



all together
hep beraber ●
alle zusammen

Artogether Facilitator Booklet



Project Coordinators and Supporters ALL TOGETHER Project is realized between 2017-2019 with the collaboration of Anadolu Kültür and Landesweiten Koordinierungsstelle Kommunale Integrationszentren (LaKI) and by the support of Stiftung Mercator.

INDEX

- About the project | 6
- What is Artogether Working Group and who is in it? | 8
- What is Artogether Activity Bag? | 9
- What is in the Activity Bag? | 10
- Before your museum visit | 11
- During your museum visit | 14
- After your museum visit | 16
- Pedagogic recommendations for the facilitators | 17
- Annex | 20
- Credits | 22

ABOUT THE PROJECT

German-Turkish Initiative for Collaboration on Refugee Relief ALL TOGETHER / HEP BERABER / ALLE ZUSAMMEN

Our initiative is formed with the aim of developing practical tools for social cohesion and collectively envisioning effective ways of constructing an inclusive sense of community in all the realms in Turkey and Germany where children and young people with and without refugee background and with diverse sociocultural backgrounds coexist, particularly in schools.

On the grounds of close historical collaboration and understanding of mutual learning between Turkey and Germany, we started out with two basic common questions:

1. What kind of inclusive learning materials can be developed for swiftly incorporating children with refugee background into social and educational life and encouraging them to be more active participants, while responding concrete needs of the field?
2. In order to contribute in building social cohesion as a reciprocal process, how can we collectively produce culture and arts based content aiming for common use by all children and youngsters?

In the past two years, we brought together around 40 experts from two countries and contemplated on these questions ALL TOGETHER.

Our Project Participants

In a short time, the project weaved a large network around a core group formed by a number of educators and civil society actors. Participants who have joined the project are educators, social service experts, teachers, academics, non-formal education experts, psychologists, creative drama instructors, museum pedagogues, art therapists, musicians and researchers from Turkey and Germany.

Our Working Groups

On the occasion of project meetings, our participants found the opportunity to present best practices from the field, make observations together during various field trips and learn from each other. Based on interests and areas of expertise, 6 thematical working groups emerged. These working groups developed shared solution proposals and cultural education oriented ideas which prioritised supporting “living together”. Considering different contextual needs of two countries, they transformed these shared ideas into tools of alternative education and concrete products which encourage active use of artistic expression such as, music, performance art, painting, sculpture, games, creative drama, literature, dance.

Our Project Outputs

The products generated at the end of ALL TOGETHER project,

- adopt an approach which gives space for inclusive learning and target to include all children with or without refugee background.
- contribute in adopting cultural diversity and multilingualism as values and richness and emphasise the power of “informal education” in this field.
- provide tools for game based learning, empowering skills for individual and collective expression, creativity and peer learning and through these strengthen culture of living together among children and youngsters.
- reinforce self-confidence of children with refugee or migrational background, enable

them not to lose contact with their cultural heritage in the process of adapting to a new environment and build new connections while preserving the links with that heritage.

- support children to learn the family language as well as the language of the society they are living in; while doing this, they employ innovative approaches of education through culture, art and game.

Every working group produced an output which sets an example in these principles and is ready to be implemented in the field. One of these products is ARTOGEHTER ACTIVITY BAG, the guide book of which you are currently holding in your hand.



You can reach all of the project products from www.hep-beraber.org.

● WHAT IS ARTOGETHER WORKING GROUP AND WHO IS IN IT?

Artogether is a working group that has come together to produce art-based educational materials to be implemented in collaboration with arts institutions. The aim is to create arts-based non-formal educational materials as an attempt to support social cohesion between both migrant and non-migrant children. This working group is a part of German-Turkish Initiative for Collaboration on Refugee Relief and consists of educators, museum pedagogues, music therapists, dance therapists, social scientists, teachers and creative drama instructors who live in Turkey and Germany.

● WHAT IS ARTOGETHER ACTIVITY BAG?

In today's world, living together and sharing the same physical and social environments and urban space with individuals and migrant/refugee communities requires new approaches in regards to multilingualism and cultural diversity. There is an emerging need to develop innovative and inclusive perspectives in the fields of culture and art, especially for working materials having children and the young as their target group.

In this regard, it is more and more critical to:

1. support children's and the youth's access to artistic and cultural institutions and activities,
2. create artistic and cultural programs that acknowledge and promote cultural diversity and multilingualism,
3. re-design activities in a way that will not induce hierarchies between the old and new habitants of the city,
4. and the last but not least, design the activities hosted by cultural institutions in a participatory process from the initial stage of conceptualization/ideation to the presentation and exhibition stages.

While cultural policies are being developed to increase joint activities in art spaces that would be more inclusive for the children and young from different socio-cultural and economic backgrounds, the content of activities held in these kinds of places should be transformed to open space for multilingualism and to consider in-group cultural diversity as a source of wealth.

