A Set of Exemplary Social Space-Oriented Learning Opportunities for Adults on the Topic of Masks and Masking

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1. Introduction

The Main Social Challenges with Masks

In times of pandemic and digitalisation, many people long for "real encounters", for meeting each other again without face mask for safety or a screen, simply the way as one really is.

But is it that easy to be "oneself"? No! Neither in virtual nor in in-person encounters. And often we don't even know who is behind all the attributions, roles and "masks" we bear. Perhaps there is not just one version of "I"?

Sometimes the "true self" is compared to an "inner" child, a state in which upbringing and socialisation by family and environment have not yet imposed the various expectations, roles, behaviour patterns and "masks". Memories of childhood often awaken the feeling of being allowed to be who we are - without having to pretend or act out. Playing and creating bring us closer to this childlike, impulsive nature and make us realise which behaviour patterns and masks separate us from this originality and often make our adult lives more difficult.

In Europe, topics like inclusion, equality and cultural contact have been of great importance for many decades. Discrimination based on gender, religion, nationality, sexual orientation or disability etc. should no longer exist in our society - and yet most of the hurdles and barriers still arise in our own minds, through our perception of others and of ourselves. Self-perception is influenced by collective perception - but also vice versa.

For example, a person with a migrant background may be confronted with prejudices and generalisations by others that they themselves gradually start to believe in and may even adopt. Someone may feel unsuitable for a given job simply because that is what he or she has been told so. In today's diverse, colourful and complex societies, we are probably all confronted with a wide variety of attributions. So, if we long for real encounters based on mutual understanding, exchange and communication, we first need to find out who is the "I" under all these masks we carry.

In the theatre, one can use the comparison with the "neutral mask". This blank mask without specific countenance, which expresses neither age, nor gender, nor nationality nor emotions, comes quite close to this image of the inner child. A state of peace and openness that unites all people, even before society could impose those categories that change our feelings and characters as well as our posture and facial expressions.

However, it is not only the longing for authentic encounters that we want to pursue here, but also the need for mutual understanding and empathy as a building block for social network, peace, respect and acceptance. If we can speak from our "self" and communicate authentically, this kind of encounter becomes possible.

The Project EduArt – Education meets Arts in Partnerships for Creativity - wants to enable peaceful living together and coexistence in a diverse society by allowing us all to be a little more, as how and who we think we really are. It is training us to manage how we are consciously putting our masks on and off again and again.

Exploring one Own´s Mask- Pedagogical Background

We see different aspects of our personality as "masks", which become more visible in some situations and less in others, but which are all together, "good" and "bad", appreciated and rejected, part of our "I". These masks largely have an important function in the social system and we learn from an early age on to change them accordingly. Thus, even a small child knows how to talk to the teacher at school, how to behave towards parents, friends or grandmother. They quickly understand how to interpret and imitate the facial expressions of adults and thus fit into society.

The face is the most immediate transmitter of feelings - a smile, a furrowed brow, tears, etc. give our counterpart information about our state of mind to which they can react. The face (as well as the rest of the body) makes up a large part of our communication and shows it to those around us when we are feeling fear, sadness, affection, joy, etc.

In our socialisation and upbringing, however, we learn not only to adapt our facial expressions (and posture) to our state of mind, but also to adapt and manipulate our facial expressions to the needs and demands of the environment.

At school we learn to have a concentrated facial expression even if we are sometimes bored, to laugh at a friends' joke even if we don't understand it, to give grandmother a kiss even if we don't feel like it. As socialisation progresses, we increasingly unlearn our natural and truthful facial and body expressions and show more and more what is demanded of us - or what we think we have to show. The transition from the spontaneous and authentic expression of a toddler to the adapted face of an adult is fluid and unconscious, and so we do not notice that our "mask" does not correspond at all to our true feelings behind it, and it is not uncommon for us to smile with our face even if we feel like crying inside.

We use the term "mask" here not only as a facial expression and posture, but also as the entire behaviour we show outwardly and which does not always correspond to our true feelings. The mask, like the costume, serves to show a certain part of us (e.g. strength) and not another (e.g. fear). Wearing this kind of "mask" is neither bad nor unusual. It becomes problematic when we are not aware of what mask we are wearing or even worse, when we do not know what feeling is underneath.

For example, almost all of us automatically put on a smile when we are asked, "How are you?" and say, "Thank you, good". Even if that's not the case, we wouldn't necessarily call that a lie. Sometimes, however, when we automatically say "Fine, thank you" and we are actually not fine, we do not even realise that we may use the help of the other person at that very moment.

So, knowing and recognising one's own mask is quite important for our mental health, because if I am not aware of how I feel, I cannot change anything. It is equally difficult to recognise the masks of others and to realise that they need help, even if they say "Fine, thank you". Getting to know oneself better is not only important for one's own mental health, but also for peaceful social coexistence, especially in a diverse society with different cultures, age groups, religions and identities, all bringing their own life experiences and masks.

This project was not about taking off all masks and only communicating in harmony with our real feelings. Rather, we try to get to know the different "masks" in us, to play different characters like actors and to be able to use them consciously. Likewise, the masks of others are recognised, prejudices and attributions are reflected upon and perhaps we even realise that behind the masks we are actually all quite similar.

Especially with the pandemic both, feelings and masks were addressed. While the feelings often had to do with fear and insecurity, there were different masks to go with it: the mask of the expert who knows and can explain everything, the mask of the withdrawn ostrich who doesn't want to know anything more about all this, the mask of the uncomprehending angry citizen who always blames others, and so on.

Working with masks gives us the opportunity to playfully recognise and possibly change our own and others' behaviour patterns. For example, one can recognise that a certain mask (e.g. the angry one) is pointless and that it leads to much more understanding when the true feeling (e.g. fear) becomes communicable.

Of course, these behaviour patterns blur into each other, but here we try to give them clear names and characters. All these characters have their justification and like actors, are part of the same play - our life. But we have to be the directors in this play and decide who makes their appearance and when.

The learning opportunities of EduArt are directly linked to the target groups' social realities. They address the Corona pandemic, its effects and its best-known symbol: the mask.

The mask is both an art object and a didactic tool and will be used for various creative interpretations. The learning opportunities cover approx. 70 hours in total and offer distinct course modules that can be combined as needed.

The innovative educational concept combines the social space approach with creative forms of learning to meet current social challenges. The learning offers combine know-how and perspectives from four EU countries and are designed for EU-wide usability. The system can also be used as a blueprint for other educational sectors.

Context, Aim and Target Group

The development of interactive learning offers for social space-oriented educational work is the core of "EduArt". The project uses the neighbourhood as a new place of learning, works with creative methods in different cultural and artistic forms (theatre, drama, dance, sound art, painting, etc.) and combines skills acquisition with strengthening social cohesion. The creative partnerships build experimental courses, test them as pilots and make the documentation available as OER.

The focus of competence acquisition is on crosscutting competences (personal, social, methodological) - such as critical thinking, communication, independent action, intercultural dialogue, dealing with analogue and digital media, etc.

