

CREATIVE EUROPEAN METHODOLOGY

THE CURRICULUM



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CEM– Creative European Methodology
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**CREATIVE
EUROPEAN
METHODOLOGY**

INTELLECTUAL OUTPUT 2

THE CURRICULUM

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PREAMBLE

ERASMUS+ project number: 2020-1-NL01-KA227-ADU-083118

We're inviting you to follow our curriculum!

Our material is the result of a solid context analysis where the COVID-19 pandemic has not only limited the way people can relate to each other and perform their most basic daily tasks. It has also had a significant impact on the regular delivery of training in the cultural context. We aim to learn together how to work in isolated spaces. Innovative teaching techniques and strategies (such as gamification or blended learning) are constantly being devised in order to improve the learning experience in our material.

With our training we like to reach artists, trainers, entrepreneurs, educators, teachers, coaches and those that wish to enhance their creative and innovative skills in order to adapt themselves to the increasing digital context of everyday life. After the rapid changes that COVID-19 brought into our lives, «online» alternatives are replacing face to face events.

Cultural professionals need to acquire advanced digital competences in order to work online and maintain the high standards of their work since new technologies have given us the opportunity to break the isolation of the pandemic lockdown. This curriculum aims at equipping our audience to face the challenges presented by the recent sudden shift to online and distance learning, including supporting adults to develop digital competences and safeguarding the inclusive nature of learning opportunities. We need to implement online, blended and distance learning and training to break the isolation and promote integration and learning.

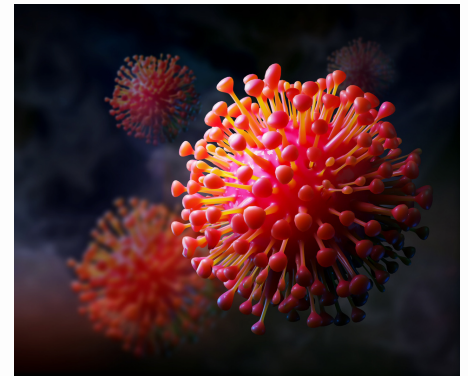
Our Curriculum develops creative skills through digital and entrepreneurship tools and will confer an integrated curriculum upon the artistic collective. Artists will go through our modules to acquire digital competences to be able to work online and attract an audience maintaining, at the same time, the quality of the job.



1. INTRODUCTION

The COVID-19 pandemic not only changed people's way of life but also changed the way people relate to each other.

At such critical time for our societies, access to lifelong learning is proving more essential than ever to ensure a rapid recovery, while at the same time promoting equal opportunities for people of all backgrounds.



So it is necessary to develop a new creative and innovative methodology.

The outbreak has greatly accelerated the need for modernization and digital transformation of learning and training methodologies.

The EU financed this project “Creative European Methodology” to respond to these specific communicative and educative needs.

This course aims to fill the gaps in this area, both in terms of learning and teaching. In this situation we understood that it is possible to make culture available in various digital ways, such as internet and social media. In fact, they are replacing what was previously done exclusively face-to-face.

The CEM project developed these ways to create new innovative and creative methodologies, focusing in particular on artists, who must learn to relate to their audience in a new and different way that is not face to face.



Handbook n. 1, starting from the assumption that face-to-face methodology does not work in pandemic settings, developing a new methodology linked to Objective 1 to reinforce creativity, as well as promote quality, innovation.

Handbook n. 2, starting from the assumption that the new methodology developed must be tested in a working group by applying a training plan. This is closely linked to Objective 2 which is the development of a study plan to apply the new methodology. To do that, we need to learn by following a structured work plan to support our learning process. New technologies gave the opportunity to break the isolation of the pandemic lockdown.

CEM Project aims at equipping target groups to face the challenges presented by the recent sudden shift to online and distance learning, and safeguarding the inclusive nature of learning opportunities. It has to be implemented online, blended and distance learning and training to break the isolation and promote integration and learning.

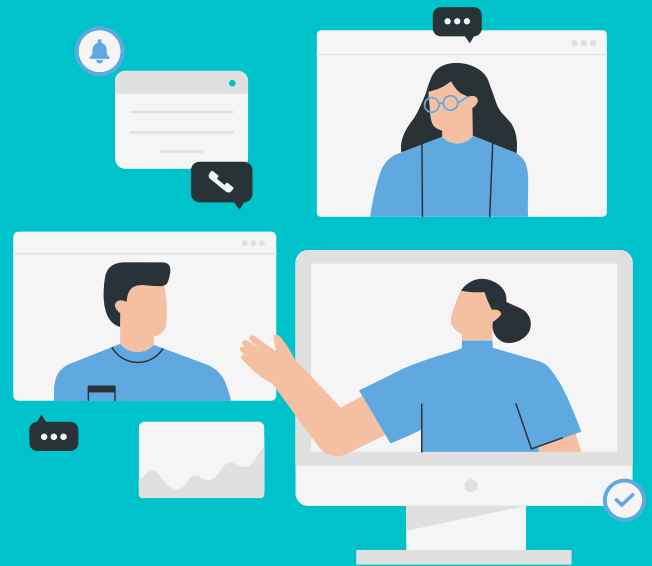


These toolkits are developed specially to support the following main target groups:

1. **Artists**, in different fields such as music, theatre, dance and other artistic disciplines, with low-skills or low-qualified in digital tools and entrepreneurship
2. **Trainers willing to help other low-skilled or low-skilled artists** develop their creative and innovative skills and eventually to seek out low-skilled or low-skilled individuals to join their staff in a key position after a period of training and job shadowing.
3. **Organizations training low-skilled or low-qualified artists and their trainers** (in a broader sense: also career counsellors, coaches, educators)
4. **Others** such as associations of low-skilled or low-qualified people, organizations training trainers, teachers, entrepreneurs' associations, decision makers



2. CREATIVITY AND INNOVATION IN TEACHING AND LEARNING IN ISOLATED CONDITIONS



Current methodologies are designed for face-to-face work and environments where people can interact each other's, but the COVID-19 outbreak has changed this reality.

We need to learn how to work in isolated spaces and conditions!

CEM project is the result of a context analysis where the pandemic has not only limited the way people can relate each other and perform their most basic daily tasks, it has also had a significant impact on the regular delivery of the training focus in the face-to-face mode.

At such a critical time for our societies, access to lifelong learning is proving, more than ever, to be essential to ensure a speedy recovery, while promoting equal opportunities for people of all backgrounds, it is clear that we need a new methodology creative and innovative to respond to the new situation.

The current situation allows culture to be increasingly available online via internet and social media.

This new way to enjoy culture via internet is getting popular due to the COVID-19 pandemic, but also because “online” is replacing face to face events in our daily lives.

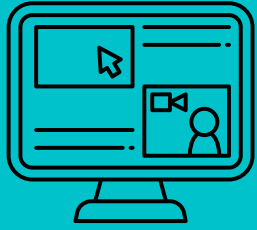
In particular, artists need to acquire enough digital competences to be able to work online and attract audience maintaining, at the same time, the quality of the job. Therefore, developing creative skills through digital and entrepreneurship tools will confer an integrated curriculum upon the artistic collective.

This project is focus on develop a new methodology to reinforce creativity, as well as to boost quality and innovation.

The goals are spread:

- **DIGITAL FERTILIZATION** creating a Digital Mind-set fertilizing you with change and digital transformation
- **OPEN INNOVATION** Incentivising Open Innovation and promote an innovative mentality throughout the company
- **DIGITAL LEADERSHIP** developing new leadership behaviours and design a smart organization
- **UPSKILLING AND RESKILLING** accelerate new digital skills and competences
- **NEW TECHNOLOGY ADOPTION** adopting of new technologies and process change management
- **TALENT ATTRACTION** attracting and engage new talent to accelerate transformation and cultural change.





3. THE CURRICULUM

3.1. Description of training course

The course entitled “Creative European Methodologies. A toolkit for spreading art online”. will be a collection of contents, expressed by digital support in an audio-visual format.

3.2 Training Objectives

At the end of the training course, learner will be able to:

- increase the theoretical and practical knowledge of the main creative innovative methodologies of teaching and learning;
- increase the theoretical and practical knowledge of new digital tools of teaching and learning;
- use effectively the methodological and digital competences in online meeting;
- use effectively the methodological and digital competences to engage people in isolated conditions;
- teach the acquired competences to others colleagues.



3.3 Learners

Learners of the course could be:

- Low-skilled or low-qualified artists willing to develop their creative and innovative skills, involved in employment programs or in learning and training pathways.
- Trainers and mentors working with low-skilled or low-qualified artists willing to help other low-skilled or low-qualified Artists develop their creative and innovative skills and eventually to seek out low-skilled or low-qualified individuals to join their staff in a key position after a period of training and job shadowing.
- Stakeholders and associated partners (career counsellors, coaches, educators, entrepreneurs' associations, associations of low-skilled or low-qualified people, organizations training trainers, ...).

3.4 Didactic organization

The course will be online and available in the website of the CEM project. It will have a duration of 40 hours and it will be articulated in six modules as reported in the following table. Each partner of the CEM project is responsible for the development of a specific module according to its own activity.

This IO will be the application of the innovative curriculum and the innovative methodology in a EOR (educative open resource). Once it has both elements, you have to create something that you can use and that you can apply in a practical way to prove the effectiveness of the theoretical principles.

This course will be a collection of contents, expressed by digital support in an audio-visual format.

Partner	Module	Hour	Articulation
University of Florence	Distance learning and distance teaching	4	2 training sessions of 2 hours
Clictic	Techniques and instruments	12	2 training sessions of 6 hours
Atlantica	Methodologies	4	2 training sessions of 2 hours
ZID	Techniques of communication	4	2 training sessions of 2 hours
Adamob-Integra	Entrepreneurial skills	16	4 training sessions of 3 hours

3.5 Contents and topics

Curriculum development is the heart of the CEM project and it will define the contents that have to be trained to improve the competences of the target groups and that they will offer at the end of the project.

The world changes every day and new discoveries have to be roped into the learning process. Innovative teaching techniques and strategies (such as gamification or blended learning) are constantly being devised in order to improve the learning experience.

In the next pages the modules of the curriculum will be presented. They are characterized by the compresence of theoretical notions and operative tools both for teachers and for learners to support in the complex distance educative process. In fact, it's important for the selected target group to have all the needed competences and skills to be increasingly available online.

This way to enjoy culture via internet is getting popular year after year because “online” is replacing face to face events in our daily lives, optimizing time and permitting the achievement of isolated spaces and people, in almost all conditions: from war to pandemic, from disease to climatic disasters.

