, *agency* and *empowerment* promoters.”

To create the common ground, IGL educators need knowledge about generational differences; emotional skills to read through the emotions of the learners and detect their deepest needs and expectations; active listening and empathy to foster mutual connections and build reciprocal trust; communication and mediation skills to help learners acknowledge and challenge the generational barriers within the group. In conclusion, IGL educators need professional skills and practical tools to bridge the inter-generational gaps while ensuring quality learning experiences.

3. Bridging the gaps through art: how IGL educators can use art-therapy in intergenerational learning

In the view of the definitions adopted by Cathy Malchiodi (2005:18) and by AATA (1969), art therapy can be understood as:

“the complex of expressive activities based on a creative process, which may bring to the realization of an artistic product (active processes – creation) or to the transformation of a state of being (receptive processes – fruition). The purpose of art-therapy activities is to promote mental well-being of the practitioner, through the active involvement of body, emotions and mind. Therefore, art-therapy is a professional methodology which can be utilized both in health and education.”

From this holistic perspective, it is clear that art-therapy can be implemented in IGL education in a dual mode:

1. FRUITION OF ART: connecting generations through receptive processes such as watching a movie, visiting a museum or attending a music concert which foster intergenerational relations thanks to the re-discovery of the cultural heritage and the shared memory.
2. CREATION OF ART: involving people of different ages in active processes of art-making which brings generations together on the creative path toward the common goal of creating a piece of art.

A wide variety of papers document the benefits of arts and their potential evolutionary role in working with individuals and groups, addressing specific issues such as mental illness, acute conditions, neurological disorders, non-communicable diseases and health prevention (Fancourt, Finn, 2019:8). For instance, art-therapy has been found to foster physical coordination, self-confidence, self-efficiency, self-awareness and emotional regulation in individuals (Malchiody, 2005:2-20). Likewise, art activities benefit the group by promoting prosocial behavior, shared sense of success, shared attention and motivation and group identity (Fancourt, Finn, 2019:9).

Focusing on intergenerational learning, art therapy can be implemented to address specific needs in a three-dimensional perspective.

1. LEARNER – individual needs and benefits

- a. AGENCY: from the body to the mind, making art involves the individual in a totalizing process which makes the learner re-connect to his or her sense of agency and feel empowered in the learning process. A stronger sense of agency can help young and senior coping with personal fears and a sense of inadequacy that might emerge from the comparison with the other.
- b. CREATIVITY: creating art activates the cognitive area of creative thinking which helps individuals to challenge their existing cognitive schemata and to change or re-frame their thoughts and models. In this way, learners can look at generations from a different perspective, break the stereotypes and start appreciating the age diversity.
- c. EMOTIONS: emotions play a key role in any educational process. Through music, painting, and writing, emotions arise and individuals learn to feel and name them, to accept the most difficult ones and to creatively work on emotional regulation and re-framing of challenging feelings.

2. GROUP – group needs and benefits

- a. INTEGRATION: as mentioned in the previous chapter, achieving group integration in multigenerational settings can be a challenging task and implies a slow and progressive process. Adopting art activities, IGL educators can split the process into multiple phases, from individual ice-breakers, to working in pairs until the final step of group art work, in which all the learners collaborate as a team. This step-by-step approach helps learners to safely leave their physical and emotional comfort-zone, break the ice, get to know each other and start building connections with people of different ages. As suggested by Liebmann (2004:12), another significant aspect of using arts is that tangible materials and products are generated, and this accelerates group processes and dynamics.

- b. **COMMUNICATION:** colors, movements, dancing, music, sculptures and drama therapy open up to the possibilities of self-expression in non-verbal communication, namely a universal language that everybody can speak overcoming communication barriers of any kind. By performing art activities, every single learner has the chance to express his/her identity, needs and feelings and connect to others, beyond age diversity and generational miscommunication and conflicts. Creative and artistic self-expression enhances inclusion, accessibility and equalization within multi-generational groups.
- c. **ENVIRONMENT:** a safe environment is the result of engaging in the common pursuit of art (Whiteland, 2012:8). When people of different ages are simultaneously involved in group activities, such as singing or crafting, social bonds are created and reinforced. Group engagement in the artistic process is particularly effective at fostering prosocial behavior, cooperation, collaboration, mutual trust and transformative learning across age differences. (Fancourt-Finn, 2019:9). Furthermore, art sessions are usually concluded by a reflection session, where learners have the opportunity to show their artistic product and listen to which feelings or thoughts this triggers in other practitioners; alternatively, during the reflection following a group activity, learners can share their personal experiences as well as listen to others relate to the same experience. As a consequence, mutual exploration and reciprocal exchange are encouraged and social cohesion is enhanced. When learners feel the environment is safe and they can trust each other, motivation and willingness to learn rise, supporting the process of mutual learning in intergenerational settings.

3. EDUCATORS – needs and benefits for IGL educators

NEEDS ANALYSIS: while the group engages in art activities, the IGL educator acts as an observer. Noticing and reflecting on individual attitudes and group dynamics is very useful in understanding and defining the personal, inter-personal and educational needs of the learners.

MEDIATION: during the reflection session mentioned above, the IGL educator has the opportunity to listen to how learners interpret and relate to the others' creative and artistic representations while exploring their conceptual and emotional background. Becoming aware of learners' thinking pattern, emotional reactions and communicative styles, the IGL educator develops the knowledge and the abilities to act as a mediator among generations, ready to support young and senior learners in their mutual understanding.

COMMON GROUND: as we mentioned earlier, creating a common ground across differences is the main challenging task of IGL educators. Nonetheless, implementing art-therapy in intergenerational learning practice, helps IGL educators

to cope with this challenge in multiple ways. Besides the group benefits we have explored so far, art making activities help learners of all ages re-connecting to both the universal dimension of art and creative instincts as well as to the experience of feelings and emotions. In other words by engaging learners in art therapy, IGL educators create the opportunity to re-discover the most intimate human dimension, which can bring people together, beyond any generational border or stereotype.

Conclusion

Intergenerational learning is a rapidly growing area, with the potential of impacting and changing education as well as the whole social ecosystem. To improve and deliver a quality intergenerational learning experience, educators and facilitators need to develop specific and transversal skills and, at the same time, master practical tools to effectively respond to the needs and the dynamics rising in multigenerational settings. Art therapy has been shown to have a multi-dimensional potential in IGL approach, for the needs and benefits of single individuals, groups and educators. Including art activities in IGL practices can help educators connect generations and create the supportive environment which people of all ages need in order to gain values, skills and knowledge.

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Social inclusion through art

by Dr Juan De Lucas Osorio (Asociación Arrabal AID, Spain)

Definition of art as a tool for inclusion

Casanova (2004) defines cultures as “plural and multiform phenomena that occur as continuous processes of collective creation and recreation. We are all creators and consumers of cultures” (p. 22), therefore all people participate in and influence cultures.

Art is a medium that works as a universal language, since all people can make art. It is a point of union that allows it to be the perfect tool for working with people (Lanfranconi, G. 2019).

UNESCO, in 1982, declared: Culture gives man the ability to reflect on himself. It is what makes us specifically human beings, rational, critical and ethically committed.

We define artistic mediation as socio-educational intervention through artistic and cultural projects, with people and groups in a situation of social exclusion, with vulnerable communities and for the culture of peace (Moreno and Cortés, 2015).

Although it is a new concept, described for the first time in 2010 (Moreno, 2010), the practices it brings together have a long tradition.

According to the work of Araujo and Gabelán (2010), in addition to creativity being the central axis, the main factor that differentiates art therapy as such from other therapies is the possibility of using art as an instrument that mediates the therapeutic and educational process. It is not an artistic education, so the objective is not the final work to be carried out, but the creation process and the motivation that leads to starting said process. It is categorized by the WHO, World Health Organization as an area within the arts, health and education. It has very diverse applications such as psychotherapy, education, rehabilitation and prevention in the area of mental health, as occupational therapy, or as social work. (Philippini; cited by Araujo and Gabelán, 2010).

The Spanish Federation of Professional Art Therapy Associations (FEAPA) defines art therapy as: “a specific way of working that uses the creation process through artistic language to accompany and facilitate psychotherapeutic processes and promote bio-psycho-social well-being, within of an informed and supported therapeutic relationship to those people and/or groups of people who require it” (FEAPA, 2016).

Regarding the concept of accompaniment in artistic mediation, the perspective of Mañón and Lorente (Mañón and Lorente, 2003) seems especially revealing to us, who are concerned with this action in the sense that the educator “walks together with someone” in the direction of achieving an improvement in the autonomy of the individuals with whom it works.

According to Romans, Petrus and Trilla "all educational work requires the collaboration and involvement of the person requesting the service, since it predisposes them to become aware of the difficulties, to unblock the interferences that intercept their development, to a progressive acceptance of herself, to the process of social integration and to obtaining skills and abilities that allow greater autonomy and social independence" (Romans, Petrus and Trilla, 2002).

Sahasrabudhe (1992) describes the multicultural arts educator as someone who is committed to humanity, and who considers cultural development a priority. He describes "culturally competent" teachers as: people who have examined and resolved personal biases and who are aware of and accept their own cultural roots; people who have an inclusive understanding of multiculturalism, and incorporate an anthropological approach to arts education; sensitive to the cultural roots of other people, and investigate the cultural needs of their students; understand the traditions and cultures of a diverse world; committed to continuing their own education in multiculturalism and diversity (Andrus, 2001).

The school, as an institutionalized center, is the fundamental setting to develop such purposes and guides the new generation toward a harmonious, multifaceted and comprehensive education. It is necessary to lead to inclusive education on the basis of knowledge and understanding that everyone has the right to know and actively participate in the manifestations of art, managing to transform students in principles of equal opportunities and respect for diversity (Menés, Céspedes and Silva, 2017).

The term Cultural-Functional Diversity aims to make a union between culture and the different capacities of people, hence the term cultural-functional. The characteristics of the DCF can be summarized as:

- express that diversity encompasses people, including the different capacities they have to function in society;
- promote artistic creation as a universal language, which goes beyond physical and cultural differences;
- include the artistic and cultural manifestations of people with diverse abilities;
- create inclusive environments in classrooms that allow students to work to their full potential based on their learning rhythms;
- understand diversity as part of multiculturalism.

The benefits of artistic mediation are that it promotes access to culture, which means a potential space and safe experimentation through art that promotes empowerment, resilience and symbolization processes (Moreno, 2016). Art and its multiple expressions have been used as an adjunct in psychoeducational and psychological

interventions, in workshops where different groups at risk of social exclusion work on multi-competence development, training and improvement using art and its mixed expressions as a tool (González, 2017).

Is culture promoted as a model of inclusion?

Gardner (1994) proposes that one could think of a comprehensive science of human development that needs to somehow consider the full spectrum of abilities and talents displayed by mature human beings in various cultures. For his part, the philosopher Nelson Goodman (1990), indicates that both artistic and scientific processes are an essential part of learning that relates us to the world through symbolic systems and if knowing is always knowing through, art and science are complementary and equally necessary. In his words: “art should not be taken less seriously than the sciences as a form of discovery, creation and expansion of knowledge, in the broadest sense of promoting human understanding.

Jiménez, Aguirre, and Pimentel (2009) analyze how artistic education becomes an emerging field of reflection and educational practice.

Cultural policies become the backbone of the new democratic societies. This was proclaimed in Porto Alegre in 2003, when the Forum of Local Authorities (FAL) dedicated to social inclusion was held. In it, the mayors and local authorities present undertook to develop a proposal for social inclusion through culture. Hence the Agenda 21 for Culture was born, a kind of guide for local governments in all the cities of the world to develop concrete and achievable policies that favor cultural development, without excluding minority groups or cultures.

We must use museums in a different way than the traditional one, in which they were considered as visual recreational spaces, and visitors were only a passive element (Batista, 2005, p.31). Museums must be creative spaces where discourses expand and interact, where representations are activated, attitudes are projected and cultural messages are processed (Asensio and Pol, 2002). The museum is conceived from critical positions as a complex system of intercultural communication at the service of the community in its triple aspect: space for communication of culture and education (Flórez, 2006).

This adaptation would lead us to build an integrated and integrating society, and not so much one of integration of one or another social or cultural group (Checa and Arjona, 2006). The museum, together with educational institutions, can collaborate in promoting attitudes that reject discrimination and foster intercultural relations (Escarbajal, A. and Martín S., 2012). Barrier-free museums are needed, with ramps, elevators, signs, railings, toilets and services of all kinds that are accessible and can be visited without any problem (Museum, 181; VV.AA., 1991; VV.AA., 1992).

José Antonio Zamora (2008, p. 14) points out, "considering the question of the social participation of immigrants means attending to their residential integration, to the social ties that they establish among themselves and with the native population, to the climate that presides over the relations and to the degree of articulation in social and cultural organizations".

Therefore, once the importance of educational processes in the development of cultural identity is recognized, educational intervention must be conceived as a prolonged process in effort and time and not as a specific activity (Bartolomé et al, 2000, p.267).

We live with two models of thought regarding this educational modality (Guillet, 2006, p.14):

- a) "Consumerist" Model: from this model, the animator offers people products to consume (including cultural and educational products). The recipient plays an eminently passive role as a mere recipient of products that acquire use value, denying the social dimension to animation. From this perspective, animation is oriented to the activity, to the agent, to the program, to what is instituted and to socialization.
- b) "Abstract" model: in which, unlike the previous model, the recipients are cultural creators. In other words, from this model, instead of the possible consumption of products, we speak of their creation, placing the emphasis more on the processes that take place in interpersonal relationships than on the products. Animation acquires an exchange value. Preponderance is given to the action, the actor, the project, sociability and praxis.

For this reason, cultural policies must work to promote the use of instruments that favor common projects that make it possible for the individuals of each community to play a leading role, respecting cultural plurality, making decisions and actively participating in their own social development, becoming aware, organizing and transforming if necessary (Calvo, 2002).

Art as inclusion is real, and it works

Penitentiary Center of Pereiro de Aguiar (Ourense, Spain), the inmates have participated, within the module of the Intra-penitentiary Therapeutic Community, in the visit to the scientific museums of La Coruña (Spain), such as the Domus, the House of Sciences, the Planetarium, the Aquarium and the "Fragas do Eume" Natural Park. These visits are intended to transmit to the inmates positive attitudes towards the conservation of cultural and natural heritage, while promoting group coexistence within a more playful and festive context. That museums are willing to adapt their educational function to the needs of the group of prisoners is already a very positive fact because it is indicating that the museological and museographic narrative is not alien to inclusive education (Rodríguez, M. 2021).

In Argentina, thanks to social organizations, they give young people opportunities to develop their creative abilities and autonomy and to build ties of belonging, through dance, theater, music, visual arts and other productive artistic undertakings in which they are linked to the community and build their own life projects. These experiences conceive art as a tool for inclusion, the regeneration of community bonds, and as a human right for all (Agostina, M. 2008).

Creative Growth is a nonprofit organization, created in 1974, based in Oakland, California, that promotes the inclusion of artists with developmental disabilities in contemporary art and strengthens the community by providing a supportive and representative studio environment in galleries. With the belief that art is fundamental as a means of human expression, and that they are qualified to communicate creatively, serving people with functional diversity. The couple Florence Lundis-Katz and Elias Katz, artist and psychologist respectively, wanted to establish an inclusive space without hierarchy, decidedly different from the institutions where people with functional diversity would experience normally. The environments to which this group is exposed (hospitals, protected work spaces, care homes, recovery centers etc.) often lack stimuli and provisions for their growth and self-realization. For those who have difficulty expressing themselves and interacting with others, this alternative language is a way of communicating that can make a difference.

ASCATEC (Canarian Association of Creative Therapy, 2022), is a Spanish NGO that was born in 2008 whose objective is to promote the recovery of people with serious mental disorders through four therapeutic artistic spaces: Art therapy, Drama therapy, Music therapy and Dance movement therapy. They are taught by specialized personnel and have the technical means backed by scientific and reliable evidence for this purpose. Highlighting Art Therapy, it is a form of psychotherapeutic accompaniment through artistic productions. It is a safe space to express emotions through materials.

Art is a remarkable tool in the process of inclusion and construction of meaning in the context of promoting healthy development because it essentially respects the particularized mode of expression, and the empirical subjectivity in the way in which the subject with intellectual disability relates to the world, like the other and with himself (Sakaguchi, A. 2021).

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Using creative potential throughout one's life *by Aleksandra Zawalska-Hawel (Otto Stern Municipal Public Library in Żory, Poland)*

Creativity is the art of taking a fresh look at old knowledge.

English proverb

A mind is like a parachute. It doesn't work if it is not open.

Frank Zappa

Creative activity accompanies people since the dawn of time. It is confirmed to be present in all fields of human existence: in the development of visual arts, music, literature, architecture, language, and science. Creativity is often understood as only existing in the artistic world – a trait characteristic of painters, writers, and musicians. However, it is present in every aspect of our life and can be used in all fields of interest including both, our professional and everyday life. After all, one can be a creative chef, physicist, or engineer. It is possible not to have artistic or musical skills while still be able to do embroidery and have great fun playing with three-year-olds or be excellent at negotiating.

As children, we are all creative. There are no boundaries resulting from the social norms stating that some things are not accessible to us or that we are not allowed to do certain things. On the contrary, we do have an unlimited number of ideas and associations. We enjoy painting, plasticine sculpting, making up poems and we constantly come up with new ways of how to use objects while playing. We learn quickly and have a great willingness to discover the world. And then we are sent to school where our childhood creativity is severely restrained. We are told on and on that there is only one right solution to a certain problem or that the text we are given is to be understood in a specific way. The commonly used tests also contribute to killing our creative thinking. As we acquire rules and limitations the knowledge that we gain provides us with a better understanding of the world but sadly causes us to self-censorship our ideas and their expressions.

Both studies and observations, prove that most people become less and less creative as they grow and not only chose to stick to established patterns (or even stop looking for different ones) but also give up on activities such as painting, singing or playing instruments as they consider themselves as not talented enough in the given field. But that does not mean that we are unable to use creative thinking again.

