



ArtS – Skills for the Creative Economy

R3.3 – DESCRIPTION OF METHODOLOGY AND TOOLS

WP3: Designing the Curricula, Certification and Assessment

Author: CESIE

Co-funded by the
Erasmus+ Programme
of the European Union



Project information

Project acronym:	ArtS
Project title:	Skills for the Creative Economy
Agreement number:	2014 – 3174 / 001 - 001
Sub-programme or KA:	KA2 Sector Skills Alliances
Project website:	Arts-project.eu
Authoring partner:	CESIE
Report version:	2.0
Date of preparation:	21.3.2016

Document history

Date	Version	Author(s)	Description
8.3.2016	First version	CESIE	First version
21.3.2016	Final version	CESIE	Final version
13.10.2016	Updated version	CESIE	Updated version

©ArtS – Skills for the Creative Economy 2014

With the support of the Erasmus+ Programme of the European Union.

Disclaimer:

The European Commission support for the production of this publication does not constitute endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Index of contents

Introduction	4
1. The ArtS Methodology and Learning Approach	5
1.1 Defining the ArtS Methodology	5
1.2 Delineating the main characteristics, similarities and differences of the contexts where the ArtS Training Programme will take place as a <i>blended learning</i> : the e- learning and the classroom based contexts	7
The Relational dimension	8
The role of trainer	9
The Moodle Platform	11
2.Sharing the background knowledge of partners	13
BLOG	14
VIRTUAL CLASSROOMS	15
FLIP LESSONS	16
LECTURES	17
ONLINE LEARNING PLATFORM	18
PROJECTS/WORKSHOPS	18
PROJECT BASED LEARNING	19
SERIUOS GAMES	20
SKILL MAPPING	21
NETWORKING MAPPING	23
SIMULATION EXERCISES AND ROLE GAMES	24
SMALL WORKING GROUPS	24
PARTICIPATORY WORKSHOPS	25
KOLB CYCLE	26
THEATRE GAMES	27
SIX THINKING HATS	28
RECIPROCAL MAIEUTIC WORKSHOP	29
3. Summing up	30
References	34
Texts	34
Web sources	34
Web sources provided by partners	35

Introduction

This document has been developed within the framework of the [ArtS – Skills of the creative economy](#) project. ArtS is a project co-funded by the **Erasmus+ Programme KA2 – Cooperation for innovation and the exchange of good practices, Sector skills alliances**.

The main aim of the project is to deliver a **joint Vocational Training Programme (VET programme)** which responds to EQF/ECVET standards to provide low-skilled, unemployed and self-employed artists, the opportunity to update their professional competences and acquire management, business and networking skills, connecting the desired qualifications/competences with a sets of knowledge, so that they can have an easily access to the labor's market.

The main goal of this document is to be a concrete and useful instrument providing a common background of methodology and tools to be adopted by partners in the desgiment of the ArtS Vocational Training Programme.

The document is structured into two main sections: the first one aims at finding a common understanding of the meaning of methdology within the ArtS Consortium. It also gives an overview of how to relate the methodology to the two main contexts where the ArtS Training Progarmme will take place: the face to face learning and the e-learning.

The second section consists in a collection of practical examples of tools provided by partners as patrimony to be be used among all the Consortium.

The main beneficiaries within the ArtS project are the VET providers who have the role of designing the content of the modules for each specific sector. Nevertheless, this document could be used by all those involved in dealing with a methodological approach in the development of a training course.

The main challenge highlighted by this paper is to find the appropriate methodology and tools that respond to the **target group's specific needs** in terms of skills to be improved in order to have access to the labor market. Moreover, the methodology and tools will have to be choosen in order to match with each sector and with the specific and common modules that will be developed in each partner country during the ArtS Training Programme.

From the previous ArtS reports¹ we have a clear overview of the significant skills for each specific sector required by artists from Greece, Spain and Italy and the skills that need to be improved.

The table below² shows the results of the researches previously done regarding the most relevant skills and the ones to be improved:

¹ R2.1 *State of Art and Mapping of Competences Report*, developed by CSVN, 2015.
R2.5 *Needs Assessment Report*, developed by SMOUTH, 2015.

Sector	Significant for the sector	Need for development
Cultural Heritage	Creativity	Knowledge of the market
Craft	Creativity	Knowledge of the market
Performing Arts	Creativity	Digital skills
Literacy	Communicate	Creativity
Audio-visual& Multimedia	Creativity	Digital skills
Visual Arts	Creativity	Digital skills

Another challenge consists in giving the basis to create an overall **homogeneity** of contents despite the **diversity** among all the consortium partners. Therefore, diversity should be pointed out as a resource in favour of the homogeneity.

How to identify the appropriate methodology to be addressed to the ArtS Training Programme?

This paper wants to give inputs to answer this question and to reflect about some core issues that are related to it and will be considered for the development of the Vocational Training Programme. The main inputs that the paper will focus on are:

- Defining the methodology and the learning approach of the ArtS project;
- Delineating the main characteristics, similarities and differences of the contexts where the ArtS Training Programme will take place as a *blended learning*: the e- learning and the classroom based contexts;
- Sharing the background knowledge of specific tools among all partners.

1. The ArtS Methodology and Learning Approach

1.1 Defining the ArtS Methodology

After an investigation among all partners, CESIE extrapolated the main idea related to **methodology** that wants to be address within the ArtS project:

² R3.2: ArtS Definition of e-art space training and certification framework, WP3: Designing the curricula, certification and assessment, developed by CESIE, 2016.

The **ArtS methodology** aims at being a system of principles, a structured approach for a learning objective that consists in giving artists the opportunity to update their skills to better face the labour market.

