



# European Cultural Learning Network

## Guidelines for Pilot Testing

  
COLLAGE ARTS  
[www.collage-arts.org](http://www.collage-arts.org)

  
RINOVA  
innovate, create & regenerate  
[www.rinova.co.uk](http://www.rinova.co.uk)

  
MULAB  
[www.mulab.it](http://www.mulab.it)

  
VIA  
UNIVERSITY COLLEGE DENMARK  
[www.viauc.com](http://www.viauc.com)

  
arteria  
[www.fundacja-arteria.org](http://www.fundacja-arteria.org)

  
K  
Kunstbeleidigung  
Arnhem  
[www.newartsarnhem.nl](http://www.newartsarnhem.nl)

  
DIMITRA  
Institute of Training & Development  
[www.dimitra.gr](http://www.dimitra.gr)

  
UNCRCPC  
[www.uncrcpc.org](http://www.uncrcpc.org)

  
KauAcademy  
[www.kauacademy.com](http://www.kauacademy.com)

  
Mitra  
[www.mitra.si](http://www.mitra.si)

  
PROSTOR  
[www.prostorplus.hr](http://www.prostorplus.hr)

  
CEPS Projectes Socials  
Barcelona  
[www.asceps.org](http://www.asceps.org)

**CONTENTS:**

	<b>page</b>
<b>A. Background Information</b>	<b>3</b>
<b>B. Core-Curriculum of Knowledge, Skills and Attitudes for Artist-Led Learning</b>	<b>4</b>
<b>C. Purpose of the Testing the ECLN Core-Curriculum</b>	<b>5</b>
<b>D. Testing the ECLN Core-Curriculum in 3 Sub-Groups</b>	<b>6</b>
<b>E. Testing the ECLN Core-Curriculum in Partner Countries</b>	<b>6</b>
<b>F. ECLN shares the “6p” Framework for specific Artist-Led Learning</b>	<b>7</b>
<b>G. ECLN Core-Curriculum testing strategies that partners can use</b>	<b>9</b>
<b>H. Guidelines for Communications throughout the Testing Phase</b>	<b>9</b>
 <b>ANNEX</b>	
<b>I. Protocols for the use of video-footage</b>	<b>11</b>
<b>J. Protocols for the use of blogs</b>	<b>14</b>



## **A. Background information**

The *European Cultural Learning Network (ECLN)* is a European Network for Artists, Cultural Practitioners, Cultural and Social Organisations that promote, support and engage in *Artist-Led Learning*. *Artist-Led Learning* is learning without borders. It can take place anywhere and with anyone. It is learning that happens through participating in activities led by practising artists and cultural practitioners using any art-form or cultural practice. The Artist-Educators draw on their own experiences of being a practising artist, their own work and type of cultural entrepreneurship and the social aspects of belonging to this community of practice. They blend this with a range of communication techniques and learning facilitation strategies including teamwork, coaching and mentoring. *Artist-Led Learning* is stimulating, fun, playful, kind, constructive, participative, immersive, surprising, tough, supporting, liberating, rewarding and engaging. It acknowledges our individual starting points; models possibilities and potential journeys of change; nurtures our exploration; provides opportunities; builds our skills and our confidence; forges new relationships; extends our horizons; supports our effort; and collaborates with us to create our future.

It does this by enabling us to:

- *explore and experience ways of thinking, sensing, being and doing using art and cultural practices;*
- *uncover, question and examine our own thoughts and values about life, time, space, energies, diversity and relationships as well as those of other people;*
- *acknowledge, exercise and develop our broad range of human intelligences;*
- *participate in artistic or cultural activities, reflect on these and share our experiences;*
- *develop skills in artistic and cultural practices;*

*Artist-Led Learning* inspires us; energises us; and, at times, it deeply challenges us. It explores and develops our human and creative potential. It channels our ‘artistry for living’ and makes the world a bit more beautiful!



## **B.Core-Curriculum of Knowledge, Skills and Attitudes for Artist-Led Learning**

*Artist-Led Learning* is facilitated by Artists practising any Art-form who are able to share their competences or knowledge, skills and attitudes with others. The ECLN Core-Curriculum was developed through the ECLN qualitative research project with over 150 artists and 40 cultural organisations working across Europe in this field. The ECLN core-curriculum is formed of important competences used in Artist-Led Learning. These are:

- a) Creative Processes
- b) Artistic Techniques
- c) Teamwork
- d) Communication
- e) Coaching
- f) Mentoring
- g) Training
- h) Self-awareness
- i) Cultural Forms
- j) Life skills
- k) Cultural Contexts



### **C.Purpose of the Testing the ECLN Core-Curriculum**

Our next step in the ECLN project is to examine or test how the competences of the ECLN Core-Curriculum are used in practice by Artists in the context of Artist-Led Learning. The testing phase will take place between April to September, 2014 within 3 sub-groups of the ECLN partnership and with individual partners.

