

*Guide for educators
conducting ART-ECO workshop*



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The guide was prepared by an international team of experts:

- Bartłomiej Bałut, PhD
- Aleksandra Ścibich-Kopiec, PhD
- Anna Śliwińska, PhD
- Aleksandra Marcinkowska
- Saba Moussa
- Maria Niedbała
- Darryl Smith
- Kamila Szymańska

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1. Idea of ART-ECO

The theme of the workshop - *typo-recycling* - connects two spheres of artistic creation – idea and material. The creative process is always the result of the balance between the ideas and matter, of which many people who are not involved in creative work on a daily basis are often unaware of and understand the creative process either as mainly material agency (high level of craftsmanship), or as an inscrutable state of mind of the creator guided by the so-called "inspiration".

The idea of the workshop is to use waste materials and give 'new life' to unwanted objects through their ecological processing, inspired by visual arts and its current trends, *minimal art* and regional (national) cultural heritage as well as dying crafts (*ethno-design*).

A participant of the workshop gains knowledge and skills in the field of *ART-ECO* and the possibility of secondary processing of post-production and waste materials by increasing their material value (*upcycling*). This process reduces both the amount of waste and materials used in primary production (reduced demand/increased supply). Moreover, it contributes to raising awareness in the area of ecology and possessive, destructive human economic activity and its impact on the natural environment.

What is more, through the workshop and creative activities, the participants will have an opportunity to improve their practical skills in the field of visual arts. They will also develop their imagination, as well as sensitivity to composition, line, spot, color, value, texture, plane, solid and space - the basic elements of the form of an artwork. The participants will learn the basic concepts of art, the language of creative expression and the power of means of expression. The gathered knowledge would become a basis for possible further education and deepening of issues or disciplines related to art.

2. Andragogy as a useful term in the work of an educator

2.1. What is andragogy

"**Andragogy** is the pedagogy of adults, it is one of the branches of pedagogy dealing with teaching people after completing the compulsory education process using sociological, ethical, philosophical theses and the theory of adult psychology. It allows to create optimal conditions for adults to develop with functioning at the highest possible level." ¹

The main goal of andragogy is to expand the knowledge already acquired and to acquire new competences. Education does not end with primary or higher education, one can learn throughout the lifetime. Learning in adulthood supports cognitive processes, but also allows adults to improve their competences, gain new experiences and possibly get better jobs.²

2.2. Key concepts of andragogy

The key concept of andragogy and the adult learning system is presented by **Malcolm Shepherd Knowles** - an American adult educator. It is Knowles who is credited with fundamentally influencing the development of the Humanistic Theory of Learning. He was one of the pioneers who proposed using contracts or plans constructed by the learner to guide learning experiences.³

Knowles identified five key pillars for understanding adult learners.

¹ The quoted excerpt comes from a website by psychologist Monika Kornaś (date of downloading information: 10.09.2022) <https://edukuj.pl/andragogika-czyli-o-uczeniu-doroslych.html>

² <https://edukuj.pl/andragogika-czyli-o-uczeniu-doroslych.html>

³ https://en.wikipedia.org/wiki/Malcolm_Knowles

These pillars are:⁴

PILLAR 1: A MATURING CONCEPT OF SELF

Maturity leads to an increase in independence and autonomy. Children are fully dependent on others for learning and understanding, it is adults who learn and understand independently and consciously.

PILLAR 2: ENHANCING EXPERIENCE

When children reach adulthood, they have an opportunity to gain more experience and develop intuition more and more, so most things become more intuitive. Due to the gained experience, conscious understanding of things, that were previously unattainable, is now developed.

PILLAR 3: GROWING READINESS TO LEARN

When reaching adulthood, one gains specific social roles (professional, i.e. boss, director, employee, social, or family, i.e. son, daughter, mother, father). Due to these roles, one becomes ready to start learning in a certain direction.

PILLAR 4: REPURPOSING AND ORIENTATION

In a process of maturation, the acquired knowledge needs to be applied into specific purposes. Adults encounter problems, learn how to solve them, and then immediately apply their knowledge to solve these problems.

PILLAR 5: INTERNAL MOTIVATION TO LEARN

Education of an adult should originate from internal motivation to learn and self-develop. The process of self-development allows one to achieve professional and private success. Due to the internal motivation adults are not forced to further education but they have a need to strive for it by themselves.

⁴ <https://www.cornerstone.edu/blog-post/a-simple-easy-to-understand-guide-to-andragogy/>

The above-mentioned five pillars form the basis for Understanding Knowles' adult learning. It assumes, that all forms of adult learning must take into account all pillars and shape teaching and curriculum accordingly.

According to Malcolm Knowles, adult education should produce at least seven results:⁵

- Adults should respect, accept and strive to become better – the whole is the acquisition of a mature understanding of themselves,
- Adults should learn how to question their ideas without endangering others – the whole is an attitude of acceptance, love and respect for others,
- Adults should develop a dynamic attitude towards life - they should accept the fact that they are always changing and look at each experience as an opportunity to learn,
- Adults should learn how to solve problems in causes and not in symptoms, which is a competence in responding to causes and not to symptoms,
- Adults should acquire the skills to develop their talents and the awareness that they are able to contribute a lot to society – Overall, it is about the achievement of the potential of their personality,
- Adults should understand the essential values of human resources experience - they should understand the great ideas and traditions of history and realize, that they are what unites people.
- Adults should understand the society that surrounds them and should skillfully manage social change.