The two main principles standing for the ArtS methodology are:

- Supporting a step by step learning and creative process;
- Promoting a participatory approach

Supporting a step by step learning and creative process consists in leading the learners through a ***path of improvement*** where at the beginning they would seek for a fulfilment of their specific needs and at the end they would be ready to face the labour market with new skills acquired and updated skills. The *path of improvement* would see the learner actively involved in the Training life, bringing its own experience into it and finding new ways of solving challenges with the support of the trainers and other learners.

The main steps where the path of improvement takes place are:

1. *Bringing the own experience into the Training*: all participants of the Training are considered to be *peers*; each one has its own experience that can be a real value if it is shared with others. In this way **the learning starts as a reciprocal process** where all actors are involved. The trainer is also an active part of this process, he is not standing above the group of learners rather he is bringing its own experience as well and learning from the others.
2. *Focusing on the skills to be improved*: this phase of the path consists in sharing each learner's lacks that are coming from their previous learning experiences in the formal and non- formal education field. This phase brings the learners **to identify the challenge** that has to be overcome.
3. *Creating new ideas to improve and update skills*: this is a core phase where learners will be actively involved in using their capacity of **creating new ideas** and finding solutions to the challenges highlighted in the previous phase. Generating new ideas will be the key to find innovative solutions to improve and update the skills required.
4. *Transforming skills into competences*: this phase will lead participants to become aware of the learning process done and of its outcomes. In other terms, the learner has got new knowledge and competences that will be spent to enter the labour market with a higher qualification.

5. *Entering for the labour market:* the ArtS Training Course guarantees the certification of competences through the **recognition of the competences acquired** by the EQF (level 4)³ and ECVET. Moreover, the training programme will contribute to develop the three main skills that, according to the Needs Assessment survey undertaken by ArtS Consortium in Greece, Italy and Spain, need to be improved by artists of all sectors to easily enter into the labour market. Participants will be asked to contribute also in this phase through self- assessing their learning path.

It is understandable that the *path of improvement* would be properly developed if supported by a **participatory approach** where learners are encouraged to take ownership of their learning as well as collaborate with the trainer. In this way the learning process would be a **reciprocal and peer experience**, based on:

- Learning through experience (learning by doing)⁴;
- Developing strategies for action by yourself and through interacting with the group of peers (peer to peer learning);

Following this approach, the training course will be mainly based on facilitating the learners to develop new solutions through individual work and collaboration with the others.

Non- formal and formal methods will be combined in order to enrich as much as possible the learning process and to conceive it as an holistic experience where both the cognitive and the emotional areas will be tackled in a balanced way.

1.2 Delineating the main characteristics, similarities and differences of the contexts where the ArtS Training Programme will take place as a *blended learning*: the e- learning and the classroom based contexts

Currently, the use of the term *blended learning* mostly involves "combining Internet and digital media with established classroom forms that require the physical co-presence of teacher and students".

³ R3.2: ArtS Definition of e-art space training and certification framework, WP3: Designing the curricula, certification and assessment, developed by CESIE, 2016

⁴ <http://www2.le.ac.uk/departments/gradschool/training/eresources/teaching/theories/kolb>

It combines many of the best elements of face-to-face teaching (personalised learning, social interaction and direct contact with the language) while allowing greater variety than a traditional classroom set up, responding to the needs of the learner.

It also provides the opportunity for students to learn independently and can allow teachers to monitor their students' progress more closely than traditional methods.⁵

The strong aspect of the *blended learning* consists in **flexibility**.

Both contexts where the *blended learning* takes place have their own peculiarities, each one have a different impact on participants and on the activities and tools to be chosen. Here we focus on specific aspects to be considered in both contexts since they will play a fundamental role in the course trend:

The Relational dimension

The aspect of **relation** plays a fundamental role and it transversally crosses all the learning process at different levels and all actors directly involved in the Training Programme: trainees and trainers.

The main levels of communication to be considered are:

Trainee <-> Trainee (the relation is one to one);

Trainee <-> group of trainees (the relation is one to the rest of the group and vice versa);

Trainee <-> Trainer (the relation is one to one).

In the **classroom based** the three levels of relation are all time alive since all activities require a constant face to face interaction among people who are actually sharing the same space.

Therefore, whatever happens from a relational point of view can influence the training trend and is one strong criterion to take into consideration.

The encounter between trainees and trainer is essential for the sake of learning. The social abilities are much involved in this context.

In the **e-learning** the relation is not direct because the actors involved don't actually have a face to face communication and it certainly doesn't have such a strong relevance as for the classroom. Rather, the interaction should consist in a clear exchange of information. Therefore, giving understandable information is a strong ability required in this context.

⁵ <http://www.macmillanenglishcampus.com/about-us/pedagogy/benefits-of-blended-learning/>

Participants can attend their e-courses as they wish and they can create their own schedule according to their specific needs. On the other hand, e-learning doesn't leave as many openings for immediate creative collaboration and has limitations when it comes to participants creating projects.

The role of trainer

In the **classroom based** context the trainer plays a relevant role because it is in charge of encouraging a fruitful relational process at all level and involving all participants.

According to the ArtS Methodology, the main aspects that should be taken into account by a trainer in a classroom context are:

- ✓ Facilitating a **group building** at the beginning of the process and facilitating group dynamic during the learning process, facilitating group works and discussions;
- ✓ All activities proposed should be adapted to the group of learners considering their capacities and that each learner learns differently;
- ✓ Being flexible and welcome the requests of learners but always having clear the objective to be achieved;
- ✓ Facilitating productive relationships with the learners;
- ✓ Guaranteeing a welcoming space for working;
- ✓ Giving space to everyone to express but keeping the situation under control.

In the **e-learning** the trainer and trainees don't have direct interaction. Nevertheless the trainer plays a fundamental role in keeping alive the **motivation** of participants that can decrease during the life of the training mostly due to a very high level of self- managing by the participant.

