

pArt

Take Part in Art

Grundtvig Partnership Project 2013-2015



Artistic Catalogue



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Attributing meaning to Art and Monuments in the Public Space



Description

The artistic and historical context of visual arts and monuments is sometimes not easy to find if you are walking the streets of a strange or even familiar city. With this activity participants of a walking tour are researching these contexts. They also connect statues or other monuments to their own knowledge and experiences.

How can it be performed by learners from disadvantaged groups?

Just walk to the place, ask everyone to have a good look at it, to read the captions out loud and ask what you see. What do you think the meaning is? You can also interview a passer-by about the item. Before or afterwards online research might be useful. If possible present older images or films with captions beforehand.

<i>Effect on disadvantaged learners</i>	The goal is to increase cultural understanding. The other goal is to learn about art and history. Also participants will share some personal stories which makes the experience unique and unforgettable.
<i>Room requirement</i>	A city with public art and monuments. Possibly a projection of maps, images and information.
<i>Necessary inventory</i>	Possibly a preparation with a map and images and information. Walking shoes.
<i>Time needed</i>	2 hours approximately
<i>Number of participants</i>	Suitable activity for 15 to 20 people.
<i>Participant requirements</i>	Commitment, interest in art and history
<i>Number of teachers necessary</i>	1 teacher with general knowledge on the presented art and history and specific about the route.
<i>Teacher requirements</i>	Knowing enough about the monuments & works of art. Being able to motivate people and help them to get out of their comfort zone.
<i>Important Points</i>	That the atmosphere is open and friendly.
<i>Practical Experience</i>	In Amsterdam a real personal engagement with many memorials on the Shoah came into the open. Participants from diverse European countries told their family stories. An important aspect of the European history came alive this way.
<i>Participant Feedback</i>	<i>Fatima:</i> "Now I understand better the Dutch traditions, and how it used to be. It looks a lot like the village where I was born. It was a lot of handlabour, fixing things yourself."

Body Percussion

<i>Description</i>	The body percussion are a genre of producing melodies and rhythms using the body as a musical instrument. They can be played alone or accompanied by other music.
<i>How can it be performed by learners from disadvantaged groups?</i>	We propose a Discovery Workshop body percussion is a wonderful way to develop a sense of rhythm and listening. Music is the purpose of this workshop. Understanding the pace in general is in our opinion the input sinequanon for active music appreciation door.
<i>Effect on disadvantaged learners</i>	Body percussion found in traditional music from different cultures as in the Saman in Indonesia, the aqwaqwam Ethiopia, palmas in flamenco in Spain or dance Juba in the United States. The thing is that you don't need anything for practicing it.
<i>Room requirement</i>	Room with enough space four 8 people
<i>Necessary inventory</i>	nothing
<i>Time needed</i>	Between 2 and 4 hours
<i>Number of participants</i>	8

<i>Participant requirements</i>	To be very concentrated
<i>Number of teachers necessary</i>	1
<i>Teacher requirements</i>	To know this art
<i>Important Points</i>	The respect of the others's sounds. As you are doing music together.
<i>Practical Experience</i>	I found out that you can bring non musicians people to the music more easily that we think. I think rhythm is universal and can be understood without any knowledge.
<i>Participant Feedback</i>	<p><i>Pierre:</i> "What i discovered is that it is really possible to create a real song without any instruments. During our workshop of body percussion, we learnt to keep a rythm beating our hands on our body or claping them together in a certain order. At the end we find out that we are doing a real beat/rythm and we really enjoyed it. Moreover we started to sing a melody beyond the rythm and we arrived to a real song, it was amazing".</p> <p><i>Romain:</i> "It is very impressive when we are 8 people playing together or mixing our voice and rythm. There are lots of opportunities at the end and it gives you a well being because everysound is coming from inside. It is a very good feeling."</p>



Drawing Literature

Description

In the workshop "Drawing Literature" the teacher/instructor reads different pieces of literature from literary masterpieces of the past, and there are models that impersonate the scenes that are read by the instructor. The learners have to draw these scenes impersonated by the models.

