



Interactive Handbook for Fruitful Co-operations between Actors from Adult Education and Arts



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1. Short Summary

One of the five outcomes of the EduArt project is an interactive handbook for the cooperation of actors from adult education and from the art/creative scene.

The project team considers the cooperation of actors from adult education with cultural workers in creative partnerships as a promising approach to generate attractive and effective learning offers in adult education by using creative and artistic resources in the social space.

The handbook is a digital tool with interactive elements that describes the intentions and opportunities of such a partnership.

It presents good practices, gives advice on finding partners, recommends structure and working methods and provides didactic and methodological resources.

The handbook describes intentions and opportunities of such a partnerships, shows good practices, gives advice on finding partners, structures and working methods, and provides didactic and methodological resources.

It has been published on an open Erasmus-space on EPALE as well as on the open accessible part of the learning platform of GFBM Akademie. The handbook enables discussions for actors in the field of adult education (developers of learning offers, lecturers) and for actors in the arts and creative scene (artists, directors, public and private arts and cultural institutions).

[Link to Interactive Handbook](#)



2. Survey on Opportunities, Possibilities and Challenges of Partnerships of Education and Art

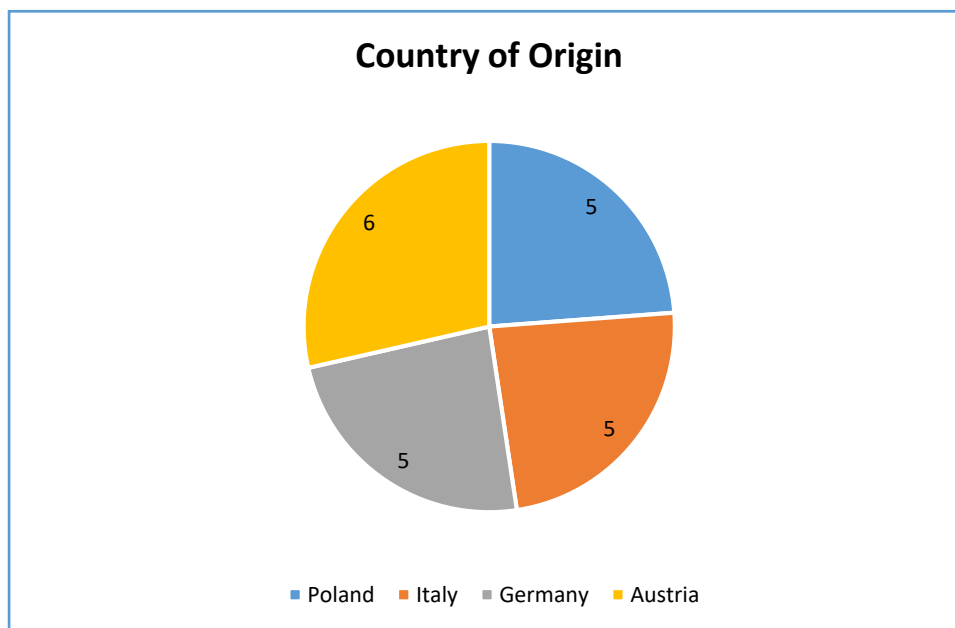
2.1 Background

The target group of the handbook are actors from the field of adult education who are interested or already have some experience in the use of artistically inspired pedagogical methods.

In order to get to know the needs of this target group better, we have carried out an online survey in Poland, Italy, Austria and Germany at the end of 2021.

In this online survey, we asked people working in educational organisations for their opinions on the opportunities, possibilities and challenges of partnerships of education with artists or organisations in the arts sector.

2.2 Objectives of the Survey and Results



Who took part in the survey?

21 organisations from Poland, Italy, Germany and Austria took part in the survey.

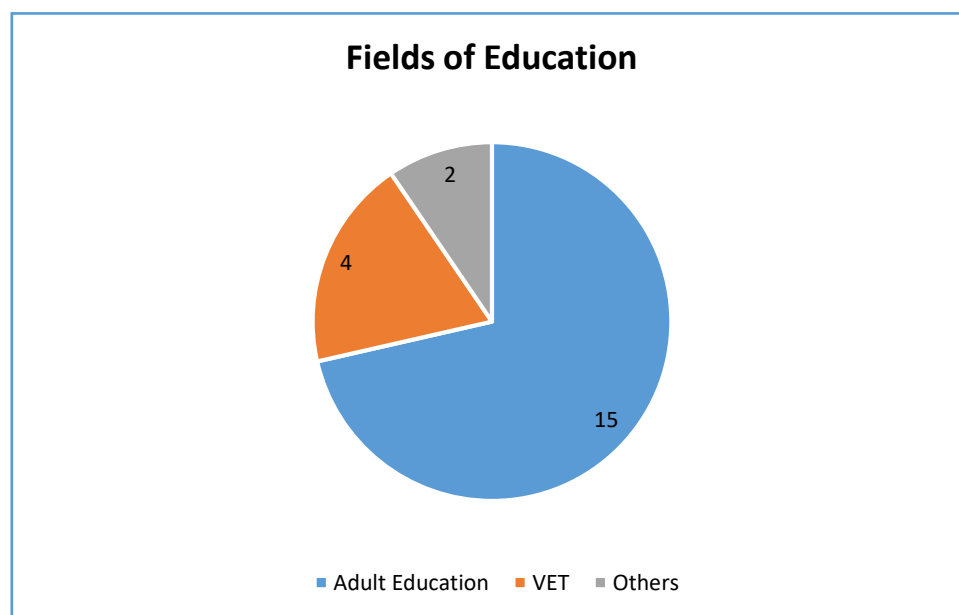
- 5 organisations each from Poland, Italy and Germany
- 6 from Austria

Respondents could answer in English or in their mother tongue.