The courses use creativity to highlight the importance of joint goal-oriented activity in a time characterised by severe contact restrictions and position adult education as a solution to the erosion of resilience and cohesion in social space.

The target group is adults from the neighbourhood – regardless of age, gender, level of education, social background, cultural background, religion, etc. In the sense of "active citizenship", they learn to actively engage with their living environment, to get involved, but also to take into account the interests of others.

Design of the Learning Offers

The project partners defined a common general learning goals – to strengthen unprejudiced, appreciative communication about artistic expression. This is then underpinned by concrete learning objectives in the individual learning offers. Each tandem chooses a topic that is both relevant to the local situation in the neighbourhood and has high transferability potential.

The planned duration per learning offer, with several time-definable course parts, can also be used separately. "Learning nuggets" (small learning elements on a specific question) can also be used to introduce people to the educational measures who otherwise have difficulty with learning processes.

The learning offers combine presence with online elements (digital tools, image-sound recordings, WebArt etc.). This strengthens digital competences.

Topics and Content

The symbol of the mask within the learning offers enable a variety of creative interpretations - such as loss of identity, threat or expression of a masked society - but also in a positive sense as a game or tradition (Venetian mask).

The four tandems have formulated initial ideas for their learning offers. These have been adapted in the project:

*Warsaw/PL: "MASKS ARE FALLING" - performing arts and verbal/nonverbal communication (gestures, facial expressions, volume, choice of words, etc.), reflection on one's own communication style, formulation of messages, critical handling of hate/violence/intolerance in language, etc. 2 scenarios have been created: The 1st scenario is described in detail in this document. The 2nd scenario can be found in the attachments.

*Vicenza/IT: "MASKS ON THE WALL" - course on mural painting with imparting knowledge (such as history of painting), skills and abilities (painting techniques) combined with discussions on the topic of masks (Corona mask, unemployment mask, disorientation mask). As a practical part, a mural is to be created in the reading room of the neighbourhood library interpreting the theme of masks.

*Vienna/AT: "MASKS IN FIGURE THEATRE" - creative work with a puppet. This serves as a mask to which a role is attributed. The participants learn to develop figures, to realise them creatively, to work out scenes and to play them, and through this they deal with social questions.

*Berlin/DE: "MASQUERADE BALL / MASKS AND ROLES" – in form of a theatre play to teach skills on acting and music, combined with joint learning on change of perspective (slipping into the role of another person), inclusion (letting others participate), interculturality, interaction, etc.

In combination with individual competence acquisition and strengthening of cohesion, the learning offers counteract disorientation and prejudices and thus strengthen resilience.

Click here for the Educational Offers of EduArt

2. Structure of the Educational Offers of EduArt

	1. General information	
1	Theme / Connection to the project goals	Masks are Falling; Masks on the Wall; Masquerade Ball / Masks and Roles; Masks in Puppet Theatre
2	Country / City where the offer was designed	AUSTRIA, GERMANY, ITALY, POLAND
3	Location / Space	Type of the place where the event took place – inside / outside, specific place needed, classroom, theatre etc.
4	Length	Number of hours of the course / workshop + days/weeks/ months
5	Type of the used art	Theatre, Painting, Puppets, etc.
6	Type of the offer	Course, event, spectacle, workshop, seminar, etc.
7	Specification of the target group	gender, age, foreign, young mothers, etc.
8	Number of participants	Approximate number (for example from … to…)
9	Main social problems treated	Violence, intolerance, etc.
10	Competences / skills focused in the course	Critical thinking, communication, creativity, independent action, intercultural dialogue, dealing with analogue or digital media, etc.
11	Partners	Institution, local unformal groups, local activists

12	Tags for the offer	Few separate words or 2 words (to help to research it)
13	Main image	An image representing the offer (dimension to be advised later)

	2. Narrative description of the offer/ event	
1	How the mask is used	Short description (written or video) how the mask is used during the course – interpretation.
2	Learning content	Description of the educational offer (maximum 5 sentences)
3	Learning objectives	Which social or personal objectives or other objectives etc.
4	Scenario of the offer	Description of the course scenario / programme / methodology
5	Digital materials to be used during the course	Materials to be used during the offer (images, videos, music, etc) – to download Separate tags for each image and video.
6	Other important information	Information which were not mentioned before related to the offer´s specification
7	Online	Can the course be 100% online or just some elements? What modifications you should do if you have to do it online? Etc.

	3. How to make it?	
1	Number and type of staff needed	Minimal number of trainers / specialists / experts / other staff
2	Technologies and learning materials needed	Digital tools and online elements to be used during the course
3	Required preparatory work	What to pay attention for? Time needed for the preparation
4	Evaluation	How to recommend to evaluate the project / course (observation, discussion, questionnaire etc.)?
5	Feedback of the participants	How to arrange the feedbacks of the participants and postprocessing of this offer?

	4. What have you done?	
1	After the event / course	Make a video of you about … (scenario or free style to be defined, participant's decision)

3. Masks are Falling

	1. General information	
1	Theme / Connection to the project goals	Masks are Falling (click here for educational offer)
2	Country / City where the offer was designed	Warsaw / Poland
3	Location / Space	on the stage of a theatre
4	Length	7 hours of the workshop (during 2 days) + installation from the workshop
5	Type of the used art	Theatre/Drama
6	Type of the offer	Workshop / Performative training
7	Specification of the target group	Adults regardless of age, gender, social group
8	Number of participants	From 10 to 15
9	Social competences addressed	Communication (non-violent communication, empathic communication), tolerance, diversity competence
10	Personal competences addressed	Empathy, creativity, expressiveness
11	Methodological skills and competences addressed	Critical thinking
12	Partners	Białołęka Cultural Center
13	Tags for the offer	Empathic communication, drama, theatre

14	Main image	
		Picture: ©Tomasz Parzychowski

2. Narrative description of the offer/ event		
1	How the mask is used	The interpretation of the slogan "Masks are Falling" was on a symbolic level – it referred to social roles and various masks that we put on in everyday life and relations. The questions: What mask do you wear when communicating with others? Are we ourselves while communicating? were the starting point for the workshop.
2	Learning content	Is what (and how) we say the result of a conscious intention or duplication of overheard patterns and language clichés that occupy our everyday life? Is the language of resentment imprinted in our social DNA? "Masks are falling" is a performative training in empathic communication, a two-day workshop devoted to empathic communication with the use of dramatic, theatrical and performative tools. During the workshops we collected and processed (positive and negative) messages, looking at how they affect us. Building and improvising dialogues, assuming roles that we often know from our personal experience - we observed how our language habits affect our well-being and our message.
3	Learning objectives	The goal of the workshop was to deepen reflection on communication styles, but also to sensitize to empathic communication and the development of creativity using the tools of drama and theater.
4	Scenario of the offer	Performative training in empathic communication

5	Digital materials to be used during the course	-
6	Other important information	The goal of the workshop was to deepen reflection on communication styles. The effect of the workshops and their continuation is an open, interactive social and artistic installation in the space of the Białołęcki Cultural Center with the slogans collected during the workshops, which made up the panorama of what in language closes us and what strengthens us.
7	Online	In a limited form, workshops can be held online, although they would certainly lose a lot without direct exchange of experience and energy. In the online formula, typical drama parts based on scenes in direct contact would have to be abandoned. With the help of tools and programs for internet meetings and training, we can try to conduct an online variation of the workshop, connecting participants to virtual rooms, handing out tasks remotely and creating common dialogues/slogans/postulates in the virtual space.

