

ME & EUROPE

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A Method guide formed in the course of the bilateral exchange of experts „Europe in political and cultural education in Germany and Poland - a seminar on developing innovative work methods“

# GREETINGS



BERTRAM HÖFER,  
CHAIRMAN OF THE DISTRICT  
YOUTH COUNCIL MITTELFRANKEN

How can we bring the topic of Europe closer to young people? This exchange of experts, is the direct result of that fundamental question. Our main goal is to inspire young people to look beyond borders, and make Europe more perceivable to them.

To us, this matter is not new. We launched a trinational youth exchange as early as 2012. Back then, we visited Limousin, in 2013 Middle Franconia and in 2014 Pomerania. Teenagers discussed and presented their ideas and visions about Europe being united, using artistic methods. In 2015, the partners of the three countries met for a "future workshop" to discuss and plan out the continuation of their partnership.

The resulting bilateral meeting, which took place for one week in July 2017 in Middle Franconia, was aimed to (further) develop methods of cultural and political education, and to acquire new innovative approaches for engagement with the subject of Europe in youth work.

We thank the district of Middle Franconia, the German-Polish Youth Office and the Pomorskie Voivodeship for the support of this project.



GRZEGORZ OLLER, DIRECTOR OF  
OGNISKA PRACY POZASZOLNEJ AND  
ALINA MARIA FEGLER-KOTKIEWICZ,  
PRESIDENT OF STOWARZYSZENIA  
EDUQ

We've been working with young people from Pomerania and Franconia at our youth center and Eduq. In 2013 and 2014 we enjoyed arranging several trilateral youth exchanges with France and Germany. We're happy to have made 'Europe' more accessible for everyone through these experiences. And after our last meeting with France aboard in 2016, we're glad to have been continuing our partnership with Nuremberg. It is true that Europeans share many aspects of their cultural development and most Polish people are for the idea of a collective Europe. And despite the current political situation in Poland, it is important to remember that most Polish people support the idea of a collective Europe.

Nuremberg presented itself to us as a city of human rights. When we arrived here, we met people who really opened up to us and exchanged ideas about values like freedom, culture and dignity. Starting with questions about methods of political education, we quickly discussed modern cultural methods. We deduced what values should be maintained and, in the end, proposed new ways to educate young people culturally and politically. We are pleased that we participated in this cultural and artistic project.

# CONCEPT

Youth work has always been international. International youth work is based on the understanding of a peaceful and just future, that can only be achieved by bringing together children and adolescents from different countries and stimulating a friendly and constructive interaction. Learning about shared experiences, and working with young people from all over the world, contributes to the personal development of teenagers, it helps to overcome prejudices and supports communication between the peoples. The youth center of the district of middle Franconia has already gathered experience with international exchange programs. The trinational measures as part of "Europe for everyone" helped bring the topic "Europe" closer to young people. The know-how gained in this practice, is directly followed up by this bilateral exchange of experts, which aims at the development of methods for youth work, on the subject of Europe.

During the cooperation, common focal points and experiences, of the educational staff for cultural and political education at the district youth center of Middle Franconia, formed the basis for collaborative dialogue between the topics of cultural and political education. Their concern of combining these fields of work, is already implemented within qualification measures for multipliers, and workshops for young people.

The implementation of the seminar for experts, was planned together with the Polish cooperation partners EDUQ and Ognisko Pracy Pozaszkolnej. Through variety of actual participants, the widest possible range of disciplines can be covered, while political education and cultural practical experiences, as well as artistic approaches, are taken into account. Therefore, we would like to thank the participating artists Alicja Górecka, Magdalena Haras, Katarzyna Slusarska, Joanna Rojek, Marie Maier, Katja Wunderling, Maya Marschner and Raphael Unger, as well as the individual actors of our cooperating partners EDUQ, Ognisko Pracy

Pozaszkolnej, Caritas- Pirckheimer House Nuremberg, the Arts and Cultural Education Center of the Museums in Nuremberg and the Youth Art School Erlangen, for their dedicated collaboration.

The outcome is not exclusively about methods for international youth work, but for youth work in general. All methods were developed for adolescents, and young adults at the ages of 14 to 18 years.





## EUROPEAN CONVENTION OF HUMAN RIGHTS

COMMITMENT TO RESPECT HUMAN RIGHTS

RIGHT TO LIFE

PROHIBITION OF TORTURE

PROHIBITION OF SLAVERY AND  
FORCED LABOR

RIGHT TO LIBERTY AND SECURITY

RIGHT TO A FAIR TRIAL

NO PUNISHMENT WITHOUT LAW

RIGHT TO RESPECT FOR PRIVATE AND  
FAMILY LIFE

FREEDOM OF THOUGHT, CONSCIENCE AND  
RELIGION

FREEDOM OF EXPRESSION

FREEDOM OF ASSEMBLY AND ASSOCIATION

RIGHT TO MARRY

RIGHT TO AN EFFECTIVE REMEDY

BAN ON DISCRIMINATION

DEVIATION IN CASE OF EMERGENCY

# WHY DO WE NEED EUROPE? - THREE PERSPECTIVES



## PETER DANIEL FORSTER, COMMISSIONER FOR YOUTH AND SPORT IN THE DISTRICT OF MIDDLE FRANCONIA

With our two countries meeting this week, we're gaining better perception of each others nations. Why is it that today, Europe is more important than ever? Which way is the right one in times of Brexit, 'America first', a refugee crisis, terror and the ever progressing globalization? Mistakes of precedent centuries must not be repeated. Our European partners are ought to join forces through sending clear signals. One being that our shared values will not be open for negotiation. Values like the separation of power, including an independent judiciary. Past mistakes cannot be answered with isolation. Because Europe's future lies with our younger generation. We have to make sure to ignite a flame of participation in young people. We need to teach them to fight for Europe in a peaceful, nonviolent way. Representative of human rights, a free job market, the rule of law, security as well as open borders within the European Union.