⁵ Peterson, Deb. "What Is Andragogy and Who Needs to Know?" ThoughtCo, Feb. 16, 2021, [thoughtco.com/what-is-andragogy-31318](https://www.thoughtco.com/what-is-andragogy-31318).

2.3. Pedagogy and andragogy - differences

Andragogy is a subject that studies adult learning methodologies in their entirety, while pedagogy is a traditional teaching method that describes how children learn. Both methods contain some similarities, but also significant differences – see the table below:⁶

	Andragogy	Pedagogy
Dependence	Adults are independent and desire to be self-directed and empowered in their learning	Children depend on a teacher who facilitates and structures their learning
Reasons for learning	focus on the necessary skills or knowledge for further personal and professional development	focus on the essential stages to be able to continue further education
Teaching resources	own experiences and experiences of others,	dependent on the teacher for all didactic means
Focus on learning	the impact is more focused on current events or real life.	focus on the subject with a prescriptive curriculum.
Motivation	Internal	External
The role of the teacher	facilitator, encouraging cooperation, mutual respect	expert, providing students with knowledge, skills and structure.

Table 1. Differences between andragogy and pedagogy based on the information contained on the <https://www.wgu.edu/blog/andragogy-pedagogy-key-differences-learning2205.html#close>

⁶ <https://www.differencebetween.com/difference-between-andragogy-and-vs-pedagogy/>

3. Uniqueness of adult learning in ART-ECO

3.1 Adult learning – general information.

Despite the continuous process of biological aging of humans, human beings have a potential for development. This process is related to the possibility of acquiring knowledge otherwise known as learning, and is studied by developmental psychology. One of the elements that composes the learning process corresponds to the so-called *crystallised intelligence*.⁷

Crystallised integration is the ability to use the acquired knowledge and skills in previous educational stages. The use of this type of integration is based on recalling previously acquired information and skills and improving them. Crystallised integration is strongly related to the acquired education, upbringing, life or professional experience, and is measured by means of general information tests. Hence, it can be concluded that crystallised integration results from accumulated knowledge, taking into account the way of reasoning, understanding technology or language skills. An example of the use of this type of integration could be recalling previous knowledge about how to ski. Even if one knew how to ski as a child, but through the multitude of everyday matters had a break of several years, the memory of skills and experiences from the past can still be recalled and learned once more the present.⁸

Crystallised integration can be constantly developed through lifetime if the cognitive effort is constantly made. A perfect example can be physical or motor exercises, due to which we are provided with an adequate and constant level of mobility.

⁷ Based on: Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska LEARNING ADULTS – KOLBA CYCLE, Warsaw 2014

(https://doskonaleniewsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf)

⁸ Prera, A (2020, Oct 26). Fluid vs crystallized intelligence . Simply Psychology. <https://www.simplypsychology.org/fluid-crystallized-intelligence.html>

The same can be observed in the case of mental exercises, which can ensure long-term learning ability.⁹

3.2 Effectiveness and efficiency of adult learning

The effectiveness and efficiency of adult learning depends not only on how the skills acquired so far can be used in everyday life, but also on habits or attitudes. It all depends on the structure of knowledge that is offered to adults.

The article of the Center for the Development of Education⁹ provides the information on when adults learn best. It states that several of the following points have to be met:

- in the process, they have the opportunity to refer to their own experience in solving emerging problems or achieving goals;
- the adults understand the meaning and value of what they are learning;
- have an impact on the course of the training or workshop in which they participate;
- act voluntarily;
- their experience is considered valuable and useful in the course of training.
- they can "express themselves" without fear of judgment;
- they can make mistakes without being "judged";
- are actively involved in the learning process;
- the participants interpreted the objectives of the training as their own.¹⁰

⁹ Based on: Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska LEARNING ADULTS – KOLBA CYCLE, Warsaw 2014

(https://doskonaleniewsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf)

¹⁰ Based on: Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska LEARNING ADULTS – KOLBA CYCLE, Warsaw 2014

(https://doskonaleniewsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf)

The Kolb cycle is mainly used in various types of training, adult teaching or workshops, due to this model one can easily arrange work with a group so that it is both pleasant and effective. Other applications where the Kolb cycle can be found in include:¹¹

- Webinars
- Training in the workplace
- Employee coaching
- Professional development¹²

According to Kolb, adult education will be effective when the "adult student" goes through all the phases of the cycle presented below: ¹³