The aims of this phase are to test the core-curriculum competences and to develop an ***ECLN Artist-Led Learning Activities Menu (ALLAM)***. *ALLAM* will be a compilation of all the examples from the individual partner countries and the 3 sub-group and will be able to demonstrate how the ECLN core-curriculum is used in Artist-Led Learning activities. Partners will be able to assist the process of compiling this document by recording their testing account using the '***ECLN 6P Framework***' (see D. below).

*ALLAM* will consist of the following information:

- a) **The ECLN Core-Curriculum Artist-Led Learning Activities**  
This will be developed from testing results of all partners. This resource can then be used by other Artists and Cultural Organisations to support and develop Artist-Led Learning activities; to build a portfolio of experience in Artist-Led learning; and to extend and develop individual and collective expertise in a range of Artist-Led Learning contexts.
- b) **PEOPLE and PURPOSES.**  
This will demonstrate how specific elements of the ECLN Core-Curriculum are used to support Artist-Led Learning activities with different **people** and for different **purposes**. Partners will need to describe the people and the purpose of the Artist-Led Learning activities and then to use questionnaires, blogging, video interviews, open questions etc. to evidence these.
- c) **PLANS and PLACES**  
This will demonstrate how specific elements of the ECLN core curriculum are included in their **plans** for Artist-Led Learning activities and how these core curriculum items can be adapted for specific **places** in which Artist-Led Learning activities occur. Partners will need to describe the plans and the places of the Artist-Led Learning activities and then to use questionnaires, blogging, video interviews, open questions etc. to evidence these.
- d) **PROGRESS and POINTS OF VIEW**  
This will demonstrate how specific elements of the ECLN core curriculum are evident or integrated in the **progress** made with the Artist-Led Learning activities and that these elements are observed, reported or experienced by contributors, participants or witnesses according to their own **points of view**. Partners will need to describe the people and the purpose of the Artist-Led Learning activities and then to use questionnaires, blogging, video interviews, open questions etc. to evidence these.



#### **D. Testing the ECLN Core-Curriculum in 3 Sub-Groups**

Each sub-group will test 3 items from the curriculum within their countries as follows:

- a) **Sub-group 1** (Italy, Croatia, Slovenia) are testing the core-curriculum items: *Teamwork, Communication and Creative Process;*
- b) **Sub-group 2** (Cyprus, Greece, Estonia and Spain) are testing the core-curriculum items: *Teamwork, Communication, Creative Process;*
- c) **Sub-group 3** (Poland, Netherlands and UK) are testing the core-curriculum: *Communication, Coaching, Self-awareness;*

#### **E. Testing the ECLN Core-Curriculum in Partner Countries**

Partners have selected an item from the ECLN Core Curriculum to test in their own country. These are as follows:

*Cyprus: Mentoring*

*Greece: Training*

*Estonia: Mentoring*

*Italy: Self-awareness*

*Croatia: Coaching*

*Slovenia: Mentoring*

*Poland: Cultural Contexts*

*Netherlands: Creative Processes*

*UK: Teamwork*

*Spain: Self-awareness*



## **F. ECLN team Shared '6P' Framework for specific Artist-Led Learning**

All Artist-led learning activities or workshops that are being used or referred to in the ECLN testing phase need to be described using the same format so that we can compare these. So, a common framework has been developed which we are calling the ECLN 6P Framework. This will enable all partners and sub-groups to develop the same reporting style for the testing phase. The Framework which partners are to use is given below with some brief examples of types of reporting.

### **ECLN '6P' Framework**

#### **I. PEOPLE + PURPOSE**

- a) **People:** Who will be involved in the activities? What are their roles and relationships?

*Example 1: a visual artist and a story-teller with experience of working with children in hospitals and hospices, children in hospital and their siblings, medical staff, ward managers, etc.*

*Example 2: a sound engineer, a music producer an event manager with experience of working with ex-offenders, ex-offenders previously involved in drugs addictions, gang's member etc., sociologist and educators, department of justice.*

- b) **Purpose:** What is the purpose of these activities? Why do you want to do them?