Children and youth share a living space at school, in social centres and/or on the streets. The Artogether Activity Bag holds a framework that aims to get them together in art spaces or in culture institutions. It offers a series of activities that will give them the opportunity to experience and learn altogether in art spaces.

The program offered by Artogether uses "art as a tool for co-learning and social cohesion". It blends various methods and approaches of inclusive education and art-based learning and it also incorporates multilingualism into the active learning methods like dance, music and creative drama.

The Artogether Activity Bag offers a chance to the educators, instructors, social pedagogues and social workers, volunteers and teachers who work with children with and without migration experience to promote social cohesion and coexistence through arts.

Artogether is an informal educational toolbox providing activities which incorporate artworks such as painting, photography, sculpture, installation, video etc. as a tool, but does not particularly focus on arts education, history of arts or specific art pieces. It rather strives for inclusiveness of the activity, pays attention to promote cultural and language diversity in the relations children establish with each other and the arts. It focuses on children's rediscovery of the tools of individual and collective expression while they are experiencing artistic places with alternative methods.

The Artogether program is also open for further development. Instructors, children and young people are invited to use the activities in this bag as springboard and source of inspiration for creating and developing their own activities for cultural education. Furthermore, they are encouraged to get in contact with arts and culture institutions to propose their own activity programs.

● WHAT IS IN THE ACTIVITY BAG?

Facilitator’s Manual: This manual is designed as a guide to support facilitators to carry out the activities on cards and offers them help under various headlines. It contains tips and pedagogic recommendations that might come in handy when facilitators are working with mixed groups of children who have diverse life experiences, and come from different socio-cultural backgrounds and family languages.

Museum Diary: This diary is designed for use following museum visits with the children. It can be filled right after or within several days of the visit. It aims to make the impacts of the activity on children more tangible and visible. It gives children further opportunity to express their feelings, share about their experience and make an evaluation of their visit by reflecting upon the art space visited and the works of art they have seen there.

Cards: There are 10 cards in total inside the Artogether Bag. There are 7 activity cards that are designed in A4 size to make it easier to read for facilitators while they are running the activity; an Index of Symbols that lists the symbols and icons used on these cards; a Museum Rules Card with images that draws up the four main rules the children need to follow in museum visits and a Warm-up Activities Card that offers several warming-up activities to be run before the main activity.

Activity Cards: Each card contains one main activity and outlines the aims and steps involved. Each card also gives information about type of the art works they can be applied to, the number of possible participants for the activity, time, place, and materials needed. Each activity card is divided into three sections of tasks. Further information will be given below.

Warm-up Activities: This card offers some example of warming-up activities for facilitators. When the group arrives at the museum, the facilitator can find activities on this card to introduce the children to each other, or to the museum space. It also includes activities that will help the facilitator to create pairs for the pair works.

Museum Rules Card: There may be specific rules for every museum or art institution, but we can compile some general rules that will be valid for any space that exhibits works of art. While introducing the rules to children, the facilitator should avoid the word ‘forbidden’ and should use the images to make children focus on the things we can and we cannot do inside and outside of the museum. These images on the Rules Card can be downloaded from the website of the project and printed to be handed out to children before going over them altogether. Facilitator can ask them to guess the rules by looking at the images that will help them to remember these rules during their visit.

Symbols Index: All the symbols used on activity cards are listed and explained on this card. Facilitator can use this index when studying the activity cards before the actual visit.

● BEFORE MUSEUM VISIT

In terms of preparation for your museum or art institution visit with children, carrying out the necessary tasks before your actual visit will help you to a great deal during the event. These preparations may include studying the place you will visit, preparing children for the visit and coming up with the set of rules specific to the place you will visit.

Preparation regarding the Museum/Art Space

You should get into contact with the management of the relevant museum before the visit. Before your visit, you should consider:

- Finding out opening and closing hours of the museum,
- Where there are spaces closed to children's visits,
- Informing the institution on the number of participants in your group that will be visiting the museum,
- Whether there is anything particular about the group of children that they should know,
- Giving the museum authorities a brief information on the activities you will be running during your visit for them to be able to decide on the best areas you can make use of.
- Deciding on and informing the museum authorities about the possible materials and needs for your activity so they can prepare the spaces in the best possible way,
- Finding out the entrance fees and about their pricing policy regarding the group visits,
- Deciding on the number of adults that will accompany the children, and to find out if the museum will spare any staff for your group,
- Finding out about the guided tours offered by the museum and making an appointment with the museum to prevent any overlap with guided tours.

