

CULTURE is YOU



PROJ E CT N U M B E R 2021-2-AT01-KA201-ADU-00049580

# DIDACTIC CONCEPT



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# 1 INTRODUCTION

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Art and culture are central factors of socialisation, instruments of access to the world and the basis for the acquisition of key competencies. Cultural education promotes tolerance, broadens the view of the world, invites reflection and differentiated discourse, and is an essential cement for a united European society.

We live in turbulent times, the migration crisis, advancing digitalisation and the COVID19 pandemic create a lot of uncertainty - especially among people affected by obstacles such as educational distance, long-time unemployment, language barriers or economic obstacles. Challenges of our time can only be solved together, and this requires cohesion and a common cultural understanding of a colourful, diverse, common Europe.

But when it comes to European culture, to understanding that everyone is an important part of Europe, especially the group of young adults with restrictions face some difficulties. They perceive culture as something abstract and elitist that does not touch their own life reality, and they do not feel interested in participating in cultural events. Therefore, it would be important to shorten the distance between this group of people and European culture, to show them that culture can be fun and that they can shape culture easily on their own. A cultural education that guides these people would be of high importance.

But at the moment, educational measures for adults are limited in most cases to concrete "on the job" applicable skills or to the acquisition of language. In the field of cultural education, there are not freely accessible and digitally available materials for adults, according to the preliminary research for the project.

The impact of culture in our daily life is diverse and extremely important to acknowledge. The culture helps individuals to develop their creativity, connectivity, cohesion, self-expression, self-esteem, and self-confidence. It also let individuals acquire new skills and competences. Indirectly it gives individuals more employment opportunities, a better job security, social capital, physical and psychological well-being, tolerance, a better capacity of tolerance and cooperation as well as openness and open mindedness. On the community level, it helps community building and activism, civic responsibility, empowerment, strong local identity,



shared responsibility for planning and strategy development. On the societal level, it helps to increase happiness, solidarity and social inclusion. There is also less cultural poverty, social anomie with less suicide and drugs and alcohol use. Furthermore, culture creates a wide range of employment opportunities, which also works against social exclusion.(federico, Hunyadi, & Inkei, 2013).

Therefore, the **project CisU provides awareness raising and cultural education for a large target group** (adult learners with diverse restrictions). The project supports people in developing their abilities to participate in and contribute to society. Culture should not be (mis)understood as something abstract and elitist but is part of the common identity to which all people in Europe belong and which should be shared and shaped by everyone. We want to show these people that culture is not the preserve of a particular group of people, but that everyone can easily contribute to European culture, we want to show them that **CULTURE IS YOU**.

The outputs of this project are the following:

- learning materials (10 units) and
- videos (min. 10 videos) and animations that directly address the learners
- that will be published on the online learning platform bit academy EU
- a haptic board game regarding European culture
- a trainer guide to implement cultural education

This **didactical-methodological concept** was established for **adult educators** working with adult learners with restrictions. The main objective is to develop the competences that these people need for successfully participating in a cultural Europe which should result in a better social inclusion of these people. This concept gives an overview of the objectives, the target group as well as the contents of the learning materials. In addition, it provides adult educators with ideas on how to include these contents in their teaching and how to deliver them to their learners. In detail, the concept is covering the following sections:

- Target Group of the Learning Materials and the Game
- Summary of Principles of Tutor's Work
- Contents and Structure of the Learning Materials and the Game
- Teaching Methods and Media
- The Learning Platform bit academy EU



## 2 TARGET GROUPS

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**The main target groups of this didactical-methodological concept are teachers, tutors/the adult educator trainers, partners and stakeholders.**

This target group is specified for each level:

LOCAL AND  
REGIONAL LEVEL

The target group includes adult educators who preferably work with young adults with restrictions.

NATIONAL LEVEL

On a national level all target group is addressed through the networks of all project partners and also through the associated partners.

EU-LEVEL

On EU-level it will be directed towards the main target groups and additionally education policymakers' other education providers as well as the general public.

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**The main target group for the learning materials and for the game are adults between 18 and 35 years with restrictions (e. g. low educational level, migration background).**

This target group is specified for each level:

LOCAL AND  
REGIONAL LEVEL

The target group includes young adults between 18 and 35 years with restrictions (e. G. Low educational level, migration background) and adult educators who preferably work with young adults with restrictions.

NATIONAL LEVEL

On a national level all target group is addressed through the networks of all project partners and also through the associated partners.

EU-LEVEL

On EU-level it will be directed towards the main target groups and additionally education policymakers' other education providers as well as the general public.