The word creativity comes from the Latin word *creatus* meaning creative and describes the mental process that leads us to new ideas, concepts or new associations connected to those that already exist. Creative thinking means thinking in a way that provides original and useful solutions. However, in contrast to many other phenomena, science does not provide one universal definition of creativity. The same applies to psychology

which provides no standard techniques for measuring creativity. Psychological tests usually involve problem solving exercises and filling in questionnaires consisting of several questions relating to one's personal preferences, interests and views. An example of the above mentioned tests is the Guilford test. Its objective is to estimate how many ideas one can provide in a limited time. For example, the participant is required to come up with various usage of an ordinary object such as a wooden board within a time constraint. The process is referred to as the so-called creation flow while the various realms that the participant's ideas come from are known as adaptive flexibility.

Creativity is, to some extent, genetically conditioned and while some people have more creative potential than others, we are all capable of developing and strengthening it with the use of creativity stimulating exercises. The main goal of these exercises is to let go of self-criticism and free ourselves from thinking that what we do exceeds our abilities or isn't good enough because analytical and critical thinking tend to block out creativity. Our inner critic feeds us fear and as a result, we are afraid of being creative, happy, and free. Once we free ourselves from that fear we cross the magical border and we find ourselves on creativity's side!

Bryan W. Mattimore states that there are seven traits of a creative mind:

1. Curiosity – seeking new ways and possibilities; without curiosity, the creative process has not got the basic fuel that drives creativity.
2. Openness – both active and creative openness towards others and different ideas. One does not remain in once established strict views and develops the ability to think in various areas.
3. Ambiguity – understood as the ability to assimilate contradictory, ambiguous and/or incomplete information.
4. Finding and transferring principles where the thinking process consists of two parts:
 - a. firstly, the mental habit of incessant identifying of creative rules which are an integral component of the idea in question;
 - b. secondly, using the previously identified rule in a different context in order to create a brand new idea.
5. Searching for integrity – means one's belief in the existence of a link connecting the seemingly unconnected elements and their desire for seeking it.
6. The state of awareness and knowledge.
7. World visualization – having the ability to imagine different worlds, places, people and things in one's mind.

A creative person realizes that the currently applied variant does not lead to the intended result and can go back in search of a new possibility even if it involves taking a risk. Motivation is essential in order to fulfil one's creative potential but most adults do not believe that they possess it and, therefore, refuse to use it. However, motivation is crucial if we aim to use our creativity and achieving good results in that field is basically impossible without it.

The process of creative thinking starts with the preparation phase during which we collect the data necessary for problem solving. On the intellectual level, we attempt to consciously come up with solutions or generate ideas. It is tedious work and eventually may lead to discouragement ("I am not able to do it"). If such a situation occurs it is best to take a prolonged break which is yet another stage of creative thinking and is also referred to as the incubation phase in which we gather ideas. An excellent idea may come to us during this stage as some genius association connected to what we had previously worked on may resurface from our subconscious mind even at three in the morning or while we are taking a shower. This is the so-called "eureka" moment (enlightenment) which occurs when you are not thinking actively about the creative solution to a problem at hand. Once we go through numerous solutions, they then have to undergo the process of selection and verification according to the criteria we decided on at the beginning of our work.

Our creative thinking abilities depend also on many aspects, both internal and external. We need to take care of our broadly understood well-being, keep an optimistic attitude towards our lives and concentrate on possibilities, not risks.

Creative thinking is positively affected by:

Relaxation and proper quota of sleep

As much as our brains require periods of activity they also require regular breaks. When we are relaxed and in a good mood our brain is more fertile, we can take pleasure in our activities and only later evaluate our ideas. Well-rested people possess a much greater creative potential. On the other hand, if we work for a prolonged period of time without breaks our concentration declines, we become anxious and, in extreme cases, reach the point of mental breakdown.

What is more, taking a break and listening to music may have a positive effect on our state of mind and help us reach a creative solution to a certain problem that we encounter.

Humour

A sense of humour that is „creative“, original and spontaneous may help us find more diverse ideas. The combination of creativity and humour may turn the creative task we are dealing with into great fun. Sense of humour results in atypical, illogical thinking that facilitates the process of coming up with new ideas. Sense of humour also allows

us to laugh at ourselves, our mistakes and failures which are the inherent part of creativity.

Physical condition

Regular exercises and maintaining the right physical condition improve the condition of the respiratory system and ensure that our brain receives the proper amount of oxygen. People suffering from various illnesses are often unable to fully use their creative potential, therefore, it is crucial that we take up some form of physical activity or sport.

Silence

The modern world bombards our brains with a large amount of noise, such as the piercing sound of phones ringing, street traffic, loud music, etc. that disturb our thoughts and increase our stress level. The above mentioned factors limit the effectiveness of our brain functioning. It is important to actively minimize the level of noise that affects our bodies.

Stress

At times it happens that we act faster and more effectively under pressure as we are more motivated to work and focus entirely on the given task. Thanks to creative inspiration we achieve results that would be out of our reach under normal circumstances. While short-lasting stress might be a valuable motivator to act, a prolonged period of stress may not only limit our creative potential but also harm our health and psyche.

Environment

Environment has a great impact on our ability to think creatively. Our skills may flourish if we surround ourselves with passionate people who present a positive attitude towards life and who encourage us to develop and carry out new ideas.

The place where we create is also important – large, open spaces providing an area where we can move freely will increase our creativity.

On the other hand, factors such as prolonged stress, fatigue and the above mentioned fear and self-criticism directed at each of our ideas as well as the assumption that we aren't capable enough, are the barriers preventing us from developing our creativity. Also, when we find ourselves among sceptics and malcontents who tend to criticise our work, the chance to strengthen our creative potential is much smaller.

As proven, the creative process is not always a positive experience. It includes moments of breakdown, frustration and even pain. However, it enriches our knowledge about ourselves. Once we overcome the fear of those we can finally express ourselves creatively and be fully satisfied with what we create. The point is to go back to the childish readiness for trials and not treat errors as failures but as lessons helping us in achieving our goals.

At the end, I would like to quote a short extract from the book „Imagination” by Ewa Barwińska:

Do you remember the time when you were a child? When the carpet was the water surface, furniture was trees and when you used to climb the armchair as if you were a climber on his way to the peek? It was your little imagination helping you to move to another space and exist in a different dimension. We had that flawless mechanism of imagination. We could go “there” without putting in much effort. But with each year passing our imagination got weaker and weaker. It was replaced by realistic thinking, evaluations, judgments and “not being silly”. And it remains so till this day. Pablo Picasso once said that “every child is an artist. The problem is how to remain an artist once we grow up”.

We are all artists, we just forgot about it. We „grew out of” it and we no longer wish to perceive reality and the world as children do.

You do not need much, a simple change of thinking and being aware of the fact that it is you who make rules and decisions are enough. You always have the seemingly trivial tool, the eyes of imagination, at your disposal. All you have to do is use them.

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A C T I V I T I E S

Asociación Arrabal AID Málaga, Spain

- *The art of being free*
- *Recovering traditions*
- *Drawing smiles*



Asociación Arrabal-AID (Málaga, Spain)

ARRABAL-AID is a non-profit social association created in 1992. Our mission is to work for the full social and labor integration of people, especially the most vulnerable, through accompaniment and advocacy actions in the social environment.

We develop training activities, participation, promotion of entrepreneurship, implementation of social innovation, job orientation, international mobility, support for children and families, as well as any need that we can cover in society.

Our values are based on:

- Committed, ethical and transparent management.
- Active participation/protagonism of people.
- Professionalism: quality work at the service of people.
- Sustainability: lasting impact on people and the territory.
- Human dignity: we believe in people whatever their condition.
- Social justice. Inequality, poverty, discrimination are social anomalies.
- Critical reflection. We make mistakes, we learn, we move forward.
We succeed, we learn, we improve.
- Coherence: our actions are a sign of our values.
- Respect: There is no single model of citizenship or family. We respect diversity.
- Our organization is based on a team of coherent, honest and committed people.

Learn more: www.asociacionarrabal.org

Visit us: 29012 Málaga, Spain, C/ Dos Aceras 23-25 Call us: (+34) 952 300 500

At Arrabal-AID we firmly believe in art as a bridge to contact the people we serve, and it is a two-way path, since once that bridge is built thanks to artistic methodologies, it is a return path where each person opens up, discovers himself, and grows as a person. Our mission is the social, labor and social inclusion of people, especially the most vulnerable groups, through employment, training and social revitalization programmes.



It is in the latter where we implement projects such as:

- **Weaving equality** has the main objective of working on gender equality in the classroom, due, among other things, to the increase in cases of gender violence among young people. To this end, it is proposed to use current art as a means to address concepts and creativity as a form of expression, helping to increase visual culture and critical and reflective capacity, promoting co-education. Art certainly seems like a good medium since it also encourages other skills such as creativity, initiative, teamwork and develops critical and reflective skills, as well as helping to create an appropriate visual culture.
- **MOST BEAUTIFUL MALAGA.** Through the development of different activities framed in the “Málaga más bella” initiative, cultural activities are carried out in the community, which have had men and women as protagonists; being these participants, both in the process of generating ideas and in the activities themselves. Egalitarian collaboration has been sought and this work has been made visible through the different artistic creations and workshops for minors. Getting neighborhood communities, groups, schools, feel as their own a part of the city, which until now was abandoned.
- **With their backs to the world:** they work with women deprived of liberty, through a series of workshops with a psychologist in which they have contributed to the social participation of women. For this, their personal life stories have been known and a series of therapeutic sessions have been carried out through writing and painting. Based on these true stories, two different editions of the book “Back to the world” have been published, which have tried to contribute to the visibility of the group formed by women prisoners and to social and civic awareness.
- **Theater for equality:** we work with young people for equality, in such a way that they must assume roles that they always see from the outside. For example, they must play the father or mother whose son does not want to study, what do you say and how do you speak to him? After several workshops where points of view are shared, a play is performed and recorded to serve as examples to other young people.

People make art every moment, from the moment we decide what to wear in the morning, to the way we place a dish that we have cooked. Sometimes we make that dish messy, with the edges of the plate stained and surely it is because we have had a hard day, on the other hand, other times we dedicate a lot of love to each part of the plating. Art is alive, it must be accessible to all people, and all people must know that they can access art. And for this, we are the entities to promote new ways of expression and methods in which each person is comfortable sharing an idea, problem or illusions of it.

THE ART OF BEING FREE

by Dr Juan De Lucas Osorio

Participants: about 10 participants. Suitable for all audiences. The example of the images are women deprived of liberty or in a semi-liberty regime.

Location: normal size classroom, if possible with ventilation. This activity is carried out at the Evaristo Martín Nieto Social Insertion Center (Málaga, Spain).

Goals: express emotions through the plastic arts, share thoughts and present the thoughts that we cannot with the word.

Course (the duration of the workshop is 2 hours):

1. Explanation about emotions: why do we get angry, why are we happy? The teacher explains in simple language what emotions are.
2. A piece of paper and a pencil or pen (something they can write with) is handed out. The attendees are asked a question: how do you feel about yourself? They write the answer on a piece of paper (some people will only put one word because they say they don't know).
3. Distribution of materials to each participant: material to paint on (t-shirt, cloth bag, cap, etc.), and elements to color.
4. The same question is asked, but now they must answer on the piece of cloth with the colors.



4. After 30 minutes, the painting stops, and each person explains the design they have made. They are invited to compare the answer on the paper with the explanation of the design. The paper one is much shorter than the design explanation.

Materials: markers or fabric paint. Fabric to paint, it can be garments such as a t-shirt or hats, shopping bags.

Tips: it can be thematic, for example, you can select a topic that everyone can work on, such as the role of women in the family, or the value of women in society. In this way we do not talk about feelings if the group is shy or self-conscious. Talking about external issues is more accessible than about oneself.

RECOVERING TRADITIONS

by Dr Juan De Lucas Osorio

Participants: people of all ages. In this example, it was carried out with men over 40 years of age in a semi-liberty regime.

Location: normal size classroom, if possible with ventilation. This activity is carried out at the Evaristo Martín Nieto Social Insertion Center (Málaga, Spain).

Objective: to sculpt figures with breadcrumbs, turning feelings and frustrations into the result of the work. We develop touch, sensitivity and patience.

Course (the activity lasts 2 hours):

1. Remove the crusts from the bread, chop the bread and chop it so that it is well crumbled.
2. Then, in a container, add the white glue to the bread.
3. Mix, add the glycerin and stir with a spoon, until you achieve a mass as homogeneous as possible.
4. Lemon is added. If it's too sticky (it doesn't have to stick to your hands), add a little more breadcrumbs.
5. We already have our "raw material" to mold flowers, figures, brooches, etc.
6. We leave 1 hour for each person to design.
7. We make a presentation of each work and each person presents what has cost him the most to do.

Materials:

- Two or three slices of sliced bread.
- White glue (one or two tablespoons).

- Glycerin (this in pharmacies or specialized drugstores) - two small teaspoons;
- Lemon, we will use one or two tablespoons.

Tips: a simple way to recycle expired bread. A theme can be exposed and each person represents through a figure what that theme means. During the process there are people who enjoy it, others who get stressed and some who indicate that their hands are too big or small, therefore, the teacher should encourage and motivate not to put up barriers.

DRAWING SMILES

by Dr Juan De Lucas Osorio

Participants: about 10 people, over 35 years old.

Location: medium size classroom. This example exposed in images was made in the Arrabal-AID Association, in Malaga (Spain).

Objectives: learn to draw expressions and faces, give character to drawings, add feeling to designs, convey emotions

Course (The activity lasts 3 hours):

1. Explanation on the importance of providing designs with feeling. They are presented with and shown drawings comparing the expression or without expression, and the potential to transmit that it has in each case.
2. Explanation on basic drawing techniques.
They are given guidance to draw parts of the face.
3. Distribution of materials to each participant: pencils, practice guide, blank paper and magazine.
4. Each participant must draw a face with an expression.
5. After 1 hour, each of the participants shows their design to the rest, and the classmates have to guess which expression they wanted to draw.

Materials:

- Pencils and paper.
- Magazines or newspapers where faces, eyes, people appear.

Tips: many people will be frustrated that their eyes are not "pretty." For this reason, it is good to show them artists like Picasso or Dalí so that they see that they can transmit emotions without being realistic. In this way, they will not be embarrassed to show their result.



RECOVERING TRADITIONS



DRAWING SMILES

EduVita
Associazione
Culturale
Lecce, Italy

- *Group portrait*
- *Hands in... Paste!*
- *Pizzica mirroring!*
- *The mosaic story*



EduVita Associazione Culturale (Lecce, Italy)

EduVita is an educational, cultural and intergenerational centre in the heart of Lecce, Southern Italy, founded in 2019.

EduVita is a place of connection between past, present and future: we create learning opportunities to improve the quality of life of elderly and young people through intergenerational dialogue. Our NGO is active both locally and internationally, participating in Erasmus+ research and mobility programmes in the field of Adult Education.

We focus on pedagogical research, innovating teaching and learning processes, designing learning settings and developing new methodologies based on Adult Education and Intergenerational learning approaches.

Our main activities:

- **LIFELONG LEARNING:** EduVita creates and offers courses and training opportunities for senior-aged learners to promote the development of skills important for an inclusive and participative social life. In particular, we offer language courses and workshops on digital accessibility (computer, smartphone, tablet).
- **ADULT EDUCATORS EMPOWERMENT:** in response to the increasing demand from senior learners, there is a lack of educators adequately prepared for these educational needs. Therefore, EduVita supports adult educators in the development of specific lifelong learning skills and methodologies. We organise specific training courses for educators, European informatics passport courses and English certification exams.
- **RESEARCH PROJECTS:** EduVita is currently a partner in several European Erasmus+ projects, where professional educators, researchers, universities and training institutions from all over Europe collaborate to share good practices in lifelong learning and develop new methodologies and resources to support elderly learners and Adult Educators.
These research projects cover the following areas: family learning and intergenerational education, digital literacy and critical thinking, cultural heritage valorisation.
- **INTERGENERATIONAL LEARNING:** one of the aspects that distinguishes EduVita is the intergenerational vision, i.e. the dialogue and exchange between young people and adults who, by cooperating and exploring each other, can contribute together to a sustainable development of society. EduVita creates and promotes intergenerational events and initiatives: live library events, Art contests, Intergenerational Book Swap, reading club, art-therapy activities.



EduVita is coordinator of the Erasmus+ project “Intergenerational Bridge: Connect to Create”, designed to exchange good practices in intergenerational education. The EduVita centre is named after Antonio L. Verri, Italian writer, editor and cultural operator originally from Salento, a symbol of the dialogue between cultures and generations.

Learn more: www.eduvita.it

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GROUP PORTRAIT

by Roberto Franco

Creative Collage Activity

A simple and accessible activity to support group integration through the visualization of a collage. As in group photos, each participant creates their own space and represents themselves in dialogue with others, through colors, shapes, and free creativity. From the individual to the collective stage, the Group Portrait helps participants interweave relationships with each other while reflecting on individual attitudes and group dynamics through the lens of art.

The activity was designed during the “Use Your Imagination and Awake Your Creativity” training, held by Anna Sikorska in Warsaw, as part of the Erasmus+ KA2 “Art Bridge” project.

Participants: 6 participants and up, adults 50+ or ages 18 and up.

Time: 60 minutes

Place: in a place that allows participants to move freely, where it is not too windy. It is important to find a quiet location to facilitate the exchange of information throughout the event.

Materials:

- One or two sheets of cardboard per participant of various colors.
- A poster board large enough to accommodate at least 70% of the space that the sheets would occupy if placed on it.
- One tube of glue for every 3 participants.

Goals:

- Foster group integration and cooperation.
- Promote intergenerational dialogue and exchange.
- Stimulate the participation of all members present.
- To value individual contribution.
- Reflect on the collective process.

Before starting:

The facilitator places the poster board and glue tubes on a table or on the floor, where there is enough space for all participants to stand around it. Afterward, he hands each participant a sheet of colored cardboard, letting the participant choose the color.