Further to the above points, finding out if the related institution you will be visiting has any particular rules is useful to prevent any unpleasant surprises during your visit. Some museums are more welcoming and open to activities that focus on interactive learning, while others continue to maintain a more formal approach. It is only expected that some institutions will have their own unique set of rules or may introduce new rules or applications for specific exhibitions. Learning about these specific rules or conditions from the relevant personnel before your visit will help ensure the smooth running of your activities.

Preparing Children for the Museum Visit

When you are preparing children for a museum visit, you can start with a question like, "What kind of places are the museums?" Hearing their answers will give you an idea about their perception of museums.

It is important to arouse their curiosity about why a museum visit is an exciting opportunity. In this regard, you can share some interesting information with them about the museum you will be visiting or some of the special artworks on display. For example, telling them that they can see "the first love letter in the history" before your Istanbul

Archaeology Museums visit may get them intrigued. You can further ask questions like what kind of an object this poem could possibly be written on and using what as the medium of writing? How big could it be? To whom it was written? etc.

Discussing the various types of museums, how they specialise on particular types of art pieces or periods in history, how some of their collections are permanent while they may also hold temporary exhibitions for a specific theme or artist will also help to intrigue them.

- Which and what kind of a museum you will be visiting on that specific day should be a topic of discussion of its own. Providing them with the planned flow of events of your visit and informing them on what kind of activities you are going to carry out on that day will be of great help during your visit.
- You should inform the children about any specifics of the exhibition you will be seeing in the museum to arouse their curiosity.
- If there is a specific exhibition at the museum you will be visiting, you can have a conversation about the name and poster of the exhibition or any interesting information on the artist. You can consider generating this discussion before, during or after the visit.

How much do I know about the group of children I will be working with?

It is very important for facilitators to know about the group of children they are working with. You can find below a list of questions and main points (check list) to be considered by facilitators:

- How much do I know about the group of children I am working with?
- Do the children are familiar with each other?
- Which children are visiting a museum for the first time?
- Are there age gaps between the children?
- Is the age group of the children appropriate for the planned activities?
- Can all of the children follow the activities and directions verbally?
- Are there children in the group coming from different family languages?
- Are there any children who have a different learning speed, who are in need of special attention or physically handicapped?
- Are there any cultural or individual characteristics about them that I need to consider?

“Pedagogic Recommendations for Facilitator” section in this manual may help you with some of questions above.

Another preparation activity that will be of help before your museum visits is **to prepare name tags with children**. The children can write their names down in any alphabet they feel like to. Putting on name tags during your visit will also help the staff of the museum to follow the process.



Discussing the Museum Rules & Setting the Museum Rules Together

Discussing the museum rules with the children and, even better, setting the rules for that specific visit is very important.

You should dedicate some time to set rules for your museum visit before the event. If you don't have a chance to do so, you should at least discuss these rules on your way to, before your entrance or right upon your entrance to the museum. As such, children will

know that there are some set of rules and code of conduct when you are in such places. Joining the process of setting that framework, on the other hand, will motivate them to go by it, and remind and invite each other to follow the rules.

When discussing the rules, you can go back to the question of what kind of place a museum actually is and remind the children that they are places with their own set of rules, as the home of many precious artefacts.

When you are talking about rules and why we have them, instead of referring to what is “banned”, or saying “it is forbidden to do this and that”, you should frame the behaviour and attitude that will best suit the place they will be visiting and the activity they are carrying out, also to respect the artworks and other visitors. Children should understand the reasons behind the rules, rather than simply acknowledging them, therefore you should focus on what is deemed appropriate behaviour for public places and the reasons behind them.

When referring to museums as special kind of places, you should avoid giving the impression that museums are uninviting places cut out from daily life and instead introduce them a part of our common heritage that are open to all. The language you will be using should arouse their interest and curiosity for museums and exhibitions. Framing artistic spaces as places that are home to unique artefacts and in which you will have memorable experiences will intrigue and motivate the children. You can make a speech in the lines below:

“We will have a lot of fun together in the museum and it will be a very extraordinary experience for all of us. Museums are special places full with treasures. All these treasures, precious artefacts and artistic works are waiting for you and other people. They belong to nobody and everybody at the same time. Just like you, many other people go to see them. Today, we are all able to enjoy them thanks to the hardwork of the people working at the museum to protect and care for them And indeed, after us, there will be myriads of people, including our families, friends and probably our own children. To make sure they will enjoy them just like us we should take utmost care to the objects in the museum. We can achieve this together, should we set for rules that we all need to follow when we are at the museum? What do you say?”

You can make a to-do list before your museum visit to remind you for the last time the things you shouldn't forget, which may include:

- I need to get into contact with the educational unit of the museum.
- If possible, I need to visit the museum before our group visit.
- I have taken the necessary permissions from the parents to visit this museum.
- I have complete contact list of families.
- I have taken the necessary permissions from the parents for photo shoots.
- I have arranged authorities, guides and/or voluntary to accompany our group. I double checked if we will need a translator for the activities.
- I have arranged our round trip transportation.
- I have decided on the activities we will carry out from the Artogether Activity Bag.
- I have made a list of necessary material for these activities / I have provided necessary material for these activities.
- I have discussed the museum rules with the children.

