



Toolkit

# Creative methods in human rights education



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# Creative methods

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## Introduction

This document presents a selection of creative methods used to explain human rights. It is designed as a practical resource for youth workers, educators, and practitioners interested in applying creative approaches in their work.

The methods described in this toolkit include visual storytelling, graphic facilitation, and game-based learning. These approaches support the communication of complex ideas, encourage active participation, and make learning more accessible for diverse groups. The document provides clear guidance and practical instructions for applying these methods in different contexts.

# Human Rights Bingo

This activity uses a game format inspired by Bingo to explore participants' knowledge and personal experiences related to human rights. It aims to build understanding of universal human rights and their relevance in everyday life, while also developing listening and critical thinking skills. At the same time, it encourages respect for different perspectives and promotes open, inclusive discussion.

Reference: ["COPMASS Manual for Human Rights Education with Young people"](#)

## Materials

- Flipchart paper and markers
- One copy of the quiz sheet and pencil per person

## Quiz sheet

A right sometimes denied to women	A special right all children should have	A song / film / book about human rights
A right denied to some people in your country	An example of discrimination	An organisation that fights for human rights
The name of a document that proclaims human rights	A violation of the right to life	Someone who fights for human rights
A duty we all have in relation to our human rights	A human right that has been denied to you personally	An example of how someone's right to privacy may be violated
A human right that is often denied to young people	A group or community whose freedom from discrimination is often violated in your country	An example of a violation of the right to a safe environment in your community

## Instructions

Make a copy of the quiz sheet on a large sheet of paper or flipchart paper.

Familiarise yourself with the basic rights listed in

[the UDHR and the Convention on the Rights of the Child.](#)

- Hand out the quiz sheets and pencils
- Explain that people should find a partner and ask them to discuss one of the statements on the sheet. The key words of the discussion should be noted down in the relevant box.
- The pairs then split and find others to pair up with.
- The aim of the game is not only to write something in each box but also to get a different person to discuss each statement.
- Whoever writes something in every box first shouts out "Bingo!" They win.
- Move on to the further discussion. Take the statements in the first box and ask people in turn to discuss what is written. List the key words on the flipchart. Allow short comments at this stage.
- When the chart is complete, go back and discuss the statements in each box more fully.

## Reflection

In the end of the game ask the participants the following questions to help them to better reflect on their experience and to make sure that the information settled down:

- Were all the statements related to human rights? Which rights?
- Which statements were the hardest to discuss? Why?
- Which statements were the most controversial? Why are rights controversial?
- How did people know about human rights and human rights violations? Do they trust the sources of the information?

## Facilitator's Note

Feel free to change any of the statements to tailor the activity to the interests and level of your group.

When recording the discussion of each statement, write down key words only. The point of the chart is to help with the discussion later. After each round, deal briefly with any questions of clarification or differences in interpretation. Highlight any points that require more in-depth discussion and agree to return to these at the end.

It is likely that people will give examples that you yourself may not know about, either because they are obscure or because they are personal. This should not matter. No one can be expected to know everything! You can ask people how they know a certain piece of information and discuss its authenticity and reliability. Indeed, it is a good opportunity to encourage people to think critically about information as a matter of principle.

Some of the answers will be controversial. For example, someone might say that abortion is a denial of the right to life. Some people in the group may hold this view very strongly; others may disagree equally strongly. The first learning point is that it is important to try to understand any issue from all perspectives: try to establish why people hold the view they do. Whatever the difference of opinion or interpretation of rights, people should always treat those whose opinion differs from their own with respect. They may disagree with their point of view, but they should respect the person.

The second learning point is that we should know about human rights because they are important to all of us, they are always evolving and everyone's opinion is important to give meaning to rights. It is not clear-cut and decided once and for all how they should be interpreted and applied; they need to be reassessed and developed continually. It is therefore everyone's responsibility to be part of the process of promoting and protecting human rights.

## Ten principles of NFE

This workshop introduces participants to the concept of non-formal education (NFE), its key principles, and how it differs from formal education and informal learning. It aims to support participants in exploring and reflecting on these principles through group discussion and collective decision-making.

This workshop should be organised as a flipped classroom: it starts with a practical exercise, then followed by a theoretical input and concludes with another practical activity.

### Practice

## Brainstorm in small groups (10 min)

### Instructions

Divide participants into small groups of 3–6 people and brainstorm differences and examples of three educational systems:

- Formal education (schools, universities, structured curriculum)
- Non-formal education (trainings, workshops, youth work)
- Informal learning (daily life experiences, peer exchange, family)

### Facilitator's Note

Ask the groups to write their results on flipcharts using keywords, diagrams, and simple drawings. Remind them to think about the aims, structure, participation, outcomes and learning styles of educational systems.