According to the ArtS Methodology, the main aspects that should be taken into account by a trainer in e-learning context are:

- ✓ Understanding the differences in motivation among participants;
- ✓ Organizing the tools and applications for a clear use;
- ✓ Providing constant help with technical difficulties in order not to let learners feeling lost;
- ✓ Guaranteeing a space for free and creative initiative even within the structure of the digital learning;

- ✓ Providing constant feedback in order to let learners feel there is an alive communication;
- ✓ Not leaving behind those who are less active;
- ✓ Maintaining a pleasant atmosphere using a friendly language through the digital means;

To sum up, the table below presents an overview of the main aspects of the two contexts:

	Relation	Main role of trainer	Main aspects to be considered	Examples of main tools provided by partners to be used ⁶
Classroom based	Face to face	Facilitating a group bounding and group dynamics among learners	The group dynamics influence the training trend	Theatre games, role plays, creative thinking exercises, Reciprocal Maieutic Workshop, Frontal Lessons... working groups
E-learning	Mediated by computers	Keeping high the motivation of self managed learners	The e- activities enjoy a high level of flexibility	Virtual Classrooms, Blogs, On line Learning Platforms, working groups...

⁶ Please refer to Section 3 p. 9 for the description of the tools provided by partners

The Moodle Platform

The ArtS *blended learning* will take place through a Moodle⁷ platform.

Moodle is a free open source software used for e-learning projects and distant education with the specificity to create on line courses to achieve specific learning objectives. It allows a virtual learning environment encouraging the learners to contribute to the educational experience and being active part of a learning virtual community.

All members of the platform need to access through a Log In section.

Moodle is translated into more than 100 languages.

It allows to organise the learning program into sections and modules guaranteeing a sequentiality of activities.

The tools that can be used on Moodle are various:

- ✓ Google docs, links
- ✓ Blogs
- ✓ Video Conferences
- ✓ Discussion Forums

The e-learning through the Moodle Platform can be integrated with many useful online tools, find a list of these tools below of the Moodle Platform:

- BSCW (<https://public.bscw.de/pub>) is a collaborative platform in which you can store, share and manage files (documents, pictures etc.). You will be able to grant password-protected access to friends and colleagues; create arbitrary numbers of teams; invite new members simply by email; manage appointments, contacts, tasks and notes; use versioning and change reports to monitor distributed processes; stay aware of your teammates' activities; create and publish blogs; use polls to sample your teammates' opinions; send automatic reminders of events to remember and things to do.
- TWIDDLA (<http://www.twiddla.com>) is a free, web-based meeting playground
- _Padlet (<http://padlet.com>) tool for a virtual collaboration wall
- Google groups (<https://groups.google.com/forum/#!overview>)

Collaborative creation of documents:

- Google Drive is a file storage and synchronization service provided by Google consisting of collaborative text-editing, spreadsheet and presentation tools. (<http://www.google.com/intl/es/drive/about.html>)
- Wikis are collaborative websites which allow users to add, modify or delete the content via a web browser. The most common example of the a wiki is Wikipedia, also an unmatched example of collaboration. Some examples of wiki tools are:

⁷ Acronym for Modular object-oriented dynamic learning environment (source: the free encyclopedia Wikipedia)

- Pbworks (<http://pbworks.com>)
- Mediawiki (<http://www.mediawiki.org/wiki/MediaWiki>)

Collaborative mind maps are also a good way to share ideas, brainstorm or develop an idea collaboratively. Some examples of collaborative mind mapping tools are:

- Mind42: Collaborative web-based tool, with unlimited simultaneous users, to create mind maps. (<http://mind42.com>)
- Mindmeister (<http://www.mindmeister.com>)
- Cmaptools (<http://ftp.ihmc.us>)
- Bubbl.us (www.bubbl.us)
- Videconferences can be used for online meetings at a distance at a certain time for a selected group of people. Some of the videoconferencing tools you may find useful in your classroom are:
 - Flashmeeting (<http://fm.ea-tel.eu/fm>)
 - OpenMeetings (<http://code.google.com/p/openmeetings>)
 - BigBlueButton (<http://bigbluebutton.org>)
 - Skype (<http://www.skype.com/intl/pl/home>)
 - WiZiQ (<http://www.wiziq.com>)
 - Google Hangouts (<http://www.google.com/+/learnmore/hangouts>)
 - AdobeConnect (<http://www.adobe.com/products/adobeconnect.html>)

Blogs are often sites for individual online publishing, but they have potential for collaboration and group work thanks to the possibility to have more than one author and to comment on what was published. Popular blogging tools you may consider using with your students are:

- Blogger (www.blogger.com)
- Wordpress (<http://wordpress.com>)

Social networking sites: Nowadays social networks are one of the most used online tools in everyday life as well as work. They allow users to stay in touch with the others, share information easily and make contacts with people - these characteristics can be used for online collaboration of a group of classmates on a task, sharing of the results of their practical work with the community asking for feedback or ideas for solutions, as well as contacting remote students and teachers studying the same vocational subject, with a different perspective and from a different context. All this provides opportunity for collaborative learning and group work and can enrich the learning process. It is possible to join a social network that already exists (e.g. Facebook, in which you can create your work group) or create your own network (with Social go, Elgg etc.).