Unfolding:

After handing the sheet of cardboard to all participants, the facilitator stimulates the reflection about the emotions that color evokes in the participants with questions such as, “Why did you choose that particular color?”

Individual phase:

After a few minutes, the facilitator will ask all participants to tear the sheets of cardboard into many small fragments to be kept aside by the participants.

Group phase:

Once the fragments have been obtained from the cardboard sheet, the actual group integration process begins. The facilitator invites the participants to move to the poster board and paste the colored fragments onto it. There are no rules: each participant chooses the way, style, and space in which to distribute the small fragments, following his or her creative instincts.



The facilitator observes:

- Roles and dynamics of cooperation within the group.
- The collective process of creativity.
- Conflicts, solutions, and communication among participants.
- Level and mode of participation.

Conclusion:

When all the fragments have been placed, it is time to form a circle around the poster board, observe the work done and reflect on the group's creative process.

At this point, the facilitator can stimulate self-reflection by bringing attention to the group dynamics that emerged during the activity with questions such as:

- Did you immediately get started or did you wait to give others space?
- How much space and what space did you occupy?
- What is the relationship between your role in the group and the way you pasted the fragments on the poster board? Does it reflect your personality?

The facilitator invites participants to share reflections and feedback with the group to close the activity.

Tips:

MOTIVATE FOR PARTICIPATION: not all participants will feel free to participate in the activity carried out by the group. At first, it is useful to wait for one or more participants to step in to engage an excluded member. At a later stage, if there are still members who have not participated, the facilitator can try to stimulate the group to get the remaining members to participate, even minimally. As is the case in any activity, some participants prefer to remain in an outside observer position rather than an active one.

THE ROLE OF THE INDIVIDUAL: what do participants do while they are not actively involved in the activity? Some might pose as helpers, others give directions, and still, others might participate by describing how the placement of the fragments on the board might create something specific. The facilitator needs to intervene as little as possible during this phase to leave room for spontaneous behavior by all participants.

FOLLOW-UP: once the activity is over, the facilitator can explain that the work done is a visual art form representing the group itself, the Group Portrait and that each fragment placed on the poster board represents the members' interaction with the whole.

HANDS IN... PASTE!

by Irene Bevilacqua

Papier-Mâché – creative recycle as a technique of Art Therapy

Description: papier mâché - cartapesta - is a very ancient art of recycling: it was born with the purpose of giving new life and new form to a scrap. The first step is to recover trashed paper, crush it and mix it with natural glue, made of water and flour. Then it is left to macerate. Afterwards the paste is shaped, polished and smoothed according to the shape you want to give it and finally dried in a ventilated place. At the end of the drying process it can be painted or decorated.

In addition to Papier-mâché, there is also papier-collé, where the paper is not shredded but overlaid with layers of glue. In Italy, it is a widespread and characteristic artistic activity. There are various centers in the peninsula that work with papier-mâché: Venice is famous for its masks, in Lecce, religious statuettes are traditional.

Participants: cartapesta as a technique of Art Therapy fits everybody, from children to adults aged 50 and over, divided into pairs or closed groups of 3 to 10 people, in order to allow the activity to run smoothly and to be able to cope with any difficulties the participants may have. Participants can be either beginners or advanced participants of papier-mâché courses. This technique, due to its structure and feasibility, is suitable for any age group and groups with possible challenges. It does not require prior knowledge or special skills.

Place and material: the most appropriate setting for the workshop in an indoor room with a large table where you can place the materials: paper, glue, bowls of water, paintbrushes, aids of clay or plaster, spatulas, sheets of paper, pens, crayons and additional tools. But it is good to remember before starting that what really counts are the hands! Cartapesta (papier-mâché) is in fact a very manual activity and at the same time reflexive, so it needs peace and time.

Goals: the working group's goal is, in addition to the creation of decorative and gift items – like flowers, masks, jewel case, utensils, little statues and jewels - to give free inspiration to creativity and to enjoy the beauty of manual work and the importance of one's own acts through the direct contact with materials and partners. The action, the contact with material and with other people allow, particularly adults and seniors, to reconnect with their bodies, learn about themselves or improve their self-knowledge, socialize and train their mind and memory through reminiscence and imagination.

Course: it's recommended to start with the initial preparation with the adult learners. It is advised to start with an initial explanatory training where participants would get the information about the materials, work phases and the aim of the workshop.

During this preparatory activity participants can learn how to make glue, an essential element in the workshop of cartapesta, and select the paper to shred. In addition, in order to practice creativity and awaken manuality, it is advised to begin modeling clay or any paste or to make a drawing with coloured crayons. These activities allow the participants to experiment and organize future work with papier-mâché. Another pleasant preparatory activity is to visit the workshop of a master papier-mâché maker, especially if the area, like Lecce in Italy, allows it. You could observe the craftsman at work and the papier-mâché works.

Tips: in the art of papier-mâché time is a vital element. It is certainly possible to make it all in one's session, but it is preferable to spend several days working and observing the finished and dried work. When the process of drying is completed, it is recommended to decorate or paint the object. This last step is very creative and relaxing: the ease of execution of coloring is advisable even for those who are not so familiar with brushes and dyes. It's better to use more mellow dyes rather than watery ones, as they may damage papier-mâché structure and crumble the work. At the end of the decoration, participants can proceed together with the facilitator with the final reflective phase where the activity is discussed, taking into account the emotions, personal challenges, difficulties and improvements encountered. In addition, as a follow-up to the papier-mâché, one can think of basing group art therapy activities on the objects made: for example, the works can become subjects for a storytelling to be constructed collectively. A facilitator is useful in this activity to guide participants through the various stages and resolve any difficulties or conflicts along the way.

Conclusion: papier-mâché is a technique which allows, through the recovery of paper waste and manual work, to identify in the creative act and interpret it as a personal rebirth. It's a relevant psychological activity to shape an object with one's own hands:



the craftsman, in fact, rescues what has no longer utility by giving it new value and new function. This can be associated with an individual growth path: during the activity participants challenge their abilities and often discover something that they did not know about themselves, developing self-confidence in this process. In addition, the creative process allows complete self-expression while leaving a space to the emotion and desires. The activity can become an important cathartic moment with purifying, liberating, expressive and relaxing power that allows the participants to reduce stress, resolve conflicts, set goals and awaken their artistic abilities.

Activity: this activity was organized in March 2022 by the “EduVita Cultural Association” in Lecce as part of the Erasmus+ KA2 project “Art Bridge” at the workshop of the esteemed papier-mâché master Mario Di Donfrancesco, where little statues of the Virgin Mary were made.

PIZZICA MIRRORING!

Filomena Locantore

Dance-movement therapy

The pandemic and personal distancing have had a great impact on social relationships and contact between people, especially for adults 50+, a segment of the population most at risk from the consequences of the virus. How to overcome fears and get back in contact with others?

With “La Pizzica Mirroring”, an all-Salento reinterpretation of movement-dance therapy to combine art therapy with an intercultural exchange. The traditional pizzica dance, when danced in pairs, implies strong cooperation between the dancers. They communicate exclusively through non-verbal language to perform coordinated movements and steps in harmony with the music and with the space.

In Pizzica Mirroring the participants observe and imitate the interlocutor to the rhythm of tambourines, castanets, and violins, establishing an empathic contact and... from a distance!

Participants: from 10 to 20 adults aged 50+ and of all ages starting from 18 years.

Time: 50 minutes

Place: an indoor or outdoor space, large enough to allow the couples of participants freedom of movement. Pizzica is a dynamic dance: while dancing you move in space by drawing circular shapes.

Materials: for the facilitator: a computer or a smartphone and a Bluetooth speaker or an amplifier for music. Music tracks of pizzica and taranta from Salento are available

ACTIVITIES

on YouTube. For the participants: comfortable clothes and shoes without heels if possible, to jump freely and without inconvenience.

Goals:

- Helping adults 50+ overcome the challenges and fears of social distancing by creating alternative connections through music and dance
- Provide tools for adults 50+ to help them re-establish contact with each other through non-verbal communication channels, empathy, cooperation, and mutual understanding
- Increase the sense of agency and self-esteem through Bodily-Kinesthetic skills
- Promote dialogue and relations between generations

BEFORE STARTING - warm up (15 minutes): the facilitator invites the participants to circle up and starts the music. They introduce the basic steps of the pizzica and the participants imitate these movements to get to know the rhythm and type of dance.

After the warm-up, the facilitator asks the group to pair up in different spaces of the place. Before opening the dance, they reiterate the fundamental rule: don't talk!

DURING (20 minutes):

2 min - the couples stand and the participants face each other, looking into each other's eyes to start creating non-verbal contact. The facilitator kicks off the dances!

9 min - one of the two partners of the couple is the leader. The leader chooses and stages the steps, the type of hops, and the direction of the movements while communicating through the eyes or small gestures (just like in traditional dance). The "mirror" participant will have to imitate and simulate the same movements, respecting the rhythm and flow of the music.

9 min - the roles are reversed. The leading participant becomes the mirror. And the dance resumes! Without ever communicating verbally or with words, the leader and the mirror let the body, movement, and dance speak for them and keep them connected.

CONCLUSION (15 minutes): the facilitator invites the couples to put the big circle back together, and proposes some questions for self-reflection:

- How did you feel during the activity?
- How did you feel towards your dance partner?
- What strategies did you use to communicate?

Finally, the facilitator invites the participants to share feedback and reflections with the group.

Tips:

LEVEL UP WITH IL FAZZOLETTO (THE HANDKERCHIEF) - it is a square-shaped cloth that is traditionally waved to the rhythm of music by dancers to increase the cathartic power of the pinch. To make the activity more intriguing and fun, we can add the “fazzoletto” element that the leader will have to wave and move gracefully to the rhythm of the music, while the mirror imitates it.

IF YOU DON'T KNOW THE PIZZICA... You don't need to be a professional dancer to facilitate this activity. The basic steps of the pizzica are very simple and can be learned in a short time. For example, you can consult some tutorials on YouTube or the Internet to see and learn the basic steps that will allow you to do the activity. Alternatively, you can create a reinterpretation of the mirroring activity by re-adapting the traditional dance steps from your area. In art therapy, everything is possible with a pinch of creativity, and at the same time, in this way, we spread awareness about intercultural exchange and cultural diversity.



THE MOSAIC-STORY

Filomena Locantore

Creative writing

As in a mosaic, where each tile contributes uniquely to the charm and harmony of the entire work, in this collective creative writing activity, each group of participants creates and adds their own piece to give life to a creative story.

The activity was designed during Anna Sikorska's training “Use Your Imagination and Awake Your Creativity”, which took place in Warsaw, as part of the Erasmus + KA2 “Art Bridge” project.

Participants: multigenerational group of 12 participants, with adults 50+ or of different ages starting from 18, complete beginners or experienced with storytelling and creative writing. In particular, the activity is for adults experiencing marginalization or transition and instability, mainly due to the effects of the pandemic.

Time: 10 minutes for the introduction; 10-15 minutes for each group writing session; 5 minutes for the collective reading session; 10 minutes for self-reflection; 5 minutes for sharing and feedback.

Place: in the classroom, by the sea, in the office or in the park, at the event venue, outdoors or indoors. The important thing is that the place is large enough to accommodate micro-groups in different workspaces. Desks, tables, supports of other types, chairs, and armchairs are ideal for comfort and relaxation during writing.

Materials: for the participants – pens to write and blank sheets of paper to fill with creativity. Alternatively, participants can use a PC, tablet, or smartphone. However, the dance of the hand with the pen and the contact with the white sheet are essential elements of art therapy with creative writing. For the facilitator – a whiteboard or movable billboard for instructions.

Goals:

- Help adults 50+ to socialize and connect with peers and other generations through creative writing
- Support adults 50+ in self-exploration through storytelling to re-discover individual worth, skills, and talents
- Foster self-esteem and agency through teamwork and cooperation towards a common goal.
- Awake imagination and creativity with storytelling to stimulate new thought patterns and challenge thinking routines.
- Promote intergenerational exchange, collaboration, and dialogue.

BEFORE STARTING: to activate the imagination and creative storytelling, the facilitator prepares a story incipit with a detailed scenario or introduces a character who will be the protagonist of the Mosaic Story. To present the character or the incipit, you can use a visual representation on the blackboard, write a sentence, narrate a short passage or improvise a theatrical skit. *E.g.: It was a dark and stormy night. Marco had just arrived in Lecce, when...*

DURING: after the instructions, the facilitator will divide the group into micro-groups of up to 3 people and distribute them in different workspaces. Each micro-group will have a 10-15 minute writing session to work on their task. When everything is ready,

the first micro-group starts writing the story starting from the incipit or the prompt provided by the facilitator. When the first group is done, the second one will read the passage and continue to write. And so on, until all the groups have added their tile to the Mosaic Story.

THE FACILITATOR OBSERVES:

- Roles and dynamics of cooperation within micro-groups;
- The collective process of creativity: from idea to story;
- Conflicts, solutions, and communication between the participants.

CONCLUSION: when the story is complete, it's time to circle up around an imaginary bonfire to enjoy reading The Mosaic Story, smile together, and share emotions.

As a good practice in art therapy, you can conclude the activity with a moment of reflection on the emotions, attitudes, and individual and group challenges that emerged during the collective writing process. The facilitator can trigger self-reflection with these questions:

- How did you feel during the activity? How have your emotions changed?
- What challenges and resistances have you noticed in the creative storytelling process?
- How did you feel within the group?

The facilitator invites participants to share reflections and feedback with the group to close the activity.

Tips:

TRIGGER QUESTIONS: inspiration to write a story doesn't always come immediately, especially with adult participants who are not familiar with creative writing and are not ready to let themselves go into imaginative wandering. To encourage imagination and light up the creative spark, the facilitator can use trigger questions such as: *Who is Marco? Why is he in Lecce? What happens to him? How does Marco feel in this situation? What would you do to change it? What or who can transform the path of events? How?*

CREATIVE ENGAGEMENT: what do the participants do while they wait to create their tile of the Mosaic Story? Waiting is the perfect moment to engage with creativity and relax with art therapy! Mandalas, free drawing, and coloring pictures are simple and accessible creative activities to engage participants while they wait.

FOLLOW UP: at the end of the activity, participants can group up to transform the Story-Mosaic into a visual masterpiece. On a billboard with markers or wax paints, on a canvas with acrylics and brushes, free space for visual arts and creative cooperation!

Associação My Madeira Island, Portugal

- *Photo reflection of the self*
- *Makeup*
- *My house*
- *Crystal clear*



Associação My Madeira Island, Portugal

Associação MY MADEIRA ISLAND is a non-profit association that aims to support the cultural and social development of Madeira Island through various cultural and educational events and online activities; and helping young people find online employment opportunities (due to a very limited job market on the island) through the development of digital and soft skills.

We also aim to develop social and personal competences of young people and adults by organising local and international projects, camps, training courses, conferences, seminars, consultations, lectures and other educational activities, based on non-formal education principles.

My Madeira Island strives to contribute to the artistic and cultural agenda aimed at enhancing the quality of life with meaning. The organization's activities are an essential part of overall strategy for Madeira to be a creative community, and the organization itself a meeting point for innovation and change, aimed at strengthening the excellence of our island. My Madeira Island promotes equal opportunities, inclusion, active citizenship and participation of children, youth and adults and creation of various opportunities for them.

Our main actions can be grouped in these distinctive segments:

- Creating visual (photography and videography), audio and text products online and offline about the island of Madeira with the aim of promoting the island and the statutory activities of the association;
- Provide non-formal educational opportunities for young people and adults on the island of Madeira; encourage active participation of people in the social and cultural life of the island;
- Assist the people of Madeira with finding employment and educational opportunities via computer and Internet technologies;
- Develop educational programs for young people on leadership, equality, tolerance, respect of human rights;
- Organize activities that promote the touristic potential of Madeira island, contribute to creating a harmonious intercultural society, assisting smooth integration of migrants in the local community;
- Develop programs and activities which assist Madeira not only be promoted as a tourist destination but also a home for various professionals and innovation;
- Develop programs directed at upbringing of ecological awareness and responsible attitude towards the environment.

The team of My Madeira Island is a group of educators, artists, scholars and writers. We create professional media materials based on our experience as journalists and photographers, as well as design high-quality educational materials and run projects and events relying on our own and external experts.

We also run a slow news magazine - <https://mymadeiraisland.com/> on a volunteering basis. The magazine talks about the island of Madeira and its people - aiming to promote the island, increase its touristic potential (which is practically the only industry here), and also to present the island through the stories of its people, avoiding to be another faceless destination and thus minimizing a consumerist approach towards its natural and cultural heritage. We create the photo and video content for the magazine ourselves.



Learn more: mymadeiraisland.com/association
info@mymadeiraisland.com

PHOTO REFLECTION OF THE SELF

by Ivaylo Naydenov

Participants: works best for smaller groups, but it can also work well for bigger groups of people. However, groups of 35+ participants wouldn't be recommended, as the process of printing the photos out, as well as the discussion will take a large amount of time.

Place: outdoors: a quiet place in a park, field, abandoned building, etc.

Goals: art therapy, sharing, opening up and bringing out (possibly closeted) thoughts and emotions, while focusing on one's self, calming down and arousing a feeling of inner harmony, increase of self-awareness, openness to integration, social inclusion.

Course:

For many of us dealing with poor mental health, one of the strongest binds is negative self-image. Photography gives us the liberating opportunity to explore self-identity through literal means of portraiture and through the transformative boost to self-esteem that immersion in a creative process itself can bring.

The group is brought to a quiet place outdoors. Madeira's Fanal forest is a perfect spot for the activity, because of its beautiful nature, large empty spaces and peaceful quietness. In most cases, nature's sounds would be enough to create a comfortable and relaxing environment. However, if the group desires, soothing music can be played throughout the activity.

If there are multiple cameras, the participants are split into groups with one camera in each group. The group members look around for places suitable for taking photos and take turns photographing each other. All photos should be individual portraits, no group photos. If there is only one camera available, one person photographs all participants one by one.