- 10 of the respondents used the English questionnaire and answered in English (coming from all 4 countries)
- 4 of 5 respondents from Poland answered in Polish
- 3 of the 5 respondents from Germany as well as 3 of the 6 respondents in Austria answered in German
- 1 of 5 respondents in Italy answered in Italian

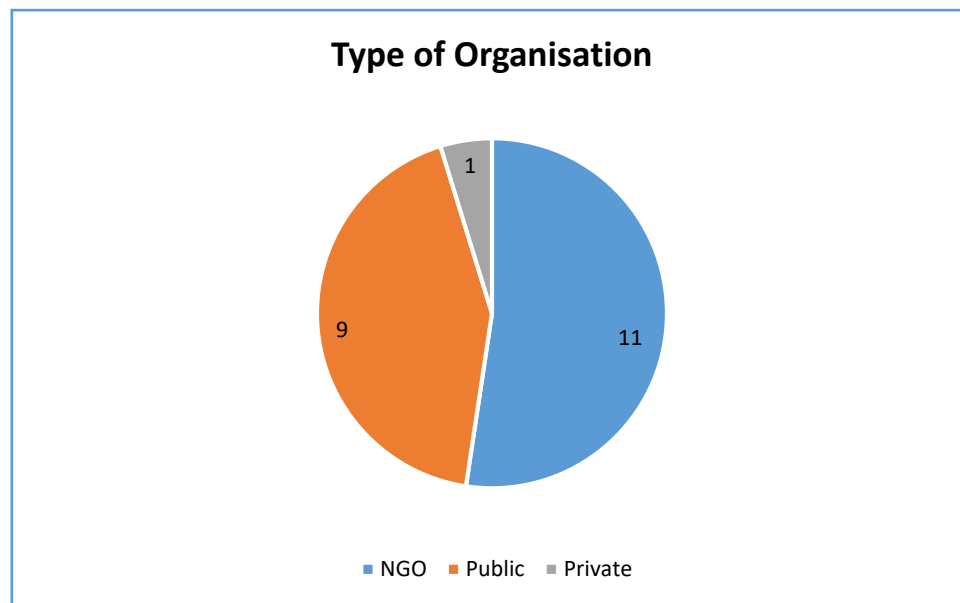
The respondent's organizations are working in different fields of education:

- 15 organisations are active in the field of adult education (coming from all 4 countries)
- 4 organisations are working in the field of vocational education and training (Germany and Italy).
- 1 organisation is working in the field of cultural and art education (Poland)
- 1 organisation is working in the field of social work (Austria)



Out of 15 organisations working in the field of adult education:

- 3 are also active in the field of school education (Poland and Austria)
- 2 are active in the field of cultural and art education as well (Poland)



From the 21 organisations taking part in the survey:

- 11 are NGOS (coming from all 4 countries)
- 9 are public organisations (from all countries)
- 1 is a private company (from Italy)

What kind of educational work is done in the organisations surveyed?

We asked the organisation to inform us about the main concepts and preferred methods of their pedagogical work in an open question.

A. Adult Education

The 15 organisations working in the field of adult education named the following conceptual and methodological priorities, related to the:

Concepts used

- Participation / interactive learning (3 mentions)
- Student centred learning
- Methodology based on principles of andragogy (lifelong learning)

Methods used

- Methods using art (3 mentions)
- Project work (2 mentions)
- Cooperative and collaborative methods (2 mentions)
- Gamification (2 mentions)
- Working in groups
- Working with therapeutic approaches

Learning tools used

- Videos (2 mentions)
- Internet research
- Art workshops
- Photography

Values

- Openness
- Friendliness
- Inspiration
- Hiring competent instructors by adjusting prices

Formats / settings

- Seminars
- Hybrid learning
- Non-formal education (2 mentions)
- Cooperation projects with other organisations
- Evaluation studies
- Studies of the local environment and its educational needs

Fields of work

- Language preparation of students from abroad
- Training of soft skills (especially intercultural communication)

B. Vocational Education and Training

The four organisations working in the field of VET named the following conceptual and methodological priorities in their pedagogical work:

- Project learning
- Action-oriented forms of learning
- Demonstration
- Self-learning
- Using operational tools and methodologies that make the beneficiaries