- Facebook (www.facebook.com)
- Social GO (<http://www.socialgo.com>)
- Elgg (<http://elgg.org>)

Other tools, such as virtual desks (e.g. www.dropbox.com) or social media sites, are designed for resource sharing, which can be very useful when working on a learning activity in a group. Social media sites are used to share media objects (video, images,

audio, slides etc.), but as the name implies, they include intensive social interaction between the users. Once a resource is published online it can be collaboratively analysed, commented on and ideas further developed. Examples of tools belonging to that group and bearing potential for classroom use are:

- Video: YouTube (www.youtube.com)
- Slides: Slideshare (www.slideshare.com)
- Pictures: Flickr (<http://www.flickr.com>)
- Webpages: Diigo (<https://www.diigo.com>)

In order to have a concrete example of a Moodle platform, please visit the website <http://evet2edu.eu/> and consult the manual: <http://cesie.org/en/educazione-formazione/evet2edu-handbook/>⁸

2.Sharing the background knowledge of partners

This section is dedicated to present practical examples of specific tools matching with the main principles and aspects of the ArtS methodology listed above: *supporting a step by step learning process* and *promoting a participatory approach*. All examples were provided by partners according each one's experience and they can be addressed to the main objective of each specific module (CESIE provided the template). Therefore, it is very important to remind that they will have to be adopted according the each specific training context, considering aspects such as the cultural peculiarities of each country where the training takes place, the personalities of the trainer and the group of trainees.

Moreover, this section wants to support the achievement of specific artists' needs of development through specific tools that can be addressed to each specific need.

As we can see from the table on page 2, the three main skills that need to be improved by artists of all sectors are:

- *Creativity*: capacity to generate new ideas and solve challenges
- *Knowledge of the Market*: realistic calculation of the professional opportunities and timing
- *Digital skills*: being familiar with new technologies, using of computer as a working tool, ability to participate into digital social media

⁸ The manual is available under [Creative Commons Attribution 3.0 Unported license](https://creativecommons.org/licenses/by/3.0/)

The following tables contain the information about the tools/methods suggested by the ArtS partners, which could be used during the development and the implementation of the ArtS training programme.

Each table shows main information such as:

- The name of the tool
- A brief description
- Number of people, materials and time needed
- The context where it is better suited, whether the classroom based, the e-learning or both
- The specific skills to be improved that can be addressed
- Websites of reference and the provider partners to search for more detailed information

Tool's name	BLOG
Description	<p>A website with entries provided in chronological order. Blogs can be used for a variety of purposes, ranging from reflective learning shared with others online through to dissemination channels for organizations. Blogs are often used by companies experts in order to disseminate particular knowledge.</p> <p>The main characteristics of blogs are the following:</p> <ul style="list-style-type: none"> • There are one or several authors that produce entries • Visitors can add comments • New entries and comments do not substitute for older ones • It is possible to subscribe in order to receive news via email or through RSS readers • Entries usually include the source of information, thus validating it • There is little need for proficiency in HTML or other coding languages
Number of people involved	Unlimited
Materials needed	Computer, internet connection
Time needed	Flexible

Context of the Arts Training Program	Blended learning
Specific artists' need to be addressed	Digital skills, creativity
References	www.blogger.com www.wordpress.com
Provider Partner	Fondo Formacion Euskadi (SPAIN)

Tool's name	VIRTUAL CLASSROOMS
Description	<p>Applications or software that allow to collaboration in a virtual classroom. These provide users a variety of different tools including audio, whiteboard, chat and screen sharing.</p> <p>The most popular applications include:</p> <ul style="list-style-type: none"> • Adobe Connect (www.adobe.com/products/adobeconnect.html), • ClickMeeting (www.clickmeeting.com) and • Spreed (www.spreed.com). • Google Hangouts, part of the Google+ social networking service provides a space for live online meetings between trainers and learners. <p>Interaction and annotation tools allow trainers to share whiteboards, presentations, documents and multimedia files and to communicate in both oral and written media.</p>
Number of people involved	Unlimited
Materials needed	Computer and software, internet connection
Time needed	Flexible
Context of the Arts Training Program	Blended learning
Specific artists' need to be addressed	Digital skill, Knowledge of the Market
References	http://www.adam-europe.eu/prj/7398/prd/3/2/Collaborative%20Blended%20Learning%20Methodology%20ver.%201.pdf

Provider Partner	Fondo Formacion Euskadi (SPAIN)
------------------	---------------------------------

Tool's name	FLIP LESSONS
Description	<p>It focuses on recording the lessons that teachers give their students and uploading them to Internet, for those students who for some reason had lost a class, so they could access the content.</p> <p>This method transfers the work of certain learning processes outside the classroom and use class time, along with the experience of teachers, to facilitate and enhance other knowledge procurement processes in the classroom and to answer questions through the collaborative learning.</p> <p>Another effect of the 'Flip Lessons' is the spatial redistribution of classes. Since it minimizes the masterly intervention of teachers, students no longer need to sit in rows of desks, but in elongated or round tables to encourage collaboration at the time of performing the tasks.</p> <p>'Flip Lessons' encourage both the collaboration, and also the student autonomy, because they are who decide whether or not to take the lessons at home (which means that they are in charge of their own learning). This allows each student to learn at his/her own rhythm, review any number of times each content and delve into those topics interesting for him/her.</p> <p>Teachers become facilitators of the learning process, either guiding the working groups or working individually with each student, according to their concerns, difficulties and strengths.</p> <p>It adapts well to the blended learning and help the methodology to be more innovative.</p> <p>Educational innovation of this method provides the following main benefits:</p> <ul style="list-style-type: none"> • It allows teachers to spend more time to diversity. • It is an opportunity for teachers to share information and knowledge with each other, with students, families and community.