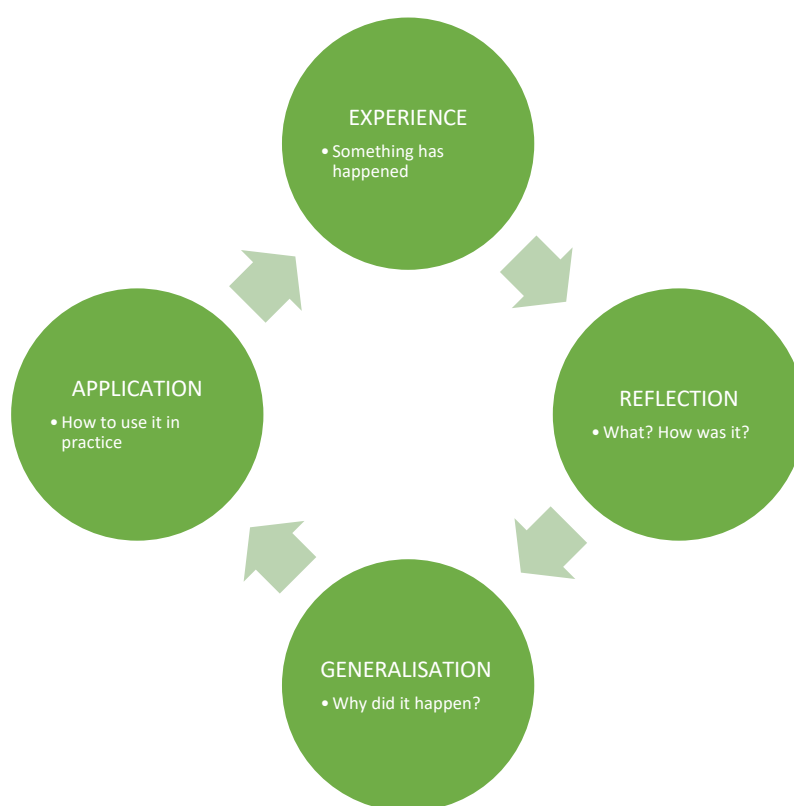


Chart: Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska LEARNING ADULTS – KOLBA CYCLE, Warsaw 2014, p.3

downloaded: https://doskonaleniewsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf

¹¹ https://pl.wikipedia.org/wiki/David_A._Kolb

¹² <https://humanly.pl/cykl-kolba/>

¹³ Based on: Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska LEARNING ADULTS – KOLBA CYCLE, Warsaw 2014

(https://doskonaleniewsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf)

The starting point depends on the predisposition and skills of the "student". There are people who prefer to start from the theoretical phase, i.e. the phase of acquiring knowledge only later go to its usefulness in practice, whereas there are some who prefer the opposite application. In the construction of the didactic training process, it is important to provide the participants an opportunity to start learning at the stage that is most suitable and desirable them.¹⁴

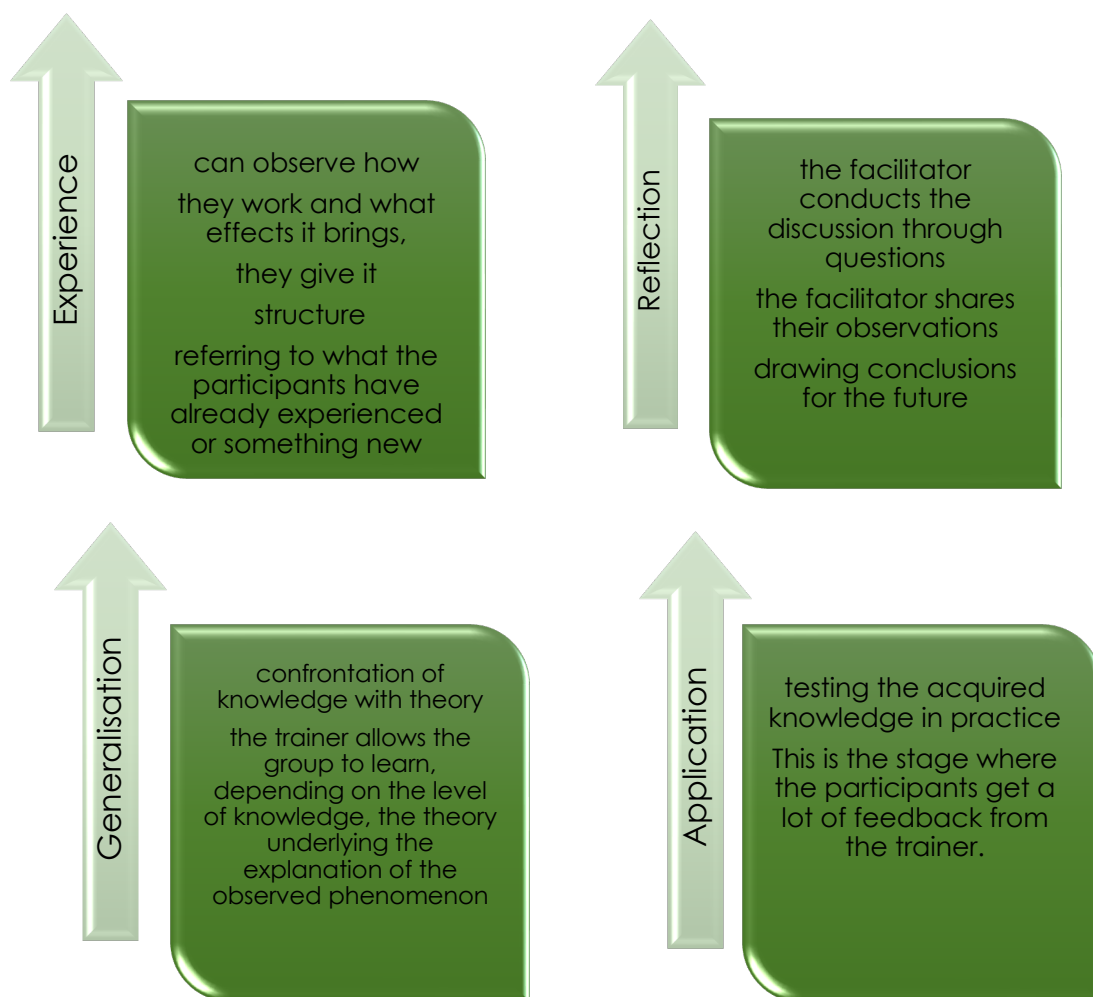


Chart: based on the Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska ADULT LEARNING – KOLBA CYCLE, Warsaw 2014

https://doskonaleniewsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf

¹⁴ ¹⁴ Based on: Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska LEARNING ADULTS – KOLBA CYCLE, Warsaw 2014 (https://doskonaleniewsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf)

3.3. Problems that may be encountered in educating adults

In the case of adults, the learning process is similar to the children's one, especially if we pay attention to cognitive mechanisms and the way of acquiring new knowledge and skills. The experiences, beliefs or routine behaviours can cause difficulties with acquiring new knowledge and skills. Particularly difficult to assimilate is the knowledge, which violates and disturbs the previously acquired ways of thinking or perceiving the world.