Artists especially need to acquire enough digital competences to be able to work online and attract audience maintaining, at the same time, the quality of the job. Therefore, developing creative skills through digital and entrepreneurship tools will confer an integrated curriculum upon the artistic collective.

This curriculum will be provide online and it will be free, according to the principles of Educative Open Resource, in the website of the CEM project [Website CEM: <https://cemproject.eu/>]



WORK



Contents and topics

3.5.1 DISTANCE LEARNING AND DISTANCE TEACHING

Description of the module

The aim of this module is to create a positive environment for online education, both for teachers and trainers.

To do this, it is fundamental to know the development of distance education in the decades, analysing the main phases of this process with a theoretical approach.

Moreover, teachers and learners have to be adequately prepared for working in this specific field of action. As a matter of fact, making and receiving online training is completely different from face-to-face education because there is a total change of relational and communicative paradigms. Teachers and learners have to act in a different “role playing”, exchanging their point of view.

In the last 10 years, in particular, online training has grown exponentially thanks to the possibilities offered by new digital tools, especially in terms of time-management and personalization of the training course. Some of the most common examples of distance education are: online universities (telematic universities but also flipped lessons in traditional ones), update courses for work training (across the professional world and not limited to a specific target), formal and informal training courses about any kind of topic (music, cooking, language, painting, photo, ...), MOOCs and so on.

During the COVID-19 pandemic the distance learning has extended also in the secondary and in the high school learning.

This is the reason why it's time to develop a standard and effective approach for distance education both for teacher and learners and, at least, value the obtained outcomes to apply corrective actions, if these are necessary.

Training objectives

Both for teachers and learners:

- Enhancement of the principles of distance education
- Improvement of the knowledge of digital tools' use
- Development of the capability to manage online relationships

For teachers:

- Increasing capabilities to provide distance learning
- Increasing capabilities to take care of the relationship with learners during online lessons
- Renewing the usual methods of supporting and evaluation

For learners:

- Improvement of self-management
- Greater knowledge of the tricks for increased attention in online lessons
- Learning of new approaches for passing new online tests

Materials

- Websites
 - federica.eu
 - edx.org
 - online.stanford.edu
 - oyc.yale.edu
- Books
- Papers

Topics

Distance education

- Development of the distance education
- Distance education before, during and after the COVID-19 pandemic
- Future developments

Distance teaching

- How to prepare online lessons: guidelines
- How to teach online: communicative methodologies, tools and didactic materials
- How to rethink the relationship between teacher and learner online

Distance learning

- How to manage individual time and space for the lesson
- Correct approaches to the online course
- Methods to consolidate the knowledge acquired by online courses

Tools

- Template to prepare online lessons for teacher and for learner
- Effective layout for presentations during online lessons for teacher
- New learning approaches for students
- Useful methodological approaches to engage and be engaged during online lessons
- App and platform to share materials

Session 1 – Distance Education

The definition of distance education in time

Definition 1 (Availability of audio-visual tools)

The family of instructional methods in which the teaching behaviours are executed apart from the learning behaviours, so that communication between learners and teachers can be facilitated by print, electronic, mechanical or another device [Moore, M. G. (1972). Learner autonomy: The second dimension of independent learning. *Convergence*, 5(2), p.76].

Definition 2 (Wide spreading of internet)

Distance education covers learning-teaching activities in the cognitive and/or psycho-motor and affective domains of an individual learner and a supporting organisation. It is characterised by non-contiguous communication and can be carried out anywhere and at any time, which makes it attractive to adults with professional and social commitments [Holmberg, B. (1989). *Theory and practice of distance education*. London: Routledge].

Definition 3 (The COVID-19 pandemic with the worldwide lock-down)

The direct or indirect connection, immediate or deferred, through videoconferences, video lessons, group chats for the reasoned transmission of teaching materials, through the loading of the same on digital platforms and the use of class registers in all their communication and teaching support functions. The reworking and discussion are carried out subsequent, directly or indirectly with the teacher, interaction on interactive educational systems and apps properly digital.

The development of the distance education

Step 1: Distance education through audio and visual equipment

In the first decades of the 1900s, the education took place by diffusion "via ether" (space as a place of propagation of electromagnetic waves) or rather by radio. The courses forecasted the audio lessons accompanied by specialised magazines like educational material. This approach integrated the use of "technological innovation" like radio and the traditional paper tools of evaluation such as project work, text, questionnaire.

Around the '60s, the educational opportunities widened through the diffusion of television. The use of this tool permitted to extend the audience addressing to people still illiterate or with low schooling. In fact, the transmission of ad hoc programs allowed to compensate selected educational and training gaps using the deductive method, particularly adequate for this kind of educative target. At the same time the customization of the training offered through the marketing of VHS (Video Home System) cassettes that were integrated with the teaching systems provided previously (paper and radio).

From the middle of '80s, television started to be in service of the universities transmitting, live or deferred, lessons to distant classrooms. The use of this instrument in the academic context can be considered an accreditation and valorisation of a popular technology for fun to official tools for the university education.

Step 2: Distance learning by personal computer, offline and online

In the 1980s, at worldwide level the gradual spread of the personal computer revolutionised distance learning, providing off-line and online education.

The off-line phase was provided by physical digital media with removable mass storage that gradually replaced the VHS: in a first-time floppy-disk and CD-ROMs were used while, with the evolution of the technology in terms of memory capacity, DVD and USB pen found a wider employment [Schlosser, Charles A., and Mary Lagormarcino Anderson. Distance education: review of the literature. AECT Publication Sales, 1025 Vermont Ave., NW, Ste. 820, Washington, DC 20005-3547., 1994. King, F. B., Young, M. F., Drivere-Richmond, K., & Schrader, P. G. (2001). Defining distance learning and distance education. AACE Review (Formerly AACE Journal), 9(1), 1-14]

Instead, the online phase, which is also currently active, is characterised by the use of the Internet.

At first lessons were provided online by the reserved access to specific platforms or websites. In fact, the provision of online courses wasn't free and reserved to students, who attended specific online courses. The features of this type of training are the more interactive approach, the more dynamic role of the student and the implementation also of cooperative and collaborative learning methods. At the same time the communication with the educational organisation moved from the mail to the email, becoming digital and faster, immediate, and more informal.

The online lessons can be synchronous or asynchronous [Mason, Robin. "From distance education to online education." *The Internet and higher education* 3.1-2 (2000): 63-74]. Synchronous lessons are scheduled educational sessions in which the presence is required. This modality puts together the presence and the transmission of online contents with the support of presentations, videos, chatline and the promotion of discussion by teachers. The capability of all the actors to establish an interactive relationship is fundamental for the success of the educational process. These kinds of lessons may also be recorded for asynchronous fruition. Asynchronous education is not scheduled with online materials, quizzes, exams, and interactive activities. The free availability of these courses offers maximum flexibility time and is well suited for adult, working learners. Interaction in the course takes place via written messages or audio/video posts to discussion boards, forums and blogs. Here learners and teachers strive themselves to maintain a kind of relationship.

In the early '90s, the university for their vanguard role in the educational context, were the first formal educational organisations to land online but the educational aspect is unique: the learner must almost "passively" use the teaching material produced by others, without having the opportunity to really interact with the teachers and take part in the cognitive "construction" of what he/she is learning. The field of distance learning has changed, making home an official classroom.

Step 3: Distance learning in middle and high school

Distance learning has taken hold in the middle and in the high school in March 2020 at a worldwide level with the explosion of the COVID-19 pandemic, but digitization in secondary schools had already increased in recent years thanks to the inclusion of interactive multimedia whiteboards.

In fact, the interactive whiteboard offers a series of possibilities that go in the direction of a different approach than the front lesson.

"With it you can realise multiple activities, including browsing the Internet, the projection of text or visual content, you can listen and see audio-visual material, carry out interactive exercise, store lessons and share them. Lessons can be built in a new and dynamic way, while at the same time facilitating the entry into the classroom of the other method and approaches"[Del Gobbo, Giovanna, Marta Pellegrini, and Francesco De Maria. "Distance education based on learning outcomes: designing a course in higher education." *Form@ re-Open Journal per la formazione in rete* 20.3 (2020): 176-195, <https://doi.org/10.13128/form-10104>; J. Tobey Clark, Chapter 62 - Distance education, Editor(s): Ernesto Iadanza, *Clinical Engineering Handbook (Second Edition)*, Academic Press, 2020, Pages 410-415, ISBN 9780128134672, <https://doi.org/10.1016/B978-0-12-813467-2.00063-8>].

If distance learning was once considered a non-traditional form of education, this approach has been the only solution to continue to teach despite forced isolation. Distance education seems easy to make and use also in these levels, but it isn't. Both teachers and learners must be trained directly "on the job" for the unexpected situation. Issues are often relational rather than linked to the difficult use of digital instruments. Face-to-face education is more powerful in terms of student active participation and involvement, distance learning doesn't guarantee the achievement of the educational objectives with this kind of target for the lack of a specific class agreement. In fact, the reorganisation of teaching and learning online includes the remodelling of time, the strengthening of technological tools, a new communication strategy and greater discipline on the part of all stakeholders.

With the consolidation and the improvement of distance education systems also in these realities emerges the need to critically re-examine the strengths and weaknesses of the various instruments and in terms of acquired knowledge by learners.

Future developments

If online university education has given favourable results also in the past, the experience gained during the lockdown with distance education in the middle and high school online has not been as positive.

Among the actors directly involved in school rehabilitation/digitalization, there are certainly teachers, who have faced an emergency situation of unprecedented proportions and consequences.

Some surveys show that teachers were substantially unprepared to deal with digital tools^{[1][2]} and, probably for this reason, many (84%) have followed training courses during lockdown. In fact, the use of distance or mixed teaching has shown a structural and cultural gap of the school that threatens to seriously question its meaning and its organization. In addition, research by the Education Endowment Foundation (2020) finds that the suspension of classroom teaching has put the hand back 11 years in terms of school learning, accelerating educational poverty and pre-existing socio-cultural gaps.

Some organizational problems have emerged during evaluation. Having to change the methods has greatly disoriented the teaching staff [Ranieri, Maria. "La Scuola dopo la DaD. Riflessioni intorno alle sfide del digitale in educazione." Studi sulla Formazione/Open Journal of Education 23.2 (2020): 69-76, DOI: 10.13128/ssf-12316 | ISSN 2036-6981 (online); Fiorentini, Barbara. "Formazione e nuove tecnologie: La formazione a distanza." ISSN 1721-9809 http://www.analisiqualitativa.com/magma/0103/articolo_09.htm].

