



»Climate, Art and Future Participation«

»Klima, Kunst und ZukunftMitMachen«

Wie wir in der Prignitz unsere Zukunft gestalten wollen und klimafreundlich leben
How we want to shape our future in Prignitz and live climate-friendly

A pilot project of Hoch Vier and wha-stiftung at the interface of adult
education, active citizenship and art in the framework of the Erasmus+ -
project „Fusion of Art and Education“

From October 21 – October 22

In addition to this documentation, a photo documentation
was created that reflects on the project and describes
methods. It is a brochure, along with this paper.

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Introduction

The Erasmus+ funding enabled HochVier and the wha-stiftung to use and further develop the expertise gained in the cooperation between **artists and adult educators**. According to the objective of the project application, Erasmus+ promoted political participation and enabled collaboration between artists and adult educators as well as participants. In the process, public space was explored and a resulting exhibition was opened. Another result was an exchange campaign for the good use of resources. Our experience after twelve months of the project is that artists can competently make a variety of contributions to political education work.

Projektvorbereitung: Project Preparation

With a core group of ten, regular meetings of several adult educators and artists started in November 2021 in the Prignitz. In charge was a consultant for political and cultural education as well as regional artists and art mediators who work in the education and art sectors.

This ten-persons-strong core group identified the topics in a group of 40 artists and cultural workers in the region as well as other actors in educational work:

- The topics of the future and climate change came first
- because of the distances, the networking of the individual actors
- the project should be participatory and able to involve new contributors, ie. Meetings that stimulate collaboration between artists and sculptors
- Discussion of the core period, the overall time frame.
- Working groups were formed, [AG], which are involved in the implementation steps.
- An artist and an adult educator moderated the AG's
- There were monthly plenary sessions where each person could present their own projects, with the opportunity for actors working on the same topic to network. Due to Corona, the meetings were often online in winter.
- A »resolution on mindful cooperation« was approved and the group consists just of tolerant contributors; there should be no room for people acting on the right-wing spectrum.

Finding the participants and artists

The next step was to find participants and interested artists. To achieve this, we use various communication channels.

- Creation and merging of different lists such as telephone, mail, addresses
- Formulate different texts for the press, artists and designers
- Sending information by email to multipliers, daily and weekly newspapers, radio and Prignitz TV media, neighborhood talk and word of mouth
- Informing the Prignitz culture scene via Instagram, facebook
- Creation of a new website
- Presentation of the project idea and the IO1 at monthly multiplier meetings called »FairNetzBar«, which continues the traditional WanderBar, but serves more as targeted information
- the green board with campaign information that informs in each village
- Creation of a stick-in poster dummy that contains the CI and into which anyone on can easily imprint or write the event date, time and topic.
- The mini-newspaper or brochure »Wanderblatt« was created, which accompanied the development of the project idea with monthly articles and was sent throughout Prignitz.

Addition: In the rural area of Prignitz, the distances from village to village and from place to place are long, because the landscape there is one of the least populated areas in Germany. The project brings together people who live far more than 100 km apart.

1. Meeting at a central location near a train station with artists and adult educators
2. Participants who methodically bring together similar subject areas, synergy effects
3. Participants who work not far from each other discuss how they can support each other with the projects. Actions are to be offered in many small places, in Perleberg the climate art action is to grow in a small cultural center over a period of eight weeks. The adult educators and artists have come together voluntarily. They are motivated to work on this topic and have years of experience in the region and know some of the workshop participants from other projects.

Adult Educator Simone Ahrend lives and works in Potsdam and Prignitz. She knows the region very well, she spent her childhood and youth there and also worked on various projects after her studies. She is well experienced in education projects for sustainable development, is well networked with many artists and knows lots of cooperation partners.

Experience has shown that working with long-standing partners is reliable and consistent. For this reason, all artists with whom there had been good experiences in the implementation of projects in the past were invited to a core team.