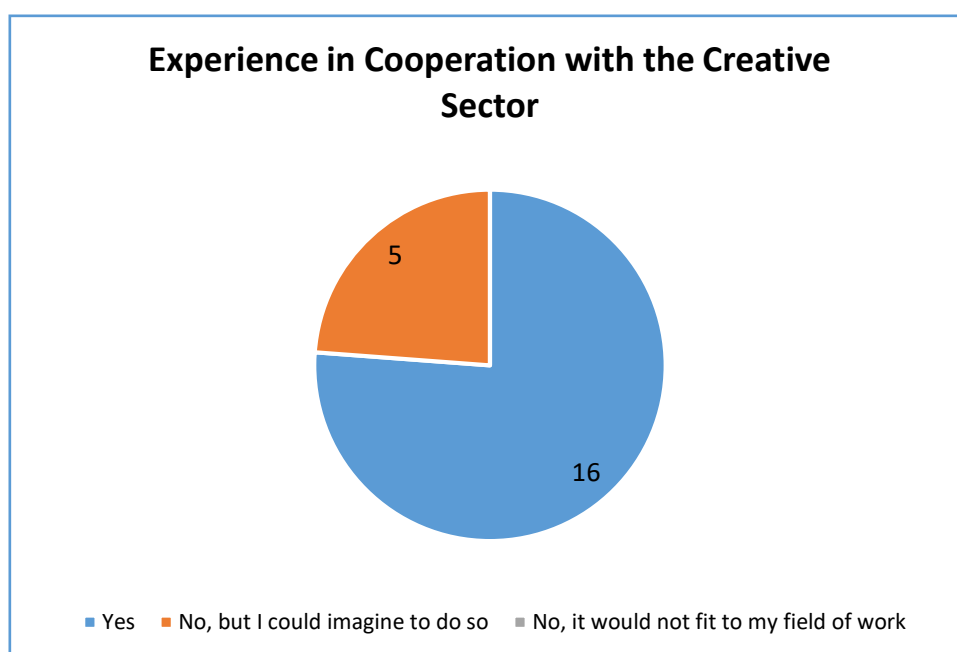
"protagonists", that push them to explore unknown areas and allow them to "get involved" in order to acquire new skills.

C. Other fields of work

The two organisations working in the fields of cultural/art education and social pedagogic work mentioned the following priorities:

- learning through play, by creating and experiencing together
- workshops for women
- information events for refugees and newly arrived immigrants

How much and what kind of experience do the organisations have in co-operation with the arts?



We asked the organisations whether they already had any experience of working together with artists or organisations from the creative sector in their educational work.

- 16 organisations already had such experience
- The other 5 of them could imagine to do so
- None of them stated that it would not fit to their field of work

A. What were the added values in the co-operations with arts and the most significant experiences?

Of the 16 organisations with previous experience in cooperating with arts the 11 organisations coming from the field of Adult Education describe the following qualities and outcomes of experiences made:

- Inspired by Bauhaus pedagogy, our participants meet experienced artists, craftsmen, and designers over several months, develop design ideas and put them into practice. On a personal journey of discovery, the participants get to know their own strengths and learn to appreciate working in teams.
- Co-operation with artists in a theatre project with long-term unemployed. The participants identified and used new competences in themselves. The confirmation through the new roles increased self-confidence and the desire for life.
- Artists bring new and more creative ways of working into an often too rigid system.
- New impulses, bringing professionals into the education sector, new offers.
- The added value was their great skills in involving, motivating, and engaging people, especially young people. The most significant experience was creating and implementing workshops, courses, and events together.
- Informal and creative learning and methodologies.
- Free expression, good fun.
- A new perspective on the world; acting by making a statement, activating the imagination, a greater palette of emotions.
- Cultural contact: A Viennese actress did a workshop on team building and presentation skills; there was a lot of added value, hard to provide a definite list.

Positive aspects are:

- creating positive intergenerational relations
- improving artistic and creative knowledge and sensitivity
- creating a friendly environment, an atmosphere without judgements on creations
- developing artistic interests
- Art is not an added value in education but its basis. Research shows that the creativity not only of children (practically from birth), but also of older people and all other recipients supports creativity and education in all other educational areas. From a very young age, music supports the learning of languages or mathematics, activates areas in the brain that also translate into physical-motor perception. In my educational work, art has a fundamental place.
- We co-operated with artists in an activity with migrant women.
- The activity was mainly focused on biographical work and the task of the artists was to teach the women how to use the voice.

The two “art-experienced” organisations coming from the field of VET are highlighting the following aspects, arguing quite the same way as the adult educators do:

- Artists, especially theatre actors, can provide young people and adults with experiences that add the elements of spontaneity, humor, creativity, physicality, and self-awareness to serious cognitive engagement with a topic. We have successfully tested this especially with methods of improvisational theatre in political education work with young people who are educationally disadvantaged.
- Art allows us to tackle themes and methodologies with different eyes, getting involved in an unknown area and eliminating barriers and preconceptions typical of the "comfort zone".

The two organisations coming from other fields of work mentioned:

- Creative experience of new areas of knowledge and new skills, unusual approach to specific issues
- Networking, gathering and expanding experience

What could be further added values of such a co-operation?

The 5 organisations without previous experience in co-operations with arts could imagine the following qualities and outcomes of such experiences:

- A creative perspective on content issues
- Increased motivation to learn
- A new flavor in the training
- Helping us trainers to find new engaging activities for our beneficiaries
- Creating a new access to people and minds
- Strengthening the motivation of the participants, promoting creativity in problem solving

What are challenges and possible obstacles to collaborations between education and arts?

A. Adult Education

The 15 organisations working in the field of adult education reported the following challenges and possible obstacles for EduArt-cooperations :

- Funding: project funding makes continuous cooperation difficult/impossible (2 mentions)
- Funding: to work with established artists, other sums are often required than are possible in normal operations; lack of funding for such co-operations (3 mentions)
- Lack of time / difficulty of meeting the deadlines (2 mentions)
- Difficulty in making the proposed activities fit into an educational framework (of formal education) (2 mentions).
- Opportunities for cultural activities are not being perceived or not considered as a "first need (2 mentions)
- Culture is often not seen as "work" and therefore it is rarely used as a medium in employment measures / changes needed in the habit of thinking about education (2 mentions)
- Challenge: recognition of non-formal and informal competence
- Difficulty in making the artist understand that they are doing an educational activity and not an artistic activity.
- Shortage of qualified teachers and professionals
- Separation of art schools from general schools
- Small number of hours in general schools for classes such as music, visual arts, etc.
- Cultural centres and other cultural institutions have problems with raising awareness of what is valuable and breaking through the market of mass consumption
- Challenge: recognition of local neighbourhood agents' competences
- None (2 mentions)