## Practice

### Group presentations (15–20 min)

#### Instructions

Each group presents their outcomes (3–5 minutes each).

Facilitators take notes on a central flipchart, clustering key differences and similarities.

#### Facilitator's Note

Summarise in simple language after each group to highlight the main distinctions.

If a group misses something, don't correct immediately—bring it together later.

## Theory

### Ten principles of NFE (20 min)

Building on participants' input introduce 10 key principles of NFE:

- Learner-centred: based on learners' needs, connecting to real life.
- Holistic: engaging knowledge, skills, and attitudes.
- Experience-based: built on experiential and lifelong learning.
- Life skills: preparing for active citizenship.
- Varied & participatory methodologies: individual and group learning, peer-to-peer processes.
- Democratic: ensuring participation, equality, and ownership.
- Structured: clear objectives and educational purpose.
- Voluntary: participation is chosen, not imposed.
- Inclusive: accessible to everyone, with active effort to include marginalised groups.
- Reflective: emphasises reflection, self-analysis, and self-learning.

## Practice

### Group Ranking of NFE Principles

After the introduction continue with the second practical task. For this divide the participants into teams of 4-5 people and give each team a set of NFE principles (one per sheet).

#### Materials

- A set of ten principles of non-formal education (NFE), printed on separate sheets of paper, for each team.
- A flipchart or board to display each group's final ranking.

## Instructions

Ask them to rank the principles in a diamond ranking system. This approach helps you compare ideas and decide what is most important by arranging them in a diamond shape, from highest to lowest priority. The shape itself is important because it forces you to make clear choices about what matters most and least. The shape itself is important because it forces you to make clear choices about what matters most and least.

- One most important 1
- Two very important 2 3
- Three moderately important 4 5 6
- Two less important 7 8
- One least important 9

## Facilitator's Note

The last principle is the one that is considered least necessary. Allow 15 minutes for discussion and ranking. Each team should then present their diamond ranking to the group, compare the items, explain their choices, and sometimes compromise with others. This makes the activity useful for developing reasoning skills and understanding different perspectives. One important aspect of the diamond ranking system is that there is no single correct answer. Different people or groups may arrange the same items in different ways, depending on their opinions and priorities. The main goal is not to find a "right" answer, but to think carefully about the options and be able to explain decisions.

## Reflection

Compare and discuss the differences and similarities between the teams' rankings:

- What criteria did you use to decide which principles were the most and least important?
- How easy or difficult was it to reach a consensus within your group?
- Why do disagreements happen?
- Why do you think different teams ranked the same principles differently?
- How do these principles influence our understanding and practice of non-formal education?
  - Which of these principles are most visible in your work or experience? Which ones are missing or need strengthening?

## Supporting materials

[Here you can watch videos about NFC principles.](#)

# Workshop on creativity & Visual thinking

This workshop helps to explore the importance of visuals in education and youth work and to understand the basic principles of visual communication.

## Materials

- Slides or flipcharts for the presentation
- Markers and paper for drawing exercises
- A deck of Dixit cards (or other abstract/illustrative cards)

## Theory

### The Importance of Visuals

Begin with a short presentation introducing why visuals are essential in education and youth work. Explain how visuals:

- **Grab Attention:** Visuals are processed faster and help sustain engagement.
- **Simplify Messages:** Clear visuals communicate ideas that words alone might complicate.
- **Aid Memory:** Visuals are easier to recall, and specific design elements can enhance memorability.
- **Build Recognition:** Repetition of visuals (as in branding) strengthens familiarity and meaning.
- **Evoke Emotions:** Well-designed visuals can trigger emotional responses, making learning more impactful.

## Theory

### Visuals as a Language

After the presentation, introduce the idea that visuals can serve as a universal communication tool.

- **Demonstration:** Present the Visual Alphabet — five basic shapes: line, circle, triangle, square, and dot.
- **Exploration:** Show how these shapes can be combined to represent simple objects, concepts, or actions.
- **Variations:** Introduce curved lines, half circles, and variations of basic shapes to expand possibilities.
- **Practice:** challenge participants what hard to draw using simple shapes and draw it in a simple way.

## Practice

# Simplifying Visual Thinking with Dixit Cards

To train participants to recognise and represent complex images using simple shapes, enhancing their ability to simplify visuals for communication.