# 3 A SUMMARY OF PRINCIPLES OF TUTOR'S Work

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The tutor/the adult educator trainer working with students with any kind of disabilities, is not a teacher in general understanding of the educational position.

Tutor's tasks primarily include as follows:

- to be able to communicate with the school attendant, understand his/her psychic and social problems and help in dealing with his/her problems;
- to motivate the attendant in the interest in the specific profession in which he/she is trained and provide him/her with professional help and using an appropriate form to evaluate his/her shortcomings and primarily focus on emphasising positive results of work of a school attendant;
- to keep records of the attendant's presence and record each improvement, both social behaviour and professional skills;
- to help in overcoming difficulties;
- to evaluate, together with the attendant, previous results of training and propose further steps for the development of new skills on an ongoing basis.

## **Summary of Principles for Tutor's Work**

The training of young people with disabilities is based on entirely different philosophy. A traditional teacher or educator is replaced by a tutor who is the educator, but primarily a colleague who focuses on individual professional training. The tutor focuses on the mastering of the practical aspect of the activity for which the course attendant is trained, does not teach in the form of theoretical classes, and if theory is necessary, he/she explains it directly in the workshop (in operations) by using a specific example. As a result, the course attendant will better remember all what is necessary to know for his/her activities in respect of theory.



The role of a tutor is irreplaceable. The result of the training depends on his/her approach to the attendant. In addition to professional knowledge, the tutor must also be a good psychologist and understand problems of young people in their difficult situation, when neither family, school, nor friends were not able to help him/her and he/she opted for this second chance. It is the tutor on whom depends whether this second chance will be used and whether the course attendant acquires sufficient professional skills, and necessary self-confidence for the success on the job market and whether he/she will be able to use the work habits acquired during the training in practice.

In conclusion, there is some good advice for each tutor:

- ✓ Always be positive in communication with course attendants and try to be helpful in the integration in the team.
- ✓ Do not pass you bad temper on students. They themselves have a lot on their minds, the training is a new duty for them, and it is exhausting for them both psychically and physically. Your problems and bad temper will not help them at all.
- ✓ Be consistent and patient in the explanation of work procedures and verify that they well understood your explanation.
- ✓ Pay attention to the meeting of agreed deadlines and completion of assigned tasks.
- ✓ Be ready to deal with their personal and family problems.
- ✓ Avoid any irony or ridicule. These people are very sensitive and often even well-meant comment or joke may be perceived as a mockery, belittling of their person and their efforts.
- ✓ Never evaluate a specific individual publicly if you are not going to praise him/her. At a meeting of several persons, it is possible to make anonymous evaluation and show typical errors without any significant problems.
- ✓ Do not forget to praise course attendants for each, even partial, progress in training. Each praise is an important motivation for a student, even if he/she usually displays disinterest in any praise.
- ✓ Seek to gain full trust of the student by overall approach to him/her and help him/her deal his/her personal problems, if possible.
- ✓ Do not try to be an authority at any cost (from your position of a tutor), seek to be an authority by your natural approach and trust towards the course attendant and professional knowledge.



## 4 CONTENTS AND STRUCTURE OF THE LEARNING MATERIALS AND THE GAME

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To assess the special needs of the target groups and ensure a high practical relevance of these results, the project consortium conducted a **literature review** and **interviews with adult educators and adult learners in each partner organisation** regarding the contents and methodology that should be included in the materials.

According to the results of the **literature review** we have done, we can see that **access to culture is already an important topic in our partner's countries**. Measures exist in Austria, Poland, Spain as well as Czech Republic. Unfortunately, those measures are not enough to provide an equal access to culture to all the people subject to restrictions. Furthermore, those measures are made to make access to culture easier or more affordable but for people who lack of interest or who are from a different culture it is still difficult to give them interest in culture.

**Concerning the lack of accessibility to culture for people with diverse restrictions, money is obviously a problem**, it's really hard to keep money for culture when you can't face the basic expenses for you and your family. But that's not the only obstacle. Health, transport, illiteracy, lack of access to the technologies where so much cultural innovation takes place are additional barriers. **Culture must be inclusive**, otherwise it quickly turns into its opposite: sectarianism. Europe has long been the meeting place of many cultures, languages, nations and religions. This is what it means to be 'united in diversity'. Respecting the diversity of others is the first step to make sense of the community.