The facilitator should notify the museum authorities and security staff about their arrival, introduce themselves and give brief information on the activities they will be carrying out before actually starting to their actual visit. Making such an introduction will ensure that you will be working in coordination with museum employees and reduce the risk of encountering problems.

● DURING YOUR MUSEUM VISIT

If the children do not know each other before the visit, you can choose a warm-up activity from the related list of activities on the card. For groups already familiar with each other, you do not necessarily need to start with a warm-up activity. On the other hand, you can still check out the WARM-UP ACTIVITIES card for an activity that will get them familiar with their environment and re-introduce them to each other in this new space. Finally, you or a volunteer from the museum can give a general information in an interactive way about the history, scope and departments of the museum, and remind the rules they should follow and invite each other to follow during their visit.

You can continue with the activity cards. If you have visited the museum before and discussed the activities with museum personnel, you should know what activity to carry out in which hall. If you haven't made such preparations, you can decide on activity spaces on the spot by choosing one or a group of pieces of art to carry out the activities with.

Every activity card has three stages as Introduction, Main Activity, and Conclusion.

Every stage has its own aims, steps, and tasks – some related to multilingualism, some not. The average time needed for each step is indicated next to that step and is laid out to help you run the activity on time and know how long a specific activity will last. This way you can foresee how many activities you will be able to carry out in the time you will have dedicated for the visit.

You can find the information on the number of participants, average time needed, space requirements, and necessary materials in the purple column on the right side of the activity card.

You will find here, symbols for various sorts of directions. You can see the SYMBOLS INDEX in the appendix for the explanations of these symbols.

It is important to run the activities in their suggested courses on the cards. You can opt for leaving some of the tasks out, or make additions in accordance with the special needs of your group of children. You can always leave out some tasks because of the limits of the activity environment or characteristics of the piece of art you are working with.

You will find an icon at the right side of the activity cards that indicates the type of art work you can carry that activity with. The cards that carry the two-dimension icon (2D) are recommended to apply with art works like paintings, photography, murals, drawing etc. while the cards with three-dimension icon (3D) are designed to be carried out with sculptures, objects and installations.

Artogether activities are not designed for the purposes of art education; therefore they don't focus on the technical features or historical-social characteristics of the art works. In other words, in accordance with their designed purpose, the cards don't include any specifics about artists or art works. The aim of the project, rather, is to experience artistic spaces with groups of children and the young from different socio-economic backgrounds together, and to approach art works as tools of encounter and interaction between participants. The activities are designed for application in a wide range of artistic fields and at different kinds of museums or art spaces, therefore only the type of art

is indicated on the cards. The facilitator can use the methods and steps of the activities to work with different kind of objects instead of the intended one indicated on the card. However, the facilitator should thoroughly study the activity and required materials, methods and steps of it in their imagination, before adopting it to the chosen art piece. On the other hand, you can always refer to some information on artists, schools of arts, the unique characteristics and technical and material features of a piece of art when you are carrying out the activities. You should nevertheless keep in mind that the main aim of the activities is supporting the children to express themselves individually and collectively through their encounter with art works, promoting interaction inside the group via arts.

● AFTER YOUR MUSEUM VISIT

If you need to say your goodbyes with the group of children just after the museum visit, you need to dedicate some time to conclude your day and take your leave.

If the facilitator will continue to work with the same group of children in the future back at school or social centre, they have the chance to use tools that will refer to the museum experience and consolidate that experience. Using such a tool will help children to transfer their experience to other areas of their lives.

As an example for such a tool, a MUSEUM DIARY is designed to be included in the Ar-together Activity Bag. Facilitators can use this diary at every visit they will make to museums or culture and art spaces. Facilitators can evaluate the impact of their activity using such tools, and monitor the transformation of children using their diaries comparatively. In this way, they can also detect the necessary changes they need to do for upcoming events or they can improve the activities.

Museum Diary

The Museum Diary and other such tools can be re-drafted with additional questions and directions for each visit. The example diary offered in the bag is designed to be used by children aged 9-12 (+/- 1) after a museum visit. You can download the relevant document from the website of the project and print out as many copies as you will need for your visit.

Children can draw, paint, and colour their diary sheets after filling them. Children who are not good enough at writing can be directed to drawing and verbal expression. In the cases where some of the participants will need the directions to be translated, instructor should do this translation in advance in the classroom. They can simply identify the key words they will need to translate and do a quick research for their equivalents in the languages they will need them.