In the article of the Center for the Development of Education¹⁵, it is stated that the main problems that can be encountered during the adult education process include:

- Using the acquired knowledge through the prism of knowledge, habits and beliefs.
- Fear of evaluation, which may weaken the image built so far and the sense of identity associated with it.
- Resistance to new solutions that may undermine the existing achievements and beliefs about oneself, the surrounding world and the way it functions.
- Difficulty in changing routines and habits.

3.4. Division of learning styles

There are many styles of adult education, as well as many theorists who set the new trends. In adult learning, there are many variables that explain why adults are more likely to reach for education if they can develop knowledge that is useful, targeted for them.

According to the article¹⁶, the 4 main types of learning styles are:

- **convergent** - preferred by empiricists; people that learn through action (new experiences, problems);
- **assimilation** - liked by analysts, reflective people who prefer to collect data, collect information, consider situations and draw conclusions from it, rather than rushing to action;
- **divergent** - preferred by theorists, looking for mutual relationships and dependencies, who like to combine numerous observations into a complex, logically ordered whole.

¹⁵ Based on: Centre for education development I. Kazimierska, I. Lachowicz, L. Piotrowska LEARNING ADULTS – KOLBA CYCLE, Warsaw 2014

(https://doskonaleniowsieci.pl/Upload/Artykuly/2_1/uczenie_sie_doroslych.pdf)

¹⁶ Catherine Mikolajczyk, "How adults learn, or what a trainer should know about the specifics of educating training participants" (date of downloading information 10.10.2022) <https://www.mentor.edu.pl/artukul/index/numer/39/id/831>

- **accommodative** - used by pragmatists who are interested in the possibility of applying the acquired knowledge in practice.

In order to be able to properly design the training, you need to choose the right style for the participants of the workshop. In order to properly choose the program, firstly it is needed to get to know every individual as well as the whole group.¹⁷

¹⁷ <https://www.e-mentor.edu.pl/artykul/index/numer/39/id/831>

4. Ethics in the work of an educator based on the 3R rule *Reduce, Reuse, Recycle*

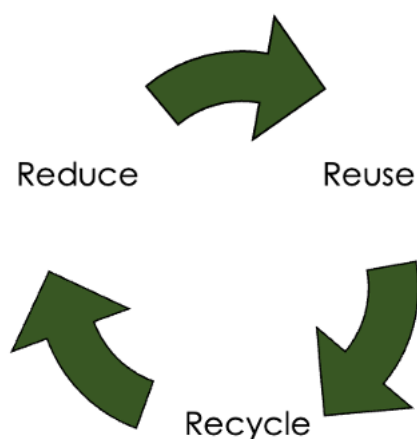
Ethics derives from the Greek language *ethikos* – customary, *ethos* – custom. Ethics meant rules that determine right or wrong behavior. In the modern world, ethics has become a signpost in human behavior. Ecological ethics are significant, which is especially emphasized in the use of environmentally friendly technologies and organizations that promotes ecological responsibility.

4.1 What is the 3R principle?: Reduce, Reuse, Recycle

The general principle is guided by the acquisition of ecological habits to reduce the production of waste. This method is very simple and allows one to lead more environmental-friendly life. The method can be used not only in industry or smaller companies but also in the everyday life of every individual. 3R principle indicates the process of reducing and reusing waste as well as recycling if something cannot be reused.

The whole process closes in a circle which is very well described in the following diagram:

18,19



¹⁸ Based on: https://www.alba.com.pl/odbior_odpadow_komunalnych_i_przemyslowych/zasada_3r (26.09.2022)

¹⁹ Based on <http://www.zm.org.pl/?a=3r.zasady> (26.09.2022)

4.2 How to use the 3R principle in everyday life.

Firstly, *Reduce*. It tells us that the amount of generated waste should be reduced to minimum. In everyday life, one can develop basic ecological habits, such as using a reusable bag instead of a plastic one, or limiting the amounts of products that are packed in plastic containers. One of the most important habits that should be implemented is buying a number of products that is actually needed so that as little food as possible is wasted.

Secondly, *Reuse*. This should remind us that most products or their components can be reused. With regards to everyday life, it is worth remembering that, for example, unused clothes can be given to people in need instead of being thrown away.

Lastly, *Recycle* or recycling which is especially important in waste segregation. Throwing away 'trash' (like glass bottles, paper, metal or plastic²⁰) to a right bin allows the waste to get a "second life".

4.3. 3R In ART – ECO

Usage of non-art objects in the artworks was already popular back to the beginning of the twentieth century. This strategy defied convention and enlarged the language of art in unheard-of ways. After that, rubbish has found a home in artists' creations especially in *ecological art*.

We produce waste every day. What happens to it? It is partially submerged underground, some floats in the sea... Therefore, we should try to aim to choose alternatives that are better for the environment. Recycling, instead of throwing things away, can be applied here.

(3R) Three actions are possible: *reducing, reusing, and recycling*. As an example, reusing takes place when plastic bottles are used to hold flowers or converted into new ones. What happens if we would completely stop using plastic bottles? We would decrease waste! There are many examples that shows that we could use / reuse waste to make art with the things that could be found around our households. ART - ECO project allows to change waste into artwork.