Qualified regional educational actors were recruited from among the participants, as well as participants and artists. They met at the »FairNetzBar«, [NetWorkBar«] which is a kind of wandering bar that stops at individual stations in the district in an artist's courtyard or another location and invites you to meet up at a bar there. The organizer of this BAR invites his neighborhood and circles of friends. So the group expands. Where ever the people met, they get to know the artistic establishment or the educational institution and so new people were won over to the campaign by word of mouth. We maintained close contact with the press.

Based on notice boards, »Green Boards« were produced as an art campaign, which were distributed in the individual communities to pass on information. These green boards contain a logo and can be written on with chalk and announce the next action. These are tree planting campaigns, photo campaigns, readings, give-and-take meetings. The small green boards are either passed on from house to house or the large boards are installed at a central location in the village.

A logo was developed for this campaign so that those involved know that they are under a common roof, a common idea under a core topic. This prompted some to get involved.

So that not so many resources are consumed, an impression poster was also produced to reach TN, which visually bundles the climate art actions. Individual workshop organizers can note the date and time there and are still recognizable as part of the campaign.

Under the joint project umbrella, there were different ideas and differences about ideas and, in particular, methods and personal presentation to artists and designers. The negotiation process brought the group further and became exciting for other participants to enter into a discourse.

Topping and Planning the result

The topic and participants were fixed. Now it was about the structure. Everyone should be able to implement topics that are important to him/her, regardless of whether he/she organizes a workshop, a song recital or a painting party.

Planning and implementation were process- and participant-oriented. A different moderator was appointed for each meeting, and working groups were formed. One of them should accompany the finding of the overall name for the climate art project and involve everyone via online voting. Finally, groups were formed to design the logo, for campaigns, for location scouting, for the design of invitations and posters, and others.

In order to form a common network with which art, education and sustainability can be discussed regionally, unification processes are needed. It is not enough to say that the topic is climate, art and future participation and everyone agrees. The contributors adopted a resolution that establishes the democratic framework of the project and includes that all arts, trades, genders and nations are invited. Those who cannot accept this will not be part of the campaign.

The aim of all projects in the entire art project was to sensitize against waste and for sustainability, with the goal: Now concretely reduce or prevent your own waste!

Under »ZukunftMitMachen« the individual projects acted independently, the format of the presentation was up to them.

In the project in Perleberg, for example, a group was formed that made it possible to experience the handling of textiles and textile waste, which reported on the route a piece of clothing takes with which resource consumption before it reaches the buyer. The group was very motivated to build everything themselves [DIY] and second hand, from the clothes rack to the shelves.

Their goals also included:

- Learn how to organize a textile swap party | furnish
- Finding out the cause of textile waste in your own environment
- Development of artistic formats for the multiple use of clothing
- Raise awareness so people can reduce their own waste.
- Raising awareness of regionality and quality
- Creation of space for the exchange of resources for viable sustainability
- Resource appreciation and careful use of our resources
- Formation of an art & culture platform and for more green in the urban space, Tours in the old town, train the eye for architecture in Perleberg
- Create with artistic means & overpainting for urban space greening

»FairNetzBar«: It was initially one of the soft factors of the project and developed from an accompanying framework into a monthly thematic meeting, the »FairNetzBar«. They were held by the wha-stiftung, Altstadt e.V., Wandelnetzwerk Prignitz, and community garden in Wittenberge, each month at a different location. Many more ideas were generated here than at official meetings. A variety of new collaborations and more collaborations between artists, clubs, sustainability initiatives and other actors in the region emerged to join in and imitate.

Meetings: There were ten preparatory meetings: finding a topic, recruiting actors and locations, and various groups: e.g. naming. Twelve submitted proposals were discussed in the group and four of them were released for democratic voting. Majority decision after count.

At the »FairNetzBar«s«, the inviter determines the setting: invited, organized thematic lectures and rounds of talks and created the conditions for discussion, ie. feel-good Demeter lemonades and organic coffee as well as a takeaway buffet.

For example, in the case of the »Toolbox of Change«, a working group organized a painting over party after a photographic tour of the city and gave the actors free rein to express themselves artistically.