*Example 1: to help children to express their feelings (verbal and non-verbal) about being in hospital as long-term patients through story-telling and visual arts.*

*Example 2: to reintroduce ex-prisoners, who are a group at risk of social exclusion, into society through a range of exciting activities related to arts and creativity.*

#### **II. PLANS + PLACES**

- a) **Plans:** What plans have you made? How will you carry out these activities?

*Example 1: to organise the painting of a mural about being a child long-term patient or siblings of a long-term patient in a hospital ward using two artists; First run a story-telling workshop with the children; then a painting and drawing workshop and then collaboratively design the mural; then draw and paint it; then 'unveil' it with a grand celebration.*

*Example 2: to organize the recordings of a CD with workshops on the choosing of the poetry/text, the making of the music/soundtrack, the recording of the voices and effects and the mix down and mastering. Working in team, collaboratively and having a final event to present the work done.*



- b) **Places:** Where will these activities take place? In one place or many places? What are the characteristics of the place(s) or space(s)?

*Example 1: workshops held in the children's ward; and painting the mural on the wall in the corridor leading into the children's ward.*

*Example 2: workshops in a social centre with recording facilities and a venue for presentation.*

### **III. PROGRESS + POINTS OF VIEW**

- a) **Progress:** How did the project progress? What happened during the activities? Were there any tangible outcomes? If so what were these?

*Example 1: the story-telling workshops went very well but there was a significant noise problem for some other children who were too ill to participate and so the workshop moved to room at the end of the ward; e.g. children were able to express both positive and negative emotions in the stories and so were able to include these in the mural.*

*Example 2: the practical workshop went well, some noise and confusion were experienced in the theoretical workshops on sound engineering, especially the parts relating to the physics of sound.*

- b) **Points of View:** What was expressed by whom? What was the impact of these activities on the people contributing to them? What was the impact of these activities on those participating in the activities? What are other impacts were there? How were the activities evaluated?

*Example 1: medical and ward staff reported that they now saw the children in a different light relating to their artwork and stories rather than just their medical condition etc.; parents reported that siblings were able to engage in creative activities with the sick children together as they would have done at home; a report was written and circulated to the management board; a follow-up survey was done to collect staff, patients, visitor opinions and comments on the mural;*

*Example 2: the sociologist and the educator saw some measurable improvement in the communication, teamwork and ICT skills of the group. One individual was invited to work on a festival project as a casual worker as he showed some good practical skills and enthusiasm and was able to grasp the theory. One small group continued to meet together as friends after the workshops were finished.*



## **G. ECLN Core-Curriculum testing strategies that partners can use**

- i) **Questionnaires** (before/after; before/during/after)
- ii) **Video interviews** (at different stages and reflecting)
- iii) **Blogging** by the person undergoing experience of acquiring or using the curriculum item (e.g. training, mentoring, communication)
- iv) **4 Open Questions to ask the Artists** (these may be slightly adapted if necessary):
  - a) *How did you learn this core curriculum item?* (e.g. communication, teamwork etc.)
  - b) *What strategies have you used to transfer the knowledge/skills/attitudes essential to this core curriculum item to others?* (e.g. demonstrate and get learner to imitate, observe learners doing a task and give feedback, discuss learning objectives and tasks, construct an experience for/with learner(s) and facilitate reflection on the experience; set a learning objective and suggest resources and leave learner to get on with support on demand);
  - c) *Which of the strategies identified in b) did or will you select to use in the specific workshop or activity that was or is being carried out as part of the ECLN testing phase and why did you choose these particular strategies rather than others?* (e.g. based on learner profile, numbers involved, context, etc.)
  - d) *How effective is the transfer of the knowledge/skills/attitudes essential to this core curriculum item on this occasion?* (Record my own perspective +the learner(s) perspective simply e.g. using a traffic lights system :red=not effective; amber=not sure, maybe effective; green= effective);

## **H. Guidelines for Communications throughout the Testing Phase**

- a) **Sub-groups:**

It is important to stay in-touch with your sub-group by skyping or emailing progress reports, up-dates, results and issues. As partners are testing at different times depending on their schedules, it is important that partners connect with their sub-groups to support each other, a minimum of about once every 6 weeks. Please copy Denise in to all sub-group emails and invite her to join you in your sub-group skype sessions. There should be a minimum of 4 sub-group communications between April and September.
- b) **Partners**

It is important to stay in-touch with Denise and to use your subgroup as a way of supporting your individual core-curriculum testing and to share information, ideas and results with those partners that are testing the same core curriculum items as you. Please do this by following sub-group guidelines and by providing Denise with a regular 6-weekly up-date on the progress of the testing phase by email and invite her to join you in your sub-group or in a one-to-one skype session, if you need any support or wish to discuss anything that arises throughout the testing process. There should be a minimum of 4 'up-dating on progress' email communications from individual partners to Denise between April and September.
- c) **Presentation**



At the next Partners' meeting during October in Cyprus, each individual partner and their respective sub-group will be invited to report on the actual testing process giving any differences from the one that was planned, together with the results of the testing phase with analysis and comments.