## LEA SEDLMAYR, SPEAKER FOR EUROPEAN YOUTH POLICY AT BAYERISCHER JUGENDRING

The Bavarian Youth Council just opened its own bureau in Brussels. Why so? Because most politics we make and questions we ask don't stop at Bavaria's borders. They address the entirety of Europe. Now we have the chance to lobby for the rights of this younger generation directly at the center of the European Union, in Brussels. Young people are getting more and more involved in politics. They can't be neglected during the development of the European Union. Their interests represent

European values, such as the environment, education and the job market. As mentioned, subject areas like these do not stop at borders. Other issues include unemployment and migration, not just for Brussels, but for Nuremberg as well. Just like all of Europe. Let us talk about these issues collectively. Most people don't discuss these issues. Partially because they feel disconnected, uninformed or they're intimidated by this complicated institution that is the European Union. But

we should focus on shaping a global identity through working with young people. No matter the prevalent heritage or location, youth work can be effective. What we need to do is target their inner European identity, at their strongest emotional core. A good method to tackle this is through art. Europe is rooted within our youth, we just need to make it come to the surface.



BENEDIKT GRIESBECK,  
FORMER STUDENT SPEAKER OF THE  
DISTRICT OF MIDDLE FRANCONIA

What do young people think about Europe? Our society is diverse. So is our youth. I took two trips last year. One of them was to France with four students. Everyone loved the concept of 'Europe' and knew quite well about it and how it works. Another time, me and other 20 students from my class went on a field trip to the Netherlands. Most of them didn't have strong political views. I want to tell you about that second trip, because I feel like these students did a good job at representing the political landscape of my generation. They didn't have profound knowledge on the European Union. But their values could still be considered very 'European'. We were able to go to the Netherlands in 11th grade, traveling comfortably without any border controls, using the same currency and, most importantly, feeling safe while doing so. All of these things represent European Values. We would notice if they were taken away. But this is important: our generation is the most communicative generation to this day. The internet, texting and social media enable us to communicate across national borders. They say when people talk they don't fight as much. Well, talking to each other is really what the youth is about these days. And even if we're not particularly knowledgeable about the concept of Europe, we subconsciously share the same values, such as communication and tolerance. Europe will progress because our generation will stand up for them. Not because we love Europe, but because its values.

**CHARTER OF FUNDAMENTAL RIGHTS OF  
THE EUROPEAN UNION**  
RESPECT FOR HUMAN DIGNITY  
LIBERTY  
DEMOCRACY  
EQUALITY  
RULE OF LAW  
RESPECT OF HUMAN RIGHTS

# QUESTION & METHOD

## SUBJECT ORIENTATION - CHARACTERISTICS OF THE CONCEPTS OF CULTURAL AND POLITICAL EDUCATION

The notion of cultural education not only describes educational subjects (fine arts), and how they are taught (through cultural education formats), but sees itself as the concept of lifelong education in general knowledge through artistic and symbolic forms of expression, such as music, dance, drama, visual arts, literature etc. It also aims at cultural participation for everyone, development of biographical art of living, and a good, humane life. Since art became a victim to political appropriation in the past, the 1950s and 1960s emphasized creating a policy-free space in which the fine arts were cultivated as a bourgeois pastime and leisure time. Today, cultural education represents the power to transform preexisting orders, which always express how individuals and culture relate in the current. The aspirations of youth work and out-of-school political education, are combined with the principles of cultural education (participation, voluntariness, sustainability, orientation of concern, relevance to life, diversity, openness to results, low thresholds).

Political education is considered a key qualification for becoming a responsible citizen. Only politically educated citizens are able to take part in shaping their country politically. Political education aims to convey knowledge of social and political contexts, enable orientation, encourage participation, engage in democracy, and ensure that the necessary skills are provided.

Political education is oriented to the interests and needs of its participants, offers an inspiring and varied repertoire of methods and formats, and works both internationally and interculturality.

However, the central feature of cultural education is subject orientation. Meaning that causal effects, such as creativity, social behaviour and ability for integration, attributed to cultural education, don't necessarily have to be developed, since, according to the educational comprehension of cultural education, education can not be induced or staged. Nevertheless, by using the following artistic methods, we attempt to answer questions regarding political

education, that circle us as subjects, and to find a subjective expression that can't always be described intersubjectively.

## QUESTIONS TO THE EUROPEAN UNION - CONVEYING VALUES?

Basic values of the European Union (respect for and protection of human dignity and rights, freedom, democracy, equality, the rule of law) form the substantive basis for the development of the methods. In the European dialogue, these values can be negotiated, questioned, evaluated and communicated.

„How can I preserve my national identity in Europe?“, „Which types of boundaries are necessary to feel secure?“, „In which context is liberty most important to me in Europe?“ and „What differences can I accept?“ are subjective questions, we can, in new ways, pose together, debate with young people and contextualize answers for, using the following methods.

## METHODS

The methods depicted on the following pages are suited for youth work in general. They are designed for adolescents and young adults around the ages of 14 and 18, other target groups are also conceivable though, depending on their purpose of the particular method. The methods revolve around general values, in particular, questioning freedom, peace, borders, diversity and identity.



**FREEDOM**  
**PEACE/WAR**  
**BORDERS**  
**DIVERSITY**  
**IDENTITY(IES)**

## CHINESE BASKET METHOD

During the seminar, the Chinese Basket method formed the transition from the cognitive to the creative phase. Its real potential lies in non-verbal expression of individual objects and personal connections with other objects, which usually are pieces of art in exhibitions that cause associative description and interpretation, made by the participant. In the expert seminar, the individual objects were matched with written notions, like diversity, equality and freedom, and were each assigned to an object in the exhibition „Salad days“ by Benjamin Houlihan at the Kunsthalle Nürnberg.

A basket holds a collection of everyday objects, for example a Keychain, a lemon, a comb or other inspiring objects that inherit special features. The collection is covered with a cloth. The number of items in the basket is greater, than the number of participants. Each participant draws an item “blindly”, and is asked to walk around the exhibition holding it. The task is to pick another one of the displayed items, which in the participants opinion goes well with the first object, they drew from the basket. The participants place their first object in front of the second exhibit they chose.

In a joint tour, all objects are looked at and each participant constitutes their choice. The reasons may be purely associative, such as material, technique, function, previous use or personal memories, etc. It's important, that the free expression of their personal choice and the justification for it, are not judged in any way.