The shortcomings that emerged from distance learning were not primarily related to the technologies available, but to the ability to redesign teaching by adapting it to the new training setting. Thus, an improvement in the ability of the use of these technologies and in the design skills of teaching by the teachers seems necessary [Williamson, Eynon, Potter, Pandemic politics, pedagogies and practices: digital technologies and distance education during the coronavirus emergency, April 2020, Learning Media and Technology45(2):107-11, DOI:10.1080/17439884.2020.1761641].

Despite the problems that have emerged, distance teaching has proved to be a great opportunity for all those situations where it was impossible to physically attend school. It is from here that the school must start again, including this new method of teaching [Gunawardena, Charlotte Nirmalani, and Marina Stock Mclsaac. "Distance education." Handbook of research on educational communications and technology. Routledge, 2013. 361-401; Rumble, Greville. The planning and management of distance education. Routledge, 2019, <https://doi.org/10.4324/9780429288661>].

Session 2 – Distance teaching

Principles of the effective preparation of online lessons

Online teaching can seem very similar to in-classroom teaching, but it is a totally different approach to the education process.

Having regard to the educational culture received so far, it is appropriate to start designing lessons in the same way you would design them for your in-class teaching.

After having defined topics to be addressed, time to be dedicated and training objectives to be achieved, it is appropriate to identify the most appropriate digital tools and information techniques for effective online fruition.

How to do online lessons: communicative methodologies, tools and didactic materials

1 Tools to use

Before the start of the course, it is necessary to indicate to the learners the platforms to use to allow them to register and create their account that is ready on the day of the beginning of the course.

2 Creation of an appropriate location

Learners should be advised to follow the course in an appropriate location, without distractions, so that they can approach the course in the best way.

3 Planning tips

Give learners advices on how to create a schedule and stay organised to keep up with the course.

4 Creation of working groups

Creation of working groups so that learners interact with each other and so that they do not feel alone but as part of a group.

5 Different methods of evaluation

Individual project work

Group project work

Oral exams

Written reports

Open questions

The rethink of the relationship between teacher and learner and between students

We can't forget that the instructor's presence is very important in an online course. The students must feel that the instructor is by their side every step of the way. A teacher must also impose the presence online. To do it, a lot of techniques can be used. For example, setting virtual office hours for the online students will give them a clear indication that the instructor is able to support them. The discussion forum is also a very useful space for instructors to stay aware of student needs and for the interaction with the students. Timely feedback on assessment is also a good way to ensure that students feel connected.

Feedback and assessment are as important as ever: students need to feel supported so ensuring that a feedback loop is built into your lessons. Having regular check-ins with your students will ensure that they feel connected, and you can collect student's feedback to further down improvements in the course content.

Learner engagement is fundamental and it is very important to ensure that students know how to contact you from the beginning of the online course: there are students that have never experienced an online course and others that find navigating an online course challenging.

The instructor has to ensure that students feel supported: it is important to contact students frequently at the beginning of the course and ensure that they know that they have become part of this learning community.

Creating different online spaces for the students can help them form bonds by creating breakout rooms virtually. Having smaller groups especially in large online classrooms will help foster engagement among students, as well as to address questions they may have.

Session 3 – Distance learning

How to manage individual time and space for the lesson

Learning online is more flexible than learning in face-to-face environments.

Often in online courses, you can move at your own pace, reviewing material that is difficult or skipping things you have already mastered.

The responsibility to maintain a high level of attention is shared between teachers and family, who have to guarantee a comfortable educational setting.

The correct approach to the online course

1 Gather Your Accounts

Ideally before you begin an online course, organise all the technology required. Accounts and Applications. You may need to download and install video conferencing software for live lectures, such as Zoom, Google Meet. Do this before the first lecture so you have enough time to create an account (if necessary) and test the software. Course assignments may need to be uploaded to a cloud service, such as Google Drive, Dropbox or Microsoft OneDrive. Make sure you have the required account details or access information in advance of an assignment deadline.

2 Location(s)

Create your learning space. There will be a place dedicated to learning, different to areas used for sleeping/relaxing, not in common or with high traffic.

Take regular breaks. Stand up to stretch and rest your eyes every 20 minutes.

Minimise distractions. Close browser tabs and windows not relevant to your learning, turn off all phone notifications.

3 Creating a schedule

Without the structure of an on-campus course schedule or in person learning sessions, it can be easy to procrastinate learning tasks or lose track of assignment deadlines. When we are learning while also working and even more, we often deprioritize our learner goals in the face of other demands.

Review the learning activities and determine how much time you expect each will take, then make a plan that works for you.

Set a schedule and follow a routine. Get up and get ready for the day, follow a regular morning routine. Having a regular structure to your day will help you keep on track.

Stay organised. Keep a calendar of tasks and deadlines. Have your course materials and notes in one place so you use your time for learning, not searching for course materials.

Be kind to yourself. If you find yourself suddenly thrust into a remote learning situation, expecting high productivity is expecting too much of yourself. Set reasonable goals and communicate with your instructors about your progress and challenges.

4 Finding Learning Peers

Fostering social connection with your instructor and classmates is also important to your learning. A few common methods for connection include introducing yourself in the discussion boards and providing constructive comments on peer and group assignments participating in live lectures and discussions via video conferencing applications.

5 Evaluation

Evaluation must have two dimensions:

1. satisfaction rating to collect the feedback by learners.
2. learning assessment to measure the grade of notions' acquisition by learners.



Contents and topics

3.5.2 TECHNIQUES AND INSTRUMENTS FOR DISTANCE TEACHING AND DISTANCE LEARNING

Description of the module

Technology provides numerous tools that teachers can use in and out of the classroom to enhance student learning. Transitioning from a traditional to a digital classroom requires more than just integrating technology, it requires teaching strategies to implement technology in the most effective ways. This module provides an introduction to the main techniques and instruments for Distance Teaching and Distance Learning.

Topics

- Communication Skills in the digital environment: Importance of effective communication.
- Tools for communication
 - Video-conferencing Tools
 - Creating Presentations
- Digital Footprint
- Understanding Social Media as a Tool
 - Using Social Media to boost creativity
 - Social Media Presence: Creating your own brand
- Developing an audience and marketing art

Training objectives

Both for teachers and learners:

- **Communication:** How to share resources with the help of online tools. Connect and collaborate with others through digital instruments, interact and participate in learning networks
- **Management of Information:** How to identify, analyse and organise digital information for Digital Safety: Your Digital Footprint
- **Content creation:** How to create and edit digital content in different formats (texts, images, videos, etc), integrate and re-elaborate previous content and knowledge
- **Problem Solving:** How to identify needs and digital resources, choose a tool, etc. Creative use of technology.

Materials (for teachers)

Websites

- <https://education.ec.europa.eu/news/new-online-tool-to-support-teacher-digital-skills>
- <https://www.mtdtraining.com/>
- <https://www.cybersafekids.ie/>

MOOC

- <https://hub.openvirtualmobility.eu/course/index.php?categoryid=19>
- https://www.europeanschoolnetacademy.eu/courses/course-v1:MENTEP+Intro_TET+2015/about
- <https://www.mooc-list.com/tags/effective-communication>

Video Links:

- https://www.ted.com/talks/sandra_matz_psychological_targeting_what_your_digital_footprints_reveal_about_you?language=en
- <https://www.youtube.com/watch?v=dBT6u0FyKnc>

Books:

- Baer, J. (1993). Creativity and divergent thinking: A task-specific approach. Lawrence Erlbaum Associates, Inc

Session 1 – Communication (2h)

Communication Skills in a digital environment: Importance of effective communication

Effective communication has always been a significant tool in maintaining strong, long-term personal and working relationships at all levels. Time, effort, and money are wasted when we don't clearly communicate our needs or instructions to others. Communication is a two-way street. We need to make sure our message is being received the way we intended.

In a digital environment, given that face-to-face and in-person conversations are almost impossible, developing good communication skills is a key requisite. Remote working has broken down geographical boundaries and demographics. Remote workers/students have had to make a bigger effort to ensure smooth interpersonal communication, with colleagues/team members/teachers/students, etc. based in different locations.

This has also been the time when we have found ourselves with new tools in our tool kit, in the form of multiple communication platforms, such as Zoom, MS Teams, Skype, Whatsapp, Webex and many more. In-person chats, face-to-face talks and conversations over a cup of coffee have been replaced with e-mails, text messages, virtual calls and video chats.

While the communication methods have changed, effective communication still has to be maintained. In fact, the digital and remote workplace demands more transparency and clarity in communication. In a regular setting, one can see and read body language, but in the digital environment, communication has taken on a new meaning altogether.

Developing good communication skills is also an important pathway to improve other soft skills, such as active listening, self-awareness and empathy which are paramount, especially in a digital work environment. Improving communication lets people control emotions and understand non-verbal language better.

Activity: Get a discussion started on miscommunication

How many times have you been misunderstood by another person? Or should I ask, how many times A DAY have you been misunderstood? It's easy to assume the other person has understood what you meant, until you find they have not done it as you asked. And they will always say, "But you said..." and then justify their actions according to their understanding of the meaning of the conversation.

As a classic example of miscommunication, play this short video: <https://www.youtube.com/watch?v=dBT6u0FyKnc>

Then, ask the students to answer the following questions:

- *What lessons can we learn from the sketch? That no matter what we think the meaning of the conversation is, there's always a chance it will be misinterpreted or distorted.*
- *Did the customer know what he wanted to buy?*
- *Did he communicate it in a way that was clear to HIM?*
- *Could the shopkeeper have asked clarifying questions to confirm HIS understanding of what the customer meant?*
- *Could the whole conversation have been carried out in half the time?*
- *But it wouldn't have been so funny, would it?*
- *What are some common barriers to effective communication?*

Ask students to explain what communication skills are, writing key points on the board (or on the screen) with the elements required for effective communication. Ask everyone in the class to decide together which are the most important characteristics, and collaboratively create a set of rules that they can apply to their online communications.

This set of rules will be transformed into a presentation in the next session, by using one of the Presentation Tools listed.

Critical thinking, collaborative work and communication are skills addressed by this activity.

Communication Tools for Distance Teaching and Learning

Making distance teaching or distance learning work for all students is always challenging. Fortunately, we can find different online tools that will help with the key needs teachers have when setting up virtual classrooms: communicating and messaging effectively, facilitating discussion, assessing learning, delivering lessons, and more, are also critical ways teachers can create remote learning experiences that keep students interested and active.