How can it be performed by learners from disadvantaged groups?

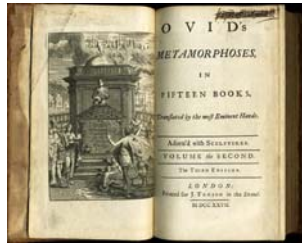
It would be ideal to have regular workshop disadvantaged learners would take part to, where different artistic aspects would be analysed, so as to give learners a greater cultural awareness and a different perception of themselves.

Effect on disadvantaged learners

The workshop is intended as a way for disadvantaged learners to express themselves through arts, namely drawing. This technique is set to enhance the learners' perception about themselves and the world that surrounds them. It can be a way of acquiring self-awareness and self-confidence.

Room requirement

The room needed would be a normal classroom for 8-10 people, with chairs and enough space for the models to perform.



Necessary inventory Paper, pencils (or lead), models, an instructor with artistic background, a piece of literature.

Time needed 2 hours

Number of participants 8-10

Participant requirements No requirements

Number of teachers necessary 1 teacher and 1 or 2 models

Teacher requirements Should be artists, who know the specificity of working with the senior students.

Important Points It is important to make learners feel that even if they have no drawing experience, or if they think they can't draw, it is not important. The fundamental thing is that they manage to express themselves.

Practical Experience Learners take this workshop usually feel more confident about their abilities, some of them discovers talents that had been left unexpressed for long, they usually have a more positive attitude about what they can do and are more aware of themselves.

Participant Feedback A: "I enjoyed the class because the acting was lively and interesting." B: "It was good because it opened my mind and expanded my imagination." C: "My suggestion is that it would be great if we could use bigger sheets of paper (a2 for example) and more pastels (chalks)." D: "If you managed to include in the workshop it would be good so we could understand more clearly and remember more the scenes to draw. Or else repeat the story more than once." E: "I find the format quite effective. I would not really change anything perhaps one scene could be the central one, with a longer pose." F: "Maybe a little background music would add up to the storytelling."



Glass painting

Description

Glass painting - so popular with folk artists and spread all over Central Europe - developed in Lower Silesia mainly in 18th and 19th century in Polesie region. Growth of glass painting followed two slumps, the art glassworks suffered in the second half of 18th century and the workers' pursuit for other sources of income. Craftsmen used glass embellishment technologies for manufacturing religious pictures. The Church, particularly in the Counter-Reformation era, promoted veneration of the saints and miraculous effigies of the Blessed Virgin and thus increased the demand for religious products, bringing into being many independent amateur local workshops.

How can it be performed by learners from disadvantaged groups?

For painting on glass are needed oil paints or greasy tempera which are quite expensive. The technique of painting on glass effect is not achieved by the use of shades and textures. Paints are usually a little mixed, and the colors of nature simplified, put firmly and fairly quickly - evenly. Nowadays, religious motives are not popular in home made crafts. All this means that the traditional glass painting is less attractive for learners. The way to make glass painting more attractive is by the application of the decoupage technique, which is cheaper and more attractive. The glass item (bottle, plate etc.) can be covered by cutouts from printed selfmade pictures or from purpose-manufactured papers eg. with traditional folk motives.

Effect on disadvantaged learners

Support their personal development, overcome their social isolation, give them the change to participate in cultural activities. Working with young artistic and creative teachers will increase their comprehension for younger and different generations.

Room requirement

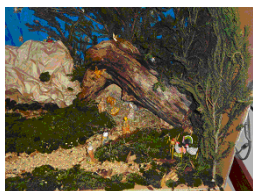
Room with two big tables and chairs. Good illumination and ventilation.