## Instructions

- Ask each participant to select one Dixit card at random.
- Their task is to redraw the image using only simple shapes (lines, circles, triangles, squares, dots and variations).
- Allow 15–20 minutes for individual work. They can draw more than one picture. Show an example yourself.
- When finished, organise a walking gallery: participants display their drawings and walk around to view others' work.

## Reflection

Conclude with a group discussion:

- What helped you simplify the image?
- What details were most difficult to omit?
- How did you decide which elements were essential to convey meaning?
- What did you learn about balancing simplicity and clarity in visuals?

## Facilitator's Note

Emphasise that effective visual communication hinges on identifying the relevant details and eliminating the unnecessary ones, thereby ensuring the message remains clear and accessible.

## Practice

# 5-Second Drawing

To encourage quick, instinctive visual thinking and the ability to represent ideas using minimal elements.

## Materials

- Paper and drawing instruments for each participant
- A prepared list of 20–30 simple words (e.g., house, sun, book, smile, tree, idea, time, mountain, love, chair, dog)

## Instructions

- Explain that participants will have only 5 seconds to draw each word they hear.
- The facilitator reads the list aloud, announcing a new word every five seconds.
- Participants sketch their interpretation as quickly and simply as possible.
- Evaluate the results and show each other how you drew the same thing.

## Reflection

After completing all drawings, review the results together:

- Which words were easiest or hardest to draw? Why?
- What strategies did you use to make your drawings fast and clear?
- What does this exercise reveal about the power of simplicity in visuals?

## Facilitator's Note

Emphasise that speed encourages intuitive drawing and prevents overthinking, helping participants move toward a visual vocabulary based on clear, recognisable symbols.

# Animation

This workshop introduces participants to the basics of animation and provides practical experience using FlipaClip software as a creative educational tool for youth work.

## Materials

- Projector and screen for the presentation
- Internet connection (optional)
- Smartphones or tablets with FlipaClip installed
- Paper, pens, and planning sheets for storyboarding

## Theory

### Basics of Animation

Explain to participants:

- What animation is and how it works (frames, motion, timing, storytelling).
- The role of animation in education — engaging creativity, enhancing learning, and supporting self-expression.

## Theory

# Introduction to FlipaClip

Present FlipaClip software as an accessible and user-friendly tool for creating simple animations.

- Overview of the app's main features and tools (layers, frames, audio, and timeline).
- Step-by-step demonstration of how to create a simple animated sequence.
- Examples of special tricks (e.g., onion skinning, frame duplication, sound integration).
- Guidance on where to learn more (tutorials, online resources, community examples).

## Practice

# Creating a Short Cartoon

Participants work in pairs to create a 30-second to 1-minute animation on a set topic (e.g., inclusion, teamwork, comedy or joke, or another youth-relevant theme).

## Instructions

- Discuss and agree on a concept or short story.
- Create a simple storyboard (sketching main scenes and key frames).
- Animate using FlipaClip, applying the basic techniques presented.
- Allow sufficient time (about 60–90 minutes) for development and editing.
- Each pair presents their short animation to the group.

## Reflection

Facilitate a conversation around the creative and educational process:

- What was most enjoyable or challenging about creating your animation?
- How can animation be used to communicate messages in youth work or education?
- What skills did you use or develop during this exercise?
- How could you adapt this tool for use with young people in your context?

## Facilitator's Note

Encourage participants to see animation not only as a technical exercise but as a creative storytelling method that support teamwork, digital literacy, and self-expression.

# Media & Video tools

This workshop introduces participants to basic video editing and filmmaking techniques using accessible tools, and encourages creative storytelling through practical, team-based video production.

## Materials

- Projector and screen for presentation
- Smartphones, tablets, or laptops with CapCut installed (one per group)
- Internet connection (optional)
- Paper and markers for storyboarding
- A list of movie genres and effects/transitions (for random assignment)

## Theory

### Video Editing and Storytelling

Explain participants the essentials of video creation and editing, and how these tools can support educational and youth work activities.

- Filmmaking principles: framing, perspective, movement, and composition.
- Storytelling and storyboarding: how to plan a video narrative visually before shooting.
- Introduction to CapCut software: a simple and accessible editing tool available on both mobile and desktop.
- Overview of CapCut's basic functions – cutting, trimming, adding transitions, text, and music.
- Demonstration of creative effects and transitions, including simple tricks for professional-looking edits.

## Practice

### Create a Short Film

Participants work in groups of 4–5 to create a short video based on assigned parameters.