Making distance teaching or distance learning work for all students is always challenging. Fortunately, we can find different online tools that will help with the key needs teachers have when setting up virtual classrooms: communicating and messaging effectively, facilitating discussion, assessing learning, delivering lessons, and more, are also critical ways teachers can create remote learning experiences that keep students interested and active.

It is important to keep the following in mind before you explore the various online tools available:

- The focus should be on pedagogy and learning, rather than technology.
- All the tools still require the skill, experience and expertise of a teacher.
- They may involve approaches and techniques that you would not normally use

These are some of the instruments that can be used to improve communication in the classroom:

Communication and Discussion

Video-Conferencing and Screen sharing Tools:

- **Zoom:** The web conferencing feature also includes an MP4 recording of meetings, a personal meeting ID, application or desktop specific sharing, private and group chat, and a virtual whiteboard
- **Skype:** Users need to create a Skype name and download the program. In order to use the conferencing features, conference participants must be added to the contact list.
- **Google Meets:** Easy to use, only allows a maximum of 16 people on screen at a time.
- **Cisco Webex Meetings:** integrated audio, video, and content sharing from any device.

Discussion Tools:

- **Padlet:** Tool for sharing digital content and to foster student engagement. With Padlet, teachers can create special brainstorming sessions where they are able to invite students to discuss topics or share files, ideas, pictures and other visual aids. With this tool, students can create a portfolio or a presentation to showcase their projects or work through links (<https://padlet.com/>)
- **Parlay:** Comprehensive discussion platform to help develop critical-thinking skills. This tool can be used in any subject or topic for teachers looking to make discussion a central part of their classroom (<https://parlayideas.com/>)

- **Socrative:** Smart student response system that helps teachers engage and manage their students and classrooms through a series of educational exercises and games. Teachers can prompt students in online collaboration activities by creating chat and discussion rooms or building online quizzes featuring the most interesting topics from the lesson. Students can be involved with having fun in interactive activities and friendly competitions (<https://www.socrative.com/>)
- **NowComment:** This is a free online discussion platform that allows students to mark up and discuss texts. Teachers can upload documents and also create online discussion areas. Any sentence, paragraph, image, or video can have multiple conversations. Teachers can control when students comment on a document and when they can see each other's comments. Anonymous posting (teacher-moderated) can also be set up, which can decrease the fear of public judgment throughout a classroom. Students are also allowed to upload their documents, presentations, or group assignments on this platform (<https://nowcomment.com/>)

Presentation Tools:

- **Google Slides:** Multiple people can work simultaneously on a presentation and add new slides. Google Slides keeps a record of all the changes users have made to a presentation, and you can easily restore your slideshow to a previous version (<https://docs.google.com/presentation/u/0/>)
- **Prezi:** The Prezi presentation format is unique in the way that it lets you view slides. Instead of addressing multiple elements at once, Prezi gives viewers a single canvas that allows them to zoom in on different presentation parts. This provides a much more immersive experience (<https://prezi.com/>)
- **Canva:** One of Canva's main strengths is its ease of use. There are many beginner tutorial videos on the website if users do not understand something. Complete beginners can easily navigate through the minimalistic interface (<https://www.canva.com/>)
- **PowerPoint:** widely-used software for creating and delivering presentation slides. It comes with ready-to-use templates, a useful presentation view (with timer, notes, etc.), and a range of tools for creating and editing text, images, graphics, and charts.
- **Powtoon:** web-based animated video presentation tool. With an interface like PowerPoint and many other presentation apps out there, PowToon can help you create a professional-looking video that can engage, explain, and sell ideas and concepts using ready-made templates and a drag-and-drop feature (<https://www.powtoon.com/>)

Activity: Getting familiarised with online presentation tools

Most applications are quite intuitive, nevertheless both teachers and learners will need some practise before they can make use of all the possibilities these online tools have to offer. To get started, divide the learners into groups and choose (or ask the students to choose) one of the presentation platforms from the list. To finish the previous activity, ask them to design an online presentation of the “Rules for effective communication”; they can use a template and modify it or design their own, using many of the elements available on these platforms. This “learning by doing” approach will help them gain confidence when trying new tools, and if the different groups choose different apps from the list, this exercise can also be useful to compare them and decide on the most suitable system or which one allows more freedom for creativity.

Teamwork, creating engaging content and digital literacy are skills addressed by this activity.

Session 2 – Managing your digital footprint (2h)**Lesson Overview**

This lesson explores what it means to leave a digital footprint and discusses what a digital imprint is. It helps students learn about their own online presence and activity, and make changes if they decide to. This lesson also includes an interactive worksheet and online activities.

Introduction

Staying safe online means different things to different people. Knowing what your digital footprint is, is part of staying safe and healthy. A digital footprint is the trail of information you leave behind when you use the internet. Depending on your values, priorities, age, life stage, and other factors, you’ll want to set and keep boundaries that work for you.

Activity

1. Talk about *digital imprint*.

- A digital imprint is the impact that your online activities leave on you, including things you see, hear or read and also things other people say and do to you online.
- A digital imprint isn’t necessarily good or bad. It exists and your thoughts and feelings about it and the effects it has on you depend on a lot of different factors such as your values, priorities, age, life stage, school/work and family expectations.

- What do you see, hear and read online? Are there things you feel like are a waste of your time or disturbing to you?
2. Introduce the idea of a digital footprint.
- A digital footprint is the trail of information you leave behind when you use the internet.
 - A digital footprint isn't necessarily good or bad. It exists and your thoughts and feelings about it and the effects it has on you depend on a lot of different factors such as your values, priorities, age, life stage, work and family expectations.
 - Your digital footprint is made by things that are visible such as social media posts from you and other people. This includes photos, status updates, check-ins at locations, online groups and sites that you've liked or joined, and posts from other people that you've shared.
 - It also includes things that can be learned about you based on your activity such as websites you visit, personal information you enter, messages and emails you send, and so on.
 - When you really start to think about it, it's A LOT of data!
3. Do some exploration of digital footprints.
- Ask for suggestions of famous people to search for online. As a group on a screen that everyone can see, search for those people to give them an idea of how easy it can be to find content about individuals.
 - Ask them to work in small groups and make lists of words that describe the type of content they find when they search for those famous people. Make different lists for each person. Share some of those words with the larger group.
 - Have a conversation with questions like: Are these words mostly positive? Negative? How do you think these people feel about their online presence? How would you feel if all of this information was out there about you?
4. Hand out the My Digital Footprint worksheet (you can find it at the bottom of this lesson plan). Allow them to work individually or in pairs to explore their own online presence. Have them look at all the social media sites they use (Snapchat, Instagram, Facebook, LinkedIn, Twitter, etc.) and also do an internet search of their names. What do they find? What do they think about that? Are there things they would like to change? Has anyone tagged you in something that makes you uncomfortable or gotten access to your accounts and posted about you?
5. Reconvene the group and talk about what they found. Were there any surprises? Do they have any ideas for things they'd like to change?

Conclusion

What can you do if you discover things you don't like about your digital footprint?

1. Tighten your restrictions of your personal profiles on social media:
 - Only accept friend/follow requests from people you know in real life.
 - Set privacy settings so that information about you (including images) is not visible to the public.
 - Change settings, if necessary, so that others need your permission to tag you in posts.
2. Delete things that you don't want others to see. They may not completely go away if they have been shared by others or stored somewhere, but you can usually at least make them harder to find.
3. Reset passwords. Make sure they are strong and do not share them!
4. Carefully consider every time you post or share whether you want it to live on forever, because it might.

Extra Material on Digital.

Footprint

https://www.ted.com/talks/sandra_matz_psychological_targeting_what_your_digital_footprints_reveal_about_you?language=en



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Student Activity Sheet

My digital footprint

The reputation I want to have

Write words or phrases,
or draw images that
represent how you want
others to think of you



My current Digital Footprint

Do a little investigating of
yourself online. What
words and images are out
there about you now?



New steps

What steps can you take to ensure
your online footprint represents
you? This might include changing
privacy settings on social media,
removing posts or images you don't
like or adding new posts

Session 3 – Use of social media (4h)

Understanding Social Media as a Tool

Social media can be a helpful tool for artists. By using it as an instrument to enhance their skills, meet fellow artists, promote their work, reach audiences, and gain new insights and experiences, the benefits of social media for artists are considerable.

Using Social Media to enhance creativity

Social media gives us access to people who behave and think differently, thus it can be a very useful instrument to develop divergent thinking.

Divergent thinking is characterized by the production of many different original solutions – rather than only one; whereas convergent thinking is characterized by finding the one and only correct solution for a given problem.

Divergent thinking sparks creativity specifically because of its spontaneous, non-linear nature. When setting up a divergent thinking exercise, participants need to know that all ideas are valid. It's also important to ensure that all participants can contribute equally.

Activities: Find inspiration online by brainstorming with Social Media

Before starting an art project, have students create inspiration boards or collages using Pinterest or InstaCollage. Technical theatre students might create a board illustrating their ideas for a set, for example, while creative-writing students can collect inspirational images for a short story. Encourage students to describe in the captions how the various images will contribute to the overall vision.

Another way divergent thinking can be used in the classroom is asking questions that require students to think about a topic in a different way. For example, the teacher can ask students to think about how the world would be different if the Internet had been available two hundred years ago, or choose a historical or a fictional character and imagine the posts they would share if they had access to social media.