The Museum Diary is a tool on which children can write about the experiences they had during the activities in the museum. It was designed to strengthen the connection between the works of art and the activities, give room for children to express themselves, and promote intercultural interactions. You can find the template for Museum Diary in the appendix.

a. If you will not be working with the same group of children after your museum visit, you should hand out the museum diary sheets before leaving the museum and give them time to fill it. If the facilitator sees the group regularly, they can apply Museum Diary as an independent activity after the visit.

b. You can use all the directions in the Museum Diary or choose from them to suit your particular activity.

You can also consider carrying out the activities in the below list after your museum visit to enable them to transfer their experience into other creative fields.

1- Keeping a museum diary, **2-** writing poems dedicated to the works of arts (to intrigue their interest, you can refer to famous poems like Ozymandias by Shelley or Musée des Beaux Arts by Auden) **3-** doing imaginary interviews with the artists, **4-** writing a scenario for a possible promotion video of the museum or make an improvisation/performance based on the scenario **5-** writing a multilingual song based on the works of arts they have seen, **6-** curating a dance around the theme of the exhibition they have visited, **7-** making collages around the works of arts they have seen, **8-** coming up with solutions that will help to make museums and exhibitions more accessible to children, **9-** preparing an exhibition for the walls of their classroom based on the exhibition they have visited.

● PEDAGOGIC RECOMMENDATIONS FOR THE FACILITATOR

Dear facilitator,

The activities offered in the Artogether program may not be adequate for every group of children and convenient for every space or artwork of your choice. You can adapt the activities to other themes in accordance with the needs of the group of children you are working with.

In this section, the Artogether Working Group has provided several points for a more smooth, efficient and effective activity flow. However, what kind of themes you can come up with is always up to your aims and creativity as facilitator.

All of the below points are critical to be considered in your work flow. They are in fact a series of basic recommendations and are covered very briefly to give you a general idea on how to plan your activity. You can contact us from the e-mail address on our web page (www.hep-beraber.org) for your comments on these points and additional recommendations.

Target Age Range and Group Size

Working material is designed to address the age group of 9-12 (+/-1) and can be carried out with a group of at least 6, at most 18 children. You can find the number of recommended participants on the activity cards.

If the group is bigger than this size, two facilitators might be needed in order to split the group into two and work on two different art works simultaneously.

Depending on the socio-psychological development level of the group, their language (verbal or written expression levels) or their socio-cultural backgrounds, facilitator can always include participants who are below or above the age range indicated above.

The number of participants recommended for each activity is indicated on the activity cards. In case the facilitator needs to divide the group into two, it is recommended to take the age range into account. You can ask help from parents, volunteers, pedagogues, and translators when you are working with big groups, but the best option would be to work with another facilitator and split the group into two.

Recommendations on Group Dynamics

A. Inclusiveness

According to UNESCO, inclusive education is seen as “a process of addressing and responding to the diversity of needs of all learners through increasing participation in learning, cultures and communities, and reducing exclusion from education and from within education.” Throughout this project we have given the utmost importance to inclusiveness and attempted to create solutions that aim inclusiveness in non-formal education. On the other hand, for children with special needs (physical, developmental or sensory), the facilitator should always make specific adaptations for each activity according to the needs.

You may need to offer extra support and empowerment for the group of children you work with, as they will actively engage in new experiences in a new environment. Therefore choosing positive and encouraging wording will be motivating for the group.

Providing a space for everyone to participate and express themselves will increase overall motivation of your group (See the related recommendation under the ‘participation’ headline.)

There can be unexpected setbacks with your group and incidents where children have

difficulty to participate, to express themselves or their feelings. In such incidents, it is important to open space by letting them stay aside during some of the activities, inviting them to stay out as an observer for the activities you deem them to have difficulties, helping them with expressing their feelings. If you feel the need, you can always ask the support of specialists in the institution you are working after the activity.

a. Age Range of the Group

The activity cards in the box are designed for children aged 9-12 (+/-1). It is recommended to form groups with close ages like 8-10 or 11-13. When you are not able to, for various reasons, form groups with children whose ages are close to each other and you have to work with a wide age range, you may need to produce inclusive solutions for the younger and the older children in the group. When you are doing so you may consider adjusting the language of the directions, asking questions that will particularly intrigue the interest of a particular age group, varying the material you use, etc.

b. Cultural or Personal Characteristics

Especially when you are working with a multicultural group, generalising national, cultural and geographical characteristics may cause to overlook the personal characteristics of individuals that belong (or assumed to belong) to that cultural group. In the same manner, translating a personal attitude into a generalisation for every member of a community may cause prejudices and stereotyping towards that group of people. Therefore when you are working with a group of children who are coming from different social experiences:

- being biased against a group or individual,
- using a generalising language

will detract you from basic premises of inclusive education.

c. Multilingualism in Activities

There are recommendations on the activity cards that promote multilingualism. These recommendations were designed to make other cultures and languages visible and support children in their acknowledgement of cultural diversity.