One criterion of the cooperation was that locals and newcomers, artists and designers can work together and side by side on an equal footing. Experience has shown that artists who have moved here are more quickly networked with each other and have little ambition to involve locals. Since this is a new project, everyone, whether they are artists or designers, who have lived there for many years or who have just moved there, should be addressed and the project defined together.

It was unforeseen that in addition to the two main groups of artists and sculptors, craftswomen also took part, they were the ones who created a good bridge between the actors.

Participation in »ZukunftMitMachen« enabled us to think further about the topic of sustainability on a larger scale with a larger number of people, to further concretise and implement the idea.

The planning phase was not only about planning meetings, which were structured according to certain methods such as introductions, world cafe, ideas conference. Since there was one person in the planning group who was attending a training course to become an adult educators, she often brought her methods to the table with great enthusiasm, certain that there would definitely be a result. At this breaking point there were also disappointments, e.g. that the methods do not work wonders, but that the group as a whole can only go forward in very small steps in order to include all participants and keep them motivated.

It was different with the encounter format: »FairNetzBar«. From April to October, more than 30 like-minded people met once a month over drinks and talked about the Climate, Art, FutureMitMachen campaign. In this relaxed format, the people involved spoke informally about how people can change the climate with artistic means.

The meetings in November 2021 and January and May 2022 each lasted a whole day with breaks, songs, short playful methods and a one-hour break with a buffet. The planning meetings in February, March and April take about four hours and »FairNetzBar« about 6 hours. Online meetings lasted no more than two hours. In summary, the main actors with higher responsibilities met two to three times a month and other actors once a month.

The »FairNetzBar« created a wide range of opportunities for new collaborations and new collaborations between artists, clubs, sustainability initiatives and other actors in the region to join in and imitate.

A total of more than 500 participants came to the events of the art campaign. Individual events had between 30 and 60 visitors. At the neutral »FairNetzBar«, no matter where it was, almost all the main players were usually present, because they had a position there, ie. get people involved.

The meetings were always spatially rotating, so that people could get to know each other and their places better. The project was held in studios, in public spaces, in courtyards, in a church, in a hall, in a community garden and in many other places. There were writers reading under windmills, water specialists giving input at a spring. It was a very broad spectrum.

The project can be understood in five phases. There was a planning phase with many lively discussions. There was a name and logo-finding phase, and a more informal phase where people could just meet and talk casually. There was a phase in August and September when everyone in the region was able to attend the events that had been prepared. There was an event almost every day in September. Finally, the actors met in October for a follow-up in a studio with extensive discussion and criticism.

There was a common corporate identity and the opportunity to advertise your own events with a stick-on poster. Each contributor who wanted to make an offer found their own space and subject for their art. Whether readings, concerts, city tours, lectures: the program was varied. Music, invitations, listening and exchanging, hearing and seeing at readings, enjoying the buffet and entering into dialogue, hearing stories under the hum of the wind turbines and feeling the wind.

Due to the independence of each individual project in the campaign, there was a great need for agreement at the beginning, but once the goal was clarified, everyone was able to act independently and look for people who would support them in their campaign or workshop.

The cooperation between artists and designers was not always easy because they often work with different methods and approach projects differently. While artists

often make sure that the font is suitable for what is happening and that the material appeals to the tactile senses when they are invited, designers are hardly interested in this, so that at this point there are also discussions about the sense and nonsense of investments in advertising and public relations for the project.

It was often not so important to the educators how the buffet was organized for the meeting, whether with or without pork sausage (the Muslims can eat from the other plate and if they are lucky, there was no lard on the knife). Are there vegetarian spreads and cheese? There has only been one vegan event organized by an artist.

Another conflict showed me that a compromise rarely offers a good solution: The question was seriously discussed: should we buy either apple or orange juice? Do we buy either milk or oat milk? Let's buy either sparkling water or still water: A social worker said: Medium is the compromise when it comes to water. But: The disadvantage: Two wishes are ignored and it is what nobody wants. After a long discussion, the regulation was made: There is sparkling water and still water. And of course the comment: »Some of you artists are difficult with food«.