Necessary inventory

Glass plates or bottles, napkins for decoupage, printouts from a laser printer, decoupage glue, primer (podklad) for glass, acrylic paints, varnish glaze, flat brushes with synthetic bristles, sponge brushes, aging pastes, paper towels, protective foil.



<i>Time needed</i>	From 2 to 4 hours
<i>Number of participants</i>	Maximum group 12 people. For working comfort preferably 6-8.
<i>Participant requirements</i>	Basic artistic / manual skills
<i>Number of teachers necessary</i>	1
<i>Teacher requirements</i>	Should be artists, who know the specificity of working with the senior students.
<i>Important Points</i>	Senior learners may have problems with manual ability and vision. The decoupage motives can't be too small. The paints, glue and varnish might have an intensive smell, so room ventilation is very important.
<i>Practical Experience</i>	The learners were very excited during the activity, especially the ladies who considered themselves non talented and without manual skills. Most impressive for the participants was the quick and spectacular final effect. It was important for them too that they could repeat the experience in their own home and teach family members or colleagues.
<i>Participant Feedback</i>	<p><i>Wanda:</i> "Speaking personally, it's for someone without any natural manual dexterity, and is a rare chance to shine in this department. Perhaps the thing I like the most is the satisfaction which I felt - and still feel - when I look at my own little works in my home, a little crooked and imperfect, but made by my own hands. The greatest difficulty I had was in decorating a small plate, because it required the utmost precision, but it too sits unfinished on my table, serving as a resting place for the bits and bobs waiting to be put in their proper place".</p> <p><i>Bronia:</i> "My 'abilities' surpassed my expectations. My joy at having produced such marvellous little things with my own (but ailing) hands was enormous. The possibility of creating something oneself gives great satisfaction. I gave my 'little works' to my nearest and dearest, and kept the photos myself. It was both joyful and moving".</p>



Keeping Christmas traditions alive

Description

Kairos Europe organized a workshop on the 18th of December with people from different nationalities (Angola, Lebanon, France, Italy, Nigeria, Spain, Senegal, Somalia, UK,) to speak about local Christmas traditions in their countries at risk of getting lost. The traditions explored ranged from: carving from wood the characters of the Nativity, typical dances, songs, food, tales and habits.

How can it be performed by learners from disadvantaged groups?

Different activities could be performed with learners coming from disadvantaged groups. There could be meeting with elderly people coming from different nationalities where there is a sharing of knowledge between generations. These could be followed by workshops where Christmas traditions, like the crib, may be built together so the traditions is passed on to future generations. Internet could be used to show material (such as videos, pictures) of typical Christmas traditions in different countries.

Effect on disadvantaged learners

Increase intercultural exchanges and integration, support their personal development, overcome their social isolation, give them the chance to participate in cultural activities, develop their IT skills by helping them to prepare a Power point presentation, develop their artistic skills by giving them some acting knowledge and encouraging them to speak in public.

Room requirement

A medium/large room (depending on the number of participants) where the workshop is going to take place.

Necessary inventory

Computer, loud speakers, projector, video recorder and any material that could be needed according to the tradition that the organisers want to perform. For example, if you're going to create a crib, you will need a table, statues, moss, etc.

Time needed

10 hours for preparation; 5 houses for interviews, 3 hours for the workshop.