DEAR KAROL,  
 THAT HAVE BEEN VERY INTERESTING  
 3 YEARS MY WORK A LITTLE DIFFERENT  
 NOW BECAUSE NOW I THE TIME  
 THAT MY IT WANTS DEMAND FROM  
 ME THE INFORMATION ABOUT EU  
 IT IS NEAR TO ME BECAUSE IT WILL TO  
 BE MUCH DIFFERENT ROLE THAN,  
 LUCKILY THANKS TO MY EXPERIENCE  
 IN PROJECT IN NURSING I'M PREPARED  
 TO BE ROLE OF A GUIDE FOR MY  
 STUDENT. BUT IS VERY DIVERSE IN  
 SOMEHOW BECAUSE TO PREPARE BUT  
 IT IS DONE AS WELL  
 AFTER ALL SHE SAY MY STUDENT  
 WHO DECIDED THAT SHE WILL SOON HAVE  
 A CHILD

VARIATIONS

The items in the basket are openly presented, in order that each participant can choose an item he prefers or to which he can relate, in the first place.

The basket can also be filled with objects that are already assigned to specific items of the exhibition. That way the exhibition can be approached in a particular way, or a "common thread" can be established.

The initial objects in the basket can also be replaced with words, which are then assigned to specific exhibits. Again, an associative approach is recommended.



Dear Karol,  
 I have written a paper  
 about the situation in Japan  
 after another strong earthquake with  
 about 100000 people in the area  
 and the possibility of nuclear  
 danger is increasing. I have also  
 a lot of material on it, and I will  
 present it in a study project  
 to the students in the next year.  
 I am sure that you will find it  
 very interesting. I will be  
 happy to hear from you.  
 I am sure that you will find it  
 very interesting. I will be  
 happy to hear from you.  
 I am sure that you will find it  
 very interesting. I will be  
 happy to hear from you.

Hallo Steffen,  
 Die EU hat weiterhin Bestand.  
 Trotz einiger Wirtschaftskrisen  
 ist kein weiteres EU davor  
 ausgeht.  
 Die Methode funktioniert  
 primär bei jungen Kindern,  
 für ältere Jugendliche mit  
 Sk diese komplexer ge-  
 Staltet werden.

LETTERS FROM THE FUTURE

At the end of the seminar, the seminar participants were asked to write a postcard to their future self. Regarding Europe in the year 2025, they were to write down personal ideas, referencing the seminar, their own participation, the methods developed and the possibilities of using them in their own work.

As it is aimed at personal matters, this method is suitable for encouraging feedback from participants. It offers an opportunity for self-reflection and, if they were to present within plenum, it offers the opportunity to share their subjective views of others.

Hallo Steffen,  
 nach dem Jahr 2017  
 hat sich viel in Europa  
 verändert. Die EU  
 existiert noch, aber  
 sie ist zwiagespalten.  
 Das ist keine Einheit  
 mehr...  
 Die Hoffnung liegt  
 in der jungen Bevölker-  
 ung - gegen Frauen-

Stereotypen über Frauen  
 im Netz. To diea rolle in  
 Kindes geschichte ist mehr  
 kulturelle forschung angelegt  
 zu jenen Super Hero. und  
 Kindes rolle in der zeit ↓



# EUROPEAN SUPERHERO

## GOAL

Subject of this method are these questions: „What is worth fighting for?“, „What values do young people want to enter the EU for?“. In addition to presenting results of working together in a team, the three-dimensional work with paper, used in this method, touches in on the worlds of fashion, pop culture and cosplay. The Individual designs stimulate conversation inside the group, in which the participants beliefs can be reflected in exchange of others.

## DURATION

120 Minuten

## MATERIALS

Thin, large paper (paper rolls from a printing house/ daily newspaper)  
scissors, tape  
Camera, mobile phone  
Nylon Stockings  
possibly music

## THEORETICAL BACKGROUND

Theoretical background is the general declaration of human rights as the basis of coexistence in the EU. The declaration itself or tools to access it should be provided.

## PRACTICAL APPROACH

The provided materials serve as the basis for ideas to form and take off. Improvised role-playing completes the practical part.

## PREMISES

Group room or auditorium, other rooms or public spaces

## STAFF

2 teachers for a group of about 15 to 20 people

## COSTS

less than 20 euros



## PROCEDURE

A theoretical introduction is focused on which values represent Europe, and which values are linked to the European Union.

Afterwards the participants are encouraged to get familiar with the provided materials.

Divided into small groups, the participants are given the task to develop a character or a superhero. The following details are to be clarified by each of the groups:

Which special powers does the character have?

What equipment, accessories or protective clothing does the character wear?

Does the character have a vehicle, or a specific method of transportation?

Is the character a woman or a man or both or another?

Subsequently, a profile for the figure is developed. It should provide information about the following:

Which values does the character defend, and how?

What is the name of the character?

What does the character look like? (sketch, drawing)

Then, from the group, one member is selected to be a model. The other members take on the jobs of being outfitters and designers, and begin to dress and equip the model using the provided materials.

The method is concluded with a presentation in plenum. A catwalk is created, while the teams come up with a small performance. In order to be able to demonstrate/ explain the superpowers and special abilities of the character, the performance can be choreographed and accompanied by music. The photographic or cinematic documentation completes the method.





## **IDENTITY(IES)**

WHAT MAKES ME FEEL EUROPEAN?

SPORT? MUSIC? FASHION?

FOOD? INTERNET?

WHAT IS IDENTITY?



# BIGOS, BAGUETTES AND BAGGERS

## GOAL

The goal of this method is to break up stereotypes and to reflect and express the own identity. The question is: what could a European identity consist of?

## DURATION

45 minutes or  
120 minutes

## MATERIALS

prearranged stickers or button templates to fill in  
pens  
if needed, a badge making machine

## THEORETICAL BACKGROUND

Material on the situation of young people in Europe  
Resources and answers to the question: which nation is the biggest fan of the EU?

## PRACTICAL APPROACH

a game of chess/ coming up with personal expressions or portrayals

## PREMISES

a group room with chairs and tables

## STAFF

one educator/ moderator

## COSTS

Per each group of 15 participants, approximately 25 euros for material- depending on their own ideas and capabilities.

## PROCEDURE

To introduce the method, questions concerning stereotypes or clichés, are asked. This should be followed up by the question of, what stereotypes really are in their nature. Together, the group comes up with a couple examples. „I’m French, but I don’t eat frogs.“  
„I am Bavarian, but I don’t wear Lederhosen.“

After this round of introduction and definition, the prearranged stickers or templates for buttons are distributed throughout the participants. On them it says: „I am ..... but I .....“

When filling out their first sticker, the adolescents are asked to confront stereotypes regarding their own nationalities. This is repeated with stereotypes and clichés concerning other existing group characteristics. For example, regional affiliation, age, gender, education level, family situation.