## Instructions

- Each group draws a random movie genre (e.g., comedy, detective, horror, fantasy, drama).
- Each group also receives 2–3 effects or transitions that must appear in their final edit.
- Groups brainstorm ideas, write a short script, and create a storyboard.
- They film and edit a short video (5 minutes) using CapCut.
- Allow sufficient time (60–90 minutes) for filming and editing.
- Groups present their short films to the rest of the participants.

## Reflection

Facilitate a conversation on both the creative process and technical learning:

- What did you learn about video storytelling and teamwork?
- Which effects or transitions were most challenging to integrate?
- How can tools like CapCut be used in youth work or educational settings?
- What are the benefits and limitations of using simple media tools for creative learning?

## Facilitator's Note

Encourage participants to see video as a powerful medium for expression and advocacy, especially when teaching, engaging, or empowering young people.

# Stop motion Animation

This workshop introduces participants to the creative possibilities of stop motion animation and equips them with basic skills to produce their own short film using simple, accessible tools.

## Materials

- Projector and screen for the presentation
- Smartphones or tablets with Stop Motion Studio installed (free version)
- Tripods or stable surfaces for filming
- Art supplies (paper, clay, small objects, figures, background materials)

## Theory

# Understanding Stop Motion

Explain to the participants the concept, types, and unique creative potential of stop motion animation.

- What is Stop Motion?  
An animation technique where objects are moved in small increments between individually photographed frames to create the illusion of movement.
- Types of Stop Motion:  
Claymation, object animation, cut-out animation, silhouette animation, pixelation, and puppet animation.
- Creative Examples: Show short clips or examples illustrating different types and storytelling styles.

## Theory

# Introduction to Stop Motion Studio

This presentation introduces participants to a simple and user-friendly tool for creating stop motion animations.

- Overview of Stop Motion Studio's main features and interface.
- Step-by-step guide: setting up the camera, capturing frames, and adjusting frame rates.
- Adding sound, titles, and simple effects.
- Presentation of key principles and tips for creating smooth, engaging stop motions.

## Stop Motion Tips

- Keep the camera stable.
- Make small, consistent movements.
- Plan your story before filming.
- Use good lighting and clear backgrounds.
- Take test shots and adjust spacing as needed.
- Patience and precision lead to smoother animation.

## Facilitator's Note

Highlight the power and magic of stop motion — it enables creators to bring inanimate objects to life and tell imaginative stories that other formats cannot easily convey. Emphasise that its only limit is creativity.

## Practice

# Reimagining a Fairy Tale

Participants work in groups of three to create a short stop motion film presenting an alternative version of a well-known fairy tale.

## Instructions

- Choose a familiar fairy tale (e.g., Cinderella, Little Red Riding Hood, The Three Little Pigs).
- Reimagine the story with a creative twist — modern setting, new ending, or unexpected characters.
- Create a simple storyboard outlining key scenes.
- Build props, characters, and background using available materials.
- Capture and edit the animation using Stop Motion Studio.
- Allow sufficient time (90–120 minutes) for development and production.
- Groups present their stop motion films to the rest of the participants.

## Reflection

Facilitate a conversation on both the creative process and technical learning:

- What did you find most challenging about creating stop motion?
- What creative choices made your story come alive?
- How can stop motion be used in youth work or education to promote creativity, teamwork, and expression?
- What makes this method unique compared to other visual or video formats?

## Facilitator's Note

Conclude by reinforcing that stop motion is a powerful creative storytelling method —ideal for engaging young people, fostering collaboration, and translating abstract ideas into tangible, imaginative stories.

# Creative Walk

This activity addresses human rights in the format of creative urban walk. It's strength in performativity and interactive action in which engagement with the urban environment becomes a way to explore and experience human rights values through personal stories and experiences.

It introduces participants to the issues of social inequalities, social and cultural tensions and conflicts hidden and embodied in the material structure of the cities we live in. Through creative guidance participants of the walk can "read" these stories as written-in the streets and buildings around us; through thoughtful moderation these issues could be addressed during the creative walk.

## Instructions

- Prepare a guided tour - route, stops, activities to be undertaken during stops.
- Make sure planned destinations are accessible for a number of people participating in the walk, and dwellers are not disturbed, police is not anxious.
- Prepare sets of cards to entertain participants & structure the walk (quests, puzzles, tasks for participants, etc.) in advance.
- Walkers should be prepared for comfortable walking (shoes, rain protection, etc.)

## Supporting materials

[Creative Walk at the Lighthouse Academy](#)