The participants are told to pose in different ways, have different facial expressions on separate shots, and to try and express different emotions.

When the photos are taken, the process of transferring and printing them starts. While they get printed, the participants are asked how did they feel during the photo-shoot, whether they were comfortable in front of the camera or not, whether they were anxious about the results (how would they look on the photos), etc.

Once all the photos are printed, each participant gets the photos of themselves. They're given paper and a pen and told to write down the thoughts and emotions the photos bring to their minds. What does their body language and facial expressions say? Do they look authentic, true to themselves? Do they look the way they usually see themselves, or are they seeing themselves from a new angle (literally and

metaphorically)? What does the background make them think and feel?

All participants, one by one, are given a chance to speak and express themselves. Also, while a person is talking, the others are free to also share what that said person's photos remind them of.

Materials: a DSLR or mirrorless camera or a smartphone with a high-end camera (the minimum is one, but the activity works better with multiple cameras), portable photo printer, photo printer paper, laptop, regular paper, pens, speaker for music (optional).

Tips: participants' mood can be tested at the start of the workshop. A piece of paper and a pen can be given to every one of them in order to write down how they feel at the moment. After the workshop is over, let them repeat that process and make a comparison. For some of them, hopefully, there will be an uplift regarding their mood and feelings. For others, however, it is possible that their mood would have dropped as a result of the session, but this isn't necessarily a bad thing.

If you want to do the activity with a bigger group of people, prepare multiple cameras and at least two photo printers if possible.

Make sure you're already acquainted with the spot you've chosen to do the workshop at.

Please note that during the discussion part of the workshop, they should only describe their feelings without judging other participants.



MAKEUP

by Natalia Delibazoglo

Participants: works best for small groups 6-12 people. Work in pairs and final discussion all together.

Place: indoor, access to water.

Goals: find and listen to your inner voice, opportunity to unleash your own 'demons', experiment with some hidden unknown parts of your personality.

Course: being someone else, wear a mask to feel more protected, hide behind the layers of the makeup. This can give you a lot of new ideas about yourself and life in general. If there is something you cannot say - try to close your eyes. Put on some bright lipstick and say something that you are shy to say. We all are deep oceans, and it is not visible to other people. Sometimes they make wrong opinions about us; they only see the surface, without knowing us personally. This type of activity is very effective for depression, anxiety and panic attacks. This is a way to relax and release internal desires. There are no limits, just a little bit of trust.

Materials: makeup materials, materials to paint on the face, mirrors, cleaning stuff like sponges, water and cleaning paper

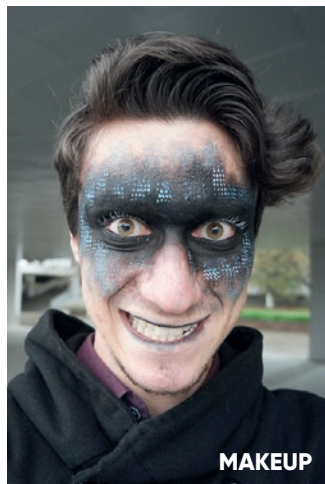
Tips: if participants are new it is better to do a few light exercises to get them to know each other. Depending on the group level you can pick up the most adequate option or invite participants to make their own choice.

PROCESS

Let's try not to make an ideal painting but a good connection with your identity through this art.

Options:

- I make my mask as I feel myself
- Half face painted with one polarity and second part – another (sad/happy/bad/good/dark/light side, etc.)
- My favorite face
- Painting in pairs. I see you
- Fantasy
- My shadow part
- My internal animal
- Mask of my fears



After finishing painting everyone talks about their feelings, purpose of the mask and participants can try to act according to their masks, express this image with dancing, singing or anything that comes to their mind.

MY HOUSE

by *Natalia Delibazoglo*

Participants: from adults to youngsters but better not younger than 14+.

Place: indoor or outdoor, but comfortable enough to draw.

Goals: thinking about emotional connections in the family, inside the group.

Course: detection of existing problems inside the group, thinking about roles, clarifying the meaning of relationships, working with current conflict situations.

Materials: pencils, watercolors, brushes, paper etc.

Tips: better to do this in a small group with a stable secure relationship as this activity requires some honesty and courage.

PROCESS

1. Write 7-8 names of your family which are important to you now. Those that influence you the most.
2. A4 list. Draw a house, simple one but with all elements- roof,walls, windows, doors etc.

3. Name every part of the house using the names you wrote.
4. Discuss with the participants, what do they feel and think about this. What is their role in the system? Is it a desired role?

Possible interpretations:

Basement: (+) is main supportive person, the one who holds everything.
(-) the one under maximum pressure.

Walls: the future. Others probably have some expectations or hopes regarding them.

Roof: security meaning, the one who covers you.

Attic: the secret relations, some hope to get closer to this person.

Chimney: the one you can unleash your energy, express emotions.

Doors: the source of information, 'the teacher'.

Fence: The one that you want to connect with in the future.
Probably now there is no connection.

CRYSTAL CLEAR

by Natalia Delibazoglo

Participants: 10+, ideal to do in pairs.

Place: anywhere.

Goals: thinking about emotional connections in the family, inside the group.

Course: freedom experience, connecting with someone in a common action.

Materials: glass or a large piece of transparent plastic, at least 1m², but better as large as possible. Brushes, oil or acrylic paints, water, plates for the paints, wipes.

Tips: good music can create a perfect mood, duration up to 10 minutes.

PROCESS

1. Decide what you draw. Nature, hopes, emotions, internal thoughts, my borders, my fears, love etc.
2. Turn on the music, arrange lights if needed. Put the plates with paints to a comfortable place, like table in the middle of the room.
3. People stay on both sides of the glass.
4. For 5-10 minutes they paint using fingers or brushes. No WORDS allowed.

5. Discuss the process. What were the emotions? How was it to draw with a partner, who was a leader? Did you connect with another person or not? Here it is important to emphasize that the glass is the symbol of your relationship model, how you communicate with the partner.

- *Did you feel any connection?*
- *Did you experience harmony?*
- *Did you feel your partner or did you feel lonely on this journey?*
- *What can be improved?*



CRYSTAL CLEAR

Otto Stern Municipal Public Library in Zory, Poland

- *A gift of the heart*
- *Herbs in black and white*
- *Online art – offline action*
- *Rhythm of the soul*



Otto Stern Municipal Public Library in Żory (Poland)

The library in Żory is a unique place on the cultural map of the city. Our basic duty is to collect and disseminate book collections and we connect it excellently well with the idea of whole life learning. By offering forms of activation of our users, they participate in a process of individual development and self-realization. Our working area covers children, teenagers, employed and unemployed adults and seniors, proposing them a diversified offer of cultural and educational activities. We promote reading, organize meetings with people of culture and educational workshops from different fields.

Paying great attention to non-formal education we undertake activities that are aimed at increasing knowledge, gaining new skills that are mainly based on practice, experience and activities including workshops and discussion panels on socially important topics (e.g. minorities, migrants, terrorism, women rights, violence), that aim at having fully respectful conversation that serves mutual understanding and learning about various points of view; workshops popularizing new technologies (programming, robotics, 3D printing, graphic design, stop-motion animation and film making); activities aimed at supporting immigrants, refugees and repatriates.

We organize conferences as well as science and literature festivals. By preparing periodic exhibitions in our art galleries – by both amateurs and professionals – and meetings with people of culture we create an atmosphere for interesting conversations and discussions. We organize attractive events during “Nationwide Night of Libraries”, “National Reading”, “Week of Forbidden Books” or “Cool Librarian Bike Rally”. We put great focus on our youngest readers to shape their reading needs and support their development.

We devote our constant interest to youth, who in this phase of life have an especially huge demand for information, education and sensible use of free time. We created a Young Zone for them – a space where experiments are allowed, where you can try methods “not from school”, where freedom and differences of every young person is respected, where they can share their passions, develop interests and work creatively.

Aiming to increase our educational offer, we're carrying out national and international projects. We also host volunteers of the European Solidarity Corps. Thanks to these actions we have an influence on shaping the attitude of openness, understanding and acceptance as well as on building an active, responsible and caring for the common good of society citizens. As a result the library is a place that provides a solid platform for intercultural and intergenerational activities that meet the intellectual, emotional and integrational needs of its users.

In 2021 Municipal Public Library in Żory was celebrating its 75th anniversary – it was founded on 15th April 1946 – whereas a year before it started operating in new headquarters in the heart of the city. Connecting the historical object of an old electric mill

with an interesting interior design, new technologies and rich literary and educational offer creates a huge potential. The library and its new look became an important center that integrates and stimulates the local community and is considered a place that gave not only an intellectual but also social, artistic and creative impulse and stimulated innovative actions.

Thanks to excellent multifunctional facilities, it provides the opportunity to freely use collections available in one place as well as a space to organize diverse forms of social communication. Intended for all adults, youth and children, it has an atmosphere of a “family library”, it offers access to attractive collections, services, cultural and educational events. With the use of selfcheck you can borrow and return books or leave them in our 24/7 drop box. Computers are ready to use all over the place; so are the PlayStation and Xbox consoles, interactive floor, VR set, 3D printer, robots or even a laser plotter. There is a recording studio and an internet Radio Żory (providing auditions like “The Babel Library. Books that are worthwhile” or “75/75. Books have voice”), and even a small cinema and labs for creative/educational work. For art lovers and creators there is a gallery “On the top floor”. Moreover, summer reading space offers a comfortable zone for relaxing outdoors.



To underline the educational character and innovative activities the library was given the name of Otto Stern, Nobel Prize Winner in Physics, who was born in Żory, and the mill, in which the library is now located, is a part of his family's property.

Undoubtedly, the success of the library and its team is the result of an efficient gathering of off-budget funds on the so-called soft projects. During the last five years it was the amount of 685 thousand euro, most of which comes from the European Commission funds. As a result we conducted 29 original projects and established a lot of new partnerships in Poland as well as abroad. We cooperate with libraries (but not only) in Croatia, Denmark, Finland, Spain, Netherlands, Portugal, Turkey and Italy as well as with The Silesian University of Technology and The Science Popularization Center in Gliwice in the field of dissemination of new technologies, with Academy of Fine Arts in Katowice in the field of organization of exhibitions of artists' works in our galleries and with Foundation of Social Participation in the field of Silesian Senior Academy project.

We made over 20 partnerships with businesses and public institutions in our program "Cheaper with library card" – customers that have a library card can use discounts prepared especially for them by our partners.

The Municipal Public Library in Żory's new headquarter was funded by the European Regional Development Fund in terms of Regional Operating Program for years 2014-2020. Total value of this project was 2.308 thousands euros, and the EFRR funding was 1.773,5 thousands euro. Whereas climatic interiors and its equipment was funded entirely by Żory's community budget.

The Institution that proposes such a wide range of activities requires a suitable staff made of 43-person team, including 31 substantive employees who work in different agendas and conduct various activities for different age groups. It is important for their development and for the library's potential strengthening to exchange the librarian experiences and to contact with innovations and the knowledge outside the librarian environment. In search for inspiration and development of professional competency of our employees we implement educational job-shadowing trips to model European libraries as well as trips to conferences and trainings for librarians and language courses within the framework of "transnational mobility of non-professional adult education staff" from Erasmus+ program. All this for being better prepared to fulfill our professional and social role.

The library has over 11 thousand registered and active users, with 235 thousands visitors a year.

A GIFT OF THE HEART

by Iwona Wawrzynek

Air-dry clay workshop

Participants: people 50+.

Place: a room with a large table.

Goals: art therapy, calming down, awakening of positive memories and the feeling of gratitude towards people in our lives, sharing thoughts and feelings with the group, social interaction and inclusion.

Materials: air-dry clay, bowls, clay sculpting tools, cardboard pieces (for surface protection).

Course:

Before starting the workshop, prepare the equipment needed for the activity and make sure that the clay is of good quality and, in case it was used before, has not gone dry. Bowls with water needed for softening the clay should be placed in front of each participant and sculpting tools are to be kept in close proximity so that everyone in the group has access to them. Also, it is important to ensure that each member of the group has enough space to move their hands freely while working with clay.

As a warm-up activity, the facilitator places a piece of clay in front of each member of the group and asks them to take the clay into their hands and “play around” with it by squishing or beating it. This simple technique is often used by psychologists using clay therapy in their work and is known for reducing stress and anxiety levels.



After a minute or two of playing with the clay, the facilitator asks the group to put the clay down and introduces the concept of memories and gratitude. The group is asked to close their eyes and think about a person in their lives that is important to them and the story they share with that person.

Next, the facilitator asks the group to open their eyes and explains that during the activity each member of the group is going to create a symbolic gift for their loved ones. It can be a representation of a physical thing, a word or words, symbols, etc. It is, however, important that the creations are connected with their memories.

The group is then asked to roll out a piece of clay and form it into any shape they want. The facilitator then explains that the shapes they made will serve as canvases on which they can create the representation of their gift by adding or removing areas of clay. While the group is working the facilitator may try to initiate a conversation about the meaning of their gifts. As some may have a very personal meaning behind them it is necessary to proceed with caution and under no circumstance force the participants into discussion if they chose to keep their stories for themselves.

Once the gifts are sculpted into clay paintings, two holes are made into them so that they can be hung later. At the end of the session, they have to be put aside to dry.

Tips: You can schedule an additional meeting with the group once the art pieces are fully dry (as air-dry clay has different drying times depending on the brand and environment's conditions such as warmth and humidity it is recommended to schedule the next meeting with the group no earlier than a week later.) During the second session the gifts can be painted and decorated.

HERBS IN BLACK AND WHITE

by Joanna Płoska

Graphic workshop - linocut

Participants: people 50+.

Place: a room with a large table and chairs.

Goals: getting acquainted with the health properties of herbs, presentation of thematic literature, development of interests and manual skills, learning the technique of linocut, stimulation of creative imagination and expression, active relaxation in the process of creating the image, distraction from problems by focusing on the task at hand.

Materials: a piece of A5 linoleum for each participant, a pencil, an eraser, a chisel, sheets of photocopying or graphic paper and an apron. A stand with graphic rollers for applying paint, glass, wallpaper roller for reflection and water-based graphic paint for linocut. Books on herbs, copies of herbs. A foil for protecting the table, paper towels or a rag will

also be useful. Access to running water is also necessary to clean dirty hands and tools. If you want to print on clothes, you will need paints for painting clothes, cardboard for stiffening under the fabric and an iron to fix the pattern after drying. Also, prepare a baking sheet to lay it on a pattern before ironing.

Course:

The workshop directs the participants' attention to acquiring knowledge about the healing properties of nature. Before the workshop begins, the facilitator puts all the materials needed for the workshop on the table (copies of herb illustrations, linoleum tiles, pencils, graphic chisels, and on the side there is a place for imprinting matrices made by participants).

The facilitator invites the participants to the table and shows the herb illustrations from the books available in the local library. An important element of this part of the workshop is the combination of a demonstration and reading of herbs' properties so that the participants can choose a theme to perform their artistic work on the basis of the acquired information. After selecting the herbs, the participants sketch the herbs on the linoleum with pencils and make the matrices with the prepared chisels.

The process of making linocut requires concentration and attention and takes a lot of time (about 1-1.5 hours), but we can make any number of prints (copies), which is very satisfying. After making the stencils, the participants put paint on them with a roller, and then put sheets of paper on them and make prints.



Tips: it's good to use a special graphic paint, but water-based would be best. Such paint does not require the use of solvents to wash it off the tools. The pattern can be imprinted not only on paper, but also on T-shirts or bags (just use fabric paint for this purpose). Apply the paint first to the glass plate, then spread it with a roller before applying it to the matrix and roll it a few times so that the paint cover the pattern evenly.

ONLINE ART – OFFLINE ACTION

by Joanna Płoska

Multimedia and manual workshops

Participants: people 50+.

Place: computer room and a place to paint.

Goals: developing visual perception, learning about various art techniques, stimulation of creative imagination and expression, active relaxation in the process of creating an image, strengthening cooperation and mutual assistance in the group.

Materials: stands with a computer and a mouse with Internet access for each participant, printer, cards for printing coloring pages, painting supports, acrylic paints, brushes, water containers, easels.

Course:

The workshop consists of two parts: getting to know the Google Arts & Culture platform and the practical one, in which the participants create a painting work. At the beginning of the workshop, we introduce the participants to the topic. We tell them that we can see art in great quality without leaving home on the Internet. An example of a perfectly prepared portal with a huge database of works of art, videos, articles about art and games is Google Art & Culture.

The facilitator discusses the functionalities of the platform and shows the participants how to launch it and look for interesting materials where you can gain knowledge but also have fun while developing their skills. Together, they go through the Art Camera subpages with the works of famous artists in high definition, Spherical Videos with voiceover comments with the option of translation from English into the mother language and Street View virtual tours to known places and landmarks. The platform allows you to browse works of art by categories: artists, techniques, trends in art, events and historical figures, places, by dates, colors, themes and collections from the most famous museums in the world.

On the website you will also find a part of Get Creative with games, where you can color the works on your own and print, sculpt virtual clay pots or draw while trying to compose music. People who want to test their knowledge can solve interactive

quizzes and puzzles about paintings, sculptures and architecture around the world.

At the beginning, we show the portal to the group, instructing them step by step on what to do, and when we notice that the group is doing well, we give them freedom and encourage them to discover the site on their own.

One of the elements of Google Art & Culture is a coloring book, which we can save and print as a souvenir for each participant after finishing work. It can also be a sketch for a painting on canvas.

The facilitator tells the group to look for a picture that evokes positive emotions when browsing the portal and asks them to write down the title and the author of the artwork as it will be necessary later during the activity.

After working with computers, we organize the second part of the classes. You can schedule a longer workshop with both parts, or you can divide the lesson into two workshops.

In the painting part, the facilitator or participants prepare reproductions of paintings that delighted them and aroused good emotions. The facilitator encourages people to make their own paintings inspired by these reproductions. The participants' works may be abstract, the facilitator encourages their own interpretation and freedom of action.

Tips: you can do a basic computer workshop for people in advance. Identifying the group's abilities is very convenient.