3. How to make it?

1	Number and type of staff needed	1 main instructor, 1 artist supporting the process of creating an interactive installation Optional: 1 empathic communication specialist/expert
2	Technologies and learning materials needed	We don't use multimedia or digital tools in the process. As for analogue materials, you will need: markers, felt-tip pens, flipcharts, a supply of large format sheets, sticky notes and materials needed for the final installation.
3	Which preparatory work is required	Several weeks are needed to prepare and develop the exercises. When the schedule is ready, it is worth taking the time to reach the appropriate profiled social groups with the offer, survey their needs and interest in the topic. A separate time is needed to organize the materials for the installation (depending on the level of complexity and the tools used, longer or shorter.
4	Evaluation	All evaluation methods are good - it is important to skilfully combine them and select them according to the needs of the participants, group dynamics, etc. After the workshop is over, it is worth asking to fill out the questionnaire - where, apart from the summary and statistics, there will also be room for loose answers of the participants regarding the workshop/offer.

		It is worth using online tools and sending an electronic, anonymous survey right after the workshop, which is more convenient and faster for most users to complete. Such a tool also allows you to sum up and analyze the answers sent, evaluate the report and keep statistics in this area (we used the survio.pl website)
5	Feedback of the participants	It is important to evaluate the project while it is still in progress, to find time to ask the participants what they expect before the start - and to revise their needs and preferences on an ongoing basis (the scenario of the workshop assumes a short evaluation after each day). After the workshop, participants' feedback and a summary of the workshop in the form of a conversation should be taken into account. It is worth maintaining the group's energy capital, which is usually generated in this type of workshop. The process of working together – even if it's short, it brings people together. Typically, the participants want to continue working in the group. In our case, the way to continue and continue was the installation, which was the next stage of the workshop and to which each of the participants added their "brick". Such an installation can be on a macro or micro scale - it is important to give the participants a chance to get involved in the creation of this exhibition, so that they can influence and shape it.

4. Masks on the Wall

	1. General information	
1	Theme / Connection to the project goals	Masks on the Wall (click here for educational offer)
2	Country / City where the offer was designed	Italy / Vicenza
3	Location / Space	Children's reading room in the Bertoliana Civic Library "I tigli" (Vicenza)
4	Length	20 hours
5	Type of the used art	Ancient painting techniques
6	Type of the offer	Workshop
7	Specification of the target group	Unemployed women from different countries and cultures
8	Number of participants	From 5 to 8
9	Main social problems treated	Social barriers due to different cultural backgrounds, unemployment, limited social interactions
10	Competences / skills focused in the course	• Intercultural communication • Creativity • Collaborative work • Critical thinking
11	Partners	Circuit of the Libraries of the City of Vicenza
12	Tags for the offer	• Integration • Creativity

| 13 | Main image |
Picture: ©Engim Veneto |

2. Narrative description of the offer/ event		
1	How the mask is used	Women represent the social group most affected by the pandemic. We all know that extra caretaking duties fell upon the shoulders of women as they had to look after their children education and general household management. As a result, women were often forced to neglect their job. By involving them in the workshop activities, women have the opportunity to take off the mask of "wonder women" by showing their creativity, sensitivity and fostering their social skills, empathy, resilience, kindness, self-awareness.

The main theme of the action is centred on what we *called social masks:* by social mask we mean the personas being forced upon certain group of people especially during challenging times such as the pandemic. This often leads to the strengthening of stereotypes and prejudices which particularly affect minority groups. In the first phase, several brainstorming meetings took place in which each participant had the chance to express their feelings. Participants also shared their history of discrimination, voicing to their encounter with cultural and racial prejudices. Interestingly, these meetings highlighted how the women involved, while being victims of discrimination, also expressed their own prejudices towards others.

Discussing such aspects, allowed the women involved to empathize with one another and underscored the shared desire for a "new beginning", free of the social masks that have been forced upon them.

The first part of the workshop focused on skills (e.g. drawing and use of materials), knowledge (e.g. history of painting) and techniques (e.g. creating graffiti art as a way to protest against social inequalities). |

		In the hands-on portion of the course, a mural was created in the reading room of a district library, in which participants interpreted the theme of masks. Drawing inspiration from some graphic literature held in the library, the participants chose to reproduce a deer illustrated by artist Marco Somà.
		This animal is also a strong symbol of women empowerment as female individuals usually have a leading role within their herd. Moreover, the deer was represented with tree branches growing on its head to symbolize the will and importance of achieving a new beginning.
		The workshop highlighted the importance of creativity as an instrument to express ourselves and to build up social networks. In addition, the course underpins adult education as a valuable solution to a widespread malaise in the social environment.
2	Learning content	Creation of a mural using the ancient techniques of drawing carryover and creating organic tempera with egg and milk binder.
3	Learning objectives	This workshop is aimed at approaching ancient fresco painting techniques using easily available natural materials. Participants get involved individually but also collaborate with other members of the group, overcoming social barriers due to the diversity of age, gender and culture.
4	Scenario of the offer	The workshop can be delivered in presence, virtual or hybrid mode. Of course, given the target group it addresses, the in-presence mode would be preferable, in order to foster cultural encounters and overcome the segregation and loneliness in which many immigrant women live due to their lack of social and good neighbourly relations caused by their lack of knowledge of the host country's language or residence in rural locations often lacking local transportation.
		The large number of instructional videos (the learning nuggets) produced as part of the project, however, make it possible for the workshop to be delivered in both hybrid and virtual modes, thus enabling people with limited mobility due to their physical or environmental conditions to participate.
		If the workshop is delivered in hybrid mode, the facilitator will also be responsible for promoting, as much as possible, the aspects of socialization and interaction among the participants.

If the workshop is offered in hybrid or virtual form, each participant will be able to decide whether his or her final product will be a mural painting or whether he or she will be more interested in experimenting with the ancient techniques of painting on paper or cardboard.