B. Vocational Education and Training

The four organisations working in the field of VET analysed the challenges and difficulties of working with arts and artists in a similar way to their colleagues in the field of adult education - but with a slightly stronger focus on feasibility in a formalised setting:

- Funding: difficulty of financing with public funds/needing separate applications (3 mentions)
- Lack of time: every additional project requires our pedagogical staff to be prepared to do additional work beyond the already demanding regular work/ a possible obstacle is to focus too much resources (mental and material) on artistic aspects (2 mentions)
- The challenge is to convey creativity in support of innovative ideas and to stimulate new / different approaches.
- Promoting creativity in general, without orienting it at the design level to a concrete change / result, risks dispersing forces.
- We don't see any obstacles, only the concept has to be convincing - it has to be better than the conventional methods

C. Other fields of work

The two organisations working in the field of cultural/artistic education and socio-educational work also mentioned funding, lack of time, cultural and systemic problems. One of them saw a reluctance of young people to engage in the cultural work offered by the organisation:

- The challenge is to get funding for the projects
- In the context of adults: lack of time
- In the context of the education system itself: it is stagnant and restricts creative thinking
- In the context of young people: relatively little interest in arts and creative processes

2.3 Conclusions

The results of the small study in the partner countries of EduArt provide a good basis for the creation of a useful and practical handbook for the implementation of partnerships between education and the arts.

Strength, Weaknesses, Opportunities and Threats of Partnerships of Education and Arts. The results of the study will be used as a SWOT analysis, contributing to the needs of educational organisations in the following ways:

	Main topics analysed in the study to be addressed in in the manual the following way
Strengths	<ol style="list-style-type: none"> 1. Motivating participants 2. Empowering participants 3. Fostering teamwork 4. Creating new angles of vision / new perspectives 5. Fostering creative ways of working and problem solving 6. Fostering game-based learning 	Best practice examples and methods and tools offered in the handbook will be structured along these six categories
Weaknesses	<ol style="list-style-type: none"> 1. Needing additional funding 2. Needing additional time resources 3. Does not fit into a given educational framework 4. Hinders the recognition of competences 	<ol style="list-style-type: none"> 1./2. The handbook has to include ways to measure and demonstrate the added value of such partnerships. 3. cf. Opportunities 1. 4. The handbook has to provide best practice examples for recognition of formal and informal competences
Opportunities	<ol style="list-style-type: none"> 1. Creating new offers – out of the comfort zone 2. Broadening mindsets of trainers and participants 3. Creating a different learning culture 	<ol style="list-style-type: none"> 1. The handbook has to show examples of how new things can also be created in the established structures 2. It has to provide examples of useful trainings for trainers 3. It ought to exemplify cultural and organisational aspects in a connected way
Threats	<ol style="list-style-type: none"> 1. Art is not seen as "work" 2. Creative work is seen as an additional "nice to have" and not as a priority 3. Partnerships between education and arts remain to be exotic plants in traditional gardens 	In addition to examples, tools and methods that whet the appetite, the manual must have a clear focus on the sustainable implementation of self-confident, creative learning scenarios

2.4 Outlook

The study has shown us that there is already valuable experience in the cooperation between education and art, but that this has not yet led to an awareness of how much the field of education depends on partnerships that think art and education together.

The study shows us that with the EduArt project and the handbook to be produced, we should make significant contributions to understanding art also as a pedagogical intervention and education as a creative-artistic process.

2.5 Questionnaire EduArt

The questionnaire for the conducted study can be found here:

<https://forms.office.com/r/H7G1CX4hGY>

EduArt - Education meets Arts in Partnerships for Creativity

Dear colleagues,

EduArt is an EU-funded project building up partnerships of Education and Arts. We already started our activities in April 2021 and soon will be able to present you first results of our EduArt tandem partnerships in Austria, Germany, Italy and Poland.

With this small online survey, we would like to ask you, people working in educational organisations, for your opinion on the opportunities, possibilities and challenges of partnerships of education with artists or organisations in the arts sector. Your contribution will help us to develop an interactive handbook for partnerships between education and arts.

The survey is anonymous and complies with the requirements of the GDPR.

(https://ec.europa.eu/info/law/law-topic/data-protection/data-protection-eu_en)

Before we go into the contents, please let us know which of our education partners in the project invited you to participate in this survey:

(You can choose more than one option)

- ☐ *GFBM Akademie, Berlin*
- ☐ *Südwind, Vienna*
- ☐ *Eurocultura, Vicenza*
- ☐ *ATJ Lingwista, Warsaw*
- ☐ *Others: (*

<open multiple choice; free text for "Others">

- 1. To know your professional background, please let us know in which field(s) of education you are working mainly.**

(You can choose more than one option)

- ☐ School education
- ☐ Vocational education and training
- ☐ Adult Education
- ☐ Others: ()

<open multiple choice; free text for "Others">

- 2. What is the type of organisation you are working for?**

(Please choose one option)

- ☐ Public organisation
- ☐ Private Organisation
- ☐ Non-Profit Organisation
- ☐ Others: ()

<restricted multiple choice; free text for “Others”>

- 3. Reflecting your pedagogical work in your organisation, please let us know in a few words what are the most important concepts and the favourite methods used in your work?**

<free text; max: 500 characters>

- 4. Have you already had any experience of working together with artists or organisations from the creative sector in your educational work?**

If not, could you imagine such cooperation in your field of work?