RHYTHM OF THE SOUL

by Joanna Płoska

Art workshop with elements of music therapy based on the rhythm

Participants: people 50+.

Place: a large room.

Goals: art therapy, calming down and arousing a feeling of inner harmony, openness to integration, social inclusion.

Materials: paper roll, acrylic or poster paints, water and paint containers, cling film, brushes, bamboo sticks, adhesive tape to attach paper and brushes to sticks, technical block sheets, scissors, glue sticks, music, equipment for playing music.

Course:

The equipment for playing music is prepared, you need to take care of its quality so that each participant can hear it well. A long sheet of paper is spread on the floor (the floor is secured with paint foil). There are containers with paints and water in close proximity. The brushes are attached to long bamboo poles. The facilitator introduces the concept of rhythm, asks for attention to it in the played piece and an attempt to present it through color, line and spots.

The group sits on chairs or the floor. With a delicate voice, the facilitator encourages them to close their eyes, calm down and listen to the first sounds of the piece where you can hear the heartbeat of 60 MBP (beats per minute) as the background. A continuous beat of 60 beats per minute causes your brain waves and heart rate to sync with the rhythm.

Initially, the tempo of the song is 60 BPM (beats per minute) then drops to 50 BPM. This change in frequency changes the heartbeat, thereby lowering heart rate and blood pressure. The song "Weightless" lowers the anxiety level by up to 65%! The piece is just over 8 minutes long (5 minutes is the adaptation of the heart rate to the rhythm of the song) and there is no repetitive melody in it. The song was recommended by music therapists and stress specialists of the Marconi Union team and was named the most relaxing song ever in a study by Mindlab International.

The participants can start painting at any time when they feel like it. The entire surface of the paper is available. Elements of the participants' work can intertwine, merge and create a collaborative work. Then, after the above mentioned song, we play some relaxing music in the background and mute it when we see that the group has finished the work.



SPANISH · ITALIAN · PORTUGUESE · POLISH

A C T I V I T I E S

Asociación Arrabal AID Málaga, España

- *El arte de ser libres*
- *Recuperando tradiciones*
- *Dibujando sonrisas*



Asociación Arrabal-AID (Málaga, España)

ARRABAL-AID es una asociación de carácter social, sin ánimo de lucro creada en 1992. Nuestra misión es trabajar por la plena incorporación social y laboral de las personas, especialmente de las más vulnerables, a través de acciones de acompañamiento e incidencia en el medio social.

Desarrollamos actividades formativas, de participación, fomento del emprendimiento, implantación de la innovación social, orientación laboral, movilidad internacional, apoyo a la infancia y familia, así como cualquier necesidad que podamos cubrir en la sociedad.

Nuestros valores se basan en:

- Gestión comprometida, ética y transparente.
- Participación activa/protagonismo de las personas.
- Profesionalidad: calidad en el trabajo al servicio de las personas.
- Sostenibilidad: impacto duradero en las personas y el territorio.
- Dignidad humana: creemos en las personas sea cual sea su condición.
- Justicia social. La desigualdad, la pobreza, la discriminación son anomalías sociales.
- Reflexión crítica. Nos equivocamos, aprendemos, avanzamos. Acertamos, aprendemos, mejoramos.
- Coherencia: nuestras acciones son muestra de nuestros valores.
- Respeto: No existe un único modelo de ciudadanía o de familia. Respetamos la diversidad.
- Nuestra organización se sustenta en un equipo de personas coherentes, honestas y comprometidas.

www.asociacionarrabal.org

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Desde Arrabal-AID creemos firmemente en el arte como puente para contactar con las personas a las que atendemos, y es un camino de doble dirección, puesto que una vez que se construye ese puente gracias a metodologías artísticas, es un camino de vuelta donde cada persona se abre, se descubre, y crece como persona. Nuestra misión es la inclusión social laboral y social de las personas, sobre todo de los colectivos más



vulnerables, a través de programas de empleo, formación y dinamización social. Es en este último donde implementamos proyectos como:

- **Tejiendo la igualdad**, tiene como objetivo principal trabajar la igualdad de género en las aulas, debido, entre otras cosas al aumento de los casos de violencia de género entre los jóvenes. Para ello se propone usar el arte actual como medio para abordar conceptos y la creatividad como forma de expresión, ayudando a aumentar la cultura visual y la capacidad crítica y reflexiva, fomentando la coeducación. El arte sin duda parece un buen medio, ya que además fomenta otras capacidades como la creatividad, la iniciativa, el trabajo en equipo y desarrolla la capacidad crítica y reflexiva, además de ayudar a crear una cultura visual adecuada.
- **MÁLAGA MÁS BELLA**. A través del desarrollo de diferentes actividades enmarcadas en la iniciativa "Málaga más bella" se realizan actividades culturales en la comunidad, que han tenido como protagonistas a hombres y mujeres; siendo estos/as partícipes, tanto del proceso de generación de ideas, como de las propias actividades. Se ha buscado la colaboración igualitaria y se ha visibilizado esta labor a través de las diferentes creaciones artísticas y talleres a menores. Consiguiendo que comunidades de vecinos, colectivos, colegios, sientan como propio una parte de la ciudad, que hasta el momento estaba abandonada.
- **De Espaldas al mundo**: se trabajan con mujeres privadas de libertad, a través de una serie de talleres con una psicóloga, en los cuáles se ha contribuido a la participación social de las mujeres. Para ello, se han conocido sus historias de vida personales y se han realizado una serie de sesiones terapéuticas a través de la escritura y la pintura. Sobre estas historias reales, se han editado dos ediciones diferentes del libro "De espaldas al mundo", el cual ha pretendido contribuir a la visibilización del colectivo formado por las mujeres reclusas y a la sensibilización social y ciudadana.
- **Teatro para la igualdad**: trabajamos con jóvenes la igualdad, de tal manera que deban asumir roles que siempre vesn desde fuera. Por ejemplo, deben hacer de padre o madre que su hijo no quiere estudiar ¿qué le dices, cómo le hablas? Tras varios talleres donde se comparten puntos de vistas, se realiza una obra de teatro y se graban para que sirva de ejemplos a otros jóvenes.

Las personas hacemos arte a cada momento, desde el momento que decidimos qué vestirnos por la mañana, hasta la forma de colocar un plato que hemos cocinado. A veces ese plato lo hacemos desordenado, con los bordes del plato manchado y seguramente es porque hemos tenido un día duro, en cambio otras veces dedicamos mucho cariño a cada parte del emplatado. El arte está vivo, debe ser accesible a todas las personas, y todas las personas deben saber que pueden acceder al arte. Y para ello, estamos las entidades, para promocionar nuevas vías de expresión y métodos en los que cada persona se encuentre cómoda compartiendo su idea, problema o ilusiones.

EL ARTE DE SER LIBRES

Dr Juan De Lucas Osorio

Participantes: alrededor de 10 participantes. Apto para todos los públicos. El ejemplo de las imágenes son mujeres privadas de libertad o en régimen de semilibertad.

Lugar: aula tamaño normal, a ser posible con ventilación. Esta actividad se realiza en el Centro de Inserción Social Evaristo Martín Nieto (Málaga, Spain).

Objetivos: expresar emociones mediante las artes plásticas, compartir pensamientos y presentar los pensamientos que con la palabra no podemos.

Curso (la duración del taller es de dos horas, en el que se realiza):

1. Explicación sobre las emociones, ¿por qué nos enfadamos? ¿por qué estamos felices?. La persona docente explica en un lenguaje sencillo qué son las emociones.
2. Se entrega un papel y un lápiz o bolígrafo (algo con lo que puedan escribir). Se les plantea una pregunta a las personas asistentes ¿cómo te sientes contigo mismo?. Anotan la respuesta en un papel (algunas personas solamente pondrán una palabra porque dirán que no saben).
3. Reparto de materiales a cada participante: material donde pintar (camiseta, bolsa de tela, gorra...), y elementos para colorear.
4. Se realiza la misma pregunta, pero ahora deben responder en el trozo de tela con los colores.



5. Tras 30 minutos, se para de pintar, y cada una de las personas explican el diseño que han realizado. Se les invita a comparar la respuesta del papel con la explicación del diseño. La de papel es mucho más breve que la explicación del diseño.

Materiales: rotuladores o pintura para tela. Tela para pintar, pueden ser prendas como una camiseta o gorras, bolsas de la compra.

Tips: puede ser temático, por ejemplo, seleccionar un tema en el que todos puedan trabajar, como puede ser el papel de la mujer en la familia, o el valor de la mujer en la sociedad. De esta manera no hablamos de sentimientos si el grupo tiene pudor o está cohibido. Hablar de temas externos es más accesible que de uno mismo.

RECUPERANDO TRADICIONES

Dr Juan De Lucas Osorio

Participantes: personas de todas las edades. En este ejemplo, se realizó con hombres mayores de 40 años en régimen de semilibertad.

Lugar: aula con ventilación. Esta actividad se realizó en la Asociación Arrabal-AID, en Málaga (España).

Objetivos: esculpir figuras con migas de pan, volcando sentimientos y frustraciones en el resultado de la obra. Desarrollamos el tacto, la sensibilidad y la paciencia.

Curso (la actividad tiene una duración de 2 horas):

1. Quitar las cortezas del pan, trocear el pan y picarlo para que nos quede bien desmigado.
2. Luego en un recipiente se añade la cola blanca al pan.
3. Se mezcla, se añade la glicerina y con una cuchara removemos, hasta lograr una masa lo más homogénea posible.
4. Se añade el limón. Si nos ha quedado muy pegagosa (no se tiene que quedar pegada a las manos) poner un poco más de migas de pan.
5. Ya tenemos nuestra "materia prima" para moldear flores, figuras, broches, etc.
6. Dejamos 1 hora para que cada persona diseñe.
7. Realizamos presentación de cada obra, y cada persona presenta lo que más le ha costado hacer.

Materiales:

- Dos o tres rebanadas de pan de molde;
- Cola blanca (una o dos cucharadas);

- Glicerina (esto en farmacias o droguerías especializadas) - usaremos dos cucharaditas pequeñas;
- Limón, usaremos una o dos cucharadas.

Tips: una forma sencilla de reciclar el pan caducado. Se puede exponer un tema, y que cada persona represente a través de una figura lo que significa ese tema. Durante el proceso hay personas que disfrutan, otras que se estresan, otras que indican que sus manos son muy grandes o pequeñas, por tanto, la persona docente debe animar y motivar a que no se pongan barreras.

DIBUJANDO SONRISAS

Dr Juan De Lucas Osorio

Participantes: alrededor de 10 personas, mayores de 35 años.

Lugar: aula de tamaño medio. Este ejemplo expuesto en imágenes hizo en la Asociación Arrabal-AID, en Málaga (España).

Objetivos: aprender a dibujar expresiones y rostros, dan carácter a los dibujos, aportar sentimiento a los diseños, transmitir emociones.

Curso: (la actividad tiene una duración de 3 horas):

1. Explicación sobre la importancia de dotar de sentimiento los diseños.
Se les plantea y muestra dibujos comparando la expresión o sin expresión, y la potencialidad de transmitir que tiene en cada caso.
2. Explicación sobre técnicas básica de dibujo.
Se les da guía para dibujar partes del rostro.
3. Reparto de materiales a cada participante: lápices, guía para practicar, papel en blanco y revista.
4. Cada participante debe de dibujar un rostro con una expresión.
5. Tras 1 hora, cada una de las personas muestra su diseño al resto, y los compañeros deben adivinar qué expresión ha querido dibujar.

Materiales:

- Lápices y papel.
- Revistas o periódicos donde aparezcan caras, ojos, personas.

Tips: muchas personas se sentirán frustradas al ver que su ojo no es “bonito”. Por ello, es bueno enseñarles artistas como Picasso o Dalí para que vean que pueden transmitir emociones sin ser realista. De esta manera, no les dará vergüenza mostrar su resultado.



RÉCUPERANDO TRADICIONES



DIBUJANDO SONRISAS

EduVita

Associazione

Culturale

Lecce, Italia

- *Ritratto di gruppo*
- *Le mani in... Carta!*
- *Pizzica mirroring!*
- *La storia mosaico*



EduVita Associazione Culturale (Lecce, Italia)

EduVita è un centro formativo, culturale e intergenerazionale situato nel cuore di Lecce, nel Sud Italia, e fondato nel 2019.

EduVita è un luogo di connessione tra passato, presente e futuro: creiamo opportunità di apprendimento per migliorare la qualità della vita delle persone giovani e anziane attraverso il dialogo intergenerazionale. La nostra organizzazione è attiva sia a livello locale che internazionale, partecipando a programmi di ricerca e mobilità Erasmus+ nel campo dell'educazione per adulti.

Ci concentriamo sulla ricerca pedagogica, sull'innovazione dei processi di insegnamento e apprendimento, sulla progettazione di ambienti di apprendimento e sullo sviluppo di nuove metodologie basate sull'educazione degli adulti e sugli approcci di apprendimento intergenerazionale.

Le nostre principali attività:

- **APPRENDIMENTO PERMANENTE:** EduVita crea e offre corsi e opportunità di formazione per studenti di età avanzata, per promuovere lo sviluppo delle competenze indispensabili ad una vita sociale inclusiva e partecipativa. In particolare, offriamo corsi di lingua e laboratori sull'accessibilità digitale (computer, smartphone, tablet).
- **FORMAZIONE DEGLI EDUCATORI:** in risposta alla crescente domanda da parte degli studenti senior, si assiste a una scarsa presenza di educatori adeguatamente preparati a rispondere con le giuste competenze e attitudini a questi bisogni educativi. Per questo, EduVita supporta gli educatori di adulti nello sviluppo delle competenze e delle metodologie specifiche del lifelong learning. Organizziamo corsi di formazione specifici per educatori, corsi ed esami per ottenere il passaporto informatico europeo ed esami di certificazione in inglese.
- **PROGETTI DI RICERCA:** EduVita è attualmente partner in diversi progetti europei Erasmus+, nell'ambito dei quali educatori professionisti, esperti, ricercatori, Università e istituzioni di formazione da tutta Europa, collaborano per condividere le buone pratiche di educazione permanente, indagare e analizzare i bisogni della comunità europea, sviluppare nuove metodologie e nuove risorse per supportare studenti ed educatori. Questi progetti di ricerca abbracciano le aree più disparate: apprendimento familiare ed educazione intergenerazionale, alfabetizzazione digitale e pensiero critico, valorizzazione del patrimonio culturale.

· **APPRENDIMENTO INTERGENERAZIONALE:** uno degli aspetti che contraddistingue EduVita è sicuramente la visione intergenerazionale, ovvero il dialogo e il confronto tra giovani e adulti, che cooperando ed esplorandosi a vicenda, possono contribuire insieme ad uno sviluppo sostenibile della società. EduVita crea e promuove eventi e iniziative intergenerazionali: eventi di live library, concorsi d'arte, scambio di libri intergenerazionale, club di lettura, attività di arte-terapia.



EduVita è coordinatore del progetto Erasmus+ "Intergenerational Bridge: Connect to Create", ideato per scambiare buone pratiche di educazione intergenerazionale.

Il centro EduVita è intitolato ad Antonio L. Verri, scrittore, editore e operatore culturale italiano originario del Salento, simbolo del dialogo tra culture e generazioni.

Per saperne di più: www.eduvita.it

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RITRATTO DI GRUPPO

Roberto Franco

Attività di Collage Creativo

Un'attività semplice e accessibile per supportare l'integrazione del gruppo attraverso la visuale del collage. Come nelle foto di gruppo, ogni partecipante crea il proprio spazio e si rappresenta in dialogo con gli altri, attraverso i colori, le forme e la libera creatività. Dalla fase individuale a quella collettiva, il Group Portrait aiuta i partecipanti a interessare relazioni tra loro e allo stesso tempo riflettere sulle attitudini individuali e le dinamiche di gruppo attraverso la lente dell'arte.

L'attività è stata ideata durante il training "Use Your Imagination and Awake Your Creativity", tenuto da Anna Sikorska a Varsavia, nell'ambito del progetto Erasmus+ KA2 "Art Bridge".

Partecipanti: da 6 partecipanti in su, adulti 50+ o di età diverse a partire dai 18 anni.

Tempo: 60 minuti.

Luogo: in un luogo che permetta ai partecipanti di muoversi liberamente, dove non ci sia troppo vento. È importante che il luogo sia silenzioso in modo da favorire lo scambio di informazioni durante l'intera durata dell'evento.

Materiale:

- Uno o due fogli di cartoncino per partecipante di colore vario.
- Un cartellone abbastanza grande da accogliere almeno il 70% dello spazio che occuperebbero i cartoncini se posizionati su di esso.
- Un tubetto di colla ogni 3 partecipanti.

Obiettivi:

- Favorire l'integrazione e la cooperazione del gruppo.
- Promuovere il dialogo e lo scambio intergenerazionali.
- Stimolare la partecipazione di tutti i membri presenti.
- Dare valore al contributo individuale.
- Riflettere sul processo collettivo.

Prima di iniziare:

Il facilitatore posiziona il cartellone e i tubetti di colla su un tavolo o sul pavimento, in un luogo dove vi sia abbastanza spazio da permettere a tutti i partecipanti di posizionarsi intorno ad esso. Dopodiché consegna ad ogni partecipante un foglio di cartoncino colorato, lasciando che sia il partecipante a sceglierne il colore.

Svolgimento:

Dopo aver consegnato il foglio di cartoncino a tutti i partecipanti, il facilitatore stimola la riflessione sulle emozioni che quel colore evoca sui partecipanti con domande come: "Perché avete scelto proprio quel colore?".

Fase individuale:

Dopo alcuni minuti, il facilitatore chiederà a tutti i partecipanti di strappare il cartoncino in tanti piccoli frammenti che dovranno essere tenuti da parte dagli stessi partecipanti.

Fase di gruppo:

Una volta ottenuti i frammenti dal foglio di cartoncino, inizia il vero e proprio processo di integrazione del gruppo. Il facilitatore invita i partecipanti a spostarsi verso il cartellone e incollare i frammenti colorati su di esso. Non ci sono regole: ogni partecipante sceglie il modo, lo stile, lo spazio in cui distribuire i piccoli frammenti, seguendo l'istinto creativo.