Providing a space for the other family languages spoken in your group during the activities will create a more inclusive learning environment, enhance children's limits of recognition and create awareness for multilingualism. Concept of inclusive education suggests to pave the way for all languages the participants speak.

You can make all the family languages visible by writing down all key words used in different languages throughout the activities. Creating short stories with these words and concepts as a group will also be beneficial for their language skills.

If a child does know how to say a word in a language, but does not know how to write it, you should first ask the help of other children in the group who speaks the same language. If none of the children know how to write that word, you can ask them to draw, paint or vocalise that word as another way of depiction. On the other hand, pronouncing the word could also be enough, you can decide in accordance to the language proficiency of the children.

d. Children with special needs

The activities in the bag use various methods that require physical participation and active usage of senses. In the cases some of the children in your group might need special attention/support:

- you should choose from the cards that seems more suitable at this situation,

- try not to see the special physical, mental or emotional needs as an obstacle to carry out a particular activity, and find solutions that will be inclusive for the whole group.
- And ask help from special education specialists and psychological counsellors in your institution when you deemed to be necessary.

Always keeping in mind the idea to respond to the current needs, develop inclusive solutions specific to a certain situation and adapting activities to the conditions at hand will help the facilitator smoothly carry the activities.

B. Encouraging Participation

When you are running the activities, it is important to encourage active and voluntary participation of the children. Making the children feel that there is room for expressing their ideas and feelings, is substantial. In cases where there are more timid children who are not eager enough to speak or act, applying to communication tools other than verbal expression such as drawing, painting or writing is also a way to encourage participation. There may be differences in the levels of motivation to participate in the activities in different groups. Some groups may more actively participate in physical activities where they are more active while some groups feel more comfortable in intellectual and artistic activities. One way or another, you should take your group rather than whatever the activity is suggesting as your focal point to engage the participants and increase the participation.

Varying the activities you carry out may also open space for the participation of the children with different individual motivations.

“Child Participation”, on the other hand, goes beyond the simple participation of the children to an activity. “Child Participation” has a much wider framework and is a concept that is discussed as part of rights-based approaches. This approach asks for a re-visiting of the concept of “participation” in general, and the creation and promotion of a brand new vision. This is an approach that requires expression of children’s ideas in the matters that involve and/or interest them, consideration of their opinions and active participation to decision making processes starting from the idea development stage.

Activities in the Artogether Activity Bag can be carried out in the future in a way to open more and more space to child participation, as far as the museums and other artistic places like art galleries will let to.

Briefing the children on the flow of the activities beforehand, asking them to come up with their recommendations, ensuring their participation by developing ideas along the steps of activities are just a few such methods that promote child participation. Another example would be asking children to plan their own “fictional exhibition visit” and give them the opportunity to design and run activities themselves. Opening the space for “activities in the lead of children” will help children to further experience active participation and demand for more of such spaces in the future.

MUSEUM DIARY

Owner of this Diary:
Date:














Name of the Museum Visited:

Artworks I saw during the visit:

Artists of the artworks :

all together
heb beraber •
alle zusammen

Museum Diary

		
Aim	Multilingualism	Preparation
		
Task	Improvement & Additional Task	Recommendations to Facilitator
		
Number of Participants	Facilitator's Speech	Time
		
Place	Material	Type of Work of Art (2D, 3D, 2D&3D)
		
	Think & Discuss	

Symbols Index

together **MUSEUM RULES**



1. We will not touch any objects during our museum visit.



2. We will not eat or drink anything inside the museum.



But we can eat and drink outside of the museum.



3. We will be quiet in the museum.



It is not a problem to talk aloud outside the museum.



4. We will not run around inside the museum.



We can run around and have fun outside the museum.

Museum Rules Card

together **İSINMA ETKİNLİKLERİ**

Müze ve benzeri sanat mekânları alışıldık öğrenme alanları olmadıktan, çocuk gruplarıyla müzeler yapılacak ziyaretlerin akışını oluşturun, ziyaretten önce, "Müzeye hoş geldiniz" çalışmalarını yapın. Çocuklar arasında müze ve benzeri sanat mekânlarında daha önce hiç bulunmamış çocuklar olabileceği gibi, müze ziyareti yapmış veya söz konusu ziyaretin yapıldığı müzeyi bilen çocuklar da olabilir. Durum ne olursa olsun, eğitmen çocuklara söz konusu müzeyi ilk kez bir grup olarak ziyaret ettiklerini ve bunun herkes için yeni bir deneyim olduğunu aktarır. Bunun için yapılacak ön çalışmaların, bir arada ve uyumlu güçlendirici etkinlikler olmasında büyük yarar vardır.