For instance, the participants could now fill out their template with the following: „I am a girl, but I don’t like pink“. Everyone

fills out four or five stickers, and sticks them to their clothes.

Then, a round of introduction follows. The participants introduce themselves by means of their stickers and start a dialogue with the other participants.

The method concludes with the question about a potential European identity. In turns, the participants are handed stickers and are asked to fill them out with: „I am European, because ....“. This round also ends in dialogue.



# THE PIZZA MOMENT



## GOAL

Identity can be very diverse - some aspects of which are determined by local, national, international or European conditions. This method is about choosing ingredients, that are to be added to a "pizza of European art". This involves investigating and talking to each other about the concept of European values as well as the own and/ or European identity.

## DURATION

45 minutes (without liquid colours) or 120 minutes

## MATERIAL

paper plate  
acrylic paint  
brush  
Magazines  
Scissors  
Glue  
Computer access to the internet  
printer

## THEORETICAL BACKGROUND

A common ground based on shared values, and the Convention for the Protection of Human Rights and Fundamental Freedoms, is what the European Union needs in order to live, work and interact with each other. On this mutual basis, individual identity and diversity can developed.

## PRACTICAL APPROACH

The composition of one ,s own pizza requires debating taste, background and originality, identifying different aspects of the own identity, matching pictures of the individual elements of pop culture, music, fashion etc, and evaluating which values are felt to be important. By painting, collaging and combining different techniques, the participants express themselves personally, and present their „European Pizza“ in a concluding joint discussion.

## PREMISES

Group room, chairs, tables, possibly sink

## STAFF

1 educator

## COSTS

Max. 30 euros per group up to 20 people

## PROCEDURE

During the introduction or, if applicable, round of introduction, there is an option to inquire what the participants' favourite dishes are. A lot of the times you will find, that many people like pizza. Based on an instruction of how pizza is prepared (crust, toppings), the idea of the pizza crust being the common base, to which everyone can add or take away ingredients, is found. It might be an option for the crust to represent values, for example, human rights. Every participant has to choose their own ingredients - they can be symbolic of their own taste, of different aspects of personal identity or of different values that are important to the person who chooses them.

After this theoretical brainstorming has ended, the transfer into practice takes place. Everyone gets a paper plate as their base for painting or collaging - and compiles different elements. After creating the art pizzas, everyone is to present and, potentially, name their pizza.



## **DIVERSITY**

WHAT PROBLEMS CAN DIVERSITY CAUSE?

WHAT DIFFERENCES CAN I ACCEPT?

DOES DIVERSITY MAKE ME MORE  
OPENMINDED?

IN WHAT WAY IS THE EU DIVERSE?

HOW CAN DIVERSITY ENRICH US?

# THE SKY AS A BORDER? BUILD IT!



## GOAL

The goal of this method is for young participants to engage with the subject of diversity relating to Europe. On one hand, the question „What does diversity mean in regard to Europe?“ is raised, on the other, the question “How can diversity in Europe be enriched?“ is asked.

## DURATION

120 minutes

## MATERIALS

5 different kinds of materials: for example: wood, plastic bottles, cardboard, metal, paper  
boxcutter, tape, string etc.

Computers with access to the internet, books or other resources for text

## THEORETICAL BACKGROUND

facts check

How many countries are in the EU?

28 countries are represented in the EU

How many languages are spoken in the EU?

24 official/ 25 unofficial (dialects too)

How are religions represented in the EU?

70% Christians; 0.2-0.3% Jews; 3.4 -4.0% Muslims

Women/ men/ adolescents/ sexual orientation?

What minority groups exist in the EU?

## PRACTICAL APPROACH

Lottery in the section about knowledge

various creative design options through a variety of materials

## SITE

Arbeitsraum  
Computerraum

## STAFF

1 Pädagoge\*in / Moderator\*in

## COSTS

Per each group of 15 participants, approximately 25 euros for material- depending on their own ideas and capabilities

## PROCEDURE

The method is introduced with the story about the Tower of Babel, and is accompanied by examples in architecture, for example Towers in Europe (Leaning Tower of Pisa, Eiffel Tower etc.). For the practical part, the participants choose a material from five different spots distributed through out the room. The participants split up into five groups. In every group, there must be one member for each of the five materials presented. The groups are assembled by draw. Every group builds one individual tower from the five materials.

Then, the participants do research in expert groups. They gather in their old groups, represented by the different materials. Every group has access to various research tools (computers with access to the internet, books or other text resources) and does research on one question regarding diversity in Europe (see facts check):

How many countries?/ Number of minorities?

The experts reassemble in their tower groups. The questions and answers are presented in front of their fellow members.

This is followed by a presentation of the towers in plenum. The groups introduce their towers and refer to problems and solutions in the process of planning and implementing.

Afterwards a roundtable discussing aspects of diversity, in the context of the EU, follows. Inputs, questions and considerations can be expressed referencing effects the towers had on their observers.



# 1-2-3 EUROPE AND-ME

## GOAL

The goal of this method is to animate interest for cultural diversity in Europe, meaning for other people or other countries, with the aid of a selected cultural object. Center of discussion is a specific building for example, or a specific square, a dance style or something similar.

## DURATION

full day or multi-day project

## MATERIALS

Records of the selected object  
Various materials, for example paper, cardboard, pieces of wood  
Tools and composite materials, such as scissors, staplers, adhesives, tape, etc.  
Photo- or video camera

## THEORETICAL BACKGROUND

Eating habits, dancing traditions or the architectural repertoire of forms, represent the cultural diversity of a region. Meaning, that architecture can symbolize current or past power structures. In this method, knowing about existing social structures is helpful, in order for the participants to compare, and analyze different structures.

## PRACTICAL APPROACH

The practical approach is based on the participants physically experiencing the method, and therefore, should always be multi-dimensional. In other words, the practical implementation takes place both two-, and three-dimensionally, and is finalized in performative action (fourth dimension), which includes body movement. Through the different techniques the participants are allowed a personal and physical approach to the diversity of Europe. The practical work is subdivides into:  
2-dimensional (photo, collage, pop-up maps)  
3-dimensional („magic cities for the future“)  
action (geocaching, flash mob or adventure in the city, dance, drama..)