**d) Documentation**

Partners will also be requested to submit a draft copy of a report about their ECLN Testing Phase at the meeting in Cyprus using the 6P Framework and documenting their own testing strategies with scans of raw data (e.g. surveys, transcripts, questionnaires etc.), results, analysis and comments.

**e) Permission**

Partners need to get the written consent or permission of all artists and other people involved in the testing phase to use any of the material recorded, submitted or produced for the purposes of the ECLN testing phase. Any element of information or material given or shared by participants may be shared publicly with others but the source of the information or material will remain anonymous. These forms will be supplied to all partners as required by Preeti Dasgupta at Collage Arts. Preeti's email address is [Preeti@Collage-arts.org](mailto:Preeti@Collage-arts.org).



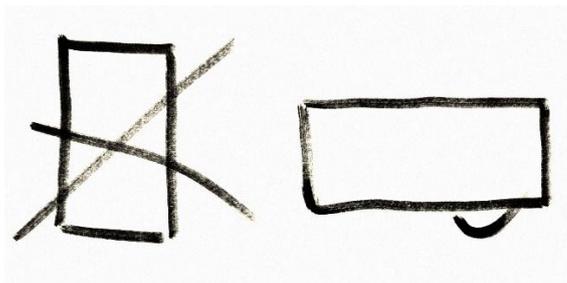
## I. Protocols for the use of video-footage

# ECLN VIDEO PROTOCOL

This is an internal ECLN video document with basic tips for video filming in order to maximise the quality of the audio-visual material from all 11 countries.

1. You can do it! ☺
2. Any device that can record is better than nothing. Moments pass and it is very important for the project to record the situations that happened during the activities. Watching it later is also crucial to understanding what really happened.
3. Always hold your video camera, photo camera, smartphone or iPod horizontally. If you have a choice in the matter, choose a video camera for filming.

EXAMPLE:

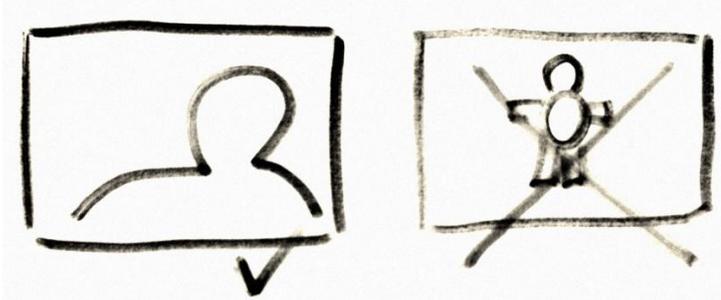


4. Never use the zoom – the best zoom are your legs, go closer!
5. Don't move the camera in any direction: no left or right, no up or down while filming (to learn movements that can be used in editing, you first need to attend a workshop).
6. Use a tripod if you have one. You can also find many 'natural' tripods around you: chairs, tables, floor etc.
7. When you are filming, hold the camera just like you would hold it when taking a still photo. However, hold your camera in this position for a longer time, no less than 20 sec. Again, don't move it. ☺
8. Film different situations for at least 20 seconds, don't stop filming before the 20 seconds elapse! Time passes differently when you hold a camera in your hand. It passes more slowly, so keep counting before you change the frame and start filming something else (of course, if you film somebody talking about something, you keep recording for as long as needed!)



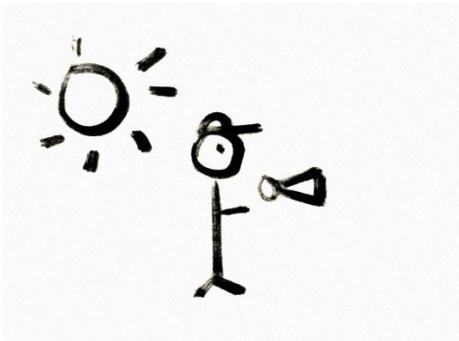
9. Think about sound when filming interviews: it is best to use a microphone. If you don't have one, make sure you film the interview in an empty room without any sound/noise. Go closer to the person because the recording will be low-quality if you are too far away.