Il facilitatore osserva:

- Ruoli e dinamiche di cooperazione all'interno del gruppo.
- Processo collettivo di creatività.
- Conflitti, soluzioni e comunicazione tra i partecipanti.
- Livello e modalità di partecipazione dei partecipanti.

Conclusione:

Quando tutti i frammenti sono stati posizionati, è il momento di formare un cerchio intorno al cartellone, osservare il lavoro svolto e riflettere sul processo creativo del gruppo.

A questo punto il facilitatore può stimolare l'auto-riflessione portando l'attenzione sulle dinamiche di gruppo emerse durante l'attività con domande come:

- Vi siete subito lanciati nell'opera o avete aspettato per dare spazio agli altri?
- Quanto spazio e quale spazio del cartellone avete occupato?
- Qual è la relazione tra il vostro ruolo nel gruppo e il modo in cui avete incollato i frammenti sul cartellone? Vi rispecchiate?

Per chiudere l'attività, il facilitatore invita i partecipanti a condividere riflessioni e feedback con il gruppo.

Consigli:

MOTIVATE ALLA PARTECIPAZIONE: non tutti i partecipanti si sentiranno liberi di partecipare all'attività svolta dal gruppo. In un primo momento, è utile attendere che uno o più partecipanti intervengano per coinvolgere un membro escluso. In un secondo momento, se vi sono ancora membri che non hanno partecipato, il facilitatore può tentare di stimolare il gruppo a far partecipare i membri restanti, anche in minima parte. Come accade in ogni attività, alcuni partecipanti preferiscono restare in una posizione di osservatore esterno anziché attiva.

IL RUOLO DELL'INDIVIDUO: cosa fanno i partecipanti mentre che non sono attivamente coinvolti nell'attività? Alcuni si potrebbero porre come aiutanti, altri dare delle indicazioni, altri ancora potrebbero partecipare descrivendo come il posizionamento dei frammenti sul cartellone possa creare un qualcosa di specifico. È importante che il facilitatore intervenga il meno possibile durante questa fase per lasciare spazio al comportamento spontaneo di tutti i partecipanti.

FOLLOW-UP: una volta terminata l'attività il facilitatore può spiegare che il lavoro svolto è una forma artistica visuale che rappresenta il gruppo stesso, il Group Portrait e che ogni frammento posizionato sul cartellone rappresenta l'interazione dei membri con l'insieme.

LE MANI IN... CARTA!

Irene Bevilacqua

La cartapesta - il riciclo creativo - come tecnica di Arte Terapia

Descrizione: la cartapesta - papier-mâché - è un'antichissima arte del riciclo: nasce con lo scopo di dare nuova vita e nuova forma ad uno scarto. Si parte dal recupero della carta cestinata che viene frantumata e in seguito mescolata con della colla naturale, realizzata con acqua e farina, e fatta macerare. L'impasto viene poi modellato, limato, levigato a seconda della forma che gli si vuole dare e fatto infine seccare in un luogo ventilato. Al termine del processo di essiccazione, lo si può pitturare e decorare.

Oltre al papier-mâché esiste anche il papier-collé, in cui la carta non è stracciata ma sovrapposta con strati di colla. In Italia è un'attività artistica diffusa e caratteristica, ci sono vari centri della penisola che lavorano la cartapesta: Venezia è famosa per le maschere, a Lecce sono invece tradizionali le statuette di natura religiosa.

Partecipanti: la cartapesta come tecnica di Arte Terapia è destinata a qualsiasi persona, dai bambini agli adulti over 50, suddivisi in coppie o gruppi chiusi dalle 3 alle 10 persone, per consentire un sereno svolgimento dell'attività e riuscire a far fronte ad eventuali difficoltà dei partecipanti. Questi ultimi possono essere sia dei principianti che degli habitués di corsi di cartapesta. Questa tecnica per la sua metodicità e fattibilità si adatta infatti a qualsiasi fascia di età e a gruppi con varie criticità e non richiede conoscenze pregresse o particolari abilità.

Luogo e materiale: il lavoro è da compiere preferibilmente in un locale al chiuso con un tavolo abbastanza ampio su cui disporre il materiale: carta, colla, ciotole di acqua, pennelli, ausili in argilla o gesso, spatole, fogli, penne, pastelli e ulteriori utensili. Ma è bene avere in mente prima di cominciare che ciò che veramente conta sono le mani! La cartapesta è infatti un lavoro estremamente manuale e allo stesso tempo riflessivo, che necessita di serenità e tempo.

Obiettivo: l'obiettivo che si prefigge il gruppo di lavoro è, oltre alla creazione di elementi decorativi e di oggettistica - come fiori, maschere, portagioie, utensili, statuette e gioielli - di lasciare ampio spazio all'estro creativo e per mezzo del contatto diretto con i materiali e con i propri compagni di cogliere la bellezza del lavoro manuale e l'importanza dei propri atti. L'azione, il contatto con il materiale e con le altre persone permette, specialmente agli adulti over 50, di riconnettersi con il proprio corpo, di conoscere se stessi o migliorare la propria conoscenza di sé, di socializzare e allenare la mente e la memoria attraverso il ricordo e l'immaginazione.

Preparazione: per il target di adulti over 50 si consiglia una preparazione iniziale, è bene dunque procedere con un training esplicativo in cui i partecipanti verranno istruiti sui materiali, sulle fasi del lavoro e sull'obiettivo finale. Durante questo periodo di prepara-

zione i partecipanti potranno imparare a fare la colla, elemento essenziale nel lavoro della cartapesta, e selezionare la carta da stracciare. In aggiunta, per esercitare all'atto creativo e risvegliare la manualità è opportuno iniziare a modellare l'argilla o una qualsiasi pasta oppure realizzare un disegno con pastelli colorati. Questi lavori permettono di sperimentare e organizzare il lavoro futuro con la cartapesta. Un'altra piacevole attività preparatoria è quella di andare a visitare la bottega di un maestro cartapestaio, specialmente se il vostro territorio, come Lecce, permette una vasta scelta. Si potrebbe osservare l'artigiano al lavoro e le cartapeste esposte. In questa attività è utile la figura di un facilitatore che guida i partecipanti nelle varie fasi di lavorazione e risolve eventuali difficoltà o conflitti in itinere.

Consigli: nell'arte della cartapesta il tempo è un elemento essenziale. È certo possibile realizzare il tutto in un'unica sessione, ma è preferibile dedicare più giorni alla lavorazione e all'osservazione del lavoro concluso e asciugato. Al termine dell'essiccazione è consigliabile decorarlo o dipingerlo. Quest'ultima fase è molto creativa e distensiva: la facilità di esecuzione della colorazione è consigliabile anche a chi non ha molta confidenza con pennelli e tinte. È preferibile ricorrere a delle tinte più pastose piuttosto che alle acquose, perché potrebbero danneggiare le strutture della cartapesta e sfaldare l'elaborato. Conclusa la decorazione i partecipanti possono optare insieme al facilitatore per un'ultima fase riflessiva in cui si parla dell'attività tenendo conto delle emozioni provate, delle sfide personali, delle difficoltà e dei miglioramenti riscontrati. Inoltre, come follow-up della cartapesta si può pensare di basare delle attività di arte terapia di gruppo sugli oggetti realizzati: ad esempio gli elaborati possono divenire dei soggetti per uno storytelling da costruire collettivamente.

Conclusioni: la cartapesta è una tecnica che permette attraverso il recupero dello scarto cartaceo e la manualità del lavoro di immedesimarsi nell'atto creativo e di interpretarlo come rinascita personale. È un'attività psicologicamente rilevante quella di plasmare con le proprie mani un oggetto: l'artigiano, infatti, riscatta ciò che non



ha più utilità conferendogli un nuovo valore e una nuova funzione. Ciò può essere associato ad un individuale percorso di crescita: dandosi una nuova possibilità, il partecipante si interroga sulle sue capacità e spesso scopre lati di sé che non conosce e acquisisce così più autostima. Inoltre, il processo creativo permette la completa espressione del sé lasciando largo spazio alla sfera delle emozioni e dei desideri e determina un importante momento catartico, dal potere purificatorio, liberatorio, espressivo e rilassante che permette di ridurre lo stress, risolvere conflitti, prefissare un obiettivo e risvegliare le proprie capacità artistiche.

Attività: quest'attività è stata organizzata nel marzo del 2022 dall'associazione culturale "Edu Vita" di Lecce nell'ambito del progetto Erasmus+ KA2 "Art Bridge" presso la bottega dello stimato maestro cartapestaio Mario Di Donfrancesco, in cui sono state realizzate delle statuette della Vergine Maria.

PIZZICA MIRRORING!

Filomena Locantore

Attività di danza-movimento terapia

La pandemia e il distanziamento personale hanno avuto grande impatto sulle relazioni sociali e il contatto tra persone, in particolar modo per gli adulti 50+, fascia di popolazione più a rischio per le conseguenze del virus. Come ristabilire il contatto con l'altro, superando paure e timori?

Con "La Pizzica Mirroring", una rivisitazione tutta salentina dell'attività di movimento-danza terapia per unire l'arte-terapia allo scambio interculturale. La danza tradizionale della pizzica, quando ballata in coppia, implica una forte cooperazione tra i ballerini, che comunicano esclusivamente attraverso il linguaggio non verbale per compiere movimenti e passi coordinati in armonia con la musica e con lo spazio.

Nella Pizzica Mirroring i partecipanti osservano e imitano l'interlocutore a ritmo di tamburelli, nacchere e violini, stabilendo un contatto empatico e... a distanza!

Partecipanti: da 10 a 20 partecipanti adulti 50+ e di tutte le età a partire da 18 anni.

Tempo: 50 minuti.

Luogo: uno spazio chiuso o all'aperto, abbastanza ampio da lasciare libertà di movimento alle coppie di partecipanti. La pizzica è una danza dinamica: ballando ci si muove nello spazio disegnando forme circolari.

Materiale: per il facilitatore: un computer o uno smartphone e una cassa bluetooth o un amplificatore per la musica. Tracce musicali di pizzica e taranta salentina, reperibili su YouTube. Per i partecipanti: vestiti comodi e scarpe possibilmente senza tacco, per saltellare senza disagi.

Obiettivi:

- Aiutare gli adulti 50+ a superare le sfide e i timori del distanziamento sociale, creando connessioni alternative attraverso la musica e il ballo
- Fornire strumenti agli adulti 50+ per ri-stabilire il contatto con l'altro attraverso i canali di comunicazione non verbale, l'empatia, la cooperazione e la comprensione reciproca
- Aumentare il senso di agency e l'autostima attraverso l'intelligenza fisico-motoria, il movimento nello spazio e l'esperienza di leadership
- Promuovere il dialogo e la relazioni tra generazioni

PRIMA DI INIZIARE - warm up (15 minuti): il facilitatore invita i partecipanti a formare un grande cerchio e fa partire la musica. Presenta i passi basici della pizzica e i partecipanti imitano i suoi movimenti, per iniziare a prendere familiarità con il ritmo e il tipo di ballo. Dopo il warm-up, il facilitatore chiede al gruppo di formare delle coppie, che si dispongono distribuendosi nello spazio e spiega l'attività. Prima di aprire le danze, ribadisce la regola fondamentale: è vietato parlare!

SVOLGIMENTO (20 minuti):

2 min - le coppie sono in piedi e i partecipanti sono uno di fronte all'altro, guardandosi negli occhi per iniziare a stabilire il contatto non verbale. Il facilitatore dà il via alle danze!

9 min - uno dei due partner della coppia è il leader. Sceglie e inscena i passi, il tipo di saltelli, la direzione dei movimenti, comunicando attraverso gli occhi o dei piccoli gesti (proprio come accade nella danza tradizionale). Il partecipante "specchio" dovrà imitare e simulare le stesse movenze, rispettando il ritmo e l'andamento della musica.

9 min - i ruoli si invertono. Il partecipante leader diventa lo specchio. E la danza riprende! Senza mai comunicare a voce o con le parole, il leader e lo specchio lasciano che siano corpo, movimento e ballo a parlare per loro e mantenerli in connessione.

CONCLUSIONE (15 minuti): il facilitatore invita le coppie a ricomporre il grande cerchio, e propone alcune domande per l'auto-riflessione:

- Come ti sei sentito durante l'attività?
- Come ti sei sentito verso il tuo compagno di ballo?
- Quali strategie hai utilizzato per comunicare?

Alla fine, il facilitatore invita i partecipanti a condividere feedback e riflessioni con il gruppo.

Suggerimenti:

LEVEL UP CON IL FAZZOLETTO - si tratta di un panno di stoffa di forma quadrata, che tradizionalmente viene sventolato a ritmo di musica da ballerini e ballerine per aumentare il potere catartico della pizzica. Per rendere l'attività più intrigante e divertente, possiamo aggiungere l'elemento "fazzoletto", che il leader dovrà sventolare e muovere in modo sinuoso a ritmo di musica, mentre lo specchio lo imita.

SE NON CONOSCI LA PIZZICA... Non occorre essere ballerini professionisti per facilitare questa attività. I passi base della pizzica sono molto semplici e si possono apprendere in poco tempo. Ad esempio, puoi consultare qualche tutorial su YouTube o Internet per vedere e imparare i passi base che ti permetteranno di fare l'attività. In alternativa, puoi creare una reinterpretazione dell'attività mirroring riadattando i passi del ballo tradizionale della tua zona. Nell'arte terapia tutto è possibile con un pizzico di creatività, e allo stesso tempo, in questo modo promuoviamo ed educiamo allo scambio interculturale e alla diversità culturale.



LA STORIA MOSAICO

Filomena Locantore

Scrittura creativa

Come in un mosaico, dove ogni tessera contribuisce in modo unico al fascino e all'armonia dell'opera intera, in quest'attività di scrittura creativa collettiva ogni gruppo di partecipanti crea e aggiunge il proprio tassello per dare vita a una storia creativa.

L'attività è stata ideata durante il training "Use Your Imagination and Awake Your Creativity", tenuto da Anna Sikorska a Varsavia, nell'ambito del progetto Erasmus+ KA2 "Art Bridge".

Partecipanti: gruppo multigenerazionale di 12 partecipanti, con adulti 50+ o di età diverse A partire dai 18 anni, principianti assoluti o con una certa familiarità con la narrazione e la scrittura creativa. In particolare, l'attività è stata progettata per partecipanti adulti che vivono una condizione di marginalizzazione e solitudine oppure una fase di transizione e instabilità, soprattutto in seguito agli effetti della pandemia.

Tempo: 10 min. per l'introduzione; 10-15 min. ogni sessione di scrittura gruppo; 5 min. sessione di lettura collettiva; 10 min. auto-riflessione; 5 min. condivisione e feedback.

Luogo: in classe, in riva al mare, in ufficio o al parco, nella venue dell'evento, all'aperto o all'interno. L'importante è che il luogo sia grande abbastanza da poter accogliere i micro-gruppi in spazi di lavoro diversi. Scrivanie, tavolini, sostegni di altritipi e sedie, pouf, poltroncine sono l'ideale per facilitare comfort e relax durante l'attività di scrittura.

Materiale: per i partecipanti: Penne per scrivere e fogli bianchi da riempire con la creatività. In alternativa, i partecipanti possono scrivere usando PC, tablet o smart-phone. Tuttavia, la danza della mano con la penna e il contatto con i foglio bianco sono elementi essenziali dell'arte-terapia con la scrittura creativa. Per il facilitatore: Una lavagna o un cartellone mobile per le istruzioni

Obiettivi:

- Aiutare gli adulti 50+ a socializzare e creare connessioni con coetanei e con altre generazioni, attraverso la scrittura creativa.
- Guidare gli adulti 50+ nell'auto-esplorazione attraverso la narrazione per ri-scoprire il valore, le abilità e i talenti individuali.
- Rafforzare l'autostima e il senso di agency grazie al lavoro in gruppo e alla cooperazione verso un obiettivo comune.
- Riaccendere fantasia e creatività con la narrazione per stimolare nuovi schemi di pensiero e mettere in discussione quelli abituali.
- Promuovere lo scambio, la collaborazione e il dialogo intergenerazionali.

PRIMA DI INIZIARE: per sollecitare la fantasia e lo storytelling creativo, il facilitatore prepara l'incipit di una storia con uno scenario dettagliato o inventa un personaggio, che sarà protagonista della Storia-Mosaico. Per presentare il personaggio o l'incipit, può usare la rappresentazione grafica sulla lavagna, scrivere una frase, narrare un breve passaggio o improvvisare una scenetta teatrale.

Esempio: Era una notte buia e tempestosa e Marco era appena arrivato a Lecce, quando...

SVOLGIMENTO: dopo aver chiarito le istruzioni e le diverse fasi, il facilitatore divide il gruppo in micro-gruppi di massimo 3 persone per distribuirli in spazi di lavoro diversi. Ogni micro-gruppo ha a disposizione una sessione di scrittura da 10-15 minuti. Quando tutto è pronto, il primo micro-gruppo inizia a scrivere partendo dall'incipit

Quando tutto è pronto, il primo micro-gruppo inizia a scrivere partendo dall'incipit fornito dal facilitatore. Terminato il tempo, il secondo gruppo legge il passaggio precedente e continua a scrivere; e così via, fino a che tutti i gruppi hanno aggiunto il loro tassello alla Storia-Mosaico.

IL FACILITATORE OSSERVA:

- Ruoli e dinamiche di cooperazione all'interno dei micro-gruppi;
- Processo collettivo di creatività: dall'idea alla storia;
- Conflitti, soluzioni e comunicazione tra i partecipanti.

CONCLUSIONE: quando la narrazione è completa, è il momento di formare un cerchio intorno ad un falò immaginario per leggere La Storia Mosaico, sorridere ed emozionarsi insieme!