## PREMISES

several workrooms necessary  
Outdoor area, public spaces

## STAFF

3-4 educators

## COSTS

about 120 euros in total

## PROCEDURE

Serving as a first impulse and introduction to the method, a cultural object is shown and debated. At this point, associations of the participants in the nature of form, colour and expressions can be gathered in writing. This is followed by the first practical part in the form of a two-dimensional design, taking place. The participants are to describe the surrounding area of the shown building from their own perspective, in the form of paper collages or small pop-up cards. The task for making a collage or a pop-up card, varies depending on the object shown. If the object is a dish, the task may include incorporating the table, the table decoration, the tableware or the cooking utensils. When the object is about expression in dance, participants may include clothes, jewellery and make-up of the dancers.

After the individual objects of the participants were presented in a gallerywalk (joint tour) and everyone had the opportunity to talk about any special features, the participants gather in small groups to move on to the next practical part.

„Magic Cities of the Future“ are to be created to be three-dimensional pieces. The task for the participants is, to design towns or cities, that include a diverse collection of cultural assets, which reflect diversity in Europe. They either can fall back on their existing collages or pop-up cards, or come up with something completely new. Different materials from different material groups and composites are to be used how the participants prefer to.

For final step, the „magical places“ are brought to life, by performing with them in public space. The participants design characters, who live, work and live in their “cities”, and additionally incorporate themselves as a fictional character. Another conceivable form of action, for example, is geocaching in order to explore secret places, which e.g. have already disappeared in the „magic city of Erlangen 2025“. Each performance ist to be recorded on video or photos, and will finally be presented to the entire group or even a wider public.



## **FREEDOM**

WHAT IS THE MOST IMPORTANT FREEDOM FORM IN EUROPE?

(LOVE, CHOICE EDUCATION TRAVELLING LANGUAGE INHABIT ETC.)

IS THERE A PLACE IN EUROPE WHERE I DON'T FEEL FREE?

WHERE CAN I FIND FREEDOM IN EUROPE?

WHAT ARE THE BORDERS OF FREEDOM?

# EXPERIENCING BOUNDARIES AND FREEDOM



## GOAL

To the subject of the question of „Which borders in Europe can restrict me?“ the participants will confront their self-designed borders in order to experience freedom of their own bodies

## DURATION

120 minutes or full-time project

## MATERIALS

chairs, tables  
duct tape  
cords, wool, thread  
saran wrap  
projector, computer, internet access  
scissors  
nails, hammer

## THEORETICAL BACKGROUND

Existing knowledge of the European Union and its borders inside and outside the individual countries, is repeated and brushed up. In regards to that, the following basic situations are crucial: we have borders, we need borders, we build borders and we open up borders to experience freedom.

## PRACTICAL APPROACH

personal experience of borders via installations in the room  
development of the participants own ideas  
finding a creative way of using only three materials

## SITE

Group room  
outside premises can also be used for practical work  
the possibility of applying sticking materials and glue to walls etc. needs to be clarified beforehand  
Safety, risk of accident

## STAFF

1 - 2 educators

## COSTS PROCEDURE

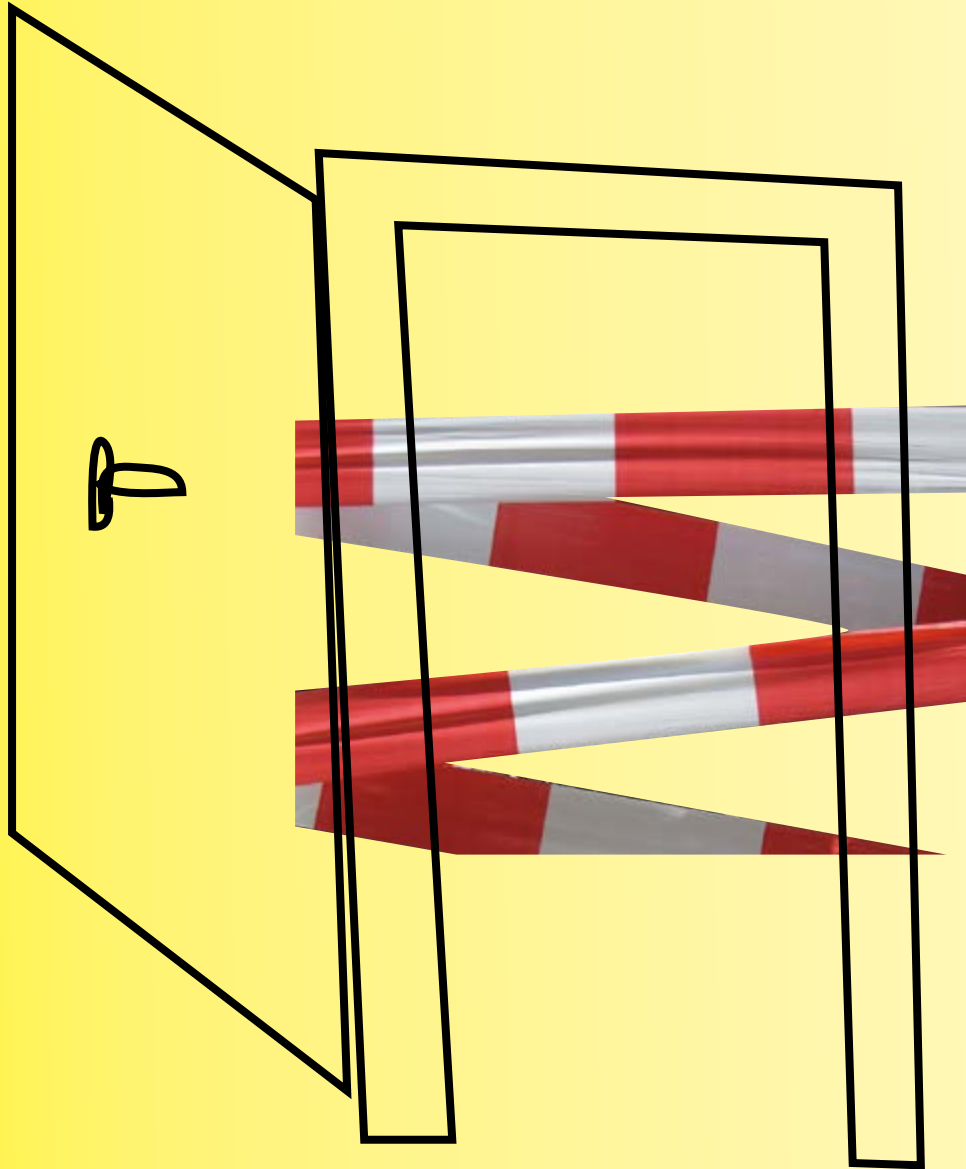
Max. 50 Euro

In an introductory round of motivation and initiation the participants are confronted with a change of the situation in the room. The entrance has been blocked and the furniture was used for building boundaries. The participants are forced to test them and overcome these boundaries by destroying them. This is followed by a first brief round of reflection, which lies focus on personal experiences/ feelings.