Duration and schedule of the workshop

The total duration is **20 hours**, scheduled as follow**:**

First session: (2 hours)
* Introduction to the workshop
* Getting to know the terminology *(learning nugget 0)*

 Second session: (3 hours)
* Creating a buffer *(learning nugget 1)*
* Preparing for dusting *(learning nugget 2)*
* Transport and tracing of the drawing *(learning nugget 3 and learning nugget 4)*

Third session: (2 hours)
* The ancient techniques: organic tempera with different binders (egg, milk, vegetable gums, etc.): showing materials and making participants touch/try

Fourth session: (3 hours)
* Preparing egg tempera *(learning nugget 5 and learning nugget 6)*
* Coloring with egg tempera on paper

Fifth session: (2 hours)
* milk tempera preparation *(learning nugget 7)*
* coloring on paper with milk tempera *(learning nugget 8)*

Sixth session: (8 hours)
* Painting the mural (the participants painted background, butterflies and clouds of the mural in cooperation with the students of the Restoration School. Completion of the mural took 125 hours of work). *(learning nugget 9)*
* Evaluation of the activity, collection of feedback from participants

5	Digital materials to be used during the course	**Nr.** **Title of the Learning Nugget**
		0 Glossary
		1 Creating a buffer
		2 Preparing for dusting
		3 Transferring the drawing

		4	The drawing plot
		5	Let's prepare egg tempera: step 1
		6	Let's prepare egg tempera: step 2
		7	Let's prepare milk tempera
		8	Comparing color layering
		9	Let's transfer the design to the wall to make a mural
6	Other important information	**Trainers**: do not need to be specialists. They can practice using the Learning nuggets and then "guide" the learners during the workshop. **Children**: if the workshop is provided in presence, you may need an extra trainer that can work with the children, teaching them to make their own tempera and all the activities the adults will do, but in a separate environment. In this way, mothers will finally have time to devote just for themselves while their children are cared for.	
7	Online	The workshop can be delivered also in **virtual** or **hybrid** mode. Of course, given the target group it addresses, the in-person mode would be preferable, in order to foster cultural encounters and overcome the segregation and loneliness in which many immigrant women live due to their lack of social and good neighbourly relations caused by their lack of knowledge of the host country's language or residence in rural locations often lacking local transportation. The large number of instructional videos (the learning nuggets) produced as part of the project, however, make it possible for the workshop to be delivered in both hybrid and virtual modes, thus enabling people with limited mobility due to their physical or environmental conditions to participate. If the workshop is delivered in hybrid mode, the facilitator will also be responsible for promoting, as much as possible, the aspects of socialization and interaction among the participants. If the workshop is offered in hybrid or virtual form, each participant will be able to decide whether his or her final product will be a mural painting or whether he or she will be more interested in experimenting with the ancient techniques of painting on paper or cardboard.	

	3. How to make it?	
1	Number and type of staff needed	2 trainers
2	Technologies and learning materials needed	1 or 2 tablets per group to show learning nuggets
3	Which preparatory work is required	2 hours for preparation of necessary materials (see learning nuggets) and ground cloths when working on the wall.
4	Evaluation	If the workshop has been provided in presence, the best option is an oral evaluation. The trainer can ask to participants to express their feeling about the workshop, using, for instance, the 3 words evaluation method (3 things you liked, 3 things you didn't like, 3 things you take back home with you. Participants should answer only using 1 word per question). If the level of knowledge of the local language do not allow such kind of evaluation, you can use the coloured cards method (prepare a set of cards in 3 colours: green, red, yellow. Ask participants to place on a basket a card explaining that a green card means they liked the workshop, red they didn't like it and yellow they didn't like or dislike. You can also ask to evaluate the trainers or different activities of the workshop. In that case you must have as many baskets as the subjects you want to get evaluated and simply stick a picture to the basket of trainers, children playing, preparing tempera etc. In the workshop is provided in virtual or hybrid mode, a short evaluation questionnaire can be prepared, using, for instance, Google Form. Questions can be: • Did you enjoy the content and techniques addressed? • Did you like the place where the workshop was held? • Did you feel comfortable with the other participants? • Did you feel comfortable with the trainers? • Would you do a workshop like this again? • Do you have any recommendations to improve our workshop?
5	Feedback of the participants	Feedbacks collected in the evaluation session are a precious tool to improve the quality of the workshop but should always be interpreted taking into consideration the specifics of the target group, situation, and time (e.g., if the workshop was done during Ramadan and some of the participants were Islamic).

	4. What have you done?	
1	After the event / course	Make a video of you about … (scenario or free style to be defined, participant's decision)

5. Masks in Puppet Theatre

	1. General information	
1	Theme / Connection to the project goals	Masks in Puppet Theatre "My masks and I behind them" (click here for educational offer) Self awareness and personality building / support a better mutual understanding in a neighbourhood.
2	Country / City where the offer was designed	Austria, Vienna
3	Location / Space	Indoor with tables, chairs and space to move, big classroom or theatre is possible. Parts can also be done outside. For some modules Computer with internet connection for online sessions.
4	Length	9modules with a total duration of approx. 25 hours
5	Type of the used art	Theatre, Creation of papier-mâché masks based on plaster casts
6	Type of the offer	Workshops (6 in-person, and 4 online)
7	Specification of the target group	Adults or young people (minor disability won't represent a barrier)
8	Number of participants	4-10
9	Main social problems treated	Communication, Discrimination, role attribution, stereotypes and lack of self-knowledge
10	Competences / skills focused in the course	• Dialogue / Communication • Creative self expression • Collaborative work and confidence building • Self awareness and personality building
11	Lead: Project EduArt: Partners (Tests)	Südwind, Puppet Theater LILARUM – Nachbarschaftszentrum Wien 1030

12	Tags for the offer	Masks creation, object theatre, discrimination, art, socialisation
13	Main image	

<div align="right">Picture: © Téclaire Ngo Tam/Südwind</div>

	2. Narrative description of the offer/ event

1	How the mask is used	In the workshops, different types of masks are addressed and tried out (A, B, C, D) – both their social and/or theatrical significance as well as the artistic techniques behind them.
		The creation of the final outcome, a papier-mâché mask (D) is a longer creative process that involves various preparatory steps and a preoccupation with different types of masks, as well as the technical procedure itself:
		plaster cast, plaster face, papier-mâché, and creative design.
		The following 4 main aspects covered are:
		A- "This is me" - the introduction-mask
		We start with the well-known mouth-nose protection or FFP2 mask - a symbol of protection against illness. We redesign this covering which reveals so little of our facial expressions and state of mind into a "self-presentation mask".
		So, there are two kinds of masks in this first task: The participants transform the original function of the mask, which we need to wear by rule, into a mask that represents them as well as possible and expresses something about them and their current mood.

		B- "Objects as masks" - representatives of different character traits While this first presentation mask is our public and consciously chosen face, the objects/everyday objects are different. Through them we try to reflect aspects and sides of ourselves that are not so obvious or easily seen. These objects are not masks in the classical sense, but rather projections of character traits that are representative of us and through which we can find and create the final face mask. The participants choose their objects intuitively, so there are no "wrong objects" but there is always an inner connection between the chosen object and the person. This gives the objects a mask-like function. **C- "The body as a mask" – Embodying the objects** The characteristics found through the objects, representing projections of own aspects, are embodied and explored physically. Short scenes can be improvised, transforming the body into a "mask" of these characteristics. **D- "The invisible gets visible" - Artistic face papier-mâché mask** From plaster casts of one's own face to the imaginative creation of a papier-mâché mask, representing inner aspects found during the previous research. The mask is a free expression of inner characteristics which proved a special interest for the participant during the preparation, or because they reveal in an abstract way some unknown, hidden or repressed aspects or how the persons is not allowed to be or feels to be in reality behind all the social masks and roles.
2	Learning content	Discovering different kinds of masks and their meaning for self-reflexion. Learning how to create and construct an artistic mask and use it for self-expression and performance.
3	Learning objectives	The participants reflect about social expectations and roles which are imposed like masks on us and on others. They raise consciousness about factors which influence the roles we play, causing discrimination with regard to e.g. our gender, skin colour, sexual orientation or disabilities. Discovering the different kinds of masks we wear by constructing and playing with masks raises self-consciousness and awareness about social roles and stereotypes.