Come buona pratica dell'arte-terapia, è ideale concludere l'attività con un momento di riflessione sulle emozioni, le attitudini e le sfide individuali e di gruppo emerse durante il processo collettivo di scrittura. Il facilitatore può stimolare l'auto-riflessione con queste domande:

- Come ti sei sentito durante l'attività? Come sono cambiate le tue emozioni?
- Quali sfide e resistenze hai notato nel processo di narrazione creativa?
- Come ti sei sentito all'interno del gruppo?

Per chiudere l'attività, il facilitatore invita i partecipanti a condividere riflessioni e feedback con il gruppo.

Consigli:

DOMANDE TRIGGER: l'ispirazione per scrivere una storia non sempre arriva d'immediato, soprattutto con partecipanti adulti che non hanno molta familiarità con la scrittura creativa e che non sono pronti a lasciarsi andare all'errare fantasioso. Per stimolare la fantasia e accendere la scintilla creativa, il facilitatore può usare domande trigger come:

Chi è Marco? Perché si trova a Lecce? Cosa gli succede? Come si sente Marco in questa situazione? Cosa farebbe per cambiarla? Cosa o chi può trasformare il percorso degli eventi? Come?

INTRATTENIMENTO CREATIVO: cosa fanno i partecipanti mentre aspettano il loro turno per creare il tassello della Storia-Mosaico? Allenano la creatività e si rilassano con l'arte-terapia! Mandala, disegno libero, immagini da colorare sono attività creative semplici e accessibili per coinvolgere attivamente i partecipanti durante i tempi di attesa.

FOLLOWUP: dopo il lavoro in micro-gruppi, per rendere la sessione multi-disciplinare, il gruppo di partecipanti può collaborare per rappresentare graficamente la Storia - Mosaico. Su un cartellone con i pennarelli o colori a cera, su una tela con acrilici e pennelli, libero spazio alle arti visuali e alla cooperazione creativa!

Associação My Madeira Island, Portugal

- *Reflexão fotográfica do eu*
- *Maquilhagem*
- *A Minha Casa*
- *Crystal clear*



Associação My Madeira Island, Portugal

A associação MY MADEIRA ISLAND é uma associação sem fins lucrativos que visa apoiar o desenvolvimento cultural e social da Ilha da Madeira através de vários eventos culturais e educacionais e atividades online. Visa também ajudar os jovens a encontrar oportunidades de emprego online (devido a um mercado de trabalho muito limitado na ilha) através do desenvolvimento de competências digitais e soft.

Pretendemos também desenvolver competências sociais e pessoais de jovens e adultos através da organização de projetos locais e internacionais, acampamentos, cursos de formação, conferências, seminários, consultas, palestras e outras atividades educativas com base em princípios de educação não formal.

A My Madeira Island esforça-se por contribuir para a agenda artística e cultural destinada a melhorar significativamente a qualidade de vida. As atividades da organização são parte essencial de uma estratégia global para que a Madeira seja uma comunidade criativa, e a própria organização um ponto de encontro para a inovação e mudança, com o objetivo de reforçar a excelência da nossa ilha. A My Madeira Island promove a igualdade de oportunidades, inclusão, cidadania ativa e participação de crianças, jovens e adultos e a criação de várias oportunidades para eles.

As nossas principais ações podem ser agrupadas nestes segmentos distintos:

- Criação de produtos visuais (fotografia e vídeo), de áudio e texto online e offline sobre a ilha da Madeira com o objetivo de promover a ilha e as atividades estatutárias da associação;
- Oferecer oportunidades educativas não formais para jovens e adultos na ilha da Madeira; encorajar a participação ativa das pessoas na vida social e cultural da ilha;
- Ajudar a população da Madeira a encontrar emprego e oportunidades educativas através de tecnologias informáticas e da internet;
- Desenvolver programas educativos para jovens sobre liderança, igualdade, tolerância e respeito dos direitos humanos;
- Organizar atividades que promovem o potencial turístico da ilha da Madeira, contribuam para a criação de uma sociedade intercultural harmoniosa, ajudando a integração harmoniosa dos migrantes na comunidade local;
- Desenvolver programas e atividades que ajudem a promover a Madeira não só como destino turístico, mas também como casa para vários profissionais e inovação;
- Desenvolver programas dirigidos à criação de consciência ecológica e atitude responsável em relação ao ambiente.

A equipa da My Madeira Island é um grupo de educadores, artistas, estudiosos e escritores. Criamos materiais multimédia profissionais com base na nossa experiência como jornalistas e fotógrafos, assim como concebemos materiais educativos de alta qualidade e gerimos projetos e eventos através dos nossos próprios especialistas e de especialistas externos.

Também gerimos uma revista de notícias - <https://mymadeiraisland.com/> em base de voluntariado. A revista fala sobre a ilha da Madeira e o seu povo - com o objetivo de promover a ilha, aumentar o seu potencial turístico (que é praticamente a única indústria aqui), e também de apresentar a ilha através das histórias do seu povo, evitando ser mais um destino sem rosto e minimizando assim uma abordagem consumista em relação ao seu património natural e cultural. O conteúdo fotográfico e vídeo da revista é criado por nós mesmos.



mymadeiraisland.com/association
info@mymadeiraisland.com

REFLEXÃO FOTOGRÁFICA DO EU

Ivaylo Naydenov

Participantes: funciona melhor para grupos mais pequenos, mas também pode funcionar bem para grupos maiores. Contudo, grupos com mais de 35 participantes não são recomendados, uma vez que o processo de impressão das fotografias, bem como a discussão demorarão muito tempo.

Local: ao ar livre: um lugar tranquilo num parque, campo, edifício abandonado, etc.

Objetivos: terapia artística, partilha, abertura e trazer à tona pensamentos e emoções (possivelmente fechados), ao mesmo tempo que se concentra em si próprio, acalmando e despertando um sentimento de harmonia interior, aumento da auto-consciencialização, abertura à integração, inclusão social

PROCESSO

Para muitos de nós que lidamos com problemas de saúde mental, uma das características mais comuns é ter uma imagem própria negativa. A fotografia dá-nos a oportunidade libertadora de explorar a auto-identidade através de meios literais de retrato e através do impulso transformador na auto-estima que a imersão num processo criativo em si pode trazer.

O grupo é trazido para um lugar tranquilo ao ar livre. A floresta do Fanal na Madeira é um local perfeito para esta atividade, devido à sua natureza bela, espaços grandes vazios e sossego. Na maioria dos casos, os sons da natureza são suficientes para criar um ambiente confortável e relaxante. No entanto, se o grupo desejar, música relaxante pode ser tocada durante toda a atividade.

Se houver várias câmaras, os participantes são divididos em grupos com uma câmara por cada grupo. Os membros do grupo procuram lugares adequados para tirar fotografias e tiram vez para se fotografarem uns aos outros. Todas as fotografias devem ser retratos individuais, sem fotografias de grupo. Se houver apenas uma máquina fotográfica disponível, uma pessoa fotografa todos os participantes um a um.

Os participantes são aconselhados a posar de formas diferentes, a ter expressões faciais diferentes em fotografias separadas e a tentar expressar emoções diferentes.

Quando as fotografias são tiradas, o processo de transferência e impressão das mesmas começa. Enquanto são imprimidas, os participantes são perguntados como se sentiram durante a sessão fotográfica, se se sentiram confortáveis em frente da câmara ou não, se estavam ansiosos pelos resultados (como ficariam nas fotografias), etc.

Assim que todas as fotos estiverem imprimidas, cada participante recebe as fotos de si próprio. É-lhes dado papel e uma caneta e é-lhes dito para escreverem os pensamen-

tos e emoções que as fotos trazem à sua mente. O que diz a sua linguagem corporal e expressões faciais? Parecem autênticas, verdadeiras para si mesmos? Parecem como habitualmente se vêem a si próprios, ou vêem-se a si próprios de um novo ângulo (literal e metaforicamente)? O que é que o fundo os faz pensar e sentir?

Todos os participantes, um a um, têm a oportunidade de falar e de se expressar. Além disso, enquanto uma pessoa fala, os outros são livres de partilhar também aquilo que as fotografias dessa pessoa lhes recordam.

Materiais: uma DSLR ou câmara sem espelho ou um smartphone com uma câmara topo de gama (o mínimo é uma, mas a atividade funciona melhor com várias câmaras), impressora fotográfica portátil, papel para impressora fotográfica, computador portátil, papel normal, canetas, altifalante para música (opcional).

Dicas: o estado de espírito dos participantes pode ser testado no início do workshop. Um pedaço de papel e uma caneta podem ser dados a cada um deles a fim de anotar o que sentem neste momento. Após o fim do workshop, deixe-os repetir esse processo e fazer uma comparação. Para alguns deles, esperamos que haja uma elevação do seu estado de espírito e dos seus sentimentos. Para outros, no entanto, é possível que o seu humor tenha diminuído em resultado da sessão, mas isto não é necessariamente uma coisa má.

Se quiser fazer a atividade com um grupo maior de pessoas, prepare várias máquinas fotográficas e pelo menos duas impressoras fotográficas, se possível. Certifique-se de que já está familiarizado com o local que escolheu para fazer o workshop. Note que, durante a parte de discussão do workshop, só devem descrever os seus sentimentos sem julgar os outros participantes.



MAQUILHAGEM

Natalia Delibazoglo

Participantes: funciona melhor para pequenos grupos de 6-12 pessoas. Trabalho em pares e discussão final todos juntos.

Local: interior, acesso a água.

Objetivos: encontrar e ouvir a sua voz interior, oportunidade de libertar os seus próprios demónios, experimentar algumas partes desconhecidas escondidas da sua personalidade.

Curso: ser outra pessoa, usar uma máscara para se sentir mais protegido, esconder-se atrás das camadas da maquilhagem. Isto pode dar-lhe muitas ideias novas sobre si e sobre a vida em geral. Se há algo que não pode dizer - tente fechar os olhos. Ponha um batom brilhante e diga algo que esteja tímido a dizer. Todos nós somos oceanos profundos e isso não é visível para as pessoas. Por vezes fazem opiniões erradas sobre nós; só vêem a superfície, sem nos conhecerem pessoalmente. Este tipo de atividade é muito eficaz para a depressão, ansiedade e ataques de pânico. Esta é uma forma de relaxar e libertar desejos internos. Não há limites, apenas um pouco de confiança.

Materiais: materiais de maquilhagem, materiais para pintar o rosto, espelhos, material de limpeza como esponjas, água e papel de limpeza.

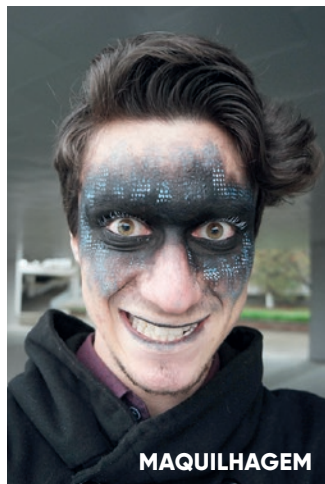
Dicas: se os participantes são novos é melhor fazer alguns exercícios leves para se conhecerem uns aos outros. Depende do nível do grupo, pode escolher a opção mais adequada ou convidar os participantes a fazerem a sua própria escolha.

PROCESSO

Vamos tentar não fazer uma pintura ideal mas sim uma boa conexão com a sua identidade através desta arte.

Opções:

- Faço a minha máscara como me sinto
- Meia cara pintada com uma polaridade e segunda parte – outra (lado triste/feliz, mau/bom, escuro/claro, etc)
- A minha cara favorita
- Pintura em pares. Vejo-vos
- Fantasia
- A minha parte sombra
- O meu animal interno
- Máscara dos meus medos



Depois de terminada a pintura, cada um fala dos seus sentimentos, propósito da máscara e os participantes podem tentar agir de acordo com as suas máscaras, expressar esta imagem com dança, canto ou qualquer coisa que lhes venha à mente.

A MINHA CASA

Natalia Delibazoglo

Participantes: de adultos a jovens, preferencialmente jovens com mais de 14 anos.

Local: interior ou exterior, mas confortável o suficiente para desenhar.

Objetivos: pensar nas conexões emocionais na família, dentro do grupo.

Curso: deteção de problemas existentes dentro do grupo, pensar nos papéis, clarificar o significado das relações, trabalhar com a situação de conflito atual.

Materiais: lápis, aguarelas, pincéis, papel, etc.

Dicas: melhor fazer isto num grupo pequeno com relações estáveis e seguras, esta atividade requer alguma honestidade e coragem.

PROCESSO

1. Escreva 7-8 nomes de pessoas da sua família que são importantes para si agora. Aqueles que mais te influenciam.
2. Lista A4. Desenhar uma casa, simples mas com todos os elementos - telhado, paredes, janelas, portas, etc.

3. Dê um nome a cada parte da casa utilizando os nomes que escreveu.
4. Discutir com os participantes, o que eles sentem e pensam sobre isto.
Qual é o seu papel no sistema? É um papel desejado?

Possíveis interpretações:

Cave: (+) é a principal pessoa de apoio, aquela que detém tudo.

(-) o que está sob pressão máxima.

Paredes: o futuro. Outros provavelmente têm alguma expectativa ou esperança neles.

Telhado: o significado de segurança, aquele que o cobre.

Sótão: as relações secretas, alguns esperam aproximar-se desta pessoa.

Chaminé: A que pode libertar a sua energia, expressar emoções.

Portas: a fonte de informação, 'o professor'.

Vedação: Aquele com o qual se quer conectar no futuro.

Provavelmente, agora não há uma conexão.

CRYSTAL CLEAR

Natalia Delibazoglo

Participantes: +10, ideal para fazer em pares.

Local: em qualquer lugar.

Objetivos: formar confiança e alívio emocional.

Curso: experiência de liberdade, conectando-se com alguém em ação comum.

Materiais: vidro ou um grande pedaço de plástico transparente, pelo menos 1x1m; melhor o maior possível. Pincéis, tintas a óleo ou acrílicas, água, placas para as tintas, toalhetes.

Dicas: boa música pode criar um ambiente perfeito, duração até 10 minutos.

PROCESSO

1. Decida o que desenhar. Natureza, esperanças, emoções, pensamentos internos, as minhas linhas, os meus medos, o meu amor, etc.
2. Ligar a música, arranjar luzes, se necessário. Colocar os pratos com as tintas num lugar confortável, como uma mesa no meio da sala.
3. As pessoas ficam de ambos os lados do vidro.
4. Durante 5-10 min. pintam usando dedos ou pincéis. Não são permitidas palavras.

5. Discutir o processo. Quais foram as emoções? Como foi desenhar com um parceiro, que era o líder? Conectou com outra pessoa ou não? Aqui é importante salientar que o copo é o símbolo do seu modelo de relação, a forma como comunica com o parceiro.

- *Sentiu alguma conexão?*
- *Sentiste harmonia?*
- *Sentiu o seu parceiro ou sentiu-se só nesta jornada?*
- *O que pode ser melhorado?*



Miejska Biblioteka Publiczna w Żorach im. Ottona Sterna, Polska

- *Dar serca*
- *Zioła w czerni i bieli*
- *Sztuka online – działanie offline*
- *Rytm duszy*



Miejska Biblioteka Publiczna w Żorach (Polska)

Biblioteka w Żorach to wyjątkowe miejsce na kulturalnej mapie miasta. Naszym podstawowym obowiązkiem jest gromadzenie i rozpowszechnianie księgozbiorów i doskonale łączymy tę misję z ideą uczenia się przez całe życie. Oferując formy aktywizacji naszych użytkowników, uczestniczą oni w procesie indywidualnego rozwoju i samorealizacji. Nasz obszar działania obejmuje dzieci, młodzież, pracujących i bezrobotnych dorosłych oraz seniorów, proponując im zróżnicowaną ofertę zajęć kulturalno-oświatowych. Promujemy czytelnictwo, organizujemy spotkania z ludźmi kultury oraz warsztaty edukacyjne z różnych dziedzin.

Zwracając dużą uwagę na edukację pozaformalną podejmujemy działania mające na celu podnoszenie wiedzy, zdobywanie nowych umiejętności, które opierają się głównie na praktyce, doświadczeniu i działaniach obejmujących warsztaty i panele dyskusyjne na tematy istotne społecznie (np. mniejszości, migranci, terroryzm, prawa kobiet, przemoc), mające na celu prowadzenie pełnej szacunku rozmowy, służące wzajemnemu zrozumieniu i poznaniu różnych punktów widzenia; warsztaty popularyzujące nowe technologie (programowanie, robotyka, druk 3D, projektowanie graficzne, animacja poklatkowa i tworzenie filmów); działania mające na celu wsparcie imigrantów, uchodźców i repatriantów.

Organizujemy konferencje oraz festiwale nauki i literatury, przygotowując cykliczne wystawy w naszych galeriach sztuki, zarówno amatorów, jak i profesjonalistów, oraz spotkania z ludźmi kultury, tworzymy atmosferę do ciekawych rozmów i dyskusji. Realizujemy atrakcyjne wydarzenia podczas „Ogólnopolskiej Nocy Bibliotek”, „Narodowego Czytania”, „Tygodnia Zakazanych Książek” czy „Rajdu rowerowego Odjazdowy Bibliotekarz”. Kładziemy duży nacisk na naszych najmłodszych czytelników, aby kształtować ich potrzeby czytelnicze i wspierać rozwój.

Naszym stałym zainteresowaniem jest poświęcenie uwagi młodzieży, która w tej fazie życia ma szczególnie duże zapotrzebowanie na informacje, edukację i rozsądne wykorzystanie czasu wolnego. Stworzyliśmy dla nich Strefę Młodych – przestrzeń, w której dozwolone są eksperymenty, gdzie można wypróbować metody „nie ze szkoły”, gdzie szanuje się wolność i odmienność każdego młodego człowieka, gdzie mogą dzielić się swoimi pasjami, rozwijać zainteresowania i twórczo pracować.