	<ul style="list-style-type: none"> • It provides students the opportunity to regain access to the best content generated or provided by their teachers. • It creates an environment of collaborative learning in the classroom. • It involves learners since the beginning of the learning process.
Number of people involved	Unlimited
Materials needed	Computer and software, video recorder
Time needed	Flexible
Context of the Arts Training Program	Blended learning
Specific artists' need to be addressed	Digital skill
References	https://www.youtube.com/watch?feature=player_embedded&v=FfJ5XG5i2aw
Provider Partner	Fondo Formacion Euskadi (SPAIN)

Tool's name	LECTURES
Description	They consist in oral presentations to teach a particular subject
Number of people involved	It can vary immensely according to the needs of the course, but more often used for a group of people and online courses
Materials needed	Depending on the method, it can need a classroom with all it consists of or simply a camera or other electronic equipment to record a lecture and upload it online for the participants
Time needed	It varies greatly depending on the chosen methodology
Context of the Arts Training Program	<i>Blended learning</i>
Specific artists' need to be addressed	Digital Skills, Knowledge of the Market

References	http://www.hedweb.com/bgcharlton/ed-lect.html
Provider Partner	SWISS APPROVAL (GREECE)

Tool's name	ONLINE LEARNING PLATFORM
Description (In what does it consist?)	Iversity.org is the European platform for online learning. They enable universities, research institutions and knowledge-based companies to share a broad range of courses with participants from around the globe, providing them with the opportunity to earn recognised credentials, no matter where they are. This new unlimited dimension of learning is what we sum up with the phrase: "study anywhere"
Number of people involved	Unlimited
Materials needed	Computer
Time needed	Flexible
Context of the Arts Training Program	<i>Blended learning</i>
Specific artists' need to be addressed	Digital Skill, Knowledge of the Market
References	https://iversity.org/
Provider Partner	SWISS APPROVAL (GREECE)

Tool's name	PROJECTS/WORKSHOPS
Description	This tool engages learners, often in a way no other can. It allows them to actively participate in creating substantial conversations or even physical manifestations of the knowledge obtained, e.g. objects, presentations etc.
Number of people involved	It can vary immensely according to the needs of the course, but can be used for individuals if it is a project or groups in both cases
Materials needed	Depending on the content it can need something as simple

	as space to create and converse in or specific materials to create a project
Time needed	It varies greatly depending on the content
Context of the Arts Training Program	Blended learning
Specific artists' need to be addressed	Creativity, Knowledge of the Market, Digital learning
References	<p>Active learning in classrooms (for schools, but the main principles are the same):</p> <p>https://www.ydae.purdue.edu/lct/HBCU/documents/Active_Learning_Creating_Excitement_in_the_Classroom.pdf</p> <p>Description and thoughts for content:</p> <p>https://www.nacada.ksu.edu/Resources/Clearinghouse/View-Articles/Stepping-out-of-the-workshop-The-case-for-experiential-learning-in-advisor-training-and-development.aspx</p>
Provider Partner	SWISS APPROVAL (GREECE)

Tool's name	PROJECT BASED LEARNING
Description	<p>Project-based learning refers to any programmatic or instructional approach that utilizes multifaceted projects as a central organizing strategy for educating students. When engaged in project-based learning, students will typically be assigned a project or series of projects that require them to use diverse skills—such as researching, writing, interviewing, collaborating, or public speaking—to produce various work products, such as research papers, scientific studies, public-policy proposals, multimedia presentations, video documentaries, art installations, or musical and theatrical performances, for example. Unlike many tests, homework assignments, and other more traditional forms of academic coursework, the execution and completion of a project may take several weeks or months, or it may even unfold over the course of a semester or year.</p> <p>The project-based learning approach is often used in small settings, like charter and magnet schools, because they are affected to a lesser degree by the high-stakes state-mandated testing movement. Although project-based learning can be done in combination with the national standardized testing model, it is often difficult for teachers</p>

	<p>to effectively interweave these two seemingly different types of instruction.</p> <p>In order to create effective project-based learning units, professional development organizers suggest using the following guidelines:</p> <p>Begin with the end in mind and plan for this end result. Craft the driving question; select and refine a central question. Plan the assessment and define outcomes and assessment criteria. Map the project: Decide how to structure the project. Manage the process: Find tools and strategies for successful projects.⁴</p> <p>Project-based learning can involve, but is not limited to:</p> <p>Asking and refining questions Debating ideas Making predictions Designing plans and/or experiments Collecting and analyzing data Drawing conclusions Communicating ideas and findings to others Asking new questions Creating artifacts</p>
Number of people involved	Flexible
Time needed	Flexible
Context of the Arts Training Program	Blended learning
Specific artists' need to be addressed	Creativity, digital skills
References	https://www.youtube.com/watch?v=LMCZvGesRz8 https://www.youtube.com/watch?v=-ggFWBd3Ce0 http://www.thecreativeeducator.com/project-based-learning
Provider Partner	SWISS APPROVAL (Greece)

Tool's name	SERIUOS GAMES
Description	Games designed for a primary purpose other than pure

	entertainment
Number of people involved	Depends on the specific game used
Materials needed	Group of people/tools indicated in the game
Time needed	Depends on the game used
Context of the Arts Training Program	Classroom based
Specific artists' need to be addressed	Creativity, Knowledge of the Market
References	http://www.amazon.it/Gamestorming-Playbook-Innovators-Rulebreakers-Changemakers/dp/0596804172
Provider Partner	MELTINGPRO (ITALY)

Tool's name	SKILL MAPPING
Description	<p>This modelling tool will assist mentors to help their mentee in identifying their</p> <p>skills, attributes and competencies. This process helps mentees visualise and map out</p> <p>what they are good at. It is based on the idea that many of the skills people have are often</p> <p>latent and taken for granted. By designing their skills map, the mentee has the opportunity</p> <p>to highlight their actual full potential, reflect on their ambitions and uncover what they are</p> <p>lacking in terms of their development. By articulating and mapping what they have done so</p> <p>far, the mentee will become more aware of their skills and learn to prioritise them.</p> <p>HOW:</p> <ul style="list-style-type: none"> • Take a large size paper sheet and coloured pencils • Encourage your mentee to write and/or draw all the skills