An impulse that points out the diversity of Europe follows, which could be a video, like Euro Vision Song Contest with all its different languages.

In small groups of three or four, the questions “Which boundaries limit me in Europe?” and “What do borders in Europe mean for me?” are worked on, with the help of the “placemat” method. After the results of working in the groups are presented in plenum, the participants are free to work on projects independent- and individually or in small groups. This is followed by a „Gallery Walk“, a joint viewing and discussion of the independently worked on exhibits. These works can also be reflected by the moderator. Afterwards, the individual pieces are exhibited in a room or outdoor area, which was selected collectively.





## **BORDERS**

WHAT KIND OF BORDERS DO YOU NEED TO FEEL SAFE?

HOW CAN I KEEP MY NATIONAL IDENTITY IN EUROPE?

WHERE ARE THE BORDERS IN EUROPE FOR ME?

WHAT KIND OF BORDERS LIMIT ME IN EUROPE?



# SPACE OF BORDERS

## SHORT VERSION OF THE METHOD "EXPERIENCE OF BORDERS AND FREEDOM"

### GOAL

In order to confront the question „How do the resulting boundaries affect me?“, this method sets the goal of participants experiencing limitations and freedom personally and individually.

### DURATION

45 minutes

### MATERIALS

Movable furniture such as chairs, tables  
Door  
Tape

### THEORETICAL BACKGROUND

The individual experience of witnessing limits is essential to this method, so that personal experiences can replace theoretical input of content.

### PRACTICAL APPROACH

To simulate boundaries, the furniture available in the group room is to be creatively arranged. Other Objects in the room should be included in the situation playfully.

### PREMISES

group room  
outdoors premises are also welcome to be used  
the possibility of applying sticking materials and glue to walls etc.  
needs to be clarified beforehand  
Safety, observe the risk of accidents

### STAFF

1-2 educators

### COSTS

max. 5 euros

### PROCEDURE

Before the beginning of the workshop/ group lesson, the instructor sets up a border at the door, using tape, for example, which initially can't be observed by the participants. The participants must overcome this obstacle in as many approaches as possible.  
In the subsequent practical part, the participants use existing materials and furniture in the room to build and take down boundaries. Afterwards, these previously built structures are reviewed and reflected upon collectively. The formal-aesthetic effects they have on the individual spectators complete the method.



## **PEACE/WAR**

WHAT CAN I DO TO KEEP PEACE?

WHAT IS ENDANGERING THE PEACE  
IN EUROPE?

DO WE NEED TO EXPERIENCE WAR TO BE  
AWARE OF THE VALUE OF PEACE?

IF THERE WAS WAR, WHO WOULD YOU  
LIKE TO BE?

(PRISONER, SOLDIER, REFUGEE, ENEMY)

HOW CAN WE PREVENT POSSIBLE WARS IN  
EUROPE IN THE FUTURE?

# WAR PEACE COLLAGE

## GOAL

This method is aimed at sensitizing the participants to the value of peace and consequences of war. The question of what meanings war and peace have to each of the individual participants, is discussed.

## DURATION

120 minutes

## MATERIALS

different materials for collages that can be used to symbolize war and peace (for example, wood, plastic, cotton, scraps, etc.)  
glue and scissors  
Large format paper, pencils  
Laptop and projector

## THEORETICAL BACKGROUND

The method honours the principles of the „Beutelsbach Consensus“, which means that opinions mustn't be forced on to the participants, in the contrary, they should be enabled to form their own opinion (prohibition of overwhelming), the topic should be presented controversially (controversy) and reference the participants everyday lives by substantively aligning with the world that they live in (student orientation).

## PRACTICAL APPROACH

Through collaborative discussion and collaging technique, the topic of war and peace is communicated to the participants through verbal and non-verbal methods of association.

## PREMISES

2 rooms

## STAFF

2 educators

## COSTS

about 5 euros per participant

## PROCEDURE

Before the workshop, the moderators are tasked with finding two suitable rooms, agreeing upon the schedule for the workshop, preparing materials for collages, selecting a couple of examples of paintings that convey the topic of war and peace, and making them available for projection.

At the beginning of the method, the participants are presented with two different paintings regarding the topic of war and peace. This is followed by a discussion in plenary, about what was associated with the paintings and what ideas the participants have on war and peace. Then, the participants are divided into two groups. The first group collects associations on war and debates the question “What does war mean to you?” The results are noted on a largely formatted paper. On another sheet of paper, the second group collects key points regarding the concept and importance of peace.

Subsequently, each group locates one of the two workspaces. They then use their space to, as a group, create a collage, consisting of the provided materials. The materials should be able to be associated with the previously noted bullet points. After about 30 minutes of working, the groups are asked to gather in a room, and bring their collages and collected cues.

Studying the collage the other group made, the group that worked on the subject of war is tasked to note what comes to their mind in the form of thoughts and associations, and place these notes next to the opposite group's covered paper sheet, while the other group does the same, studying the opposite group collage. Then, all notes are revealed, and the participants are provided with time to read them. This is followed by a discussion, which focusses on differences between the two collages, also regarding the associations that were made. The question about the existence of connections between the creatively designed collages and the real situation of war and peace, is posed. Finally, a round of reflection takes place.

# COOPERATION PARTNERS

## YOUTH COUNCIL OF MIDDLE FRANCONIA

As stated in the statute of the Bavarian Youth Council, the Youth Council of Middle Franconia is a division of the Bavarian Youth Council, KdöR. Currently, we represent 34 member associations and 12 youth councils from different towns and districts from all around Middle Franconia. About 375,000 children and young people are organized in our member associations. By working with youth and active youth policy, our objective is to promote and develop positive living conditions. As we see ourselves, we develop goals of youth policy and implement them together in collaboration with the district of Middle Franconia. Diverse youth work and its democratic selforganization are what our work thrives on. In the purpose of qualification of their work, we offer measures to children and young people, as well as to all actors of child and youth work.