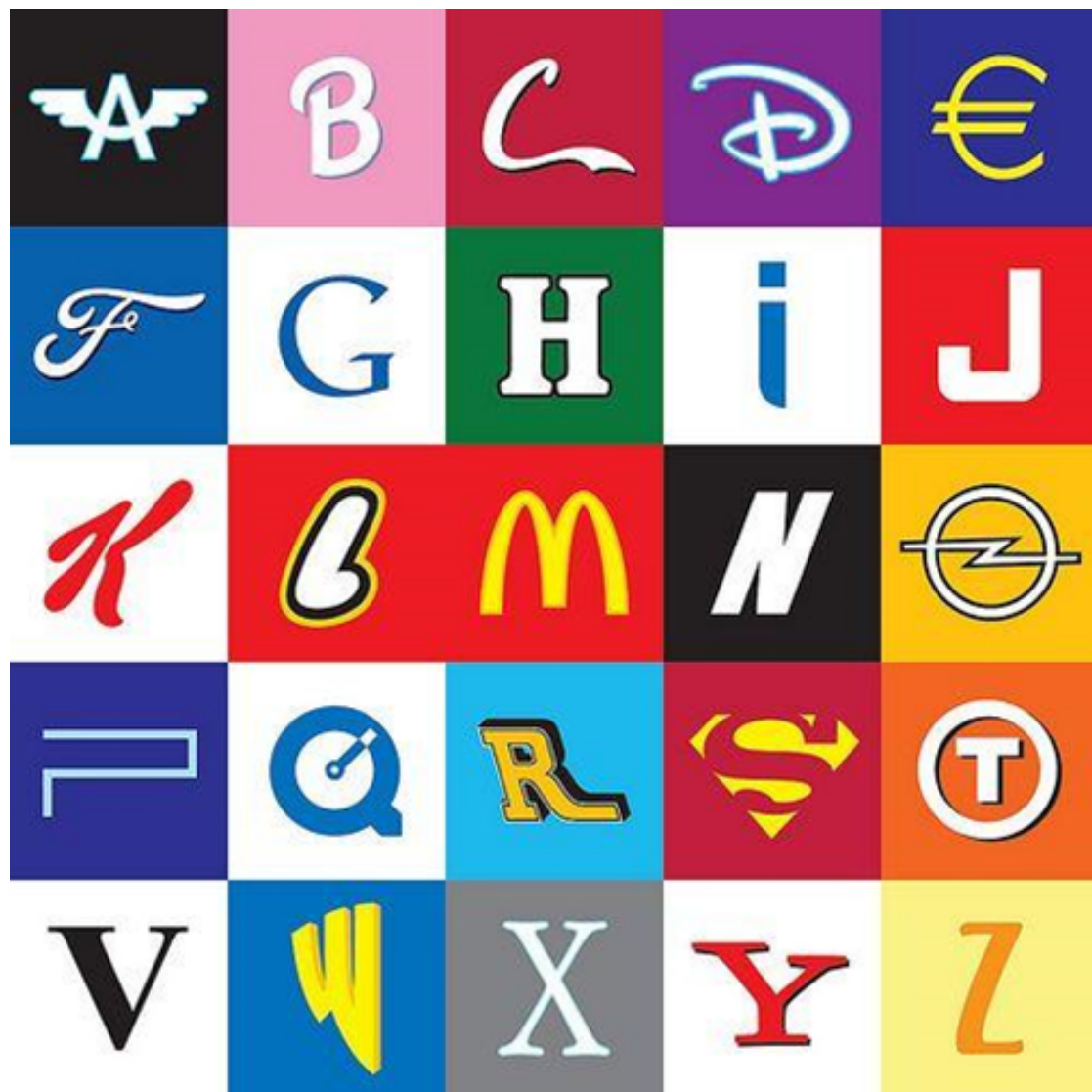
Try challenging the students to choose a post, video or pin as inspiration for their own works of art, whether it's a drawing, piece of writing, graphic or short film. You might encourage students to share their responses on a different social media platform than the original posts with the goal to broaden the conversations and their reach.

Social Media Presence: Your brand and Artist Identity

What is a brand? Branding is a marketing concept that is built around creating a marketable identity that an audience or consumer can identify. To illustrate the importance of branding, show the students the following image of an alphabet created with popular brand logos

Brand Logos Alphabet

Now ask the students to say aloud the name of the different brands these logos represent, and see how many they can recognise instantly. Take a few moments to get the class to reflect on how quickly they identified the companies these logos represent.

**Activity: Creating your own art brand**

Whether the art in question is music, painting, sculpture, acting, etc, creating their own brand will be a useful tool for marketing their work.

To create a strong brand image, artists need to start by understanding what their brand is and what it represents. This will help them to position their work in the market and reach their target audience.

To do this, ask the students to consider the following concepts:

- What kind of artist or creative are you? (painter, photographer, writer...)
- What are you trying to say through your artwork? (be incredibly descriptive, concrete, and straightforward)
- How is your art unique? (personal, historical, conceptual influences)
- What do you want to accomplish? Who is the ideal audience for your work? (be specific)

Allow some time for students to reflect before they answer these key questions and share more about who they are as an artist. Knowing how they want to present themselves and what they want to be known for is an excellent way to help them get noticed by their target audience.

Once they have created a distinct artist identity, they will need to create a **unique branding statement** that will efficiently present their art. Every artist knows that words don't come easily when describing their works of art, their complexity, style, and the unique messages they convey. However, in order to market themselves as an artist, they will have to express the essence of their work and identify how they want to present themselves to the public.

Activity: Create your brand statement

Put these elements together into the following template to create your brand statement:

I am a _____ (musician/artist/actor/sculptor, etc –
 how you see yourself professionally)
 who _____ (describe how
 you use your unique talents) for _____
 (describe your target audience) so they can _____
 (describe the desired experience you want your audience to have).

Example: I am a passionate, creative and inspirational musician who brings excitement, focus and leadership to open-minded, engaged and curious audiences (or students) in order to create a memorable experience they will want to share with their communities.

Creating **brand guidelines** is a crucial step in brand development that will result in a strong brand that stands out on the art scene.

Once they have made a compelling brand statement, they need to make sure that everything they present as their art brand falls in line with their core values and communicates a genuine message to their fans as well as the target audience.

When setting brand guidelines, all the elements, like the brand name and logo, color palette, and tone of voice, should stay consistent with the original voice and style the artwork conveys. Also, this should be done in a way that is highly-relatable to the target audience.

Finally, these brand elements will be incorporated into every channel used for promotion, such as their website, social media profiles, and business cards, so potential customers can recognize the brand at first glance.

Using social media as a teaching tool to talk about audience

For arts organizations and individual artists, social media is a crucial place to spread the word about the work they are doing and to connect with the community. Regardless of the type of art, all artists need an audience, and today social media enables the artist to find that audience without leaving their studio, allowing them to continue their activity even in situations of isolation, as a result of the current pandemic or due to other causes (living in remote areas, hospital stays, etc). People from around the world with similar interests, looking for a particular type of art can be found using social media. Utilizing these tools, an artist can develop an audience and following, boosting their visibility. While the most important thing for an artist is the process of creation, it's also important that the work reaches the desired audience. This is why artists use social media to engage with people who admire their art. Simply put, your target audience is the group of people that prefers the type of artwork you create.

Activity: Creating an art newsletter

Ask the students to do some online searches and get inspiration from newsletters from other artists they admire. Then ask them to use one of the mentioned platforms (Canva, Visme, Crello or Adobe Spark all have free versions) to create their own art newsletter. The topic can be new art work they have created, work in progress, outside influences and inspiration, upcoming events, etc

Marketing artwork online

Social media enables artists at all levels and skills to market themselves free of charge. Places like Facebook and Instagram, to name some of the most popular platforms, allow artists to share their process, connect with other artists, and develop a following of people who enjoy their work.

There also some specific tools for displaying and even selling art work on-line. These are some of the most popular ones:

Canvy: This a platform that allows artists to display their work in the style of a virtual art gallery, with over 600 different rooms to choose from, and offers a free version of the platform (<https://canvy.com/>)

ArtPlacer: This app provides lifelike, realistic spaces, accurately representing scale, and perspective on angled walls. You can also upload your own room and set up the walls in a few clicks (www.artplacer.com)

ArtPal is a popular, FREE gallery to sell art and buy art, representing many thousands of artists (<https://www.artpal.com/>)

Activity: Create your own art display or virtual exhibition

Divide the students in groups of 2 or 3. Choose a famous piece of artwork that is universally recognised (Gioconda by Da Vinci, Sunflowers by Van Gogh, David by Michelangelo, for example). Find an image of the selected work of art, and share it with the students. Next, ask them to use some of the platforms mentioned above to experiment and find new and innovative ways of displaying this piece, and share the results for all the class to appreciate and discuss what they think works better.

Another version of this activity would be to select different art pieces for the different groups of students, and once every group has created their own display, ask the students to organise a virtual exhibition of all the finished contributions.

Assuring that the group exists, this module will deepen the implementation of online collaborative activities with the promotion of learning and trust. The module is organised in two sessions: the first with a brief outline of the benefits of collaborative activities, including the explanation of the purpose and benefits to completing the activities from the three categories, with a practical approach. The second session provides practical detailed guidance for gamification as a powerful strategy and a great way to motivate learners. As life is becoming more digital, gamification methods will have to take part of the learning process.

All the activities that will be worked in this module, are already published in the Handbook of the Creative European Methodologies, with free online access. They are organized into three categories according to the skills to be developed and the moments of the learning process where they should be implemented.

Close to each Other

Engage & Work

Mindful Feedback

Gamification will be applied to improve engagement, motivate learners and improve knowledge retention. The gamification elements will be implemented to enhance a working environment, using virtual scenarios to create effective learning.

Materials

- Group of participants
- Facilitator
- Online access
- Laptops
- CEM handbook (<https://cemproject.eu/outputs/>)

Training objectives

Promote the understanding about the differences and the benefits of collaborative and cooperative learning.

Identify and discuss strategies for creating a collaborative environment.

Know how to produce crystal instructions for all participants, being inclusive.

Understanding the different categories of the activities that can be applied in collaborative learning.

Improve the relationships across teams or help overcome isolation by becoming part of a group.

Creating a sense of belonging to a team.

Gamifying is a way to ensure that the learning process won't be boring, and learners will find it highly engaging, while online learning is not always as engaging as physical contact.

Gamification is an excellent cognitive development tool.

Topics

The roles and structure of cooperative learning are predefined, and are often likened to the cast and crew of an art production: the success of the show depends on all of the interconnected roles supporting each other, but there is a director overseeing the project closely. In collaborative learning each participant has their own part to develop, but the final work will only be successful if everybody learns and performs their part properly, without a director.

Participants undertaking collaborative online activities need to know what is expected of them, when they will need to do it and how.

Every person on a team brings a unique, diverse set of skills, knowledge, and experiences, including skills and knowledge gaps that need to be filled. Sharing them strengthens people's relationships and trust.

Gamification increases motivation through engagement. Nowhere else is this more important than in the learning process.

Gamification does not want to transform the training or event/meeting into a game, but to instead make use of game-like elements to increase user engagement and enhance the user experience.

Session 1

Theoretical, brainstormed and scaffolding teaching approach to establish the strategies needed for creating a collaborative environment:

- Identify a group goal
- Build trust
- Identify individual strengths
- Implement effective collaborative activities
- Improves communication skills
- Promote listening to criticism and advice

With the help of a wheel of luck, participants will select one of the activities from the following categories:

- **Close to each Other:** short activities used to help make personal connections (<https://wheelofnames.com/bc6-d3m>)
- **Engage & Work:** collaborative learning activities (<https://wheelofnames.com/pd4-eh4>)

Using the CEM handbook guidance, the selected activities can be performed.