Birlikte Sanat Etkinlik Çantası içinde bulunan Etkinlik Kartları müzede bulunan sanat eserlerine ilişkindir. Bu kartlarla yapılacak etkinliklere başlanmadan önce kullanılmak üzere, yukarıda sözü edilen nedenlerle, örnek sınıma çalışmaları içeren elinizdeki bu kart tasarlamaştır. Bu çalışmaya müzenin fiziksel yapısını tanımak, müze ortamına sınamak, katılımcıları birbirlerine ve mekana şunu kılmak, müze çalışılmadan önce eğililecek yeni kişiler var ise onlarla tanışmak, birbirini tanımayan bir çocuk grubunu tanıştırmak, öncesinde tanışmaları ise yeni bir ortamda yapılacak farklı çalışmaları hazırlamak amaçlanmıştır.

GENEL İSINMA ETKİNLİKLERİ

1. KİM, NE YAPTI? (Müze bahçesi, giriş holü veya herhangi uygun bir alan kullanılabilir)

Çocuklar bir çember oluşturarak şekilde oturur ya da ayakta durur. Eğitmen aşağıdaki örneklerle benzer cümleler söyler. Eğitmenin söylediği cümlelere katılanlar çemberde bir adam öne gelir, sonra yerlerine döner. Bu çalışma çocukların kendi aralarındaki fark ve benzerlikleri keşfetmelerine yardımcı olur. Bu çalışma aynı zamanda çocukların müzeler, sanat ve el işi çalışmalarına olan ilgilerini sezebilmek için de faydalıdır.

Örneğin:

"Daha önce bir müzeyle gitmiş olanlar" "Daha önce bu müzeyle gelmiş olanlar"
 "Bugün müzeyle otobüsle gelenler" "Bugün müzeyle yürüyerek gelenler"
 "Okula sanatla ilgili dersleri sevenler" "Resim dersini sevenler"
 "Evinde el işi, boyama ya da resim yapanlar"
 "Müzenin içinde neler var acaba diye merak edenler"

Alternatif öneriler: Çocuklar bir çember halinde ayakta durur. Yukarıdaki örnek cümlelere cevap olarak çocuklar örneğin, sol bacağına kalabilir veya bir kere yerinde sıçrar. Eğitmen her sefer farklı sorular ve farklı bir hareket önererek etkinliği daha eğlenceli hale getirebilir.

2. ALIŞ ÇEMERİ:

Bu çalışma çocukların birbirleriyle uyum içerisinde davranmalarını kolaylaştırmayı amaçlar. Çocuklar çember halinde durur ya da oturur. Çocuk grubu ilk önce müzeyle gelişlerini kutlamak ve birbirlerine "hoş geldin" demek üzere aynı anda büyük bir alış yapar. Etkinlik alış motifli süsler.

1. İlk turda her çocuk sırayla tek alış yapar. Alış hareketi sırayla, sola doğru, adeta bir kişiden diğerine geçerek devam eder, böylece alış çemberi tamamlanır. Bu bir kere daha tekrar edilir.

2. İkinci turda el çarpmanın temposu ilk kişiden, yine sola doğru, çok yavaş başlar, giderek hızlanır. Bu tur da bir kere daha tekrarlanır.

3. Üçüncü turda grup mümkün olan en yüksek hızla, ama birbirinin sırasını gözeterek, sola doğru, sırayla el çırpar. Hızlı yapma teklafıyla sıra takip edilememişse, eğitmen, amacın hızlı olmak kadar, bir dalga gibi akarak, birbirini takip edip uyumlu olabilmek olduğuna belirtir. Aynı tur bir kere daha tekrarlanır.

Alternatif hareketler: El çarpmak yerine, soldaki kişiyle avuç içlerini birbirine çarpacak şekilde "Çak" yapılabilir. Alternatif olarak, bir kişi eğilir ve onun iki yanında ayakta duran iki kişi birbirine "Çak" yapar. Sonra eğilen kişi doğrular ve onun solundaki kişi eğilir. Eğilen kişinin iki yanında ayakta duranlar "Çak" yapar. Yukarıdaki üç aşama burada da tekrar edilir.

3. ELLER DİZE:

Bu çalışmada bedensel temas beklenmemek, şarttır ve eğlendirici hale getirerek, çocuklar arası teması artırmak amaçlanır. Çocuklar bir çember oluşturur.

Birinci turda, eğitmen bedenini iki kısmına söyler ve her çocuk kendi bedeninde bu iki kısmı birbirlerine değdirir. Örneğin: Eller dize, ayak dize, dirsek dirseğe, el başa, avuç içi çeneye... gibi. Çocuklar da çeşitli kombinasyonlar üretebilir ve grupta herkes söylenen yeni kombinasyonu yapar.