<i>Number of participants</i>	15 people
<i>Participant requirements</i>	Being interested in local traditions and willing to talk about their own. Preparing material to be shared with the others; willing to learn new skills and interact with people from different countries, religions and believes
<i>Number of teachers necessary</i>	2 teachers and 4 guides
<i>Teacher requirements</i>	Presentation skills, IT skills to help out the learners with their presentation, ability to organise the schedule of activities and guide learners through the workshop;, knowledge about the topic of the workshop, filming and set design skills
<i>Important Points</i>	In a cosmopolitan city like London conducting this type of activities is very important because it helps to understand the beauty of other cultures, it creates opportunity for disadvantaged groups to interact with other people; it encourages intergenerational exchange and last but not least "keeps the Christmas traditions alive" and people can learn that Christmas is a time for being together, help and learn from each other and not only buying presents and go on expensive holidays
<i>Practical Experience</i>	There was a really relaxed and friendly atmosphere during the workshop. Quite soon the learners became more confident in sharing in public their experiences and they enjoyed a lot learning from others. Being Christmas a Christian tradition, obviously there were similarities between how different people from different countries celebrate it. However, there were also some differences, and that's what made the workshop more interesting and "worthy" in order to preserve traditions and learn from each other. Also for the staff it was an amazing opportunity to collect material about Christmas traditions from all over the world.
<i>Participant Feedback</i>	<i>Adam:</i> "Even if I come from a Muslim country (Lebanon), I have witnessed Christmas celebrations both there and in France, the country I am now living in. Christmas has always been a moment of sharing and joy for me therefore it is important that Christmas traditions do not get lost, even the smallest ones." <i>Aurora:</i> "Sometimes I get the feeling that living in a multicultural city such as London, you tend to forget how it used to be in your home country in favour of a more "standardised" way of living. Workshops like this ones are important to remind us where we come from and also that we must not forget the traditions that we used to celebrate when home." <i>Tino:</i> "It is important to share knowledge with people from different countries, who may do different things at Christmas. In order for workshops like these to be successful, it is important that all participants take an active role in it, and also that they contribute to the sharing process, to the benefit of other people and future generations."



FR 06

Music Workshop

Description

The music workshop goal is to bring people without band experience play together. It can be done more easily when the students play already of an instrument. But it is not necessary.

How can it be performed by learners from disadvantaged groups?

People from disadvantaged groups can come to our studio and start one workshop with us. We can play music with scores or not.

Effect on disadvantaged learners

Increase European cultural understanding, give them a role in the local community, support their personal development, improve their language skills, overcome their social isolation, educate them, give them the change to participate in cultural activities

<i>Room requirement</i>	Rehearsal room
<i>Necessary inventory</i>	Drums, 1 Bass Guiatare, 1 Guitare, 2 Microphones, 1 for the leader singer and 1 the vocals behind the leader. 2 amp of guitare and bass guitare, 2 amplification module Scores for each instrument writing in the same tone.
<i>Time needed</i>	4 hours
<i>Number of participants</i>	10 persons
<i>Participant requirements</i>	Cultural knowledge, artistic skills, sens of rhythm
<i>Number of teachers necessary</i>	1-2
<i>Teacher requirements</i>	To be familiar with band leading, with music scores, with drums.
<i>Important Points</i>	Important thing is to know how to lead a band. How to speak and behave with people from disadvantaged groups which can sometimes be more difficult audience.
<i>Practical Experience</i>	(will be added later on)
<i>Participant Feedback</i>	<p><i>Pierre:</i> "What I discovered is that it is really possible to create a real song without any instruments. During our workshop of body percussion, we learned to keep a rythm beating our hands on our body or claping them together in a certain order. At the end we found out that we are doing a real beat / rythm and we really enjoyed it. Moreover we started to sing a melody beyond the rythm and we arrived at a real song, it was amazing."</p> <p><i>Romain:</i> "It is very impressive when we are 8 people playing together or mixing our voice and rythm. There are lots of opportunities at the end and it gives you a well being because every sound is coming from inside. It is a very good feeling."</p>

Oral family history

**Description**

Save the stories about the ancestors of the participants, or their images of this history. Particularily important for the people who are written out of history, like women, homosexuals, people of colour and other discriminated groups.

How can it be performed by learners from disadvantaged groups?

Everybody can participate in this activity. The teacher asks the participants to watch a movie of the lives of one of their ancestors in their imagination. At an important moment in this life the movie stops. Describe one little spot in the décor of this moment and write it down in two or three words. Then zoom out and describe a bigger part of the same spot. Then zoom out one more time and describe what you 'see'. Now you have a little poem of an important moment in the life of the ancestor. Write down in a few sentences why this was an important moment. Share the poem and the story with your neighbour.