We focus our work on the network for youth work in Middle Franconia, the specialist unit and service center for volunteers and full-time employees, media education, political education, international youth work, child and youth Culture and Inclusion in youth Work.

## EDUQ

EDUQ Association is a non-profit organization founded in 2008. The group works together based on the same set of goals and values. The Associations purpose is to promote comprehensive development of children, young people, adults and youth workers as well.

We implement our goals by:

- giving people the opportunity to learn and improve their skills through non-formal education
- cooperating with organizations from other countries
- spreading the idea of local and international volunteering
- providing support for non-governmental entities and young people

These goals are put into practice through trainings, courses, consultations, international exchange programs, as well as volunteering and information programs abroad.

Actions of EDUQ Association:

- promotion of awareness for Europe, active citizenship and intercultural dialogue, through the support of young people who plan to gain international experience

- training courses, brochures and public relation
- participation in regional, national and international projects in the field of non-formal education for youth and adults
- accommodation and delegation of volunteers abroad
- support of other non-governmental organizations by providing different kinds consulting
- services within the local NGO centre

## OGNISKO PRACY POZASZKOLNEJ

Ognisko Pracy Pozaszkolnej in Starogard Gdanski was established in 1953 and is part of the educational system in Poland. Our Youth Centre is subordinated to the local district office. Main fields of our activity are education, culture and information. Our main task is to teach art, knowledge and mobility. Activities are predominantly directed at young people attending secondary schools in the region (age 16-19). We offer several kinds of activities such as: music (chamber and brass bands, vocal studio), dance (folk dance and dance groups), visual arts (painting, sculpting), drama, media (journalism, internet café, recording studio), regional studies ("green" schools, regional workshops), the youth council of Starogard District, the youth information centre (Eurodesk and Europe Direct relays) and vocational guidance for young people. Furthermore we arrange a "Business Week" with american volunteers, mainly from Boeing Commercial Airplanes, "green" schools, and competitions on various subjects. Some of our activities are designed for younger participants and are educational programs especially directed at families. Our institution implements lots of projects for young people, who can also take instrumental lessons here. We cooperate with Kociewie Education and the cultural association "Ognisko" very closely, who also arrange many projects and events.

## CARITAS-PIRCKHEIMER-HAUS

The Caritas-Pirckheimer-Haus (CPH) was founded in 1960 by the Jesuits as a youth centre. It soon proved itself to be a vibrant and appealing centre for youth work. Additionally, education for adults - summarized as an academy in an archiepiscopal foundation - found its home in the CPH, in the seventies. Our events invite to address questions regarding faith, the world and church. Our goal is for values to be questioned,

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JUGENDRING-  
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OPSTAROGARD.  
PL/

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and to strengthen the disposition for dialogue. At present we focus our work on theological, political, social and cultural education.

Our work seeks to show that there is no need for the church to hide from challenges and demands of our time, but can, even under present conditions, make the message of the Gospel heard. In our work, we see the opportunity to provide guidance also to those people, who are unfamiliar with the topic of church.

### KUNST- UND KULTURPÄDAGOGISCHES ZENTRUM DER MUSEEN IN NÜRNBERG

The Centre for Arts and Cultural Education of the Museums in Nuremberg (KPZ) is a joint institution of the city of Nuremberg and the Germanic National Museum Foundation. We are the centre for the museum educational service in Nuremberg, under a collaborative sponsorship of the city of Nuremberg, and the Germanic National Museum Foundation. It is our task, to open up museums and exhibition halls, as places for learning, communication and experiences, and to support their orientation as visitors. In doing so, we commit to both visitors and institutions with their different orientations and focal points. We cooperate with related institutions, and take part in the cultural-political and scientific discourse.

Our services are aimed at all people, regardless of age, education, background or religion. The goal is to enable people to partake in the cultural heritage, during their visits to museums and exhibitions. We are committed to the principles of cultural diversity, spiritual openness, tolerance and to a democratic and solidary society.

Every visitor, whether it's a child, a teenager or an adult, has different interests, prior knowledge and expectations. With our extensive mediation services, we want to focus on as many of them as possible. The KPZ not only works with cultural projects from widely varying institutions, but is also a regular partner of projects in schools, adult education institutions or the private sector.

### JUKS, JUGENDKUNSTSCHULE ERLANGEN

JuKS, the Youth Art School Erlangen, is an extracurricular educational institution for children and teenagers of ages ranging from 3 to 18 years, which can be found in the Office of Culture in Erlangen. The JuKS has its roots in the early 1970s, when the Office of Recreation offered creative courses to children. When the institution was renamed to Youth Art School in 1986, in accordance with the requirements of the federation of youth art schools and cultural educational institutions (BJKE), a gradual conversion and extension of the program took place.

JuKS sees itself as a place for experimentation, encouragement and support for the creative and artistic potential of children and adolescents. The focus lies on children learning through games, learning through experimentation and learning out of sheer desire. This creates a space to unfold artistic inclinations and sensitize for perception, without the pressure of grades or other kinds of evaluations. The content of ongoing courses or workshops is taught in small groups. Since winter 2010/1, Holiday workshops during the autumn and carnival holidays, supplement the offer.

Projects, like local propositions inside districts and mobile services in schools and kindergartens, take place in cooperation with other institutions, and complement the spectrum and increase accessibility.

The content of the program includes the following areas

painting, drawing, printing

sculpting

foto, film, new media

pottery

JuKS on location (environmental and nature experiences, landscapes a.o.)

performing arts (circus, magic, drama, juggling)

dance and movement

WWW.JUKS-  
ERLANGEN.DE/

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# ARTISTS

## MAYA MARSCHNER

Maya Marschner, born in 1989, began her studies with art history, musicology and art education at the Ludwig Maximilian University in Munich, and the Zurich University of the Arts. She then started the Fine Arts/ Art Education program at the Academy of Fine Arts in Nuremberg in the class of Prof. Michael Munding. Her work is consistently characterized by her investigative and artistic view of socio-cultural topics. Disciplines like sculpting, photography, drawing and text production, interlock with each other in conceptual coexistence. Maya Marschner has previously worked in museums and in cultural sponsoring.