²⁰ Based on: <http://www.zm.org.pl/?a=3r.zasady> (date 26.09.2022)

There are many ways in we could create an *eco-art*. For example, choose things that may be reused, such as paper which can be utilized as note-taking scraps. Packing materials including bubble wrap, newsprint, and cardboard can be applied to art projects in nurseries and schools. Jars and pots can be used as small containers for holding different items. You can reuse plastic and paper bags at the store, utilize dash bin bags around the house, or use them as wrapping paper. You could create a little garden for birds with items like bird tables using woodcrafts. There is always a place for an ART – ECO!

Garbage collectors and artists are only two examples of many that work with rubbish using 3R strategy (reduce, reuse, recycle). People collect paper, plastic, and scraps from landfills and trash cans. Moreover, the collection of waste from other people is an important source of revenue for rag-pickers. To sell them, eco artists gather and sort recyclable materials. They prolong their lives by collecting and selling pieces of eco art .

As noted by Pye (2010) “at least since the early twentieth century, the concern with discarded things and materials has been a recurring theme in art”. From the very beginning of the 20th century, things that are regarded as art are included in the definition of art. The art vocabulary and practice of art creation were expanded by the use of non-art things. This represents a radical shift in the way *eco - art* is created.

ECO Artwork creation and artistic methodology underwent a significant shift. The first painters to include non-art objects into their paintings were Picasso and Braque. Later, numerous artists followed them with their collages and assemblages, including Kurt Schwitters and Joseph Cornell. Later, Duchamp questioned the nature of *eco - art* by expressing his thoughts through the use of non-unique, manufactured objects. Their creations profoundly altered how *eco art* is perceived and has a massive impact on 3R.

5. Competences necessary in the work of an ART-ECO educator

5.1. Basic educator resources

An ART-ECO educator does not have to have an art education background. Having a strictly working scenario of classes, a theoretical base and practical solutions in the form of a condensed summary of the most important substantive content (problems and issues) is enough to be able to successfully implement the proposed topic of workshop classes. The features necessary for an educator in the field of ART - ECO educational activities are:

- openness to experiences: to know, to live and to act;
- passion and willingness to share their own knowledge;
- sensitivity to the problems of ecology and art;
- flexibility and originality of thinking, mobility of reactions in an individualized creative process, the ability to interact with workshop participants;
- the ability to remain ready to support workshop participants in failures;
- the ability to analyze and synthesize, evaluate and self-evaluate one's own work.

The educator should have both a mentoring and partnership approach. The role of the educator is also to induce a conscious process of actions and individual searches of each participant of the workshops, distinguishing between:

- creativity as work (product);
- creativity as a process;
- creativity as a set of abilities (manual ease);
- creativity as a team of social stimulators.

An ART-ECO educator in his work should set the following educational general goals for themselves:

- Shaping the ability to interpret, evaluate and consciously use broadly understood phenomena in the field of ART - ECO art (recycling/downcycling/upcycling);
- Preparation of a sensitive recipient and creator of culture and art;

- Equipping workshop participants with knowledge and manual and workshop skills in the field of designing and making unique items based on the use of recycled materials;
- Shaping creative attitudes by arousing interest and passion for creating a broadly understood artistic culture, including the promotion of ecological attitudes;
- Developing invention, imagination and artistic sensitivity through one's own creative activity.
- Developing the skills of insightful and sensitive observation of nature and transposing it into the language of art;
- Deepening interests through the search for knowledge, gaining new experiences through innovative and experimental activities;
- Creating conditions for better development and pro-ecological awareness as well as individual artistic expression;
- Developing sensitivity to the world and people based on ethical and aesthetic values contained in works of art;
- Training of skills and abilities through the use of universal methods of using artistic and technological means;
- Presenting culture and tradition as the basis for the continuity of world (and national) art and a factor in their creative transformations.

The specific objectives are:

- Familiarizing workshop participants with the basic terms and concepts related to the form of a work of art and the means of expression of artistic character for a given discipline;
- Familiarization with materials, raw materials and technological processes (pay special attention to the methods of the ART - ECO trend with an emphasis on nature and biodegradation);
- Educating the ability to properly select materials for artistic realization.
- Developing the ability to analytically observe reality / nature, as well as creatively interpret it;
- Conscious selection of implementation techniques, as well as experimentation in unconventional techniques;

- Understanding the desirability of artistic and technological experimentation;
- Educating the ability to self-assess achievements (shambles or a work of art)..

An educator before conducting the ART - ECO workshops, should learn the basic terminology of typography by using publicly available online sources. The main technique that an educator should learn is collage, and an introduction to the characteristics of this technique should be part of the introduction to the workshop. Building awareness of the necessary reduction or regulation of the circulation of paper or paper mass is another important part of the workshops. It is important for the educator to learn the basic methods of paper production to be able to compare the non-ecological techniques to the latest ones, allowing to reduce the negative impact on the natural environment to a minimum.

The basic information that the educator should be aware of, is the fact that most of the expenditures of advertisement are produced with a large stock and the vast majority of entities ordering printing services that are struggling with excess wastepaper. Establishing contact with these entities would allow the teacher to receive a large amount of material for free to create interesting collage, with a completely new, surprising message resulting from the analysis of the information content of your materials and their graphic style.

It is important to indicate interesting inspirations from the history of collage and typographic design based on the use of diverse iconographic material. Excellent inspirations can be the works of such artists as David Carson Neville Brody, collages by Pablo Picasso, Robert Rauchenberg, Kurt Schwitters as well as artistic directions such as cubism, Dadaism, surrealism. With regard to typography itself, it is important for the educator to learn the basic outline of the history of printing and the basics of typographic terminology as well as types of typefaces.