Another interesting fact has arisen during the literature review: The **learning materials** should be designed in an **interactive way** (if possible **online**). The **language** used in these materials should be **simple and plain**. The form of these learning materials should be interesting and modern form – form of videos, short film on new platforms such as TikTok. That is the reason why we decided to create the online courses using platform **bit academy EU**, provided by MILES Learning GmbH (detailed information about this platform can be found in the Chapter 5 Teaching Methods and Media).



Trainers would also welcome **practical exercise with short activity** or **discussion impulses** which above all serve to simply **have fun and network**. First structured with basic knowledge in a unit and then, if there is interest, more depth is added. This is the reason why we decided to create an **interactive haptic board game regarding the European culture** (detailed information about this game can be found in the Chapter 5 Teaching Methods and Media).

In conclusion, we can find really interesting projects and measures across Europe that are implemented in favour of access and inclusion of culture for people affected by restrictions. As we mentioned, they are not enough to address completely the current issue, but we can still consider that it is going on the right direction.

**Additional ways to gain more culture on art than going to museum are available.** It is no longer or may have never been necessary to visit a museum or go to a theatre to gain more culture on art. We tend to forget it, but art is everywhere around us. We can find it in architecture, street art, natural art or even today on our smartphone with digital art. We can also mention books, cinema, media, food,.... "Contrary to what we usually believe, art is not something beautiful that we can see, but a perspective from which to question and transform reality. Art is one of the multiple forms that thought adopts, appealing to other dimensions that science and technology cannot assume from pure rationality".

**On a more tangible point of view, the largest freely accessible collection of online artworks is offered by the net giant Google on its Google Cultural Institute site.** Visitors to the platform can expect **digital access to the collections, walks through museums with Google Street View and virtual "exhibitions" that bring together images, videos and texts.** (<https://artsandculture.google.com/?hl=de>)

On basis of all research findings and to enhance this offer of free materials for cultural education, the consortium decided to create learning materials and a haptic board game for low-skilled learners. An overview of the structure and contents of these learning materials and the game can be found in the following.



## 4.1 LEARNING MATERIALS

The following 10 units have been chosen by agreement of the whole partner consortium:

### 4.1.1 Culture and YOU

- Culture - what is it actually?
- How is culture noticeable?
- How does culture affect society?
- Culture - why again?

### 4.1.2 Culture in Europe – then and now

- The European Union - our Community
- The European Union - how it all began and why it is so important
- The European Union - what unites us
- What is my culture?

### 4.1.3 European Culture – from East to South

- Cultural symbols - from East to South
- Expressing culture - from East to South
- Living culture - from East to South
- Culture - and where now?

### 4.1.4 Hungry for Culture? Food is Cult!

- It tastes better together
- Food and customs from North to South
- Fun Facts - from PlumPudding to Stockfish
- Changing food culture

### 4.1.5 Get moving – Culture in Motion

- Culture on the move
- Theatre - much more than TV
- Dance - from folk dance to hip hop

### 4.1.6 Culture in Images

- Fine arts
- Famous works - traditional to modern



- Go ahead and do it

#### 4.1.7 Culture in Words

- Literature - Art in words
- Reading - adventures in the mind
- Paper is patient (Paper doesn't blush)

#### 4.1.8 The Sound of Culture

- Music and culture
- Variety of tones
- Play an instrument!

#### 4.1.9 Culture and Religion

- Religions in Europe
- Religions in the EU - what unites us

#### 4.1.10 Cultural Etiquette as Door Opener

- Body language in the EU
- Common principles of etiquette
- Behaviour in the EU - different and yet so similar
- "Living and working in Europe - the most important etiquette rules"

The learning materials should encourage the learners to experience culture and to shape culture on their own. According to the interview summary results, as much practical as possible all the materials should be. That is why we will also include many videos and animations in these materials because culture is a topic that has to be experienced by the learners and a lot of visual materials are necessary for that.

The average duration of learning on each module is estimated to be appr. 2 hours, but we will adapt this duration with the experts and learners and the determination of the contents.

## 4.2 BOARD GAME

A haptic board game regarding the European culture that refers to the developed learning materials and is download- and printable and can be used in many different educational contexts, but especially in adult education.

A tactile board game about European culture referencing developed learning materials, downloadable and printable, suitable for various educational contexts, particularly adult education. The target audience includes young adults (18-35 years old) with diverse restrictions, as well as adult educators interested in integrating this game into their teaching. The outcome is that students can experience culture, gain a better understanding of European culture, and learn about the similarities and differences between European countries. Thus, young adults and educators will learn about culture while having fun through gameplay.