Effect on disadvantaged learners

In a multicultural group the participants get to know more about each other's personal history and through that about each other's culture.

Room requirement

The activity can be performed anywhere, we did it in a bus on our way to a museum in another town.

Necessary inventory

Every participant needs a piece of paper and a pen or pencil.

Time needed

Depending on the amount on participants. For 20 participants 15 minutes of general instructions and 15 minutes of talking in pairs, 15 minutes of sharing stories with the whole group.

<i>Number of participants</i>	Everybody can participate, disadvantaged or not.
<i>Participant requirements</i>	In case of analphabetism, somebody has to help the participant to write down his or her sentences.
<i>Number of teachers necessary</i>	Participants talk to each other in pairs, one teacher is enough for a group of 20 participants.
<i>Teacher requirements</i>	Teacher has to be able to guide the imagination of the participants.
<i>Important Points</i>	That everybody listens to each other with respect.
<i>Practical Experience</i>	We did this activity with the European participants of Take pArt in Art in the bus on our way back from the Zuiderzeemuseum. It was a beautiful way to activate our historical imagination in connection to all the interesting things we had learnt about the lives of the fisherman in the museum. Also it was interesting to hear some oral history of a fellow participant.
<i>Participant Feedback</i>	<i>Agnes:</i> "Fisherman that cannot swim; it reminds me of my father who could not swim."

Pearl Project



Description

These are various good practices of educational, artistic, and cultural activities, helping disadvantaged learners in maintaining their own traditions, as well as their artistic and learning practices. Furthermore, the activities facilitate an opportunity for making mutual connections and exchanging experience with those who have an interest in the group. With this cooperation we would like to show how social local activities can be supported by audio-visual methods, producing audiovisual materials.

How can it be performed by learners from disadvantaged groups?

It is easily accessible to anybody with an Internet connection independently of his location, his situation. It's open for trainees, trainers, and volunteers, together with the members of the local community. We develop audio-visual practices in our and in the partner organisation's headquarters.

<i>Effect on disadvantaged learners</i>	It is could be good example to show how social local activities can be supported by audio-visual methods, producing audiovisual materials. These can increase their cultural understanding of local culture, improve their understanding of this region and give them the change to participate in cultural activities.
<i>Room requirement</i>	The workshops should be carried out inside of a building when we evaluate and analyze the materials.
<i>Necessary inventory</i>	A PC with internet connection.
<i>Time needed</i>	Variable. Depends on the participant.
<i>Number of participants</i>	2-8. / The number is unlimited for internet users.
<i>Participant requirements</i>	Open-mindedness.
<i>Number of teachers necessary</i>	1-4.
<i>Teacher requirements</i>	They should be able to use the devices.
<i>Important Points</i>	At least one participant should know the subject and should have the technical knowledge.
<i>Practical Experience</i>	Practitioners and participants can experience a sense of commitment to the other, towards a problem.
<i>Participant Feedback</i>	(will be added later on)



Performing the Theatre Play "Op Hoop van Zegen"

Description

The famous play by Dutch-Jewish writer Herman Heijermans (1864-1924), in which the main part of Kniertje was performed 1200 (!) times by the Dutch-Jewish actress Esther de Boer-van Rijk (1853-1937), tells the story of the poor fishers wife Kniertje, who loses her husband and sons to the sea. The realistic play about social injustice brought people from the working classes to the theatre. Both in content and in method this is a useful activity. The content of the play gives us an idea of the long gone fishing communities in our regions. The use of theatre to engage with questions of social justice is a tradition worthwhile celebrating.

How can it be performed by learners from disadvantaged groups?