	<p>competencies, attributes</p> <p>starting from what they think they have and not what they are lacking</p> <ul style="list-style-type: none"> • Make your mentee deconstruct key words such as “creative” or “networking” (bear in mind: networking is something you do, therefore you should encourage your mentee to think what skills are needed to network) • Once your mentee writes or draws down an average of at least 30/40 skills/attributes/competencies ask what they think they are lacking in their skills base • Now encourage your mentee to design an action plan to gain those skills. To help them ask them to look at job descriptions and person specifications for work they would ideally like to do.
Number of people involved	At least 2
Materials needed	Coloured Pencils, paper
Time needed	Half an hour
Context of the Arts Training Program	Classroom based
Specific artists’ need to be addressed	Creativity
References	http://culturalmanagers.com/crea-m-creative-mentoring-for-cultural-managers-italy/
Provider Partner	MELTINGPRO (ITALY)

Tool's name	NETWORKING MAPPING
Description	<p>Mentors can you use this tool to understand how well their mentee know their industry and</p> <p>relate to their ambitions. It will help mentees to visualise and answer questions like:</p> <p>“What are the gaps in my knowledge? Where do my skills/competencies/attributes lead me currently?”</p> <p>HOW:</p> <ul style="list-style-type: none"> • Take a large size paper sheet and coloured pencils • Tell your mentee to draw themselves at the centre of the map and to create visual connections with the main actors of their sector mapping out the way it works, by designing a whole system around them • Encourage your mentee to map out their network: ask them how they got to know their contacts, what other connections they need to have and how they can reach them, Who do you know? Who are you connected with?
Number of people involved	At least 2
Materials needed	Colored pencils, papers
Time needed	Half an hour
Context of the Arts Training Program	Classroom based
Specific artists' need to be addressed	Creativity, knowledge of the market
References	http://culturalmanagers.com/crea-m-creative-mentoring-for-cultural-managers-italy/
Provider Partner	MELTINGPRO (ITALY)

Tool's name	SIMULATION EXERCISES AND ROLE GAMES
Description	Simulation exercises and role-play games help you accurately assess how individuals perform in the areas central to everyday business life. These exercises simulate work-related tasks in a business environment, enabling you to assess a participant's competencies in a realistic setting but through a safe environment where failure is just a matter of learning and there's space for it and for feedback and improvement.
Number of people involved	Depending on the activity and aims of the learning process, but it can involve few or a lot of people.
Materials needed	Paper, pens and background music.
Time needed	Depending on the exercise
Context of the Arts Training Program	Classroom based
Specific artists' need to be addressed	Creativity, Knowledge of the Market
References	https://en.wikipedia.org/wiki/Training_simulation http://www.dol.gov/odep/documents/TeachingSoftSkills.pdf https://www.coe.int/t/dg4/youth/Source/Resources/Publications/2009_Manual_for_facilitators_en.pdf
Provider Partner	EUROACCION (SPAIN)

Tool's name	SMALL WORKING GROUPS
Description	Working in groups is often presented as a good way of dividing work and increasing productivity. It can also be argued that it allows for the utilization of the different skills, knowledge and experiences that people have. As a result, in schools and colleges it is often approached as a skill to be learnt – the ability to work in group-based environments. Within schools and colleges, working in groups can also be adopted as a mean of carrying forward curriculum concerns and varying the classroom experience – a useful addition to the teacher or

	<p>instructor's repertoire.</p> <p>Group work can be an effective method to motivate students, encourage active learning, and develop key critical-thinking, communication, and decision-making skills. It implies splitting the group (all participants) into several smaller groups where each of them are supposed to work together in a certain assignment or task.</p>
Number of people involved	Depending on the activity and aims of the learning process, but it use to involve few people.
Materials needed	Nothing
Time needed	Flexible
Context of the Arts Training Program	Classroom based, blended learning
Specific artists' need to be addressed	Creativity, Knowledge of the Market, Digital learning
References	https://uwaterloo.ca/centre-for-teaching-excellence/teaching-resources/teaching-tips/alternatives-lecturing/group-work/implementing-group-work-classroom http://infed.org/mobi/what-is-groupwork/
Provider Partner	EUROACCION (SPAIN)

Tool's name	PARTICIPATORY WORKSHOPS
Description	Short meetings (4-5) with a focus group preparation
Number of people involved	10-15
Materials needed	Posters to be used for writing ideas
Time needed	2-4 hour per meeting
Context of the Arts Training Program	Classroom based
Specific artists' need to be addressed	Creativity, Knowledge of the Market

Reference Partner	CSVM (ITLAY)
-------------------	--------------

Tool's name	KOLB CYCLE
Description	<p>Kolb's Learning Cycle was published in 1984 and is a useful model based on Experiential Learning Theory (ELT) from which trainers and other learning professionals can learn how to develop their practice.</p> <p>The Learning Cycle (also known as the Kolb Cycle or The Experiential Learning Cycle) consists of four stages of learning from experience. The theory is that, while individuals may have different learning styles, all four stages must be followed for successful learning to take place.</p> <p>Whilst the terminology can seem complicated, the basis of the cycle is simple and Kolb's theory is considered as seminal to how we understand learning.</p> <p>According to Kolb's Learning Cycle, the time of having an experience is only a part of learning – known as Concrete Experience. The other three stages are Reflective Observation, Abstract Conceptualisation and Active Experimentation.</p> <p>Concrete Experience relates to 'doing' or actively experiencing an activity.</p> <p>Reflective Observation involves reflecting upon the experience and could also include evaluating it, even formally such as through feedback and assessments.</p> <p>Abstract Conceptualisation is making conclusions based upon one's observations.</p> <p>Active Experimentation follows one being able to use their learning and plan changes, make plans or test theories – it begins the learning cycle again.</p> <p>The cycle can be entered at any point, but each stage should be completed. An effective training workshop should be well-planned to facilitate each of these four stages – or offer follow up to include later stages and review their having taken place. Kolb's theories were adapted by Honey and Mumford to a leadership and development context and they created the widely used management development tool Learning Styles Questionnaire. This is used to identify strengths and areas for improvement in one's learning – LCP are able to offer this tool as part of leadership training and coaching programmes as well as other psychometric testing.</p>