### Materials:

- 1 Board
- 1 Die
- 4 Coloured Tokens
- 16 Prizes (4 per player)
- 40 Cards: 10 Navy Blue Cards (**European Culture**), 10 Turquoise Cards (**Geography**), 10 Yellow Cards (**History**), 10 Salmon Cards (**Art**)
- 12 Interactive Questions

### Four main areas are included:

- 1- **European culture** (Cuisine, traditions, religions, folklore, etc.)
- 2- **Art** (Monuments, paintings, sculpture, cinema, architecture, etc.)
- 3- **History** (European history and relevant events (Fall of the Berlin Wall, creation of the European Union, the Mediterranean, Rome, Greece, the Industrial Era, etc.)
- 4- **Geography** (European geography, borders, countries, locations, seas, rivers, etc.)

Using a board with project-themed colours, **the objective is to obtain 4 prizes** (1 for each colour of the cards: Navy Blue, Turquoise, Salmon, and Yellow). Players will receive one prize of each



colour if they correctly answer questions related to that colour's theme: Navy Blue: European Culture, Salmon: Art, Yellow: History, Turquoise: Geography. Once a player collects the 4 coloured circles, they move to a final square where they face one last challenge, and if they succeed, they win.

Each player can start at a different point on the map or board, advancing by rolling the die and moving through squares. Depending on the colour of the square they land on, they will be asked a corresponding question. If they continue to answer correctly, they keep rolling until they fail. Landing on a square corresponding to a prize, they answer correctly to complete their objectives.

**Once they obtain the 4 coloured circles, they move to the final square.** Upon landing, they must answer 4 questions, one for each sector. If they fail, they wait for their turn again. On the second attempt, they answer three questions, on the third attempt, two questions, and on the fourth attempt, one question.

This questions will be developed for each cultural sector, **including interactive cards with QR codes to visualize images.**



# 5 TEACHING METHODS AND MEDIA

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The learning materials and the haptic board game are created to develop the competences of adult learners relating cultural participation and culture in general.

The contents are designed in a way that adult educators can use them within a face-to-face session, but they could also be used as self-learning contents. Also blended learning settings are suitable for dealing with these materials. The following aspects were considered when planning this method:

- learning via the learning platform enables self-organised learning with a high degree of autonomy
- self-competence, i.e. the ability to act responsibly for oneself, is encouraged
- the game should be played in a face-to-face group because this will motivate the learners and encourage them to talk to other colleagues
- trainers or teachers can optionally act as learning facilitators
- due to the high degree of individualisation and flexibility, the contents are well suited for the target group of adults with restrictions

## 5.1 COMPETENCE ORIENTATION

The competence-oriented project design is optimal for offering individualised competence acquisition. In addition to technical competence, this should also include an expansion of learning competences and basic digital skills. All contents are prepared in such a way that they are directly applicable and usable for every learner. In terms of competence orientation, the following overarching learning outcome is pursued:

- Learners are able to understand in what way they can use the newly acquired knowledge in their personal everyday life.
- They can apply the newly acquired knowledge in their everyday life.
- This sense of achievement leads to motivation, willpower and goal orientation and has a positive effect on learning performance and the success of learning and examination.

- Learners can independently acquire, structure, use and correctly interpret the knowledge and information necessary to solve a task. In this way they acquire the competence to develop and implement learning strategies (learning competence), which enables them to engage in lifelong learning.
- The learners are taught that they themselves can proactively influence the achievement of their goals and are able to shape the acquisition of knowledge by taking personal responsibility. This increases self-esteem and the ability for self-management, self-motivation and self-reflection.

## 5.2 COMMUNICATION AND SUPPORT BY THE ADULT EDUCATOR

The idea of creating the learning contents is that the materials and the game are used by adult educators together with their learners. This means that it is important that there is a teacher or trainer who guides and supports the learners, especially for the target group of adult learners with diverse restrictions.

Therefore, it would be important to offer the learners some possibilities for exchange and discussions about the contents as well as for asking for help when they have some problems. A few ideas on how to promote the exchange of the learners can be found in another result of the project – in the workshop concept.

To promote the learning activities of the adults, the adult educator is responsible to support them in strengthening their motivation, e.g. by providing clear instructions or by explaining the materials and the learning platform well. In addition, the learners should be allowed to learn the contents they need and prefer to learn with an individual pace.