(Please choose one option)

- ☐ Yes
- ☐ No, but I could imagine to do so
- ☐ No, it would not fit to my field of work
- ☐ Others: ()

<restricted multiple choice; free text for "Others">

- 5. If relevant: What was the added value in your cooperation with arts and what was the most significant experience?**

If you are without own experience: what could be an added value of such a cooperation for your work or for other fields of pedagogical work?

--

<free text; max: 500 characters>

- 6. Do you see any challenges and (possible) obstacles to collaboration between education and arts in the context of your organisation, your regional or your national educational system?**

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<free text; max: 500 characters>

7. *Is there anything you would like to add in relation to our EduArt project and/or the questionnaire?*

<free text; max: 500 characters>

Thank you for your contribution!

3. Interactive Handbook

As a result of the survey above we have been able to do a SWOT analysis on strenght, weaknesses, oportunities and threats of partnerships of Education and Art which forms the conceptual framework for the content priorities of this [handbook](#).

... Introduction ...

	Main topics analysed in the study to be addressed in the manual the following way
Strength	<ol style="list-style-type: none"> 1. Motivating participants 2. Empowering participants 3. Fostering teamwork 4. Creating nex angles of vision / new perspectives 5. Fostering creative ways of working and problem solving 	Best practice examples and methods and tools offered in the handbook will be selected and structured along these five categories
Weaknesses	<ol style="list-style-type: none"> 1. Needing additional funding 2. Needing additional time ressources 3. Does not fit into a given educational framework 4. Hinders the recognition of competences 	<ol style="list-style-type: none"> 1./2. The handbook has to include ways to measure and demonstrate the added value of such partnerships. 3. cf. Oportunities 1. 4. The handbook has to provide best practice examples for recognition of formal and informal competences

Thus, this manual will highlight the following aspects:

- Analysis of the **conceptual background**: Interfaces, congruencies and synergies between adult education and art
- Analysis of the **methodological didactic background**: From artistic intervention to the targeted design of individual and collective learning processes
- **Description of learning offers** developed in the neighbourhoods of Vienna, Berlin, Vicenza and Warsaw as well as learning offers developed outside the project: Initial situation, objectives, actors and networks, organisational framework conditions/prerequisites, required resources, development steps, implementation (incl. reports on successes, difficulties, effects and acquired competences from the perspective of those involved) and the curricula used for implementation (process, social forms, learning objectives, methods)
- **Learning tools**: practice-oriented presentation of the methods used, possible fields of application, didactic advice, recommendations for action, recommendations on

teaching materials and media, use of digital teaching media to support learning processes and build digital competences

- **Prerequisites and conditions for the development of sustainable co-operation between educational and creative actors:** partner identification, role clarification, capacity building (methodological, didactical, conceptual, etc.), necessary resources, financing
- **Opportunities through international co-operation:** Examples of successful cooperation, requirements, definition of goals for cooperation projects, finding partners, organisation of international cooperation, resources
- **Further links to actors, additional sources, relevant discussion forums etc.**

... Introduction ...

	Main topics analysed in the study to be addressed in the manual the following way
Opportunities	<ol style="list-style-type: none"> 1. Creating new offers – out of the comfort zone 2. Broadening mindsets of trainers and participants 3. Creating a different learning culture 	<ol style="list-style-type: none"> 1. The handbook has to show examples of how new things can also be created in the established structures 2. It has to provide examples of useful trainings for trainers 3. It ought to exemplify cultural and organisational aspects in a connected way
Threats	<ol style="list-style-type: none"> 1. Art is not seen as "work" 2. Creative work is seen as an additional "nice to have" and not as a priority 3. Partnerships between education and arts remain to be exotic plants in traditional gardens 	In addition to examples, tools and methods that whet the appetite, the manual must have a clear focus on the sustainable implementation of self-confident, creative learning scenarios

3.1 Definition

EduArt partnerships are stable partnerships between organisations that promote adult learning and organisations (or persons) from the arts and culture sector.

By **Adult Education** above all we mean education specifically targeting adults to further develop their abilities, enrich their knowledge with the purpose to acquire knowledge, skills and competencies in a new field or to refresh or update their knowledge in a particular field (see unesco.org).

Following the European Commission we understand Adult Education as lifelong learning which “should encompass the whole spectrum of formal, nonformal and informal learning” and includes as objectives “active citizenship, personal fulfilment and social inclusion, as well as employment-related aspects”.

(EU Commission, Making a European Area of Lifelong Learning a Reality; Brussels, 21.11.2001, COM(2001) 678 final; page 3)

In partnerships with Education we would like to understand **Art** in a very broad and open sense as the result of a creative process or even the process itself.

In this way, **Education and Arts** together shape a creative process that contributes to the learning objectives of adult education and lifelong learning.

3.2 Analysis of Relevant Sources

Looking for interesting sources (platforms, studies, policy documents) on co-operations between education and art in the partner countries and on EU level showed to be quite difficult for two reasons:

① Firstly most texts and documents to be found on the issue of arts in education are related to **cultural education in quite a narrow sense** as it expressed in the following quote:

“Cultural education means the sequential and comprehensive study of the elements of the various arts and heritage forms and how to use them creatively, including instruction in skills, critical assessment, the history of the arts and heritage forms and aesthetic judgment.”
(<https://www.lawinsider.com/dictionary/cultural-education>)

② Secondly – and this seems to be a crucial point for the discussion of adult education and art – even though in a broader sense, cultural education in nearly all theoretical reflections and discussion is **restricted to education of children, youth and young adults**.