The partners are free to choose methods how do evaluate the cooperation in the pilot projects, they can interview the participating artists and adult educators, they can use the method of aesthetic diaries, they can interview other participants etc.

Results

One of the most important experiences in the project for the participants was that they had to talk and work together in order to successfully implement the project together, even if they often had to negotiate for a long time until they found a common solution. These were different challenges for each contributor that had to be taken seriously. A result is therefore the first phase of the project, methodically supported to get to know each other and to gain trust and to be informed about the actions of the others. This also became clear when the participants jointly prepared a series of resource-saving workshops and implemented them up to and including a painting over campaign. We find this process of being creative and appearing public to be a very important learning experience. Not only courage but also consistent action. And also to be able to explain at a table why it is time to act in a climate-friendly manner.

During a four-hour feedback session, all project teams looked back in an informal atmosphere. The exact observation of the course of the project was the focus. There were playful methods of saying what you liked and what needs to be changed if there is another project like this. The participants found the added value in the project to be successful thanks to the artistic approaches to topics that otherwise require lengthy presentations, but which can be seen, felt and experienced through artistic methods. Participants expressed that they have become much more secure in their own attitude and thus in their own arguments.

A very important result was that all participants could identify with the climate art campaign. Many have learned from each other. People who didn't know each other at the beginning supported each other. All participants got to know at least ten new places, studios, social spaces, places and public places.

Overall, there was very positive feedback from the contributors; in particular the method: "decision instead of compromise" led to clarity, trust and respect. However, the decisive factor is the motto: Act appropriately in every situation. communication instead of conflict. Talk to each other. • Space for dialogue, space for learning from and with one another, space for mutual inspiration.

The method of the resolution to be signed was an important experience, as many artists who had recently moved to Prignitz and who had signed this resolution could participate. They all had an interface in the campaign, they could identify with tolerance, climate and art.

One result was described by participants who were not used to trusting processes, but who had previously worked through stringent lists to achieve goals. Through the artists, these sculptors and participants were put in a position to trust the process. When giving feedback, they described this as a profitable experience. It doesn't work without specifications, but minimize specifications and trust each other. Thus, the individual working groups were able to make more decisions themselves than to receive specifications. Surprisingly, the goal remained in sight.

The feedback showed that although there were always junctions at the beginning when artists had to solve their work together, this resulted in a colorful program of events that was characterized by art, culture and topics related to sustainable development. Artists and designers were needed to be able to implement this series of events related to the climate and art. So it had been worth arguing, discussing, reaching agreement and thereby taking action.

All the methods that facilitated and enabled communication were put together in a so-called toolbox of change.

A very important finding was that a radius of more than 60 kilometers is unrealistic with this form of cooperation and the limited use of local public transport. It was planned that people within a radius of 200 kilometers should participate. Ultimately, a radius of 60 kilometers was realistic.

Toolbox: project duration. After all, it's not a biennale where there are narrow territorial boundaries and everyone comes together in one city. We had to realize it takes time to reach places. Time for your own events. It's not such a good idea to be in a rural area over 200km, prepare for a year and then hold all 60 events in a month. That turned out to be unrealistic. The Altstadt e.V. therefore implemented its project mainly in June, July and August, albeit against the consent of the entire group, and presented the results in October. Otherwise these actors would not have been able to attend other events.

We also found that people inspired each other during the preparatory rounds and were able to put their own projects into concrete terms through rounds of introductions or even received help from other actors who are working on similar topics.

In the end, it was also clear that two new networks had been founded, a new network of artists and actors exclusively of new Prignitz residents who had just moved to Prignitz, to which no long-established residents were included either. Constitution in the foreign environment.

A more politically active network is also being established that understands climate issues more in terms of young actors, regardless of age, in order to make a difference in politics. It is intended to encourage participation in the campaign formats. The question here is how can I or how can young people win over young people who want to be active in local politics at the next elections in order to ventilate climate issues there.

A few other comments are important for reflecting on the project:

Contributors need time to implement their ideas. This is a problem when you have set yourself a time frame. In this special project, we have postponed an appointment to August in good time. The participants did not want to present unfinished results, that would have unsettled them or they would have canceled their participation. A time buffer is necessary for future projects, with this project we were able to find a good solution to keep everyone on the ball.