4	Scenario of the offer	The offer comprises 10 modules with a total duration of approx. 25 hours and is partly in presence, partly in virtual mode. The focus of the offer is on creative, handicraft activities with group-dynamic and theatre-pedagogical exercises etc.
		● **Module 1 – Introduction to the course** **Overview** People interested in participating are informed about the topic, structure and content of the course and overcome individual hurdles and inhibition thresholds. Now they can decide better if they are interested and want to compromise themselves to participate. This module is conducted without the participation of a trainer. **Goals** ● Provide basic information on the course. ● Provide background knowledge on the topic "masks ". ● Provide Instructions on how to artistically design a FFP2 mask **Duration** approx. 1 hour. Can be completed flexibly at a time of one's own choosing between pre-registration for the course and Module 1; binding registration can also take place after "Module 0". **Type of activity** Online module without facilitation. Individual work. **Material needed** ● Computer or mobile phone with internet. ● A video player application. ● A Link to a short video of a low-threshold, fun introduction of the course and the trainers. **Preparation** ● Trainer prepares a short video of the course introducing it and inviting interested people to participate in the course. ● Trainer provides a link to the introductory video, the description of the course and the introductory game.

Procedure:

The video provided is an invitation that goes to all potential participants. It contains information needed to join the course. Interested people are invited to watch it and to prepare themselves, doing the following activities:

- Designing a mask of their choice they will wear at the very first minutes of the following module.
- Playing the introductory online game "Mask-memo" produce for the purpose of the introduction to the course.
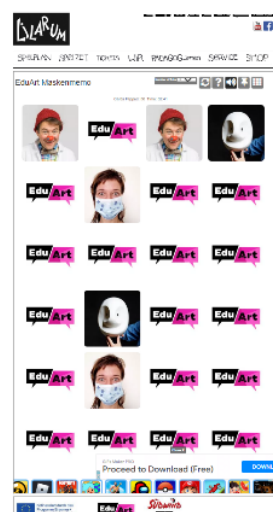
Reflection

The description of the course given in the video would animate potentially interested participants to a self-reflection about their masks and to the reflection about attending to course or not and why. All for and by themselves.

Annexes /Links provided through the introductory video.
- [Introductory video](#)
- [Maskmemo](#) (Introductory game)

Info box
The [description and timeline of the course](#) should be made available online in order to let potential participants check their availabilities

Picture: © Lilarum

- **Module 2 - Welcome and opening: Presentation of self-decorated masks**

Overview

Participants get to know each other, starting with a masked face and uncovering themselves while they introduce themselves.

Goal

Getting familiar with the group, awareness about how we want to be perceived by other, first impressions and stereotypes. Understanding the idea of "mask" as a visible exhibition of personal inner aspects.

Duration

1.5 to 2 hours, 1-2 weeks distance to Modul 1.

Type of activity

Online presentation and discussion.

Material needed

The self-decorated maskes
Computer with internet connection and video camera.
Powerpoint presentation on the background knowlege about the masks, their role, their appearence etc.

Preparation

Trainer shares the link to the video conference long with the confirmation of the registration to the course.

Methodology

Online module with facilitation.
Participants need computer with camera.

Procedure

Participants introduce themselves with their designed FFP2 masks and get to know each other.

Trainer invites participants to share adjectives that fit the masks of other participant in a conference chat, during about 7 minutes.

Then Trainer asks participants to share what they think about the adjectives put to their mask.

In a further step, participants are invited to find in their room and object they perceive as a mask and that reflects their feeling in that moment.

In a big round, they all share their connection to that object in a row. They describe their object revealing how it feel in their surface.
In the next step, trainer show the power point presentation explaining some theoretical knowledge about mask, e.g. The origin of that word, some usual objects that are not always seen as a mask, e.g., clothes.

The group then discusses the topic "my masks", represented by everyday objects from our own living environment.

Reflection

Pictures: © Lilarum

The trainer asks the participants to share feedback about what they have discovered during the sessions and announce they next module

- **Module 3 - Reflection of inner aspects:
  Masks in everyday objects**

Overview

The participants learn to describe the personality of objects.

Goal

The participants discover own roles, stereotypes and characteristics, their dynamics and how they relate to each other.

Type of activity

Moderated online session.

Duration

1.5 to 2 hours

Material needed

The objects /mask used in the previous module
Computer with internet connection and camera

Preparation

Share the online link of the conference on time and confirm the meeting.

Methodology

Presentation, small group work, acting. Online module with facilitation. Participants need computer with camera.

Procedure

Participants are invited to go more in-depth in the description of their object. This time they should add features like the sound the object can produce. How that object would think and move.

Then participants are sent in pairs into break sessions to create a dialog between their objects, using just the sound their objects would make.
Back to the plenum, the pairs play / let their objects play the dialog / scene they prepared.
While a pair is presenting, the other participants turn off their cameras and sound and watch the play.

Reflection

Participants share their feelings and discoveries.
The following discussion about how and what they have heard, said and seen can support a better mutual understanding in the neighbourhood.
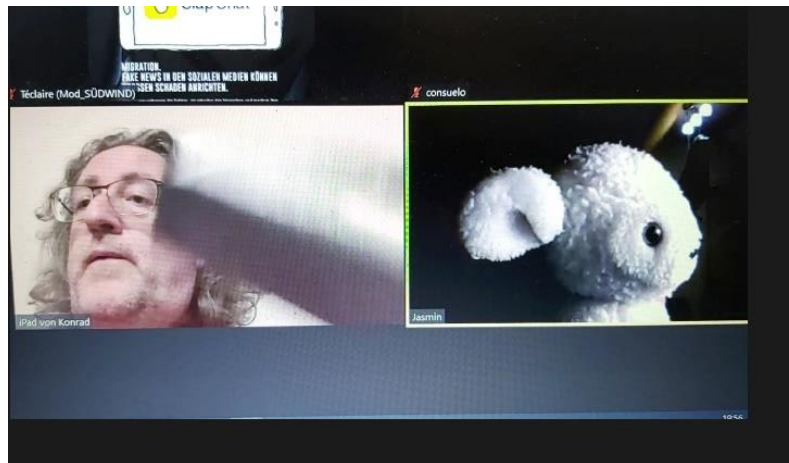
● **Module 4 – From the character role to the body**

Overview

The object characters from module 2 and 3 are explored by the participants' own bodies and inhabited in theatre pedagogic exercises.