Number of people involved	Flexible
Time needed	Flexible
Context of the Arts Training Program	Blended learning
Specific artists' need to be addressed	Creativity, Knowledge of the market, digital skills
References	http://www.simplypsychology.org/learning-kolb.html
Provider Partner	JPC (Spain), MELTINGPRO (ITALY)

Tool's name	THEATRE GAMES
Description	<p>The focus games are all those there exercises that allow participants to concentrate on their competences and encourages connection with the rest of the group.</p> <ul style="list-style-type: none"> • <i>Forum Theatre</i>: the creation of the performance, followed by multiple interventions, by stepping on the stage, replacing the protagonist and changing the course of the action, makes the personal stories as every subject adds to the story something of their own identity and action. It is usually used images, where the bodies of the participants are treated as clay to create different concepts' representations. These corporeal installations can be used as a projective focal point where the participants can address and analyse social and personal relationships. • <i>Playback Theatre</i>: playback theatre bases its material on the stories of the community. In theatres, workshops, and a wide range of educational and organizational settings, Playback Theatre draws people together and allows fresh perspectives. Performances are carried out by a team of actors, emcee (called the conductor), and musician. As the show begins, audience members respond to questions from the conductor, then watch as actors and musician create brief theatre pieces on the spot. Later, volunteers from the audience come to the stage to tell longer stories, choosing actors to play the main roles. • <i>Role Games</i>: is a game in which players assume the roles of characters in a fictional setting. Players take responsibility for acting out these roles within a

	narrative, either through literal acting or through a process of structured decision-making or character development. Actions taken within many games succeed or fail according to a formal system of rules and guidelines.
Number of people involved	20-25
Materials needed	pens, pencils, flipchart, recycled paper, other stationery
Time needed	2 or 3 hours
Context of the Arts Training Program	Classroom based
Specific artists' need to be addressed	Creativity, Knowledge of the Market
References	http://it-drama-queen.blogspot.it/p/esercizi.html www.scuolapre.it/collegamenti/ http://dramaresource.com/drama-games/ http://www.dramatoolkit.co.uk/drama-games/a-to-z
Reference Partner	LIBERA PALERMO (ITALY)

Tool's name	SIX THINKING HATS ⁹
Description	<i>The Six Thinking Hats</i> method is a creative thinking system that its inventor Edward de Bono designed as a practical user-friendly way of thinking creatively and effectively. This results-orientated method is in use in businesses and schools with world over in order to make the most of their creative potential.
Number of people involved	Around 20
Materials needed	Cards of the six colored hats
Time needed	From 2 to 3 hours
Context of the Arts Training Program	Classroom based

⁹ ©All rights reserved – Edward De Bono Foundation (<http://www.edwarddebonofoundation.com/>)

Specific artists' need to be addressed	Creativity, Knowledge of the Market
References	http://www.creativethinkingwith.com/Edward-de-Bono . Http://www.handmadecreativethinking.eu http://www.debonogroup.com/serious_creativity.php
Reference Partner	CESIE (ITALY)

Tool's name	RECIPROCAL MAIEUTIC WORKSHOP
Description	<p>The Reciprocal Maieutic Workshop is part of the Danilo Dolci's Reciprocal Maieutic Approach (RMA) as a pedagogical approach that can be used in the adult education field, having its roots in the Socratic Maieutic.</p> <p>The Reciprocal Maieutic workshop uses dialogue as a tool for reciprocal research and active participation, highlighting the inner knowledge of each participant coming from its own experience.</p> <p>The role of the facilitator is to allow this dialogue to happen.</p> <p>Setting the space is fundamental because it has to be organized in order to create a democratic non hierarchical environment.</p> <p>Participants sit in a circle (sharing of power, equality), so everyone has the same distance from the centre and can look each other in the eyes. The space is the metaphor of relations, communication, expression and creativity.</p> <p>The subject matter that participants discuss is decided before the session, as it is necessary that everybody agree on the theme.</p>
Number of people involved	Around 20
Materials needed	One chair for each participant
Time needed	Around 2 hours
Context of the Arts Training Program	Classroom based

Specific artists' need to be addressed	Creativity, Knowledge of the Market
References	http://reciprocalmaieutic.danilodolci.it/ http://EDDILI-elearning.danilodolci.it/ http://cesie.org/en/in-action/european-cooperation/eddili-intro/
Reference Partner	CESIE (ITALY)

3. Summing up

The information provided in this paper will be preparatory for the development of the contents of the learning modules. As mentioned above, it wants to give the basis to start on in order to propose an overall **homogeneity** of modalities, respecting the **diversity** among all the consortium partners. As mentioned at the beginning of this paper, diversity will be a resource to guarantee an homogeneity of the project outcomes.

The table below combines together the main criteria that were highlighted on this paper:

- The 5 five steps of the *path of development* (see p. 6)
- The tools proposed by partners (see p. 15)
- The learning context (see p. 8)
- The main skills to be improved as project outcomes (see p. 5)
- The main role of Trainer (see p. 9)

The table wants to propose **an example** of a learning process considering all these criteria together¹⁰:

	Tools	Learning Context	Main Skills to be improved and other competences addressed ¹¹	Main Role of trainer

¹⁰ The elements proposed in the table are meant to be considered with flexibility and transversality among all phases

¹¹ The term *competence* refers to the 8 key competences for Life Long Learning. For further information please visit <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:c11090>