It is also necessary to review the history of the poster and its contemporary condition (search: typo poster, social poster, eco poster, etc.). The development of the topic of the workshop should provide an interesting ecological context in the process of building the collage composition by the participants. The verbal message may directly encourage the promotion of pro-ecological attitudes in the participants. The existing printing material can

be compiled in any way, using photography and typography in juxtapositions, meetings that build completely new, surprising semantic and formal contexts.

The educator encourages participants to share material, comment on their ideas together, analyse the paper types and its features in the context of *reuse*. The workshop is preceded by a presentation of slides based on the above-mentioned thematic suggestions and examples. However, the educator has a lot of freedom while deciding about the topic of the presentation. However, it should not last longer than 20 minutes, and the entire introduction preceding the workshop should not exceed 30 minutes.

During the workshop, the educator should inspire participants to treat the material boldly, paying attention to its optimal use. The educator may use the inductive method by showing examples during the introduction. The role of the expressive factor during the entire time of the workshop is important. The educator should express interest in individual ideas, be able to creatively combine the ideas of the participants, encourage cooperation and exchange reflections. Participants can create individual works or collaborate in teams of up to 3 people.

5.2. Social Model of Disability in ART – ECO

When working with people with disabilities during ART – ECO workshops the educators should be familiarised with the terminology attached to different disabilities. The *Social Model of Disability* shows that the language used to talk about disability and impairment affects the way society views disabled people. Some words and phrases can be offensive as they reinforce prejudice and cause discriminatory attitudes and practices among the general public. The most difficult barrier faced by disabled people can be other people's attitudes. Therefore, the terminology used is important, because words reflect our attitudes and beliefs. The use of particular words or phrases can also conjure up a negative image of disabled people.

Below, there are some examples of negative terminology which we suggest to avoid because they are likely to cause offence.

Afflicted with – conveys a tragic or negative view about disability

Suffering from – confuses disability with illness and implies that a disability is a burden

Victim of – infers that disability is somehow a tragedy (all three imply that disabled people are essentially to be pitied)

Wheelchair bound – disabled people are not bound to their wheelchairs; Invalid – this term literally means not valid.

Able-bodied – the preferred term is 'non-disabled'. 'Able-bodied suggests that all disabilities are physical and ignores unseen disabilities and the fact that disabled people are not able/capable.

Cripple or crippled, spastic, handicapped, dumb, mad, subnormal - older terminology is sometimes still used particularly by older people, however it is considered to be offensive.

Abbreviated words such as Spaz are sometimes used as a form of verbal abuse.

Although there is no universal agreement on acceptable and appropriate language, the following list of preferred terminology used to describe people with a disability should be helpful. Nevertheless, they are by no means definitive.

If in doubt an useful tip is to look up the terminology used at national disability websites to make sure the wording used is not offensive in any way.

Preferred	Instead of
Disabled person	The Disabled Handicapped Afflicted Victims Sufferers Invalids
Non-disabled person/people	Able bodied person/people
Non-disabled	Normal
Sensory Impairment Hearing impaired/deaf/deafened Deaf people who use sign language/BSL Deaf without speech Visually impaired/blind/partially sighted	The Deaf Deaf and dumb The Blind Visually handicapped
Learning difficulty Learning disability A person with/who learning difficulties/learning disabilities	Mentally handicapped Retarded Sub-normal
Wheelchair user /People who use wheelchairs	Confined to a wheelchair Wheelchair bound
A person with/who has epilepsy or diabetes	Epileptic Suffering from diabetes
A person with/who has dyslexia	Dyslexic Word blind
A person with/who has Down's syndrome	Mongol
Physical disability	Physically handicapped
HIV positive	A victim of AIDS
A person with/who has mental health condition/issues	Mad, schizo, psycho Mentally ill
Impairment	Handicap
A person with/who has of restricted growth	Dwarf Midget
Brain injury, cognitive impairment	Slow Retarded
Accessible toilet	Disabled toilet
Blue badge holder Parking for disabled people	Disabled Parking
Requirements	Needs
Personal assistant, sighted guide, support worker (as appropriate) use the professional title	Helper

The following general suggestions – sometimes called disability etiquette – will help you to behave in an appropriate way and many are just common sense:

- Do not assume that you know whether, when and what kind of help a disabled person needs. Ask the person to let you know what their requirements are
- Do not make assumptions about someone's level of impairment or requirements based on a previous experience of a person with the same type of impairment or your assumed knowledge of an impairment. For example, someone with cerebral palsy can have mild to moderate or severe impairments and some people have 'hidden' impairments
- Most disabled people don't need help. Offer help if you think it appropriate but wait for the disabled person to respond. Only help if the disabled person confirms that they want it. If it's not clear, ask the disabled person to explain what you should do.
- Speak directly to a disabled person, not through a personal assistant or carer
- Avoid making casual remarks that are personal or intrusive, and do not ask inappropriate questions. 'What happened to you – why can't you walk properly?'
- Common expressions such as saying "See you later" to a blind person will generally not cause offence

As an educator remember:

- behave naturally and respectfully, as you would to any other person
- focus on the person, not the disability
- talk to the disabled person, not their personal assistant or carer
- if in doubt whether you are behaving inappropriately or using the right language ask the disabled person
- avoid making assumptions about a person's impairment or their needs
- take care not to make intrusive or inappropriate personal remarks.