Overall, we are very satisfied with the results of this series of climate art campaigns. At the beginning we did not expect to implement such a wealth of meetings with such high-quality thematic input and encounter formats.



First Meeting at all in the city of Wittenberge, so-called »Meeting Area Safari«.

Bildanhang:



Open-your-mind-for-climate Stroll through a garden



Zukunft MitMachen
Kampagne für Nachhaltigkeit in Prignitz-Ruppin

**Kunst und Bildung
Zusammendenken -
Miteinander tätig werden.**

Was kannst Du tun, um nachhaltiger zu leben?

Fürsorge für Erde und Natur
Gemeinsam Gedanken verknüpfen.
Was wir von politischer Beteiligung erwarten? Wie wir Veränderung erreichen? Wie wir uns für Klimagerechtigkeit einsetzen? Wie wir aktiv werden können?

Samstag, 23. Juli 2022 um 13 Uhr
Herzliche Einladung zu einem Fotospaziergang.
Wir werden in Perleberg Wunder Punkte suchen und fragen: Was wollte ich schon immer mal ändern? Wo sehe ich Entwicklungsmöglichkeiten? Was hat einen generationsübergreifenden Wert? Wie wollen wir leben? Lasst uns im Stadtraum und im Naturraum fotografieren und miteinander innehalten.

Treffpunkt: **Speicherhof Perleberg** nach dem Rundgang unterhalten wir uns bei Kaffee und Kuchen.
Wer möchte, kann gerne eine Leckeres für sich und einen anderen mitbringen.

Am 30. Juli folgt eine fotografischen Übermalaktion.

Was ist los 2022 in Prignitz-Ruppin?
Kunstaktionen für die Zukunft
www.zukunftmitmachen.de

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wha Stiftung Altstadt e.V.

Invitation: stick on posters in the tradition of »Green Borad«



Adult educators invented a method, to reverse the logo to the »Green Board«

Aktion im Rahmen
der Klima-Kampagne

Zukunft
MitMachen
Kampagne für Nachhaltigkeit
in Prignitz-Ruppin

Geben-Nehmen Aktion

Kleidertausch & Talk

Weniger verschwenden, mehrfach verwenden ...
Bewusster und schonender mit Gütern und Ressourcen umgehen

13. August 2022

von 13 bis 17 Uhr

Speicherhof Perleberg
Altstadt e.V.
Wollweberstraße 8
19348 Perleberg

Mitbringen: Nützliche Gegenstände und gute Kleidung.
Vorhanden: Tische und einige Kleiderständer
Wir bieten: Spaß & Spiel mit der Marmorbahn & Foto-Übermalaktion.
Wer möchte, bringe Leckereien für das Buffet mit.
Kontakt: st.kunzemann@gmail.com

www.zukunftmitmachen.de
Was ist los 2022 in Prignitz-Ruppin? • Kunstaktionen für die Zukunft

Wir danken ehrenamtlich
in der Kampagne Mitwirkenden
sowie allen Unterstützer:innen.

Poster in the sense of invitation. It could also be produced in A3 or A4, A4 format as well as a leaflet.



Work in groups. Each group deals with a topic.



Spin and guess. Guessing game on resource consumption of food, clothes ...



We drew, after a photographic walking tour lots of Greener Perleberg Pics just in the middle of the election campaign for mayor. None of the candidates gave a comment on this artwork, just citizens annotate on the subject of this art work.



There is a magical machine that absorbs carbon dioxide out of the air, costs very little, and builds itself. It is called tree.

Es gibt eine magische Maschine, die Kohlendioxid aus der Luft saugt, sehr wenig kostet und sich selbst baut. Sie heißt Baum.

How can I present my political concerns convincingly in public?

How can art and education help to bring your own ideas to the public to save the earth from climatechange?

Wie kann ich meine politischen Anliegen überzeugend in der Öffentlichkeit und in ■ ■ ■



Artists and adult educators in action.

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