## RAPHAEL UNGER

Raphael Unger, born in 1991, has been studying fine arts/ art education with Prof. Michael Munding at the Academy of Fine Arts in Nuremberg since 2010. His artistic interests towards media vary, which makes him choose his tools depending on the question. The Focus of his work lies in concept, such as the creation of the fictional artist „Michl Sdefenson“, which is thematized in video, as well as a social media profile, has his own catalog and is key to processing an exhibition intervention. In art education Raphael Unger works as a freelancer for KPZ Nuremberg, the Children and Youth Culture Days of Middle Franconia and as a temporary teacher at Albrecht Dürer Gymnasium in Nuremberg.

## MARIE MAIER

Marie Maier, born in 1988, studied art at the Friedrich Alexander University of Arts in Nuremberg. To build on that, she took to the University of Leipzig to study extracurricular art education. There, she specialized in museum pedagogy and consolidated her work on the topic of teaching about contemporary architecture in a museum. Since she graduated, she teaches art and German at a school in Leipzig. In her artistic practice she extensively deals with analogue photography and woodcut.

## KATJA WUNDERLING

Katja Wunderling was born in 1957, and studied graphic design at Nuremberg University of Applied Sciences from 1976- 1981. From 1981- 1985, she studied painting with Prof. Scharl at the Academy of Fine Arts in Nuremberg. She worked as an instructor for the eraser courses at the educational centre in Nuremberg since 1983, and since 2006 she leads art workshops for children, primarily at the Youth Art School Erlangen. In her work she focusses on drawing and cut-out-technique, often while incorporating natural materials, up until creating pure material pieces. In 2000 she was awarded the promotional award for visual art of Middle Franconia. She also had numerous public purchases, national and international exhibitions

## MAGDALENA HARAŚ

She studied at the Nicolaus Copernicus University in Toruń at the Faculty of Fine Arts and graduated in 1997 with Prof. Jan Pręgowski. Previously, she studied historical monuments at the Academy of Fine Arts in Poznań. Since 1997 she has been teaching art classes and other workshops with children, teenagers and adults. She participates in group exhibitions and has solo exhibitions in Poland and abroad. For painting, she works with oil, acrylic, dry pastel or watercolor. In 2010, 2012, 2014 and 2016, she was awarded with scholarships from Danzig's president. In 2012 she won the third prize at the 9th International Book Art Festival, and she was a finalist in the field of drawing and graphics of the Second Pomeranian Art Triennial in 2016.

## JOANNA ROJEK

Joanna Rojek, born 31.01.1970. Studied oligophrenic pedagogy at Gdańsk University in Gdańsk, artistic education „Art“ at University of Warmia and Mazury in Olsztyn, therapeutic pedagogy - education of individuals with chronic diseases and impaired mobility at The Maria Grzegorzewska Pedagogical University in Warsaw. Works in special school as an art teacher and a therapist.

## ALICJA GÓRECKA

Alicja Górecka, born in 1974, studied literature and pedagogy at the University of Gdańsk, followed by a postgraduate studies in theater pedagogy for children and adolescents at the State Theater Academy in Krakow. For 12 years she has worked in the field of extracurricular education, in the field of theater education, as an organizer and juror of recitation competitions and theater festivals, as a teacher of Polish and as a trainer for the use of theater techniques for multipliers.

## KATARZYNA ŚLUSARSKA

Katarzyna Ślusarska, born 1969 in Kwidzyn, studied at the Nicolaus Copernicus University in Toruń at the Faculty of Fine Arts and graduated from professor Jan Pręgowski and Dr Andrzej Krzywka in 1997. She has participated in numerous solo and group exhibitions, and has received several prizes and recognitions, including: Award of the Mayor of Kwidzyn for outstanding achievements in the field of culture. Katarzyna Ślusarska teaches art and art history at secondary schools in Kwidzyn.

# OUR SCHEDULE

## FRIDAY, 21 JULY 2017

arrival of polish and german participants at the CPH, Nuremberg  
introduction of the participants and presentation of the participating organizations  
presentation of the schedule  
linguistic awareness exercises  
official opening of the seminar with invited guests representing politics, culture and youth work  
reports on the formation of the seminar „from an international youth exchange to the european suitcase of methods“  
presentation of the sponsors and their activities (DPJW, district of Middle Franconia)  
keynote speeches: Why do we need Europe? - three perspectives  
guided tour on the street of human rights, Dani Karavan's „Way of Human Rights“

## SATURDAY, 22 JULY 2017

introduction to the substantive debate „Basic Values of EU Poles and Germany in the EU“ -  
Lecture by Krzysztof Strzelinski  
analysis of documents in political education- interactive exercises with Aneta Reinke  
textbook analysis: How is Europe presented in Bavarian and Polish textbooks? How is it incorporated into the curriculum? - Material analysis and lecture with Johannes Uschalt and Krzysztof Strzelinski  
visits to DoKuPäd - workshop and discussion on the question “On the subject of Europe, which materials are used in informal education?”  
guided tour of the Nazi Party Rally Grounds with DoKuPäd  
Visit to the annual exhibition at the Academy of Fine Arts in Nuremberg

## SUNDAY, 23 JULY 2017

introduction to the methodical procedure during the practical part of the seminar, clarification of guidelines and principles for the development of methods  
formation of the teams (5 teams of 2-3 persons - dis-

cussion of the methodical template)  
visit of the exhibition „Salad days“ by Benjamin Houlihan in the Art Gallery Nürnberg  
observation at KPZ Nuremberg - presentation of the method “Chinese basket”  
joint development of a unique question regarding Europe by means of the Chinese basket method  
creative part - artistic speakers (Maya Marschner, Raphael Unger, Marie Maier, Katja Wundering) presented their working methods in various artistic spaces and in groups, the participants started their own collection of methods on the subject of Europe, for young people at the age of 14 -18 years  
Guided tour of the city of Nuremberg

## MONDAY, 24 JULY 2017

creative part: In groups, the participants worked with the artists on developing a collection of methods on Europe for young people aged 14-18  
the participants divided themselves up to the art spaces and worked together with the artistic speakers

## TUESDAY, 25 JULY 2017

summarization of the work results in three languages  
preparation of the presentation for the developed methods  
multi-hour presentation of the developed methods in front of a professional audience and invited guests  
closing party with food

## WEDNESDAY, 26 JULY 2017

presentation of the idea „Continuation of this project in 2017- 2020“, distribution of first tasks regarding developing the methods further, and organization of a German-Polish exchange for testing the methods  
evaluation of the seminar  
departure of Polish and German participants

## IMPRINT

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Organizer



Cooperation partners



Encourager