Reading the broad and useful definition for cultural education given by the **German Federation for Arts Education and Cultural Learning (BKJ)** it refers to important educational impacts we can state to have experienced in our EduArt project – but limits its relevance to “children and young people”:

„... process of self-education ...“;

“...involves the whole body as well as feelings and the mind ...”;

“...it is about doing something that we enjoy, that we are curious about or that fascinates or preoccupies us ...”

“... is based on strengths and interests and asks what you can do already and what you would still like to discover or learn ...”.

<https://www.bkj.de/en/basics/what-is-cultural-education/definition-cultural-education/>

But even if it is still too little noticed, the discussion about cultural education for adults is gaining momentum!

The discussion is gaining momentum at European level - the [EPALE platform](#) is an important forum for exchange and discussion on ways to make cooperation and adult education and culture part of lifelong learning in the sense of cultural adult education in the European partner countries.



There are also interesting discussions taking place in Germany where the Deutscher Kulturrat (German Council for Culture) started an “Offensive for Cultural Adult Education” in 2019.

The EPALE Platform is the most important forum for discussions about the future of adult learning in Europe.

You can start searching and investigating the EPALE universe watching a contribution to the 2021 yearly EPALE Community Conference

“Disrupting Inequalities: inclusive and creative adult learning”

In 2022 the entire last day of the three days community conference focused on the **“Culture and Creativity”** in adult learning.

And there was an interesting online discussion on EPALE about **“Creativity and culture for social cohesion”** in December 2022.

You can use the [EPALE Youtube channel](#) as well as the [comments fields on EPALE](#) as good entry point for further information.

In the comments you can find links to blogs like **“Arts and Adult Education: a challenging relationship”**.

Or you will find interesting links to people telling their “EPALE community stories” – for example the stories of

- [Stefan Perceval](#) - „Our theater is a ministry of dreams...”
- [Letizia Rempelberg](#) - developing theatre projects related to social topics in cooperation with the target group involved.

Or you will even find networks of people sharing your own visions, like the “European Network of Cultural Centres” and the inspiring New Bauhaus initiative.

With the publication of a position paper, the German Cultural Council has launched an “**Offensive for Cultural Adult Education**” in 2019. In the German discussion about the challenges and future development of adult education this paper continues to attract attention - even though the important demands for sustainable resources for such cultural adult education are still far from being met.

As this position paper reflects many findings and experiences of the EduArt project, we offer an English translation of the most important highlights of this position paper on the following pages (the color highlighting of text passages does not correspond to the original and is intended to emphasise the points that are central for us).

We hope that this way we can also contribute to a European discussion that understands **cultural education as an important part of lifelong learning**.

Offensive for Cultural Adult Education

Position Paper of the German Cultural Council on Cultural Adult Education

[...]

Adults in different circumstances and situations make up the largest part of the population in Germany. [...] Adult education is faced with the **challenge of providing appropriate offers for this heterogeneous group and at the same time awakening needs**. In doing so, the diversity in society must be considered.

Cultural education for adults **contributes to personality development** and is thus an important component of self-education. It **enables participation** and **counteracts isolation** through its binding power. Adults who have experienced the benefits of cultural education themselves are more open to the cultural education of their children. Cultural education processes hold enormous potential. They **enable adults to deal systematically and receptively with their own, create a space to become creative on their own** and enable them to **engage with their fellow human beings in an understanding and communicative way**. In this way, cultural education promotes creativity, facilitates the handling of aesthetic and media products, **supports integration in a society of diversity**, further **develops intercultural understanding** and contributes to the understanding of art and artistic processes as well as of crafts and craft processes.

[...]

Although cultural adult education can serve professional advancement in the various professions, the benefit for the profession is not the sole aim of these offerings. General cultural adult education **must therefore be distinguished from vocational further education in the cultural and media sector**. Rather, it enables adults to engage with social developments.

For this purpose cultural education offers tailored to their interests are necessary, for example to acquire practical media competence or to deal with an increasingly aestheticised environment.

In a society that is no longer exclusively determined by gainful employment due to shortened or flexible working hours, cultural education offers contribute to a **meaningful engagement with everyday life**. They offer freedom **to deal productively with social changes**. [...]

Demands for strengthening cultural adult education.

Adult cultural education in all artistic disciplines and forms of expression **has the same status as cultural education for young people** and needs more attention. Adult cultural education must not be discredited as part of leisure-oriented employment. [...]

A prerequisite for sustainable offers in publicly financed adult education is **reliable financing of the infrastructure**, which is designed in such a way that innovations and further development of the infrastructure are possible. Projects have a supplementary function, but they cannot replace securing the infrastructure. [...]

3.3 Best Practice Examples

Best practice examples

Overview

The following collection of best practice examples for cultural adult education provides an initial orientation on the possibilities of sustainable cooperation between education and the arts and is intended to inspire imitation!

Clicking the links attributed to the symbols below you will find best practice examples related to different fields of Arts.