Goal

- The participants are aware of the different characters and how they behave through physical embodiment. Everybody has a plaster cast of his face to dry.

- Theatre pedagogic and physic exercises, exploration of neutrality, character studies, finding the right body for the mask and mask play

Type of activity

Physical expressions, non verbal communication

Picture: © Téclaire Ngo Tam/Südwind

Duration

approx. 1,5 hours

Methodology

In-person activity

Material needed

None

Preparation

Prepare a room with free space, buy all the material needed

Procedure

Invite participant to form a circle. Then ask them to perform tasks like, "trying to look in a certain way on the street (dangerous, famous, intelligent…). They may move around the room in any direction and keep moving.

Other attitude like passing something secretly to each other, throw objects to each other, infect each other with a bad illness can be asked for. Each time each and every one should act and react in a different, personal manner.

Reflection

Ask participants to share about how it has been to play all those situations, how that play situation can be found in a neighbourhood and how they will deal with them.

- **Modules 5 to 7**

  - **From the body to the mask: Mask-making**

  - **Mask-making - Exploring the mask**

  Pictures: © Téclaire Ngo Tam/Südwind

○ **From being nobody to be somebody:
Neutrality and Mask play**

Pictures: © Téclaire Ngo Tam/Südwind

Overview

Making of mask. From the first to the last steps of masks making is started in pairs.

Goal

- The participants have a clear physical feeling of the selected and explored characters and can imagine what kind of mask fits to this character. Everybody has a plaster head of oneself, ready to dry till the next session.
- The participants recognize through the physical research of a neutral body the aspects of neutrality and how it feels to be "nobody". Further on they are aware of how it feels to be the selected character, how it moves and behaves, recognizing in their own lives.
- The participants know what inner aspects of their research they want to show and how to represent them through the construction of their mask.
- Every participant has its own, finished, artistic mask and tried it out in front of the group. Reflexion about impact on one's self awareness and feedback from the audience.

Type of activity

    Workshop

Duration

    15 hours in several sessions in pace of about one week between 2 sessions.

Methodology

    In-person activities

    Type of activity

    Artistic expressions

Material needed

    Plaster, plastic planes, mugs, working clothes, plaster bandages, plaster powder, oil, paper, cardboard, colours

Preparation

    Invite participants to watch the youtube videos
    "Paper Mache Clay recipe – The Easy Original Recipe"
    And "Tutorial: My Masks and Behind Me (EduArt)"

Procedure

    Physical bodywork and embodiment of object-characters, alternating with construction of the mask. The dry plaster negative of module 4 gets filled out to a positive plaster head.

Taking of the dry, constructed papier mâché mask from the model

The dry plaster heady gets covered by papier mâché and transformed creatively into a fantastic mask which fits/ represents the selected and explored character. The inspiring objects of module 1 can be integrated….

Pictures: © Téclaire Ngo Tam/Südwind

….and finish it by painting, decorating and showing it to the rest of the group.
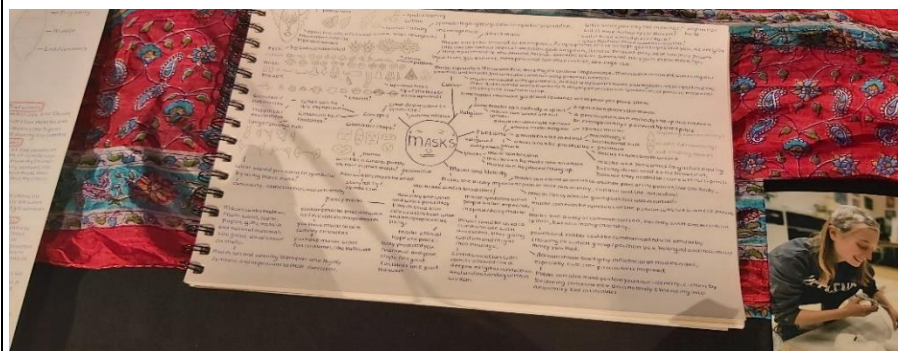

Pictures: © Téclaire Ngo Tam/Südwind

While the masks are drying and even while the participant are making their mask they share their experiences about their challenges and opportunities in their neighbourhood and get to know each other more in depth. They organise themselves for the cleaning of the workshop's room. They prepare meals and eat together in the breaks and they initiate networking among other inter-personnel exchanges. At the end the mask is tried out in front of the others, exercises of masks-play and physical expression.

Reflection

> In those modules no organised reflection is needed as trainer and address aspects and topic in the conversations happening during the making of the masks.

● **Module 8 – Info: Masks around the world**

Overview

> Participants are invited to widen their horizon by researching mask around the world in internet.

Goal

> The participants have a wider knowledge about the types and styles of masks, their use and cultural significations.

Picture: Ji-Elle - Masque Luweluwelu,
séducteur de femmes ou autruche.
(Zimbabwe). –
Creative Commons

Type of activity

> Online research

Duration

> 1.5 to 2 hours

Methodology

> Online module without moderation

Material needed

> Computer or mobile phone with internet connection

Preparation

> Link can be provided for suggestions

Procedure

> Participants watch videos and read background information on different theatre masks (neutral mask, Commedia dell Arte, etc.), ethnic masks (their use in different countries and cultures) and pedagogic practice tips on mask play.
> Participants are invited to share the most fascinating ones in an electronic forum (e.g. WhatsApp) previously created with their consent. On that platform they also share comments on the masks of the world they came across.

Reflection

No special reflection step needed, as questions and answers can be share through the forum.

- **Module 9 – The masks show off: Preparation of the performance**

Overview

Grand final - performance/exhibition/ presentation of the masks and the project

A public exhibition of the masks, linked with a performative intervention by the participants, directly in the audience or on a stage. Can be accompanied by a choreography with masks, music, texts, reflections, photos and videos of the process, etc.

Goal

The participants put in practice the idea of masks as a medium of introspection and exposition at the same time and can decide how they want to appear and interact with the audience and what to communicate of who they are.

Type of activity

Presentations, performance

Duration

Approx. 3 hours

Methodology

Presence module, with a public audience

Material needed

Appropriate room and stage, appropriate material according the artistic setting

Preparation

Announce the event and spread the invitation
Make sure all the material needed for the presentation is gather together

Procedure

Rehearsal and preparation of the presentation/performance. The group decides together how they want to present themselves and their masks to the audience, showing on the one hand theirs masks as an artistic product and revealing on the other hand the process, the connections to real live in the neighbourhood and the reflections about the workshop.

Pictures: © Téclaire Ngo Tam/Südwind

The participants choose the design, the stage, the lights, the music, the choreography and the script.