Dążąc do poszerzenia naszej oferty edukacyjnej, realizujemy projekty krajowe i międzynarodowe. Gościmy również wolontariuszy Europejskiego Korpusu Solidarności. Dzięki tym działaniom mamy wpływ na kształtowanie postawy otwartości, zrozumienia i akceptacji oraz budowanie aktywnych, odpowiedzialnych i dbających o dobro wspólne obywateli społeczeństwa. W efekcie Biblioteka jest miejscem, które stanowi solidną platformę dla działań międzykulturowych i międzypokoleniowych, zaspokajających

potrzeby intelektualne, emocjonalne i integracyjne jej użytkowników.

W 2021 r. Miejska Biblioteka Publiczna w Żorach obchodziła 75-lecie istnienia (powstała 15 kwietnia 1946 r.), natomiast rok wcześniej rozpoczęła działalność w nowej siedzibie w samym sercu miasta. Połączenie zabytkowego obiektu dawnego młyna elektrycznego z ciekawą aranżacją wewnątrz, nowymi technologiami oraz bogatą ofertą literacką i edukacyjną stwarza ogromny potencjał. Biblioteka stała się ważnym ośrodkiem integrującym i stymulującym lokalną społeczność, uznawanym za miejsce, które dało nie tylko impuls intelektualny, ale także społeczny, artystyczny i twórczy oraz pobudziło do innowacyjnych działań.

Dzięki doskonałemu, wielofunkcyjnemu zapleczu dajemy możliwość swobodnego korzystania ze zbiorów dostępnych w jednym miejscu, a także przestrzeń do organizowania różnorodnych form komunikacji społecznej. Przeznaczona dla wszystkich dorosłych, młodzieży i dzieci, ma atmosferę „biblioteki rodzinnej”, oferuje dostęp do atrakcyjnych zbiorów, usług, wydarzeń kulturalnych i edukacyjnych. Dzięki self-checkowi można wypożyczać i zwracać książki lub zostawiać je w naszej wrzutni czynnej 24 godziny na dobę, 7 dni w tygodniu. Komputery są gotowe do użycia w każdym miejscu; podobnie jak konsole PlayStation i Xbox, dywan interaktywny, zestaw VR, drukarka 3D, roboty, a nawet ploter laserowy. Mieści się w niej również studio nagraniowe, internetowe Radio Żory, prowadzące m.in. audycje „Biblioteka Babel. Książki warte zachodu” czy „75/75. Książki mają głos”, a nawet małe kino i pomieszczenia do pracy twórczej/edukacyjnej. Na miłośników sztuki czeka „Galeria Na Piętrze”. Przy budynku biblioteki jest też Letnia czytelnia, która stanowi wygodną strefę relaksu na świeżym powietrzu.

Dla podkreślenia charakteru edukacyjnego i innowacyjnej działalności, Bibliotece nadano imię urodzonego w Żorach noblisty z fizyki Otto Sterna, a młyn, w którym obecnie mieści się biblioteka, był własnością jego rodziny.

Institucja proponująca tak szeroki zakres działań wymaga odpowiedniej kadry złożonej z 43-osobowego zespołu, w tym 31 pracowników merytorycznych, którzy pracują w różnych agendach i prowadzą różne zajęcia dla różnych grup wiekowych. Dla ich rozwoju i wzmocnienia potencjału biblioteki ważna jest wymiana doświadczeń bibliotekarskich oraz kontakt z innowacjami i wiedzą spoza środowiska bibliotecznego. W poszukiwaniu inspiracji i rozwoju kompetencji zawodowych naszych pracowników realizujemy edukacyjne wyjazdy job-shadowing do wzorcowych bibliotek europejskich oraz wyjazdy na konferencje i szkolenia dla bibliotekarzy, a także kursy językowe w ramach „ponadnarodowej mobilności kadry niezawodowej edukacji dorosłych” z programu Erasmus+. Wszystko po to, by lepiej przygotować się do pełnienia naszej zawodowej i społecznej roli.

Biblioteka ma ponad 11 tys. zarejestrowanych i aktywnych użytkowników oraz 235 tys. odwiedzających rocznie.

DAR SERCA

Iwona Wawrzynek

Warsztat z wykorzystaniem gliny samoutwardzalnej

Uczestnicy: osoby 50+.

Miejsce: pokój z dużym stołem.

Cele: arteterapia, wyciszenie, rozbudzenie pozytywnych wspomnień i poczucia wdzięczności wobec ludzi w naszym życiu, dzielenie się przemyśleniami i uczuciami z grupą, interakcja społeczna i integracja.

Materiały: glina samoutwardzalna, miski, narzędzia do rzeźbienia w glinie, kawałki kartonu (do ochrony powierzchni).

Przebieg:

Przed rozpoczęciem warsztatu przygotuj sprzęt potrzebny do zajęć i upewnij się, że glina jest dobrej jakości, a jeśli była już wcześniej używana, że nie wyschła. Przed każdym uczestnikiem należy ustawić miskę z wodą potrzebną do rozmiękczenia gliny, a narzędzia rzeźbiarskie rozłożyć tak, aby wszyscy mieli do nich łatwy dostęp. Ważne jest również, by każdy miał wystarczająco dużo miejsca, aby swobodnie poruszać rękami podczas pracy z gliną.

Jako rozgrzewkę prowadzący kładzie kawałek gliny przed każdym uczestnikiem i zachęca grupę do „zabawy” nią poprzez ugniatanie lub uderzanie w jej powierzchnię. Ta prosta technika jest często wykorzystywana przez psychologów stosujących w swojej pracy terapię gliną i udowodniono jej pozytywny wpływ na obniżanie poziomu stresu i lęku.



Po minucie lub dwóch grupa zostaje poproszona o odłożenie gliny, a prowadzący przedstawia zagadnienia wspomnień i wdzięczności. Uczestnicy zostają poproszeni o zamknięcie oczu i pomyślenie o ważnej dla nich osobie oraz o historii, która ich z nią łączy. Następnie prowadzący prosi grupę o otwarcie oczu i wyjaśnia, że podczas zajęć każdy członek grupy stworzy symboliczny prezent dla swoich bliskich. Może to być reprezentacja fizycznej rzeczy, słowo lub słowa, symbole itd. Ważne jest jednak, aby prace były powiązane z ich wspomnieniami.

Uczestnicy zostają poproszeni o rozwałkowanie kawałka gliny i uformowanie go w dowolny kształt. Prowadzący wyjaśnia, że wykonane przez nich kształty posłużą jako płótna, na których będą mogli stworzyć swoje prezenty w formie obrazu poprzez doklejanie lub usuwanie poszczególnych kawałków gliny. Podczas pracy można spróbować zainicjować rozmowę na temat tego, co symbolizują poszczególne prace, ponieważ niektóre mogą mieć dla uczestników bardzo osobiste znaczenie. Należy postępować ostrożnie i pod żadnym pozorem nie zmuszać uczestników do dyskusji, jeśli zdecydują się zachować swoje historie dla siebie.

Po wyrzeźbieniu prezentów w glinianych obrazach robi się dwie dziurki, aby można było powiesić je na ścianie. Ukończone prace należy odłożyć do wyschnięcia.

Wskazówki: możesz zaplanować dodatkowe spotkanie z grupą po całkowitym wyschnięciu prac. W zależności od marki i warunków otoczenia, takich jak ciepło i wilgotność, gliny samoutwardzalne różnią się czasem schnięcia, zaleca się więc zaplanowanie następnego spotkania nie wcześniej niż tydzień później. Podczas drugiej sesji grupa może pomalować i udekorować prezenty.

ZIOŁA W CZERNI I BIELI

Joanna Płaska

Warsztaty graficzne - linoryt

Uczestnicy: osoby powyżej 50 roku życia.

Miejsce: pomieszczenie z dużym stołem i krzesłami.

Cele: zapoznanie się ze zdrowotnymi właściwościami ziół, prezentacja tematycznej literatury, rozwój zainteresowań i umiejętności manualnych, nauka techniki linorytu, pobudzenie twórczej wyobraźni i ekspresji, aktywny relaks w procesie tworzenia obrazu, odwracanie uwagi od problemów poprzez skupienie się na zadaniu.

Materiały: dla każdego uczestnika kawałek linoleum formatu A5, ołówki, gumka do gumowania, dłuto, kartki papieru ksero lub graficznego oraz fartuch. Stanowisko z wałkami graficznymi do nakładania farby, szklaną płytką, wałkiem do tapet do odbijania pracy oraz wodna farba graficzna do linorytu. Książki o ziołach i kopie ziół. Przyda się również folia do zabezpieczenia stołu, ręczniki papierowe lub szmata. Niezbędny

jest też dostęp do bieżącej wody do czyszczenia brudnych rąk i narzędzi. Jeśli chcesz drukować na ubraniach, potrzebne będą faby do malowania ubrań, karton do usztywnienia tkaniny oraz żelazko do utrwalenia wzoru po wyschnięciu. Przygotuj również papier do pieczenia, aby położyć go na wzór przed prasowaniem.

Przebieg:

Warsztaty ukierunkowują uwagę uczestników na zdobywanie wiedzy o leczniczych właściwościach natury. Przed rozpoczęciem warsztatów prowadzący kładzie na stole wszystkie materiały potrzebne do warsztatu (kopie ilustracji ziół, płytki linoleum, ołówki, dłuta graficzne, a z boku przygotowuje miejsce na odbijanie matryc wykonanych przez uczestników). Prowadzący zaprasza uczestników do stołu i pokazuje ilustracje ziół dostępne w książkach z lokalnej biblioteki. Ważnym elementem tej części warsztatów jest połączenie pokazu z odczytaniem właściwości ziół, tak by uczestnicy na podstawie zdobytych informacji mogli wybrać temat do wykonania swojej pracy artystycznej.

Po wybraniu ziół uczestnicy szkicują je ołówkami na linoleum i wykonują matryce za pomocą przygotowanych dłut. Proces tworzenia linorytu wymaga skupienia i uwagi oraz zajmuje dużo czasu (około 1-1,5 godziny), ale możemy wykonać dowolną ilość odbitek (kopii), co jest bardzo satysfakcjonujące i rekompensuje włożony wysiłek. Po wykonaniu szablonów uczestnicy nakładają na nie farbę wałkiem, przykładają arkusze papieru i wykonują odbitki.



Wskazówki: dobrze jest użyć specjalnej farby graficznej, ale najlepiej na bazie wody. Taka farba nie wymaga użycia rozpuszczalników do zmywania jej z narzędzi i z rąk. Wzór można nadrukować nie tylko na papierze, ale również na koszulkach czy torbach (wystarczy do tego celu użyć farby do tkanin). Farbę należy najpierw nałożyć na szklaną płytkę, następnie rozprowadzić wałkiem przed nałożeniem na matrycę i kilkakrotnie wałkować tak, aby farba równomiernie pokryła wzór.

SZTUKA ONLINE - DZIAŁANIE OFFLINE

Joanna Płoska

Warsztat multimedialno-manualny

Uczestnicy: osoby powyżej 50 roku życia.

Miejsce: pomieszczenie z komputerami i miejscem do malowania

Cele: rozwijanie percepcji wzrokowej, poznawanie różnych technik plastycznych, pobudzanie twórczej wyobraźni i ekspresji, aktywny relaks w procesie tworzenia obrazu, wzmacnianie współpracy i wzajemnej pomocy w grupie.

Materiały: dla każdego uczestnika stanowisko z komputerem z dostępem do Internetu, drukarka, karta pamięci do zapisywania kolorowanek do drukowania, palety malarskie, farby akrylowe, pędzle, pojemniki na wodę, sztalugi.

Przebieg:

Warsztat składa się z dwóch części: teoretyczno-praktycznej z poznawania platformy Google Arts & Culture oraz manualnej, w której uczestnicy tworzą dzieło malarskie. Na początku warsztatu wprowadzamy uczestników w temat. Mówimy im, że możemy oglądać sztukę w doskonałej jakości bez wychodzenia z domu w Internecie. Przykładem doskonale przygotowanego portalu z ogromną bazą dzieł sztuki, filmów, artykułów o sztuce i grach jest Google Art & Culture.

Prowadzący omawia funkcjonalności platformy i pokazuje uczestnikom, jak ją uruchomić, szukać ciekawych materiałów, w których można zdobyć wiedzę, ale też dobrze się bawić rozwijając swoje umiejętności. Uczestnicy z prowadzącym wspólnie przechodzą przez podstrony Art Camera z pracami znanych artystów w wysokiej rozdzielczości, filmy sferyczne z komentarzami lektora z opcją tłumaczenia z j. angielskiego na język ojczysty oraz wirtualne wycieczki Street View do znanych miejsc i zabytków. Platforma umożliwia przeglądanie dzieł sztuki według kategorii: artystów, techniki, trendy w sztuce, wydarzenia i postacie historyczne, miejsca, daty, kolory, tematy i kolekcje z najsłynniejszych muzeów świata. Na stronie znajdują również część *Get Creative* z grami, w której można samodzielnie pokolorować prace i wydrukować je, wyrzeźbić wirtualne gliniane garnki lub rysować własne dzieło podczas komponowania muzyki.

Osoby, które chcą sprawdzić swoją wiedzę, mogą rozwiązywać interaktywne quizy i łamigłówki dotyczące malarstwa, rzeźby i architektury na całym świecie.

Na początku pokazujemy grupie portal, instruując krok po kroku, co robić, a gdy zauważymy, że grupa dobrze sobie radzi, dajemy jej swobodę i zachęcamy do samodzielnego odkrywania serwisu. Jednym z elementów Google Art & Culture jest kolorowanka, którą możemy zapisać i wydrukować jako pamiątkę dla każdego uczestnika na zakończenie warsztatu. Kolorowanka może być również szkicem do wykonania obrazu na płótnie. Prowadzący prosi uczestników, by poszukali obrazu, który podczas przeglądania portalu wzbudzi pozytywne emocje, i zapisali tytuł i autora dzieła, ponieważ będzie to potrzebne w dalszej części działania.

Po pracy z komputerami organizujemy drugą część zajęć. Można zaplanować dłuższy warsztat z obiema częściami lub podzielić go na dwa osobne odbywające się w innym terminie. W części malarskiej prowadzący lub uczestnicy przygotowują reprodukcje obrazów, które ich zachwyciły i wzbudziły dobre emocje. Prowadzący daje impuls uczestnikom do tworzenia własnych obrazów inspirowanych tymi reprodukcjami mówiąc, że ich dzieła mogą być abstrakcyjne, motywuje mówiąc, żeby czuli się swobodnie i zinterpretowali je na własny sposób.

Wskazówki: warto rozpoznać umiejętności grupy w zakresie obsługi komputera i w razie potrzeby zorganizować warsztat z podstaw obsługi.

RYTM DUSZY

Joanna Płoska

Warsztat artystyczny z elementami muzykoterapii bazujący na rytmie

Uczestnicy: osoby powyżej 50 roku życia.

Miejsce: duże pomieszczenie.

Goals: arteterapia, wyciszenie i rozbudzenie poczucia wewnętrznej harmonii, otwarcie na integrację, włączenie społeczne

Materiały: folia malarska do zabezpieczenia podłogi, papier w rolce, farby akrylowe lub plakatowe, pojemniki na wodę i farby, folia spożywcza, pędzle, patyki bambusowe, taśma klejąca do mocowania papieru i pędzli do patyków, arkusze bloków technicznych, nożyczki, kleje w sztyfcie, muzyka, sprzęt muzyczny.

Przebieg:

Przed przystąpieniem do prac malarskich rozmawiamy o nastroju uczestników z jakim przyszli na warsztat. Po rozmowie rozdajemy karty, na których mają zapisać emocje, jakie odczuwali podczas pandemii covid-19. Prosimy o napisanie ich na kartkach papieru i przyklejenie ich do dużej kartki papieru. Mówimy, że teraz mogą zamalować

negatywne emocje, pomyśleć o pozytywnych i zaprezentować je tak jak chcą. Nie spieszymy się z pracą, obserwujemy uczestników i dajemy im czas na działanie. Po stworzeniu wspólnej pracy zapewniamy przestrzeń do rozmowy. Chętni uczestnicy mogą komentować to, co czują na forum grupy, odnosząc się do ich części pracy. Pamiętaj, że powinni tylko opisywać swoje uczucia, nie oceniając innych uczestników.

Przygotowany jest sprzęt do odtwarzania muzyki (trzeba zadbać o jakość głosu, aby każdy uczestnik dobrze słyszał dźwięki w utworze). Na podłodze rozłożona jest długa kartka papieru (podłoga jest zabezpieczona folią malarską). W bliskim sąsiedztwie znajdują się pojemniki z farbami i wodą. Do długich bambusowych kijków przymocowane są pędzle. Prowadzący wprowadza pojęcie rytmu, prosi o zwrócenie na niego uwagi w utworach i prosi, by uczestnicy spróbowali przedstawić go poprzez kolor, linię i plamy.

Prowadzący delikatnym głosem zachęca grupę do zamknięcia oczu, wyciszenia się i wsłuchania się w pierwsze dźwięki utworu - w tle słychać bicie serca o wartości 60 BPM (uderzeń na minutę). Ciągły rytm 60 uderzeń na minutę powoduje, że fale mózgowe i tętno synchronizują się z rytmem. Początkowo tempo utworu wynosi 60 BPM (uderzeń na minutę), a następnie spada do 50 BPM. Ta zmiana częstotliwości obniża bicie serca, tętno i ciśnienie krwi. Piosenka „Weightless” zmniejsza poziom lęku nawet o 65%! Utwór ma nieco ponad 8 minut (5 minut to dostosowanie rytmu serca do rytmu utworu), nie ma w nim powtarzalnej melodii. Piosenka została polecona przez muzykoterapeutów i specjalistów od stresu z zespołu Marconi Union i uznano ją za najbardziej relaksującą piosenkę w historii w badaniu przeprowadzonym przez Mindlab International.

Uczestnik może rozpocząć malowanie w dowolnym momencie, kiedy ma na to ochotę. Dostępna jest cała powierzchnia papieru. Elementy uczestników mogą przeplatać się, łączyć i tworzyć wspólną pracę. Następnie, po tej piosence, w tle odtwarzamy relaksującą muzykę i wyciszamy ją, gdy widzimy, że grupa zakończyła pracę.



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