The learners have been informed on the lives of fisherman and -women by visiting a local museum in Katwijk, the village where Heijermans lived as of 1901. A special exhibit on the knitwork of fisherwoman, has led to the knitting club at school. The second step is the reading of the play and improvising on important scenes of the play, in a workshop by Alice van Gorp.

Effect on disadvantaged learners

The goal is to increase cultural understanding and improve language skills through the involvement of all learners. We will further explore the lives of fisherman- and women through the museumvisit and theatreplay using different methods such as "Stop Look Think". Also, we will improvise some scenes on the themes of the theatre play during the pArt workshop in Amsterdam.

Room requirement

The museum visit can be to any maritime museum, or connected to fishing, or even just to visit a harbour and talk to the fisherman-women. The workshop reading a theatre play can be done in any room. For the improvising you need some space.

Necessary inventory You need a theatre text about the subject, in this case about fishing. Maybe you have to adapt the text to the level of the learners

Time needed Museum visit or harbour visit 2 hours, reading and improvising 2 hours



Number of participants Suitable activity for 15 to 20 people.

Participant requirements Enthusiasm, daring, some knowledge of Dutch.

Number of teachers necessary 2 teachers, one for guiding in the museum, one for guiding the theatre workshop.

Teacher requirements Give clear instructions for museum visit and play reading.

Important Points Feel free to say what you think, feel free to make a mistake, create an atmosphere of trust and empowerment.

Practical Experience Doing something new - out of the daily routine is a pleasure for many learners.

Participant Feedback
Ammuye: "Did it really happen that way? I know also from villages where all the people have to work for one boss. The boss is rich and the rest is poor."
Dineke: "The unsafe vessels of the fisherman round 1900 and the exploitation of the sailors reminds me of the refugees that now float on the Mediterranean."



NL 10

Remake of old photographs of a region

Description

Discovering the changing of city scapes.

How can it be performed by learners from disadvantaged groups?

Everybody can participate in this activity. It is especially suitable for expats and migrants to learn more about the culture and the language of a region or town. Also it is interesting to perform this activity with intergenerational groups. The elder people can tell the younger ones about the region in earlier times.

Effect on disadvantaged learners

Especially for newcomers to get to know the region better.

Room requirement

A city or a region to discover, a room where the participants can gather to prepare and evaluate the walk and show each other the pictures they made.

<i>Necessary inventory</i>	You need old photographs of the city, you can find them on the internet and in souvenir shops and antique shops.
<i>Time needed</i>	Promenade through the town: 2 hours Evaluation and showing film results: 1 hour
<i>Number of participants</i>	20 to 25 people divided in smaller groups of three or four people.
<i>Participant requirements</i>	Rolling chairs for people who can't walk
<i>Number of teachers necessary</i>	In every small group should be at least one participant who is familiar with the city or region.
<i>Teacher requirements</i>	Old photographs, a map of the city marked with the places shown on the photographs, a route, a smartphone or a photo camera for every small group.
<i>Important Points</i>	That people discuss the differences of the old and the new situation
<i>Practical Experience</i>	We had such a lot of fun doing this activity, that we also made a series of photos of 'the making of'. There were discussions of the right angle and perspective, there were difficult situations to make the right picture as a result of new situations etcetera.
<i>Participant Feedback</i>	<i>Marijke:</i> "We had so much fun trying to locate the exact place where the photographer once was, even if it was sometimes dangerous because of the traffic"



NL 11

Sing an old popular song to get to know a city and its inhabitants

Description

The participants study a popular song that is known by most of the inhabitants of a particular region and that is part of the local heritage. For example: Au Champs Elysées in Paris, Aan de Amsterdamse grachten in Amsterdam. This activity helps to keep the intangible musical heritage of a city alive.

How can it be performed by learners from disadvantaged groups?

Everybody who can use his or her voice to sing can participate in this activity. It is especially suitable for expats and emigrants to learn more about the culture and the language of a region or town.