		Reflection • At the end of the presentation or in a separate meeting (also possible virtually), the participants reflect about what they experienced, what they got aware of and what moved them through the process. They also decide what shall happen to the masks, if they stay exposed for a while or if they can take them away on the spot • If possible, the concept of the course should be explained to the audience before the presentation to allow the public to also provide some feedback
5	Digital materials to be used during the course	1. Module 1 – Introduction: Different kinds of masks 2. Instruction video/ photos: Mask building 3. Optional: Additional module with information about mask-traditions around the world as well as background information about the manipulation of masks
6	Other important information	Trainers: They do not need to be theatre pedagogues or actors, but they should have experience in leading creative workshops and basic knowledge about theatre work. In every case they should try out the mask construction by themselves before teaching the workshop, the Instruction video will help them. Children: for the presence workshop you may need to think about children possibly accompanying their mothers and provide an extra trainer that could do easy paper masks with the children.
7	Online	Module 1, 2, 3 and 8 should be done online (they can also be done in presence, when the participants prepare and bring their own objects from home), the mask-making workshops should be in presence and can only be done in support of fellow participants

3. How to make it?		
1	Number and type of staff needed	2 trainers
2	Technologies and learning materials needed	Every participant needs a computer with camera for online modules. During presence modules a music recorder and a tablet/laptop for presenting material is needed. Consider creation an electronic communication forum to keep in touch with participants and offer a platform for exchange within the groups.
3	Required preparatory work	The mask making should be tried out by the trainer in advance and the right quantity and quality of material (plaster bandages, plaster powder, oil, clothes, paper, cardboard, colours etc.) should be provided. The space should be prepared, clean to lie on the floor. Select music for the physical work. The links of the digital tools should be proved. Provide a space for the presence modules and maybe another one for the exhibition/performance with audience.
4	Evaluation	After the final presentation there should be a space for an in-depth reflection, in virtual or even better in presence mode. It can be in a creative way, for example first drawing and/or writing words to different aspects of the workshop and then sharing thoughts in the group. Questions could be: • About the content, topic of masks and mask techniques • The space and ambience • The contact with the other participants • The trainers • What they became aware of, what was new • Recommendations for the workshop etc.

5	Feedback of the participants	The feedback can be collected in a resumed and structured way to improve the offer continuously

4. What have you done?		
1	After the event / course	Make a video of you about … (scenario or free style to be defined, participant's decision) **Impression from the course "My masks and I behind them" by Konrad W., participant:** *"The first two online sessions were very exciting for me. At first, we only saw each other with masks. What did I show of myself? What did I see of the others? We talked about masks and met only in the virtual world for 2 sessions. I made a picture of the other participants in my mind.* *At the third meeting we came together in a Neighbourhood Centre. We met in real life. It was surprising how big the differences were. I had to correct the pictures I had of the participants.* *In the following sessions, the work on the masks began. Sometimes you are very absorbed in your own work, sometimes you observe the others. You get impulses, talk about the ideas you are trying to realise. You have fun doing it.* *A dialogue begins with the plaster cast of your own face. It is not like a mirror image. It is a snapshot and reveals much more about who you are and where you come from than the morning look in the mirror.* *On the evening of the presentation, we presented our working methods and thoughts; how we worked. Then we presented our masks. Accompanied by guitar music by one of the workshops participants, we went on stage together as a group. Before, it was more individual work. In the group on the stage, the masks (or maybe we?) became more alive.* *Masks hide and show something at the same time. I was able to experience what masks can be during the course: A zoom cut-out, a converted FFP2 mask, a plaster cast of my own face, building a mask yourself in the group and playing with it."*

6. Masquerade Ball / Masks and Roles

	1. General information	
1	Theme / Connection to the project goals	Masquerade Ball / Masks and Roles (click here for educational offer) How German are you? / Intercultural Competences
2	Country / City where the offer was designed	Germany - Berlin
3	Location / Space	Socio-cultural centre (containing a stage)
4	Length	20 hours (3 days)
5	Type of the used art	Theatre, Storytelling
6	Type of the offer	Workshop
7	Specification of the target group	Adults (no restriction of nationality!)
8	Number of participants	from 8 to 20
9	Social competences addressed	• Communication, • Obsverving competence, • Empathy, • Intercultural competence, • Diversity competence
10	Personal competences addressed	• Self-reflection, • Self-confidence, • Flexibility, • Creativity
11	Methodological skills and competences addressed	• Verbal expressiveness, • Partner interviews, • Storytelling
12	Partners	Local adult education centre (Volkshochschule)
13	Tags for the offer	• Integration • Creativity • Self-reflection

14	Main image	

Picture: © Kulturmarkthalle

2. Narrative description of the offer/ event

1	How the mask is used	In this offer, the mask is used as a synonym for the roles we play in our private and professional lives. More specifically, this workshop focuses on roles, behaviours and attitudes related to cultural and national identities. A group with as diverse a background as possible (age, gender, origin, status, ...) develops a play on the theme of cultural and national identity with the support of an actor/singer/storyteller/director. As experts of everyday life, the participants bring their biographical experiences into the production of the play. Personal stories become fictional stories. Fictional stories become theatrical enactments.
2	Learning content	• Sociometric work • Storytelling • Bodywork • Work on the voice • Theatre of things • Work on the theme
3	Learning objectives	Improving personal and social competences

| 4 | Scenario of the offer | **1. Sociometric work (30 min)**

Setting up the group in the room according to freely chosen themes:

- Icebreakers: height, first name, place of residence, ...
- Topics leading to the core theme of the workshop: Place of birth, number of relocations in life, ...
- Addressing the core topic directly: How German are you? (scale from 0 to 10)

2. Storytelling (4 – 6 hours)

- Telling stories (in one to one settings),
- Reworking, exaggerating, distorting them,
- Placing them in other real and emotional contexts,
- Retelling them (more than once)

3. Work on the theme (2 time blocks of 2 hours)

- Analysing written material on the topic
- Doing interviews with friends and colleagues
- Presenting/discussing the results of the studies

4. Theatre of things (30 minutes per participant)

- Choosing things of my everyday life that speak for the theme / for myself
- Presenting things in a personal way / in a theatrical manner
- Getting feedback of a first and very friendly audience

5. Bodywork (several blocks of 30 minutes)

- Standing, stretching, turning, bending, keeping balance,
- Walking, striding, forwards, backwards, with and without music,
- Imitating the movements of a selected person,
- Expressing emotions physically.