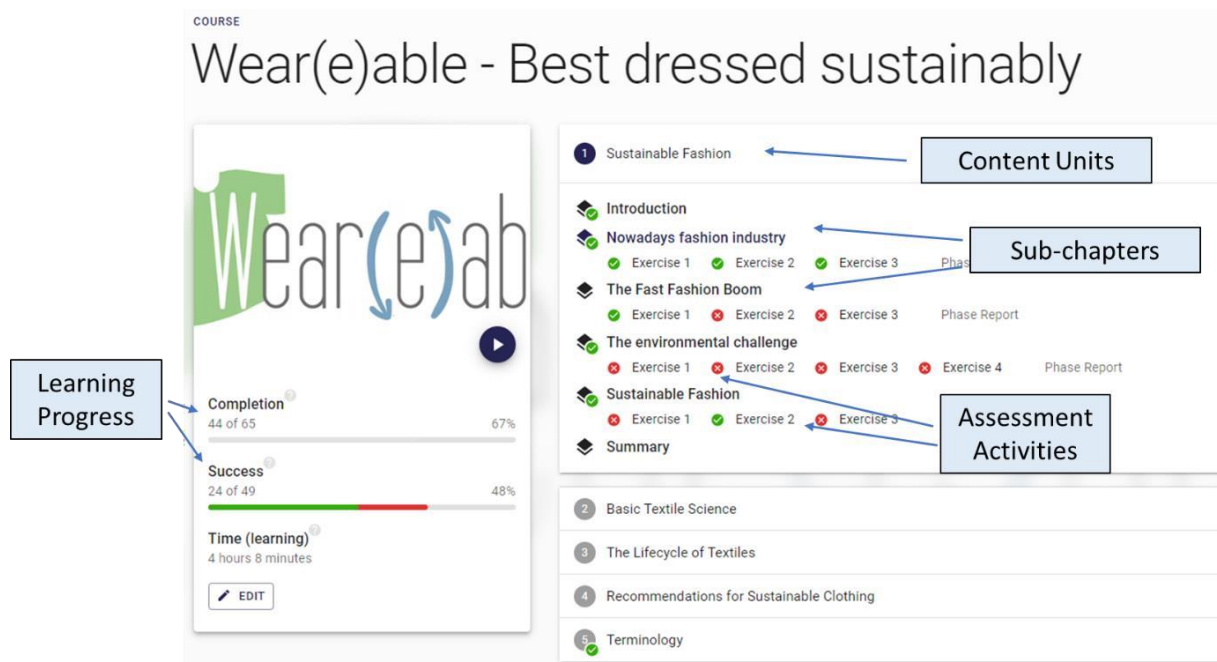
One thing that should also be mentioned here is that it is important to communicate with and support learners, but only to a certain extent. By using these materials, adults should develop competences and confidence to learn independently, and they should get motivated to participate at other lifelong learning programs in future. Therefore, they have to get used to work/learn autonomously and to ask for help if needed.



## 5.3 MEDIA

For these materials, different media can be used to access the contents. They are provided via the project's website: <https://www.cultureisyou.com/en>

There they can be downloaded and printed and then used within a face-to-face session. In addition, they can be found on the e-learning platform bit academy EU which is provided by the Austrian organisation MILES Learning GmbH.



The course is designed for individual learning. The learners can choose which unit and/or sub-chapter they would like to learn about. To check the learning success, they can do some assessment activities. The platform is designed in a way that it is very easy to understand and to use. It contains a lot of graphics, videos and animations in order to strengthen the motivation of the learners. Thus, it can be guaranteed that our target group of young adults with restrictions is also able to learn with the platform – at least with support of the teacher or trainer.

To be able to access the courses, the learners only need a digital device (computer, laptop, tablet or smartphone) as well as an Internet connection.

The Facebook account (<https://www.facebook.com/people/Culture-Is-You/100086739879308/>), the Instagram account (<https://www.instagram.com/cultureisyou/>) and the YouTube videos will of course be linked on the project website and on the websites of all project partners.

In addition, all partners will disseminate information about the project on their social media channels.

In accordance with the Erasmus+ open access requirement, the project results will be made available open source on the Erasmus+ Project Result Platform, so that the results can be used by the target groups worldwide. All results will remain available online open source for at least 5 years after the project end.

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## 6 RECOMMENDED LITERATURE

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- Second Chance Schools - the Results of a European Pilot Project (Report), European Commission, Directorate-General for Education and Culture, 2001, ISBN 92-894-1235-6 18
- Josef Vochozka: Škola druhé šance, příklady dobré praxe ze Švédska (Second Chance School, examples of good practice from Sweden) EDUCA INTERNATIONAL, o.p.s. ISBN
- Manual for Second Chance School Tutors, EDUCA INTERNATIONAL, o.p.s. ESF OPLZZ, project no. CZ.1.04/5.1-01/77.00165

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