Session 2

Continuing the activities started in session 1, participants will use a gamification platform to solve an escape room as a self-assessment measure.

Between several free options to create interactive contents, the Genially platform can be used to perform this challenge (<https://app.genial.ly/templates/games>).

Steps to create an Escape Room:

1. Think about the narrative that should refer to the theme (theater, music, dance, painters);
2. Choose the appropriate space(s) for the number of participants;
3. Design the tests and challenges that must be attractive, surprising and challenging. These must take into account the objectives and the target audience;
4. Establish the rules for participation (aids, devices to be used...), the time (digital or analogue timer) and the formation of groups. Instructions must be clear;
5. Prepare the script;
6. Realise the immersive learning experience.

One example in: <https://app.genial.ly/editor/627391ade555730013b82fc3>

Once more, with the help of a wheel of luck, participants will select one activity from **Mindful Feedback**: to assess the process and all experience.

(<https://wheelofnames.com/d5k-aew>)

Other examples for gamification:

Quiz: <https://app.genial.ly/editor/62bf072f9313470019567c2b>

Game: <https://app.genial.ly/editor/62c301caaa2cd40018373ea1>

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Contents and topics

3.5.4 TECHNIQUE OF COMMUNICATION FOR ONLINE ACTIVITIES

Description of the module

This module aims to set up and practice giving online workshops.

This module can be used by teachers or trainers who want to educate low-skilled artists. This module can also be used, as self-learning, by artists themselves who intend to develop their skills in starting to work with groups online.

In previous modules of this training course, you have learned about setting up a favourable environment and digital skills and methodologies. In this module, you will need these skills to put your work into practice.

Topics

- Preparing your online class
- Setting up your online class
- Practising your online class
- Refining your working method

Tools

- Template to prepare online classes
- App and platform to share materials and have interaction with each other

Training objectives

Both for teachers and learners:

- Preparing and setting up your online classes
- Implementing different working methods

For teachers

- Growth of teachers' capabilities to rethink the way to structure and provide distance learning
- Increasing teachers' capabilities to have care for the online relationship during lessons

For learners

- Improvement of self-management
- Improvement of digital teaching skills

Materials

Handbook Creative European Methodology

And if you want more, some tips:

<https://www.participatorymethods.org/resource/participatory-workshops-sourcebook-21-sets-ideas-and-activities>

And feel free to scroll the internet with the words: giving online workshops tips and tricks
You can find a lot!

Session 1 - Setting up your workshop

Principles of the effective preparation of online workshops

When you work online, you have to keep in mind that participants need to stay active all the time and must be able to leave their screen regularly.

This you can reach, for example, by giving them some individual work that they can do on paper or otherwise (f.e. prepare an act, a presentation or choreography – depending on your focus of the workshop).

To set up your workshop, you need to take care of different working methods. Variation in working methods is a key element.

How long your workshop lasts depend on the content of the workshop. In general, 2 hours is a maximum, but that depends on the main programme.

Set up

1 Tools to use

Before starting your workshop, you need to choose the platform you want to use. Make sure you choose a platform that has many possibilities.

The possibilities to chat, share screen and breakout rooms are a must.

The possibility of giving short reactions like raising the hand or sending emojis can add to your workshop to keep it lively. You have to inform your learners or workshop participants about the platform you will use well before the workshop's date, so they have time to install the specific app and test it.

2 Creation of an appropriate location

Learners should be advised to approach the course in an appropriate location, without distractions, so that they can approach the course in the best possible way.

Schedule

- Close to each other activity
- How to set up a workshop – theory
- Individual work – create your workshop by using the template that is attached after the description of session 1
- Feedback round for participants
- Evaluation session 1
- Homework session 2

Explain about the principles of the effective preparation of online workshops. Explain about the 3 phases of a workshop.

A workshop consists of at least 3 phases:

Phase 1

When working with a group in a meeting, always start with a 'close to each other' activity (category 1 of the handbook Creative European Methodology in cemproject.eu/outputs/).

Which activity you choose depends on:

1. the number of participants
2. if they know you and each other
3. the time you have for the whole workshop
4. the common background of the participants.

For example, if you have a small group, you better don't choose for the activity 'introduce yourself and others' but for the activity 'my little me'. If the participants already know each other a bit, you better choose the activity 'what connects us?' or 'what is your superpower?'. If you work with creative participants, the activities 'Poetry in motion' or 'Comic strip chaos' will fit more.

The kind of activity you choose also depends on how much time you have for the whole meeting. If your workshop only lasts 1,5 hours, you better choose a short 'close to each other' activity instead of 'Poetry in motion' that can last 45 minutes. In the handbook, there is an indication of how long an activity lasts.

Phase 2

After this phase of your meeting, move to the central part of the workshop. That is the topic your workshop is about.

In the handbook, some Engage & Work (category 2) activities have been described that suit several challenges.

Some exercises help improve writing skills; others offer techniques to develop expertise on different topics, critical thinking, communication skills, problem-solving, team player skills

Your creative profession and the kind of activity you want to give are crucial for this phase.

You can find some practical activities in the handbook; you can use your creativity to transform these so they will suit your profession.

Phase 3

Finish your workshop with Mindful Feedback (category 3 of the handbook). The handbook describes several strategies for mindful feedback.

The activity you choose depends on the number and the nature of the participants and upon what you want to reflect.

If you want to know what the participants liked about your meeting – you can choose f.i. 'hand evaluation' or 'suitcase evaluation'.

If you want participants to give feedback to each other, you can choose 'glows and grows'.

If you want to evaluate what participants learned from the meeting, you can choose 'what do I take home?'.

3 Individual work – Create your workshop

Timeline

At least two months before the start of your first workshop, you must decide:

- what it is about and for whom?
- What are the costs (your budget!)?
- What tools do you need?
- What tools will your participants need?
- Make your text to recruit participants
- Decide how you will recruit participants

At least two months before the start of your first workshop, you have to:

- Start recruitment with the tools you have chosen.
- Send a friendly confirmation, when a participant has registered for your workshop.

At least one week before the start of your workshop, you have to:

- inform your participants in detail
 - what tools they need
 - do they need to prepare something?
 - ...

Describe the aims of your workshop or workshop series

Describe what is your workshop or workshop series about

Describe for whom your workshop is meant. What is your target audience?

How will you recruit participants (f.e social media, leaflets, advertisements, website, ...)?

Make your text to recruit participants

Decide what you AND your participants need before they start the workshop

- Good personal computer or laptop
- Good audio-visual equipment connected to pc or laptop
- Good WiFi
- A programme that enables breakout rooms (f.e. Zoom)

Make your text to tell your participants what to prepare for the first session

Design your workshop (following table)

4 Feedback round for participants

Make participants share their workshops set up and give time for mutual feedback. Here you can use the method 'glows and grows' - handbook CEM.

5 Evaluation session 1

Evaluate what participants learned – you can use the activity 'what do I take home?', as described in the handbook.

6 Homework for session 2

Tell your participants that they should prepare a workshop of 15 minutes, for the next session

What	Description	Time schedule
Phase 1: 'close to each other' activity	Describe which 'close to each other' activity you will start with.	How long will it last? Suppose your workshop starts at 10.00 – then the schedule will be, for example: 10.00 – 10.30
Phase 2: Central part 1	Describe what you will do in this part of the workshop.	How long will it last? For example: 10.30 -11.30
Central part 2	It depends on your workshop. End each session with a short 'mindful feedback' activity	
Phase 3: Mindful Feedback	Describe with which 'mindful feedback' activity you will end your workshop.	How long will it last? For example: 11.30 – 12.00

Session 2 - Practising giving a workshop

Session 2 –schedule – total 150 minutes

Close to each other activity – 30 minutes

·Mini workshops and feedback – 100 minutes

·Evaluation session 2 – 20 minutes

1. Opening

Start with an activity 'close to each other'. This time the participants already know each other.

2. Mini-workshops

Each participant gives the workshop he/she has prepared (max 4 – so depending on the number of participants, you will need breakout rooms so that they can work in subgroups.

Workshop: 15 minutes

Feedback f.e. 'glows and grows' – 10 minutes. Total: 4 * 25 minutes: 100 minutes

3. Evaluation session 2

Evaluate what participants learned – you can use the activity 'what do I take home?', as described in the handbook.

These encompass gaining access to global online distribution networks and e-commerce platforms; networking and other avenues that enable agents to connect and take advantage of digital resources; fostering diverse cultural content through digital means exclusively; building digital skills and capacities; redesigning value-proposition models and adapting existing experiences to creating equally-engaging alternatives for digital environments, among others. The goal is responding to this shifting environment while staying true to their purpose and core values.

The Entrepreneurship Module aims to provide both theoretical and, fundamentally, practical tools to guide and assess projects, their viability and relevance.

The aim of this training module is to recognise and exercise entrepreneurial key capabilities, skills, and personal qualities, for entrepreneurs to be capable of bringing good new ideas to the market, and successfully performing in the creative industries under social isolation conditions.

Based on self-analysis, the creation of creative companies and their management, we will try to be very aware of the potential of each one of us and of our ideas and proposals.

The creation of online companies will be encouraged, given the situation of isolation experienced, looking for a possibility of transmission of culture and art through the network.

During the module, theoretical and practical activities will be interspersed with cooperative and collaborative methodologies.

We will work with visual support on basic essential concepts and we will involve the participants through active and dynamic activities.

Training objectives

- To develop critical understanding on the importance of developing an entrepreneurial mindset.
 - To enhance key capabilities, skills, and personal qualities, for entrepreneurs to successfully perform in the creative industries.
 - To discuss the relation between creativity, innovation, and entrepreneurship.
 - To introduce practical tools to tap trainees' inner creativity and learn how to leverage it for career development or business innovation.
- Both for teachers and learners:
- To identify the needs and offers in the cultural field.
 - To sensitise the artistic community to the importance of fostering an entrepreneurial culture.
 - To identify the needs of the public in the market
 - To recognise the risk factors inherent in entrepreneurial activity.