6. Work on the voice (several blocks of 30 minutes)

- Conscious breathing and body posture
- Clear and accentuated speaking,
- Speaking upright to an audience |
|---|---|---|

		7. Staging (6 – 8 hours) • Discussing possible constructions and the dramaturgy of the play (preparation work needed!) • Preparing a public performance (rehearsal of central sequences, definition of spontaneous elements of the performance) • Doing a live performance (30 – 60 minutes) **8. Evaluation workshop (2 – 3 hours)** • Reflecting the group process • Reflecting individual processes (feelings, challenges, fears, interesting observations) • Reflecting contributions to the personal development of participants (individual outcomes; competences acquired)
5	Digital materials to be used during the course	Participants contribute with individual materials like favourite songs, interesting texts and other material related to the chosen topic
6	Other important information	The course needs a lot of flexibility in terms of preparing material, contributing with ideas, setting incentives for the group process, offering possible storylines, offering creative ideas for a good performance.
7	Online	After a good and workable group has been formed, some elements can be designed online (even if this is not optimal): • work on the theme, • theatre of things, • discussion on the construction and the dramaturgy of the play, • evaluation workshop

	3. How to make it?	
1	Number and type of staff needed	You should have a team of 2-3 facilitators who really like to deal with open processes (at least one with acting experience, at least one with experience as director and playwright)
2	Technologies and learning materials needed	Stage with stage equipment; music instruments
3	Which preparatory work is required	Attracting participants who are in principle able to participate in all phases of the process! Flexible preparation work between the single moments of the process
4	Evaluation	Evaluation workshop
5	Feedback of the participants	Feedback from participants is an important part of the ongoing process

	4. What have you done?	
1	After the event / course	Make a video of you about … (scenario or free style to be defined, participant's decision)

7. Conclusions

The learning opportunities and workshops developed in the this project don't focus on completely discarding all pretenses and exclusively communicating in alignment with our genuine emotions. Instead, our aim was to familiarize ourselves with the various "facets" within us, akin to assuming diverse roles like actors, and learning to lead them deliberately. In a similar way, we learn to identify the personas of others, introspect on biases and assumptions, and maybe even come to recognize that beneath these facades, we are fundamentally more alike than we realise.

There are different methods to portray these characters of our own behaviour. The classic method is face masks, as found in almost all cultures and times. But also costumes and garments, body figures, pictures, puppets etc. can represent these different aspects in us. But we wanted to try it with everyday objects first. Just as image analysis in art can tell us much more about a piece of artwork than we see at first glance (e.g. a tree). The same applies to an object, any object be looked at closely, explored and analysed to gain further information.

The function of an empty plastic bottle, for example, would be to store liquid. At the same time, the bottle also has a certain size, colour, shape, is made of a smooth material, transparent, has a certain pattern, etc. The bottle can stand, lie down, be moved, get a new function, it produces sounds. This bottle can stand, lie, be moved, takes any other new function.

When we look at an object phenomenologically, we see it through the eyes of an alien who has never seen anything like it and has no idea that water actually belongs in this bottle.

An alien is charmed and amazed by all the sensory impressions it gets from that bottle - how it smells, how it falls, how it changes its appearance when you look through it, how it feels and all the things you can do with it. The bottle, as it is, has certain properties from which we build a character.

In the learning offers, different types of masks are taken up and tried out - both in their artistic techniques and in their significance of "mask".

The first thing we wear is the ubiquitous mouth-nose mask, a symbol of protection for others and for ourselves from illness. We transform this disguise, which reveals so little of our facial expressions and state of mind that we often do not know who the person in front of us is and how he or she feels, into a "self-presentation mask", the way we want to show and present ourselves to the outside world.

So, in this first task there are two types of masks.

While this first presentation mask is our public and consciously chosen face, we try to reflect aspects and sides of ourselves that are not so obvious or welcome with objects/everyday objects. E.g., observing and providing feedback, making a mask from a puppet face or from another synthetic head. Unfortunately, disadvantages are very divers, there is no suggestion that can cover all cases.

Ideas for the individual object projections can be collected, exercises and short improvisations can be made.

Even if the participants are not explicitly told that the objects should represent something of their own, there is automatically always a connection between the choice of the object and the person choosing it.

The representative objects function like "masks" for the own shares. An everyday object like a hairbrush, for example, has no character traits at all and is neither nice nor evil

The creation of this mask is a longer process - both the technical process (plaster casting - plaster face - paper marks - free design) and the content development (this is me - various aspects as projection - embodiment - feeling of a new face).

Challenges and Suggestions

The workshops request a good command of body's functions. Only people with minor physical disabilities can also enjoy the whole programmes. Nonetheless trainers can assign and offer disadvantaged specific role in the process.

In any case the value of the workshop should be well emphasize according to needs of the participants e.g., a photo catalogue of a "making of" would help them see just how the workshop offer a space for communication and exchange among participants.

To ensure access for disadvantaged people:

- it is necessary to use user-friendly materials and equipment and barrier free venues, so that the activities can be easily carried out even by people with disabilities using spaces.

- to make the learning offers in general more attractive for a wide range of different participants it is important to work with a diverse team (of professionals and volunteers), having good access to different socio-cultural groups in your neighbourhood.

Challenges that came across were:

- <u>language barriers</u>

  A solution would be multilingual trainers speaking English (or French, Spanish, Arabic etc).

- <u>gender barriers</u>

  To solve this possible challenge the learning offers can be conducted by female trainers, as in some cultures the presence of male trainers teaching women is a serious barrier.

- <u>child care</u>
  Babysitting services during workshop hours, or painting activities that are organized for children during the workshops would solve this challenge.

In order to find, activate and engage stakeholders and supporters:

- the first thing to do is define these persons as a target group for further contact.

- weaving relationships with local agencies and associations that deal with the reception and integration of migrants and with migrant associations at their gathering places (churches, mosques, ethnic stores etc.) is a good approach.

To promote the learning offers and therefore integrate and anchor the learning offers in community learning, the following is suggested:

- make the learning offers part of other community-oriented events like festivals, shows.

- cooperate with other community activities like dancing/singing groups, political initiatives, grassroot health organizations (social initiatives such as soup kitchens or second-hand clothing stores etc.).

- use the channels of your organisations and the ones of the associates from adult education institutions and culture providers.

- use the opportunities offered by social networking and mouth propaganda.

- in the case of activities targeting migrants, it is necessary to identify their gathering places. Contact, for example, the pastor of the church they attend or the imam of the mosque presenting the initiative and asking them to distribute the flyers or wait for the worshippers at the end of their religious ceremonies, deliver the flyers and explain what it is about.

- a high important venue for gatherings are ethnic stores: to ask the managers of an ethnic store for permission to distribute flyers you have prepared for the activity is a very effective method of promotion.

- the workshops can be conducted at regular intervals in different outdoor public venues (e.g., parks and public gardens by setting up tables to prepare materials and using fence walls to make murals) or indoors (library rooms, homes for the elderly, kindergartens to beautify and brighten up the walls) so that the community and all users of nearby public spaces can enjoy it and perhaps become curious and want to participate in future session

- use public notices in places like cultural centres, libraries, but also in supermarkets, local stores, kiosks to create visibility

- contact local radio stations and newspapers

- place announcements in neighborhood oriented online networks (like nebenan.de in Germany, meinbezirk.at in Austria or nextdoor.com in some other European countries

- contact and leave promotion material at local adult education centers (like Volkshochschule in Austria/Germany/Poland)

www.bgz-berlin.de

www.gfbm-akademie.de

www.kmhberlin.de

www.lingwista.com.pl

www.pasje.org.pl

www.lilarum.at

www.suedwind.at

www.eurocultura.it

www.veneto.engim.org

Berlin, 2023