İkinci turda çocuklar bire- çift oluşturur. Sıra gelen çift bedeninden iki kısmı söyler. Tüm çiftler bu iki kısmı karşılaştıkça birbirlerine değdirir. Örneğin, birinci çift "Eller dize", diye bağırırsa, tüm çiftlerde bir çocuğun eli, eşinin dizine değdir. İkinci çift, "Sirt sirta" derse, tüm çiftlerde bir çocuk sırtını diğerinin sırtına değdirir. Üçüncü çift, "Çene omuz" derse tüm çiftlerde bir çocuk çenesi, diğerinin omuzuna koyar. Her çift bir kombinasyon söyleyene kadar oyun süsür.

Öneri: Çocukların birbirlerine temas etmeye çekinmediği, teması terah etmediği veya eğitmenin teması henüz erken bulduğu durumlarda, bedenini söylenen iki kısmı birbirine değmeden, sadece yaklaşırlar. Böyle hallerde yönerge, dokunma üzerine değil, "o kısımları birbirine yaklaştırmak ama dokunmamak" üzerine verilir. Böyle bir çekince sadece bir veya iki çocuk kişi varsa dahi, eğitmen yönergeyi bu şekilde verir.

4. EV SAHİBİ - MİSAFİR

Bu çalışmanın amacı, katılımcıların zihinlerini ve bedenlerini hareketlendirmektir. Katılımcılar hem birbirleriyle eş olmayı, hem ebe olmayı, hem dayanışmayı, hem misafir kabul etmeyi hem de misafir olmayı deneyimler. Bu karşılaşmalar aynı zamanda belli konularda sohbet etmelerine vesile olur.

Warm-up Cards

● CREDITS

ARTOGETHER ACTIVITIES BAG

Idea and Implementation:

Fisun Aykır - Creative Drama Trainer, Turkish as a Second Language Teacher
Cevdet Bayram - Creative Drama Trainer, Primary Education Teacher
Sevin Seda Güney - Dance and Movement Therapist
Lale Hazar - ODGEDER , Education Expert
Fatma Karacakurtođlu - Train of Hope, e.V.
Monika Lahme - Mondo Mio! Children Museum
Danny Lundmark - Music Therapist

Texts:

Fisun Aykır - Creative Drama Trainer, Turkish as a Second Language Teacher
Cevdet Bayram - Creative Drama Trainer, Primary Education Teacher
Esra aplı - ODGEDER, Turkish Language and Literature Teacher
Sevin Seda Güney - Dance and Movement Therapist
Fatma Karacakurtođlu - Train of Hope, e.V.
Monika Lahme - Mondo Mio! Children Museum

Activities:

Fisun Aykır - Creative Drama Trainer, Turkish as a Second Language Teacher
Cevdet Bayram - Creative Drama Trainer, Primary Education Teacher
Sevin Seda Güney - Dance and Movement Therapist
Monika Lahme - Mondo Mio! Children Museum
Danny Lundmark - Music Therapist

Language Support Consultant:

Dorota Okonska (ProDaZ)

Design:

Esra Göksu | www.esragoksu.com

Coordination and Implementation:

Beril Sönmez (Anadolu Kültür)
Birte Neumann (LaKI)
Ekin Su Birinci (Anadolu Kültür)

Booklet Translator & Editor

Özgür Bircan

LICENSE & COPYRIGHT DISCLAIMER - ARTOGETHER PROGRAM:

The Artogether Activity Bag can be reproduced and distributed under the following conditions:

- a. Whenever Artogether Activity Bag, its activities, diary and booklet are used, duplicated and shared, they should be attributed to the persons and institutions (licensors) mentioned in the imprint.
- b. Whenever materials are being used, the imprint should be referenced and any changes made to the materials should be declared. All kinds of changes can be made to the materials under the condition that references to the imprint and declarations of any changes are clear and reasonable. However, any references or declarations should not give the impression that you have the support of the licensor and institutions.
- c. Non-commercial use – The Artogether Activities Bag and the tools may not be used, reproduced or distributed for commercial purposes.
- d. Modified materials may not be distributed – If the Artogether Activity Bag or the materials contained within the program are rearranged or modified, the modified versions of the materials may not be reproduced or distributed to third parties.
- e. No additional restrictive provisions – No additional provisions or technical procedures may be applied that would prohibit any application of the program that the license permits legally to another person.
- f. Persons and institutions mentioned in the imprint cannot cancel your rights, provided you comply with the license terms.

For more information, you can contact us at our project website:

www.hep-beraber.org | www.alle-zusammen.org



German Turkish Initiative for Collaboration on Refugee Relief

In Collaboration with



ANADOLU KÜLTÜR



Kommunale
Integrationszentren

Landesweite Koordinierungsstelle

Supported by

STIFTUNG
MERCATOR