Methods, tools & resources of
Theater Work



Methods, tools & resources of
Music and Dance



Methods, tools & resources of
Visual Arts



Methods, tools & resources of
Mixed Fields of Arts

© Icons: [Thenounproject.com](https://thenounproject.com)

Using methods, tools and resources of theater work

[Caring Arts](#)

Online laboratories for disabled and non-disabled (queer-)feminist educators to exchange approaches and methods of education in the field of arts & culture.

[Teatro Social Ecológico](#)

Creating a theater didactic oriented towards social and labor insertion of asylum seekers and refugees (*descriptions in spanish only*).

[Masquerade Ball](#)

A group with a diverse background as of age, gender, origin and status develops a play on the theme of cultural and national identity with the support of an actor/singer/storyteller/director.

[Masks are falling](#)

Workshop to deepen reflection on communication styles, but also to sensitize to empathic communication and the development of creativity using different tools of drama and theater.

[Masks in Puppet Theater](#)

Participants reflect about social expectations and roles. Reflecting on factors which influence our roles and are causing different forms of discrimination.

Participart

Multi-artist and event organizer Thomas Kreissig (Teekay) sees himself in the tradition of Kurt Schwitters, Joseph Beuys, Marina Abramovic, and others. He invites a wide variety of people to co-create in order to enable active cultural participation for all. Everyone is an artist! *Inspiring – but in German language only*

Using methods, tools and resources of music and dance

Empowering Dance

A European exchange project analysing the ways in which contemporary dance could support the development of a variety of defined soft skills. The project results provide a good basis for reflecting on the skills and competencies we promote through our dance projects and other education and arts projects.

Livelong dancing

This Erasmus+ project is aimed at producing innovative curricula for adult education, about how to work using dance with different kind of target groups of people with lower opportunities.

Calypso – get schools dancing

Valuable online tools for teachers and others who want to create dance projects. Originally designed for schools, most of the tools are well adaptable for adults dancing.

Using methods, tools and resources of visual arts

Cultur'Act

Cultur'Act aims to promote integration and empowerment for vulnerable adults (and youngsters) using Art & Culture processes.

Maks on the wall

Creation of a mural using the ancient techniques of drawing carryover and creating organic tempera with egg and milk binder. Workshop can be delivered in a hybrid or a complete virtual way,

Perspectives

The Videonale video archive invites people from different contexts to use the online video archive and create a video program with a personal focus.

Using mixed methods, tools and resources of art

[TRAILS - The New Arts Project for Adult Education](#)

The project focusses on early civilizations and ancient cultures in Europe to inspire arts activities in Adult Education

[Creative FEM Power](#)

“Creative FEM-Power focuses on developing, testing and evaluating language teaching modules as well as career planning of female migrants by making use of creative methods.”

[EducArts!](#)

EducArts! developed an educator’s guide to encourage participatory debates around values and rights using art and culture.

[Masks in a puppet theatre](#)

Contribution of Austrian EduArt partners: Discovering different kinds of masks and their meaning for self-reflection. Learning how to create and construct an artistic mask and use it for self-expression and performance. You will find modules and steps of the overall process here: [Masks & Puppets \(pdf\)](#)

[N-arts](#)

N-arts connects the arts to Adult Education and aims to motivate teachers and trainers to develop new methods and approaches. The name N (Non-Intended)-arts implies that the focus is on the creative process rather than on the art product/object/event.

[Berlin Fund for Cultural Education](#) *(most project descriptions in German only)*

Acknowledging importance of cultural education this fund was implemented in 2008. Until now around 200.000 young Berliners have been involved in over 2.700 projects. A large part of the fund projects for young people could very well be adapted for adults as well. The German partners of EduArt will advocate that the fund be opened up to projects for adults as well, in the spirit of lifelong learning.

[Brunnenpassage Wien](#)

Founded in 2007 the Vienna Brunnenpassage is a “ArtSocialSpace” for everyone. Understanding that “Art enables people to find their identity and live it out “a wide range of different artistic creations is used to enable encounters between otherwise segregated population groups - and to use the energy of these encounters for the artistic process.

[Arts Traditionnels pour l'Echange Social - Arts for Social Exchange](#)

The Paris based ONG is engaged in a wide range of local cultural, educational and associative activities as well as in international cooperation. They design online and offline interdisciplinary learning tools, tutorials, organise trainings and creative workshops using a diversity of art and craft techniques in order to “turn the learning processes into complex and positive experiences for all”.

3.4 Tools

Some of the collected useful tools for cultural adult education might be applicable really one-to-one to your own pedagogical work. All the other tools presented can give you inspirations of how to transfer the ideas to fit with your personal visions, the learning objectives and your working conditions.

All tools in the [handbook](#) contribute to one or more of the following five key objectives of cultural education that we identified in our online survey.

- ➊ **Motivating** participants
- ➋ **Empowering** participants
- ➌ Fostering **Teamwork** and creative interaction
- ➍ Creating new angles of vision / **New Perspectives**
- ➎ Fostering creative ways of working and **Problem Solving**

To help guide you, the tools presented in this handbook are organized according to their **main contribution** to one **of the five key objectives** of adult cultural education.


- The main contribution of each tool will be highlighted in a tool bar with the five objectives.
- Less relevant objectives will only appear vaguely.

For example: “Empowerment” is the main objective and “Problem Solving” is a less relevant objective in the following example of a tool bar.

[... Tools ...](#)

Tools - Overview

Clicking to one of the five key objectives of cultural adult education will lead you to examples contributing first of all to the selected objective.

Clicking the green colored symbol  at the bottom of the tool slides will bring you back to this overview.



Icons: [Thenounproject.com](https://thenounproject.com)



... Tools ...