- in this way you will be treating a disabled person as you would wish to be treated yourself

Disclaimer

Details may change, so it is important you check the information provided to make sure they are accurate and suitable for your own requirements.

6. Planning ART - ECO classes with adults

During the ART-ECO workshops, the *project work methodology* is used. It is a method that activates participants and the best way to learn is through involvement.

In the course of, participants will face tasks that require them to make a specific decision about the object they want to present and the way of doing so. However, before the main activities the theoretical part should be introduced, combined with discussion and activation of people taking part in the classes. Classes should begin with a brief introduction by the educator to the topic and an explanation of the purpose of the meeting - preferably by showing exemplary results and work. It can be done by, for example, using a multimedia presentation to show similar activities/objects concerning a different space, era, or culture. In this case, it is also important to demonstrate the materials that will be used and discuss their characteristics.

It is important to remember that the workshops are ART-ECO, and therefore, the lecturer should raise the issues of ecology, upcycling, properties, and origin of materials, while shaping the sense of aesthetics, introducing concepts such as composition, dynamics, contrast, and sensitize to their importance in the world. That being the case, a short theoretical introduction is important.

In order to conduct classes efficiently, workstations and materials should be prepared before the start of the workshop, so that the implementation of the objectives of the classes is as smooth as possible.

After the practical part, the summary of the classes should take place in the form of an exhibition/exhibition and presentation of the participants' works. This may be the basis for the creators to present themselves and share their ideas.

Many adults feel ashamed to introduce themselves in front of a group. Therefore, throughout the workshop, it should be emphasized that the creative process itself and the transformation of the materials are important, not the results themselves.

It should be pointed out that every piece of art made has made some changes in the way of perceiving oneself and has enriched everyone with new experiences. Workshop activities are also aimed at unlocking or even discovering one's natural abilities, improving one's well-being and improving functioning in a group, and indirectly enhancing the relationship with oneself. This approach will reduce stress and make the course participants not only educated but also satisfied with themselves.

All activities included in the workshop serve as a tool to achieve specific goals. They can be divided into those whose achievement will have general overtones, including skills and attitudes related to a wide spectrum of the individual's functioning, stimulating their potential, including social, and specific goals, or referring to specific, directional skills that can be acquired at the end of the workshops.

GENERAL OBJECTIVES OF THE WORKSHOPS

- Developing the ability to interpret, evaluate and consciously use the broadly understood phenomena of Eco-Art.
(recycling/downcycling/upcycling).
- Preparing a sensitive recipient and creator of culture and art.
- Equipping workshop participants with knowledge and skills in the field of designing and making unique items based on the use of recycled materials.
- Developing creative attitudes by arousing interest and passion in creating a broadly understood artistic culture while including the promotion of ecological attitudes.

- Developing invention, imagination and artistic sensitivity through own creative activity.
- Developing skills of careful and sensitive observation of nature and transposing it into the language of art.
- Deepening interests by seeking knowledge, gaining new experiences, as well as performing innovative and experimental activities.
- Creating conditions for better development and pro-ecological awareness as well as individual artistic expression.
- Developing sensitivity to the world and people based on ethical and aesthetic values contained in works of art.
- Developing skills and abilities through the use of both artistic and technological methods.
- Showing culture and tradition as the basis for the continuity of the world and national art as well as the foundation of the participants' creative transformations.

SPECIFIC OBJECTIVES OF THE WORKSHOPS

- Familiarizing workshop participants with basic terms and concepts related to the form of art.
- Familiarization with materials, raw materials and technological processes (in particular to the methods of the current Eco - Art interference in the natural environment, biodegradation).
- Developing the skills of proper selection of materials for artistic realization.
- Developing the skills of analytical observation of reality/nature, as well as creative interpretation.
- Mindful selection of implementation techniques, as well as experimentation in unconventional techniques.

- Understanding the desirability of artistic and technological experimentation.
- Developing the ability to interpret reality in conjunction with expressing one's own feelings and artistic emotions.
- Developing self-assessment skills.

BASIC EDUCATOR RESOURCES

The educator does not have to have an artistic education. Having a strictly developed scenario of classes and a theoretical base as well as practical solutions in the form of a condensed summary of the most important substantive content (problems and issues) should be enough to successfully implement the proposed topics of workshop classes.

The features necessary for an educator in the field of activities are:

- openness to experience: learning, experiencing and acting
- passion and willingness to share own knowledge
- interest in the topic and readiness to independently expand knowledge about it
- sensitivity to the problems of ecology and art
- flexibility and originality of thinking, mobility of reaction in an individualized creative process, ability to interact with workshop participants
- the ability to remain ready to support workshop participants in failures and failures
- ability to analyze and synthesize, evaluate and self-assess one's own work

The educators should be both mentors and partners. They are supposed to pass the needed knowledge to the participants as well as help and support the students in the process of creation. At the stage of independent creative work, their task is to help in technical issues related to the use of materials and techniques and consult projects with participants. However, the educator should not criticize or give a specific solution for a participant. Emphasis should be placed on a creative approach to the topic and individual problem solving by the participants. One of the ideas behind the workshops for adults is their sense of agency, decision-making and stimulating their own creativity.

The role of the educator is also to trigger a conscious process of action and individual search of each workshop participant, distinguishing between:

- creativity as a work (creation)
- creativity as a process
- creativity as a team of abilities (manual ease)
- creativity as a set of social stimulators.