Effect on disadvantaged

The goal is to increase cultural understanding and improve language skills. Learning how to sing a song in a foreign language is very

<i>learners</i>	useful in language learning, so this activity is suitable for immigrants.
<i>Room requirement</i>	The song should be rehearsed in a room, after rehearsing the participants walk into the city and interview passers-by about the song.
<i>Necessary inventory</i>	You need copies of the song text, a (karaoke)version of the song. A smartphone or camera is needed to film (parts of) the interviews.
<i>Time needed</i>	Learning to the refrain of the song: 1 hour and some homework. Promenade through the town: 2 hours Evaluation and showing film results: 1 hour
<i>Number of participants</i>	Suitable activity for 15 to 20 people in groups of 4 people, in every group one person who is familiar with the city and the language.
<i>Participant requirements</i>	Enthusiasm, daring, some knowledge of English or of the language spoken in the region
<i>Number of teachers necessary</i>	1 teacher and some local participants who can accompany the second language learners and newcomers in the region
<i>Teacher requirements</i>	Knowing the song and capacity to teach it to a group. Being able to motivate people and help them to get out of their comfort zone.
<i>Important Points</i>	That the atmosphere is encouraging.
<i>Practical Experience</i>	<p>Almost everybody we interviewed in Paris and Amsterdam reacted by singing and telling stories. The method turns out to be a nice way to get to know the city and its inhabitants. Besides, it gives an atmosphere of joy in meeting an unknown person from a strange town. It miraculously turns a smile on the participants faces.</p> <p>With this link you can find a you tube film of the results of this activity in Paris and Vienna: https://www.youtube.com/watch?v=7nwPNvRCNSQ</p>
<i>Participant Feedback</i>	<i>Alice:</i> "Singing is an excellant way to connect and learn something of a foreign language too!"

Wienerlied Online Workshop

Description

The Wienerlied Online Workshop is an interactive course which can be done with any PC with Internet connection. The participants listen to excerpts of traditional Viennese music ("Wienerlied") and have to type the traditional words and expressions afterwards. Many of the terms are only understood in Vienna while others are normal German words pronounced in the typical Viennese way.

How can it be performed by learners from disadvantaged groups?

Since it is an Online Workshop, it is easily accessible to anybody with an Internet connection independently of his location. For example to handicapped people, to people from rural areas, or to women who cannot leave their home because they have to care for their children.

Effect on disadvantaged learners

The Wienerlied Online Workshop can increase their cultural understanding of Viennese culture. It can moreover improve their understanding of the Viennese dialect and special vocabulary in this region. It might also enable them to have a new topic about which they can talk with Viennese people in order to overcome social isolation.

Room requirement

The activity is room-independent, but it should be carried out inside of a building as you need a PC for it.

<i>Necessary inventory</i>	A PC with internet connection, a desk and a chair.
<i>Time needed</i>	The Wienerlied Online Workshop is not designed as a one time event, but it can be done on a standing basis. It consists of short learning sessions (about 5 to 7 minutes) which should be carried out daily.
<i>Number of participants</i>	The number is unlimited.
<i>Participant requirements</i>	They should have a basic knowledge of the German language and they should be able to use a computer keyboard.
<i>Number of teachers necessary</i>	No guides are necessary since the websites are self-explanatory.
<i>Teacher requirements</i>	None.
<i>Important Points</i>	It is important that the participants do the workshop really at an ongoing basis - e.g. one session a day. It is designed for that and they will remember very much of the content, if they follow this advice.
<i>Practical Experience</i>	The participants enjoy the Workshop sessions. They say it is fun and interesting for them and they get interested in more information about that subject. However, since it is an online activity, they don't get to know other people during the workshop, which is a drawback.
<i>Participant Feedback</i>	"It is fun. The content should be extended." / "I think it would be good, if more immigrants will do such sort of exercises." / "It is interesting to get an insight into Viennese culture."