<p><i>Step 1:</i></p> <p><i>Bringing your own experience into the Training</i></p>	<p>Serious games, theatre games, networking mapping (activities with group building objective)</p>	<p>E-learning:</p> <p>Presenting your self through digital tools</p>	<p>Digital skill;</p> <p>Sense of initiative;</p> <p>Cultural awareness and expression;</p> <p>Communication in mother tongue by writing</p>	<p>Facilitating the presentation of each participant through digital means;</p> <p>Maintaining a pleasant atmosphere using a friendly language through the digital means</p>
		<p>Classroom based:</p> <p>Serious games, theatre games with focus on team building</p>	<p>Creativity</p> <p>Social competences;</p> <p>Cultural awareness and expression;</p> <p>Communication in mother tongue by speaking</p>	<p>Facilitating a group bounding at the beginning of the process;</p> <p>Facilitating productive relationships with the learners</p>
<p><i>Step 2:</i></p> <p><i>Focusing on the skills to be improved</i></p>	<p>Lectures, working groups, Reciprocal Maieutic workshops, Kolb cycle, skill mapping</p>	<p>E-learning:</p> <p>Virtual classrooms</p>	<p>Digital skills</p> <p>Knowledge of the market;</p> <p>Sense of initiative;</p> <p>Learning to learn</p>	<p>Providing constant feedback in order to let learners feel there is an alive communication</p>
		<p>Classroom based:</p> <p>Lectures,</p> <p>Working groups, Reciprocal Maieutic Workshop</p>	<p>Knowledge of the market</p> <p>Sense of initiative;</p> <p>Learning to learn</p>	<p>Giving space to everyone to express but keeping the situation under control.</p>

<p><i>Step 3:</i></p> <p><i>Creating new ideas to improve and update skills</i></p>	<p>Role plays, blogs, The Six thinking hats, Kolb cycle</p>	<p>E-learning:</p> <p>Blogs, projects</p>	<p>Digital skills, creativity; Knowledge of the market</p> <p>Sense of initiative;</p> <p>Social competences.</p>	<p>Guaranteeing a space for free and creative initiative even within the structure of the digital learning;</p> <p>Not leaving behind those who are less active.</p>
		<p>Classroom based:</p> <p>Role plays, The Six Thinking Hats and other Creative thinking exercises</p>	<p>Creativity; Knowledge of the market;</p> <p>Sense of initiative.</p>	<p>Being flexible and welcome the proposals of learners but always having clear the objective to be achieved</p>
<p><i>Step 4:</i></p> <p><i>Transforming skills into competences</i></p>	<p>Six thinking hats, projects/workshops</p>	<p>E-learning:</p> <p>Projects, working groups</p>	<p>Digital skills, Knowledge of the market</p> <p>Sense of initiative</p>	<p>Providing constant help with technical difficulties in order not to let learners feeling lost</p>
		<p>Classroom based:</p> <p>Working groups, the six thinking hats</p>	<p>Knowledge of the market</p> <p>Sense of initiative</p>	<p>Motivate participants to find concrete solutions</p>
<p><i>Step 5:</i></p>	<p>Projects/workshops, lectures, theatre</p>	<p>E-learning:</p>	<p>Digital skills;</p>	<p>Arrange clear and easy digital means</p>

<i>Entering for the labour market</i>	exercises, role plays, kolb cycle	Virtual Classrooms, Group projects	Knowledge of the market Learning to learn	for participants to self-assess their learning process
		Classroom based: Role plays, theatre games, group projects	Knowledge of the market; Learning to learn	Facilitate participants to self-assess their learning process

References

Texts

ArtS Report: R2.6 Mapping the Competences of the Cultural and Creative Sectors developed by CSVM, 2015.

ArtS Report: R2.5 Needs Assessment Report, developed by SMOUTH, 2015.

ArtS Report: R3.2: Definition of ArtS training and certification framework, developed by CESIE, 2016.

Manual: Reciprocal Maieutic Approach in Adult Education, developed by Edilli Project Consortium, 2010.

Manual: Hand Made Creative Thinking, Developed by HCT Project Consortium, 2013.

Manual: Alce- Innovative Approach for Participation and Inclusion of Migrant and Senior Women- Training Resource, developed by ALCE Project Consortium, 2014.

Manual: How to design and facilitate an on line course in VET context, developed by eVET2EDU Project Consortium, 2014.

Web sources

<http://reciprocalmaieutic.danilodolci.it/>

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:c11090>

<http://www.evet2edu.eu/>

<http://www.creativethinkingwith.com/Edward-de-Bono>

http://www.debonogroup.com/serious_creativity.php

<http://EDDILI-elearning.danilodolci.it/>

<http://cesie.org/en/in-action/european-cooperation/eddili-intro/>

Web sources provided by partners

<http://www.hedweb.com/bgcharlton/ed-lect.html>

<http://www.adam-europe.eu/prj/7398/prd/3/2/Collaborative%20Blended%20Learning%20Methodology%20ver.%201.pdf>

<https://iversity.org/>

https://en.wikipedia.org/wiki/Training_simulation

<http://www.dol.gov/odep/documents/TeachingSoftSkills.pdf>

https://www.coe.int/t/dg4/youth/Source/Resources/Publications/2009_Manual_for_facilitators_en.pdf

https://www.ydae.purdue.edu/lct/HBCU/documents/Active_Learning_Creating_Excitement_in_the_Classroom.pdf

<https://www.nacada.ksu.edu/Resources/Clearinghouse/View-Articles/Stepping-out-of-the-workshop-The-case-for-experiential-learning-in-advisor-training-and-development.aspx>

<http://it-drama-queen.blogspot.it/p/esercizi.html>

www.scuolapre.it/collegamenti/

<http://dramaresource.com/drama-games/>

<http://www.dramatoolkit.co.uk/drama-games/a-to-z>

<http://www.macmillanenglishcampus.com/about-us/pedagogy/benefits-of-blended-learning/>

<http://culturalmanagers.com/crea-m-creative-mentoring-for-cultural-managers-italy/>

<http://www.simplypsychology.org/learning-kolb.html>