Topics (Framed in the Culture and Creative Industries' sector)

- **Entrepreneurship**
 - **Definition**
 - **Qualities of an entrepreneur**
 - Creativity
 - Innovation
 - Curiosity
 - Emotional Intelligence
 - Leadership & Team Building
 - Growth Mindset
 - Resilience & Adaptability
 - Long-term Focus
 - Risk Management
 - Decisiveness
 - **Entrepreneurship in the Digital Age**
 - Opportunities for an entrepreneur
 - Challenges of becoming an entrepreneur

- **Creativity:** 2 fundamental sections on the road to business creation
 - **Analyse yourself:** studying techniques for analysing personal competences, through self-analysis. This will allow us to establish a starting point with the aim of achieving a specific goal, in this case in the field of employment.
 - **Create:** identifying the market niches that will allow us to create possible companies based on the capacities, always based on creativity and originality, within the artistic world.

- **Innovation**
 - **Manage yourself:** working on skills management, time management, etc. Tools for creating a personal brand that will allow you to differentiate yourself from the rest of the artists, and that will allow you to differentiate yourself in the business world.
 - **Sell yourself:** practicing different situations in business settings, such as face-to-face interviews, online interviews, meetings, presentations, etc.

Materials

- Websites
 - https://link.springer.com/chapter/10.1007/978-3-030-53914-6_9
 - https://link.springer.com/chapter/10.1007/978-3-030-53914-6_2
 - <https://101entrepreneurship.org/the-role-and-importance-of-entrepreneurship/>
 - <https://101entrepreneurship.org/creativity-in-entrepreneurship/>
 - <https://www.entrepreneur.com/article/310904>
 - <https://www.innovationtraining.org/>
 - <https://creativitytrainingproject.netsons.org/es/formacion/>
 - <http://godigitalproject.eu/>
 - <https://entrepreneurhandbook.co.uk/entrepreneurship/>
 - <https://ec.europa.eu/social/main.jsp?catId=1317&langId=en>
- MOOCs
 - <https://mooc.es/course/entrepreneur-skills/>
 - <https://mooc.es/course/understanding-incubation-and-entrepreneurship/>
 - <https://mooc.es/course/digital-business-understand-the-digital-world/>
 - <https://miriadax.net/curso/cooperative-entrepreneurial-education-tools-and-resources/>
 - <https://miriadax.net/curso/the-art-of-developing-entrepreneurial-leaders/>
 - <https://www.coursera.org/learn/creative-thinking-techniques-and-tools-for-success>
 - <https://www.coursera.org/specializations/innovation-creativity-entrepreneurship>
- Books about entrepreneurship
 - The Lean Startup
 - Zero to One: Notes on Startups, or How to Build the Future
 - ReWork: Change the Way You Work Forever
 - The Signal and the Noise: Why So Many Predictions Fail — but Some Don't
 - Principles: Life and Work
- Books about Innovation & Creativity
 - Humanocracy: Creating Organizations as Amazing as the People Inside Them
 - Leading in the Digital World: How to Foster Creativity, Collaboration, and Inclusivity
 - Creative Culture: Human-Centered Interaction, Design, & Inspiration
 - The Creator Mindset: 92 Tools to Unlock the Secrets to Innovation, Growth, and Sustainability
 - Aquí no hay reglas: Netflix y la cultura de la reinención
- Papers

Tools

- Template to prepare online lessons for teacher and for learner
- Effective layout for presentations during online lessons for teacher
- New learning approaches for students
- Useful methodological approaches to engage and be engaged during online lessons
- App and platform to share materials

Session 1 and 2 – Entrepreneurship (Part I)

Opening of the Training

1. Welcoming and introduction of participants

Qualities of an entrepreneur: **Curiosity**

Activity to get to know each other

[30 min - flipchart pieces of paper and colour markers]

The facilitator starts by welcoming all participants and by introducing him or herself briefly to the participants. Self-introduction will facilitate participation and exchange in many ways. As participants come from different places and backgrounds, this exercise also works as an icebreaker: participants will be engaged in activities that are marked by movement, standing up and sharing, they become acquainted with one another, and are therefore more comfortable working together.

Participants form pairs and introduce themselves to each other. After 2-3 minutes they return to the group and introduce their co-participants to the other participants.

Facilitator's tasks:

- Welcome all participants and introduce yourself.
- Write down on the flipchart the topics for introduction.
- Arrange participants in pairs and ask them to gather in the corners of the room.

- Allow for 2-3 minutes to work in pairs and interview one another. Suggest that some additional information, such as the meaning of the name and/or something special about the person, a drawing or a particular related story, be added to the introduction.
- When the time is over, ask participants to introduce the person they have just interviewed to the whole group.
- Explain to the participants that starting with a self-introduction will create a good atmosphere among the participants, which will help them to relax and be more spontaneous, thereby building participatory involvement and team spirit.

Basics of Entrepreneurship

2. Definition of Entrepreneurship

Suggestions:

- Ask attendants to share with the group their personal ideas of what Entrepreneurship is. Guide a short discussion on the matter.
- Prepare a PowerPoint / Prezi presentation in advance where you shortly explain the main concepts related to the topic. Use simple definitions (short texts with big images).
- Play some video of introduction:
 - Video: Entrepreneurship by the European Entrepreneurship Competence Framework
 - Video: How to be an Entrepreneur? by The School of Life
 - Video: What is an Entrepreneur? by Business Wales
- After playing the videos, make a brief connection between the initial ideas of participants and the concept explanations of the videos.

Activity | "Who am I?"

[40 min - flipcharts, pieces of paper and colour markers]

The intent of "who am I?" is to introduce oneself to one's identity. It is this identity- the 'who'- which forms the basis of 'what' we do, as an individual as well as an entrepreneur. This allows a form of recognition and a basis of relating to oneself and different groups. For entrepreneurship, a clear idea of "Who Am I" is very important. One's identity anchors the person and connects the qualities of leadership to one's own values and traditions. Thus, for any entrepreneur, a strong idea of the self is very important.

Self-Reflection Question – Strengths & Weaknesses

In your personal journal consider the following questions:

1. Identify and write down all of your perceived strengths.
2. Identify where there are gaps in your entrepreneurial profile i.e. weaknesses.
3. Decide how you can meet the gaps e.g. if being organised is a challenge for you, who do you know that is an excellent organiser that you could learn from?
4. Decide how you can make use of your strong points in order to succeed in the business venture you have in mind in your community.

Activity | Intrapersonal Skills: The Personality Poster

[60 min - A3 paper sheets, markers, old magazines, scissors, glue stick]

To develop a better understanding of one’s personality and how it was formed. By understanding one’s self, a person will be able to improve their self-care and boost confidence to have a healthier intrapersonal relationship.

The trainer provides to the participants with necessary materials and explains the rules of this activity. On the piece of paper

- 1) Write your name and last name
- 2) Write into your ‘Personality Poster’:
 - What is your pet name (nickname - how do your close ones call you)?
 - Where do you live?
 - What is your age?
 - What do you do for a living?
 - What’s your favourite food?
 - What’s your favourite movie?
 - What’s your favourite colour?
 - What’s your favourite travel destination?
 - What are your hobbies?
 - Mention 3 things you can’t live without
 - Mention 3 motivational quotes
 - Mention 3 things you dislike
- 3) Later, gather together and let each participant explain their design and what they are trying to communicate about themselves.

Session 3 - Entrepreneurship (Part II)

Qualities of an Entrepreneur

Suggestions:

- Create 3 sets of cards: 1 with the qualities of an entrepreneur (1 concept per card), 1 for the definition, and 1 for images that represent the concepts.
- Place the sets of cards in 3 different rows, separated from one another, on a table.
- Ask participants to stand up and move around the table, trying to connect the qualities with the images and definitions, by selecting one card of each row and placing them together.
- After all cards have been reorganised as instructed, present a PowerPoint presentation of the concepts.
- Video: TED Talk - The Power of an Entrepreneurial Mindset
- Divide participants into groups of 3-4 persons, and ask them to think of 1 personal experience where they have used the qualities mentioned to respond to a challenging situation, and 1 where they lacked such skills. What were the outcomes in each case? Ask for them to explain the skill they lacked, and how acquiring it could have improved the situation?

Qualities of an entrepreneur: **Emotional Intelligence**

Activity | StoryCatcher Game

[90 min - StoryCatcher game kit, laptop, video beam, 1 personal object of choice]

One speaker from the host organisation will carry out a PowerPoint presentation on the StoryCatcher to briefly introduce attendants to the methodology and explain how the game works.

The activity coordinator will:

- Create groups of 4 or 5 people from different backgrounds.
- Assign a leader for each group to guide the game.
- Assign a table for each group and help participants to sit together around it.

Group leaders will organise their teams and will place the game on the table, laying out all its items as indicated during the presentation: Spread the cloth and place the cards facing up, on the table.

Within each team, the group leader will:

- Ask everyone to select a small personal object/item to be used as their token during the game.
- Share with the group why they have chosen X object as their token and tell a short story about it (i.e. how you got it, its meaning, how it makes you feel to own it, etc.).
- Ask for participants to also tell the group something brief about the personal object they have chosen and the reason for selecting it as their token.
- Show participants how to place their tokens on one of the life themes, on the cloth; and indicate them to do the same.
- Set turns for each person to roll the dice and move their token along the board, to a new theme (clockwise direction).
- Explain to the group how they will have one minute to decide whether to talk about the theme they landed on after rolling the dice or to go back to the one they had originally selected.
- Guide participants to freely pick three different cards from the deck.
- Explain how these will serve as inspiration and support for telling the story they want to share, as they will recreate: one, the start; other, the middle and the last one, the end of the story.

The leader will start the game by reading out loud one of the stories or poems from the booklet and by telling the participants why they have picked that particular story (*optional: leaders can share a personal story if preferred).

The leader will encourage group members to voluntarily decide who goes first, second, and so on, to tell their story. All participants will take turns to share their own story, focused on the theme their token is on, and will use the 3 selected cards to explore further the story they are sharing.

(Along the activity) The group leader will be in charge of keeping the activity under control, ensuring a safe, non-judgemental environment where everyone can express themselves. They will make sure participants are quiet and listen when someone is talking.

Note: It can be a very emotional activity, so if someone doesn't want to tell their story, they won't be forced to do it.

Qualities of an entrepreneur: **Leadership & Team Building**

Activity | Leader & Team-building: The paper tower

[60 min - A0/A1 paperboard sheets, scissors, cellotape, Kinder eggs]

Divide trainees into groups. Give each team the same material to work with: 2 paperboard sheets, 1 pair of scissors and 1 tape.

The task is simple, to build the tallest free-standing structure that can support a Kinder Egg at its tallest point, without it falling down, or the structure falling apart, after the completion of the activity.