6. Examples of techniques that can be used in ART- ECO workshops

7.1. Handmade paper

a) History

According to available resources, the handmade paper has its origins in the Far East. The Chinese made the greatest contribution to the development of its making technique already at the very beginning of the second century AD, as a result of the search for a material to write down information. The handmade paper was more convenient and easier to store than wooden slats. They came up with the idea of draining the shredded plant mass (from bast, hemp stalks and damaged fishing nets) using a frame covered with canvas. Then, the obtained material was dried and cut to the appropriate format.

b) Characteristics

The technique is quite easy and does not require advanced manual dexterity and technical skills. Handmade paper can be made from paper waste materials, e.g. old newspapers, notes, egg cartons, cartons etc. From such materials, the basic paper pulp is made, which can be then supplemented with other elements, e.g. fragments of colored papers, dried fragments of flowers and leaves, threads, ribbons, etc. There are variable possibilities of the arrangement of additional elements. The author can decide how many additions will be on the sheets created. There is some freedom here.

The materials needed are easily available and the classes do not require huge space. In addition to waste paper, simple frames with a mesh (mosquito net, metal mesh, etc.), a bowl of water, moisture-absorbing fabric (e.g. old towels, T-shirts, felt) and a tool to dissolve the paper pulp (blender, old comb or even your hand) are required.

c) Possibilities of use

Single sheets may become a decorative or functional element. Moreover, an individual sheet can be used to create invitations, diplomas, covers, or even the author's book.

7.2. Collage

a) History

The word collage comes from the French language (collage) and means sticking. It consists of an image composed from various materials, e.g. newspaper illustrations, photos, reproductions, pieces of fabric and paper, sand, glass and even small everyday objects. The material is glued to the substrate, which can be made from, for example, paper or canvas, in such a way that the elements correspond to each other as intended by the author. After application, additions and corrections using, for example, painting and drawing media (paints, felt-tip pens, pencils and pens) can be made.

The first examples of collages are the works of 13th-century Japanese calligraphers, who prepared bases for their works by gluing pieces of paper and fabric. In the 20th century, it gained popularity thanks to the Cubists, such as Georges Braque and Pablo Picasso.

b) Characteristics

The difficulty of the technique depends on the author's intention. Simple collages do not require advanced manual dexterity and technical skills. The decisive aspect is the creativity of the author and the complexity of the topic. Inspiration to create a collage can be found everywhere.

c) Possibilities of use

The collage technique opens the door to a wide range of topics. It can be used to freely create original compositions (also abstract and surreal) and to illustrate statements on various topics, such as "Me and ecology", "My business card",

“My history”, “Belonging”, “Integrity”, “Initials” as well as to create photomontages.

Due to the possibility of using ready-made elements, collages allow people who do not feel comfortable with other artistic media, such as drawing or painting, to express themselves.

7.3 Paper Mache

a) History

Like handmade paper, papier-mâché comes from China, where it was invented in the 2nd century AD. After varnishing, it was used, for example, to produce...helmets! In the 10th century, the technique reached Europe, where until around the 19th century it was used to produce stucco and plaster imitations, as well as furniture and objects, such as trays, tables, chairs, shelves, screens, cups.

Currently, this ecological material is also used by designers who are looking for an alternative to plastic. Paper-mâché is made of lamps, vases and furniture modifications.

b) Characteristics

The technique, as in the case of handmade paper, is quite easy and does not require advanced manual dexterity, nor technical skills. Paper waste materials can be used, e.g. old newspapers, notes, egg cartons, cartons and ecological glue (ready-made or e.g. from flour or starch).

There are two approaches: either the selected form/construction is glued by layering small pieces of paper, or is mixed with shredded paper elements and glue, so clay-like paper pulp is created.

The material is durable, but not waterproof. After drying, items can be decorated with painting (non-water-based paint), staining or varnishing.

c) Possibilities of use

Creating sculptures, figurines, masks, decorations and many more.

7.4 Scrapbooking

a) History

Originally, it served as a way of visually conveying traditions and customs, which dates back to the turn of the 15th and 16th centuries in England. It is considered a more engaging way of recording important events and related emotions and thoughts than a standard diary. It is the art of manually creating albums that combine, for example, photos, newspaper clippings, notes, quotes or recipes etc.

b) Characteristics

Scrapbooking is closely related to the collage technique as it consists of combining various elements. However, in this technique more emphasis is put on the placement of a personal narrative. Pictographic elements are often combined with text.

The basic materials are good quality paper (or its collection in the form of a notebook or album), photos, paper cutouts, and glue. Nevertheless, anything can be used - the only limit is the creator's imagination.

c) Possibilities of use

Creating diaries or single cards related to a specific event, Christmas or birthday cards, invitations, etc.

7.5 Ebru and marbling

a) History

The ebru technique was found in the Far East and is still popular in Muslim countries, especially in Turkey, which became the main center of its development. In the 12th century, a similar technique was used in Japan (under the name of suminagashi - floating ink). Initially, ebru was treated as a decorative art that complemented calligraphy.

b) Characteristics

Ebru involves painting on the surface of water mixed with a sticky solution. As a result, colorful patterns resembling marble and decorative elements are created. Images are transferred to paper, each time creating an original and unique print.

For workshops, a simplified version of this technique can be used, using less expensive and more readily available tools and materials.

Water thickened with e.g. starch is poured into a bowl or other form and slightly diluted paint is poured over the jelly-like surface (can be acrylic or gouache). The paint can be sprayed on the surface, spread it with a toothpick or comb. Paper is placed on the finished composition, which will take it on itself.

c) Possibilities of use

The possibilities are endless, e.g. you can make a notebook cover, bookmark, origami paper, paper to be used in e.g. an invitation. Moreover, ebru and marbling can be used to decorate different objects.