Motivating Participants

Fortunately! – unfortunately!



Standing in a circle of participants, creating a story sentence by sentence – changing beginnings of the sentences (Fortunately.../Unfortunately.../ F...). See also a different mode in „Right to left“, day one of [Masks are falling \(pdf\)](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

ReflectAction!

The ReflectAction empowerment approach, which is being practiced worldwide, includes a large set of participatory tools that work with different channels of perception. The basis for motivating participants is the needs approach: existing needs + possibilities to express them (through participatory needs assessment tools) generate motivation.

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

... Tools ...



Motivating Participants

Sociometric Constellation

Motivating tool to get a first picture of a learning group and to help participants to identify themselves in a new group. See also the use of this tool in Module 1 of [Masks & Roles \(pdf\)](#) and on day one of [Masks are falling \(pdf\)](#)



Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

Staged Message

You probably all know the whisper round, where a short sentence is passed from one to the other - a nice variation is to enact the message physically. Here, too, the original message undergoes significant creative changes!

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving




... Tools ...



Empowering Participants

Theater of Things - Object Theater

Inspiring video on how to let things speak for themselves. For more ideas on how to let things speak for you or your participants: [Masks & Roles \(pdf\)](#) 

Motivation


Empowerment

Teamwork

New Perspectives

Problem Solving

Storytelling

Of course, storytelling is much more than a "tool" - in this storytelling workshop you will find inspiration on what storytelling can be. For more inspiration on how to transform personal stories into theatre stories, see Module 2 of: [Masks & Roles \(pdf\)](#) 

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving



... Tools ...



Empowering Participants

Competendo - Digital Toolbox - Empowerment for Active Citizenship

An enormous number of useful tools focusing competence-based learning for democratic and active citizenship. Cooperative, experiential, resource-oriented and learner-centered learning methodologies.

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

Workshop: My Mask - and Behind them: Myself



Short explanation video for the workshop (in German, but you will understand the pictures!) – here you will find all online and offline modules of the creation process as a [pdf](#)!

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving



... Tools ...



Empowering Participants

Painting a Mural



A mural painting workshop of 20 hours that includes many online learning nuggets and can be offered in hybrid or virtual formats. Facilitators need not be specialists - they will also be learners. Conducting the workshop with a face-to-face group is preferable because it greatly enhances teamwork and allows for fruitful encounters of cultural and social diversity. The detailed description of the workshop and its preparation as well as the links to all learning nuggets can be found here : [Masks on the wall \(pdf\)](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving



... Tools ...



Empowering Participants

Free yourself from negative messages



3 steps to free yourself from negative messages and negative thinking. See more option: Day one of [Masks are falling \(pdf\)](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

Capsule of Good Mood



A tool for appreciating the strengths of participants that is easy to use in different situations of an empowerment process – needing good facilitation! See day one of [Masks are falling \(pdf\)](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving



... Tools ...



Empowering Participants

Theater Tools for Anti-Discrimination Work

Rich collection of well described theater tools working with concepts of Augusto Boal, Paulo Freire, Jacob L. Moreno and others.

Participatory Video Workshops for Anti-Discrimination Work

Participatory Video (PV) is an empowerment approach being used worldwide in very different settings. This handbook clearly describes different possible outlines for a PV workshop that is based on low tech (smart phones) and common learning experiences.

The tools were developed in the Erasmus+ Project [CREATIVE ACTION AGAINST DISCRIMINATION \(CaaD\)](#). The tools are available in six languages.

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

... Tools ...



Empowering Participants

Bodywork



No empowerment process without bodywork – no theater without bodywork. We used bodywork in several meetings of our EduArt project as well as in Module 5 of [Masks & Roles \(pdf\)](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

Vocal training

A strong voice and clear enunciation are important constituents for confident interaction. The link above will take you to a free mini-course on how to have a good voice. Voice exercises were also an important part of the strengthening of self-confidence and the theater work in EduArt: see Module 6 of [Masks & Roles \(pdf\)](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving



... Tools ...



Fostering Teamwork and Creative Interaction

Words Workshop

To share work experiences in groups, through reading texts in various voices, to stimulate the pleasure of expressive or "theatrical" reading of the texts, to provide learning moments in a playful way.

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

Paper Mache Clay

Learning video to prepare paper mache clay that can be used for designing masks of participants – you will find all the modules: [Masks in Puppet Theater](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

... Tools ...



Fostering New Angles of Vision / New Perspectives

Scribbles - Illustrations of diversity

Compilation of more than 400 illustrations representing commonly underrepresented groups (different skin colors, people with disabilities, active women, characters that can be read as genderfluid, serious people without infantilization, people with tattoos...)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

3-12-3 Brainstorming

Good old brainstorming is an effective way to bring individual perspectives together and create new, shared perspectives. This tool helps you do get there in a really fast way, focusing on the first, second (often the best), and maybe third ideas - and ending the brainstorm before it gets slow and boring.

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

... Tools ...



Fostering Creative Ways of Working and Problem Solving

Finding ways out of negative communications



Creating negative and oppressive dialogues in a first step, switching them to non-violent, empathic dialogues in a second step. See Day two of [Masks are falling \(pdf\)](#)

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving

Problem Tree & Solution Tree

A short and very clear explanatory video (< 4 min.): starting with an illustration of a problem, its causes and effects - and then moving quite quickly to a shared, positive picture of possible solutions.

Motivation

Empowerment

Teamwork

New Perspectives

Problem Solving



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