Once the time is up, let each group share their results with the whole class and together, select a winner. Later, one by one, each group should share their experience: what difficulties did they meet and their strategies to overcome them. The trainer will ask key questions to make the group reflect on the role each participant played within each group during the activity, the strengths or skills they put together and how did they manage to communicate for uptaking the challenge.

The session will be used to reflect on and discuss the qualities of an entrepreneur.

Qualities of an entrepreneur: **Growth Mindset**

Introduce and explore the following statement defining a growth mindset with the assistants (Yeager & Dweck, 2020, p. 1):

“A growth mindset is the belief that personal characteristics, such as intellectual abilities, can be developed, and a fixed mindset is the belief that these characteristics are fixed and unchangeable.” Dweck (2017, p. 223) writes, “the growth mindset is based on the belief in change.”

There are several interventions we can use to help someone use their abilities to learn, develop a growth mindset, and challenge a fixed mindset, including the following.

Suggestions: Growth Mindset Test

Activity | Communicating Ideas: The Paintings

[60 min - A4 paper sheets and pens]

The aim of the activity is to help trainees to develop interpersonal skills and improve their capacity to relate to others; reflect on how communication is a fundamental part of relationship-building and knowledge-transfer.

Participants work in pairs. They select one person of the two to be blindfolded. The facilitator gives the sighted person a copy of a painting. The sighted person has to convey the painting to the blindfolded person WITHOUT WORDS. They can move them, touch them, make sounds, etc. When they have finished, they hide the painting and take off the partner's blindfold.

The whole group then observes each pair in turns, as the person who was blindfolded describes the painting to the group. The person who was not blindfolded holds the painting behind them, so the group can see but their partner cannot. The facilitator can prompt the person describing the picture with open questions (e.g. "do you have any sense of colour?").

When the description is complete, the facilitator tells the person to look at the painting. Allow time for their response. Then swap over, so that everyone gets a go at both sides.

Session 4 and 5 – Creativity

Quality of entrepreneur: **creativity**

Definition of creativity: Video: Do schools kill creativity?

1. Analyse yourself (analysis of personal competences)

Brainstorming on words related to entrepreneurship. For about 10 minutes, we discuss words that ring a bell about entrepreneurship and write them down on the whiteboard.

Based on this, we talk about and explain different important terms in entrepreneurship, understanding that it is based on the action through which a professional initiates projects based on ideas and opportunities with the aim of generating income.

It is the way of thinking, feeling and acting, in search of initiating, creating or forming a project through the identification of ideas and business opportunities, viable in terms of markets, economic, social, environmental and political factors. It is about materialising a new idea through creativity, vision of the future, perseverance and exposure to risk, among other skills.

It is important to work on basic concepts such as entrepreneurship, Start-up, business incubator, CANVAS model, inclusive business, business plan, phases of entrepreneurship, acceleration process, Big Data, Branding, CEO, coaching, Core Business, Coworking, Crowdfunding, Marketing... as terms used in business circles (1 hour).

We explain and carry out our personal SWOT.

The personal SWOT analysis is a business technique that can be extrapolated to the personal and individual level. It allows us to analyse the strengths and weaknesses of a person or a professional, identifying their business risks and opportunities. The personal SWOT analysis is closely linked to integral self-knowledge and, therefore, includes both rational and emotional aspects. The objective is to find out what the person's current situation is and to determine what position he or she intends to achieve in the future. Through the analysis of different variables, the ways in which the person intends to evolve to achieve the objectives are established. (1 hour)

We explain and realise our personal IKIGAI.

The concept IKIGAI was born in Japanese culture (between 794 and 1185), a concept that refers to what one wants and desires.

The meaning of IKIGAI is the reason for being, the meaning of life, fulfilment and purpose. In Japanese culture it is advocated that everyone has an IKIGAI. There are people who have already found it and are aware of it and can apply their IKIGAI in their life and others who have yet to discover it and long to find it.

Starting from the search for our *raison d'être*, in order to find our IKIGAI we must keep the following 4 components in mind:

- What do you love?
- What the world needs?
- What they can pay you for?
- What are you good in?

Activity | Analyse Yourself

[60 min - paperboard sheets]

We identify our competences, our goals, what we could do in the future... (COACHING session). We held a virtual group class to reach conclusions.

Based on the SWOT analysis and the IKIGAI we carry out an analysis of our competences, our capacities, our goals, what we would like to do in the future in the business field, fields in which we are competent, etc.

2.Create yourself (business project possibilities)

We explain different basic business terms (types of companies, basic concepts...).

When we start a business we have to decide on several important questions beforehand: the type of company we want to create and the one that best suits our product, market, etc.

In order to be able to move in the business field, it is important that we handle certain concepts and have a clear glossary of business elements.

Therefore, it is important to know the type of private companies (Limited Company, Public Limited Company, NGO, Civil Society, Collective Society, Professional Society...), the organisational structures (online, functional, staff, committee, matrix, virtual...), the type of labour relations that exist in companies (work contracts, company departments), as well as other basic concepts.

We will relate at all times the business concept within the artistic field by giving practical and real examples of artistic companies that are currently created and growing (1.5 hours)

We carry out a study of market options. Market research is a research used by various business

fields to ensure decision making and to better understand the sectors and commercial scenarios they

face when carrying out their functions, as well as to identify the commercial viability of the

economic activity.

Market research answers questions such as: Will my new business work? What is the target public for my service/product? What is my sales technique?... essential questions to take into account prior to the creation of the company within the artistic sector (1.5 hours)

Activity | Creativity

[60 min - A0/A1 paperboard sheets, scissors, pens]

We carry out a creative exercise in the creation of companies (based on concepts from the field of art).

- Each participant writes: on the first piece of paper a feeling and on a second piece of paper we write an object/animal/thing.
- We put all the papers on a table, so that you can't see what is written (for example, face down or put them all in an urn). Make two groups, one for the feeling paper group and one for the object/animal/thing paper group. We create groups of 4-5 people
- Each group comes to the table and takes two pieces of paper, one from each group.
- Once we see the two words we have been given, we have to do the following activity:
 - Create a company that offers a service or creates a product related to these two words.
 - Name the company and create a logo.
 - Establish what kind of company it will be and what position each person in the group will have in the company.
 - Explain the product/service we are offering and establish the target audience.
 - Explain why we want to differentiate our new company.
- Finally, we will make a presentation explaining each group our company with the previous data

Session 6 – Innovation

Qualities of an entrepreneur: **innovation**

1. Manage and Sell yourself (skills management, time management...)

Just as important as the creation of the company it is the innovation, an aspect that we must take care of from the beginning.

SMART

- Personal Branding
- Marketing

During this session, we will carry out simulation activities, where we will propose real situations of company interviewers, business meeting situations.

CANVA improve creativity, imagination, basic principles of online marketing and own personal image through art (drawing, music...)

Activity | Business Modelling: Canvas Model

[120 min - laptop, video beam, slide pointer, tables (1 table/4 people), chairs (1, chair/participant), cardboards (1/person), markers (1-2/person)]

Activity coordinators will play a short video from the movie “Alice in Wonderland”: Cheshire Cat scene. Make a quick reflection on the importance of setting a final intention or goal: why it is a MUST to know what one wants to reach as an entrepreneur. Then, give a brief introduction to the Canvas Business Model and its relevance to entrepreneurship.

Identify and explain each of the 9 blocks that make up the Canvas model. Give some examples of questions that could be answered in each category. Ask participants to come up with other questions or descriptions that might fit into each category.

Distribute cardboards and markers among participants: 1 cardboard + 2 markers per person. Explain to participants how they will work individually on creating their own Canvas model based on their personal business ideas. Watch and give support to participants during the time they have to develop their Canvas model.

The image of the Canvas model structure will be displayed on screen along the entire activity to guide participants

Gather all participants to sit in a circle with their cardboards. Explain the activity:

- Assessment of Canvas business model. Give a turn to each person to show to the rest of the group their personal Canvas model and explain their thinking process while everybody else listens. After each explanation, activity coordinators will lead the group to offer constructive feedback on each Canvas model. In order (one by one), participants will give their opinion in an objective but polite way about other participants’ Canvas model.
- Display the assessment slides on the video beam to guide the process. Help participants to score their own business model’s performance on a scale from 1 to 10 (1 being the lowest score, and 10 being the highest) and according to the instructions on screen.

3.6 Intended learning outcomes

- Knowledge of creative and innovative methodologies to engage participants during online meetings and to improve the effectiveness of interventions
- Knowledge of new, innovative and creative digital tools to lead an engaging online meeting and to use during it
- Ability to apply and adapt tools (methodologies and digital supports) to specific educational/working needs, especially in lessons with learners in isolated conditions
- Competences in the development of effective online lessons without compromising the artist's characteristic creativity and innovative spirit.
- Ability of teach the acquired competences to other colleagues or SHs



3.7 Validation of acquired competences

Every module has:

- A pre-test to verify the initial level of knowledge related to a specific topic
- A final test to verify the achievement or not of the learning objectives.

3.8 Job opportunities

Attending the course, learners will have multiple job opportunities. The main are:

- Possibility of intercepting a wider audience
- Possibility to work also remotely in an effective way, without compromising the artist's characteristic creativity and innovative spirit
- Opportunity to extend the own employment opportunities becoming trainer
- Strengthening and expansion of the working network

3.9 Five reasons to attend the training course

Following there are the five main reasons, for editors, to attend this training course.

1. Learning and teaching with new, creative and innovative methodologies;
2. Improving communicative and entrepreneurial
3. Achievement of specific qualification
4. Pursuing more job opportunities
5. Expansion of the working network



4. FINAL REMARKS

The CEM project created this handbook to provide a working tool, completely free and available on the internet, to fill the gap of online strategies for lifelong training of artists.

Despite the lockdown had been the driving force for the elaboration of this project its relevance persists, as distances are increasingly shortened, overcoming rural area apart and social isolation.

While the first handbook focuses on the creative methodologies to support low-qualified artists (and the own network) to enforce the capabilities of public and colleagues' engagement and collaboration, this second handbook presents the curriculum of an online course, which aims to give:

- A theoretical framework about distance teaching and distance learning;
- Useful digital techniques and instruments for distance teaching and distance learning;
- Effective methodologies for distance teaching and distance learning;
- Suitable technique of communication for online activities
- Entrepreneurial skills applied to the cultural sector for an online statement.

The European group have integrated the own skills and competences to elaborate a curriculum, which give a toolkit to low-qualified artists to sustain their performance online. Different topics have been put together but all connected by the scope to offer a complete and integrated answers to the target needs of visibility, work and collaboration.





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