EXAMPLE:



10. Think about the lighting when filming – always face away from the sun, window or any other source of light.

EXAMPLE:

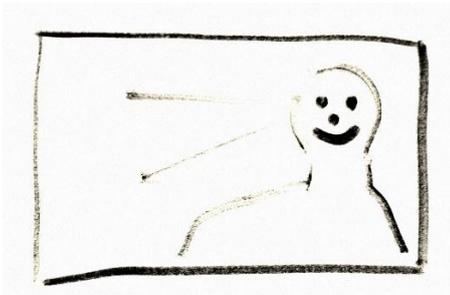


11. Film different frames from your cities and project activities. Use at least 3 different frame cuts in each situation you are part of (and no movement):

- Total
- Detail
- Portrait

12. While filming an interview, put the person in one corner on the frame. The person should look halfway straight ahead and halfway in a different direction.

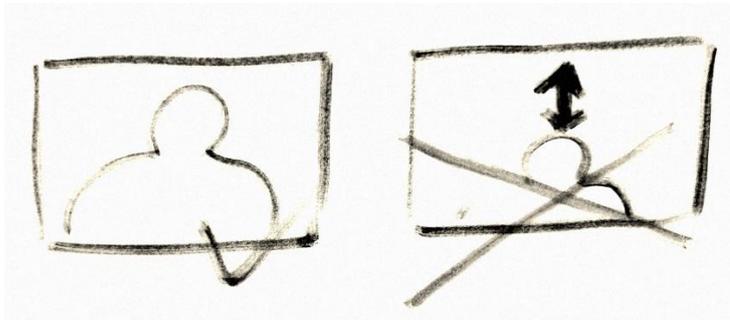
EXAMPLE:





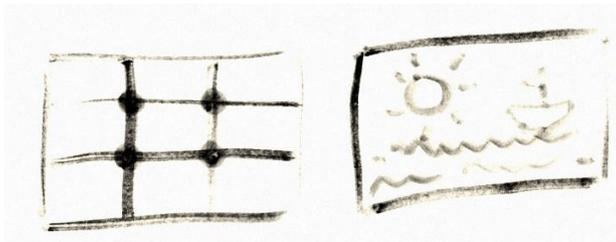
13. Tell people to look at you rather than at the camera. Tell them that they should ignore the camera, they should focus on your eye contact – help them by looking them in the eyes.
14. Do not talk while filming the other person, ask very clear questions, then shut up. Don't add fillers such as *yes, uh, hmm* etc. while the person is answering your questions – the camera is also recording you. 😊 You can start nodding but don't make any sounds while other person is talking. Nodding is good as it expresses support, do it. 😊
15. Be careful you don't make any frames with too much empty space above the head of the person you record your interview with.

EXAMPLE:



16. Make a composition of the frame by using thirds, this will help you create better composition (if this is too complicated, do by your feeling).

EXAMPLE:



17. Download your recorded material to a hard drive. Check twice to make sure you did it. Save it in the folder and add info on what you filmed and when you filmed it.
18. If you film interviews, sit down and type down what people told you.
19. We will use your filmed material in the editing process. Please take part of this great process and film your activities!
20. Don't be afraid to express yourself!!! Break the rules of this video protocol! 😊
21. Let me know if this helps!

(Prepared by Maja Malus Azhdari, producer and director)



## J. Protocols for the use of blogs

# ECLN BLOG PROTOCOL

We think that the “Blog” can be an effective tool to share and create interaction between all partners and all the participants to the testing phase and with who’s previously participate to the research.

We need to build a sense of community and make feel people a part of a larger community.

The blog will be open to everybody want to contribute and “be a part”.

The use of the blog should be adopted by the organization’s participants in the testing phase as a narrative/reflective tool.

The participants can post their CV’s, photo and/or video about their artistic/creative activities, they can network, they can be narrator of the process, they can contribute to the improvement of the ECLN.

Potentially, 11 nation active, an average of 10 participants for each country, its 110. If 110 people can engage an average of 4/5 other friends, colleagues etc. we will have about 500 people.

## CONTENT

### IMAGES:

The impact of the visual aspect is very important. Images and pictures can tell more than words.

We need to post pictures related to the test phase and the participants.

Pictures can easily taken with mobile phones and/or devices without stressing ourselves about the quality of the image, but trying to catch a “narrative sense” of our actions.

It would be better to have a short comment (in English) on photos.

### TEXTS:

The official language of the project is English. We have possibly to post texts in English.

We have to write in few lines our experience but just to tell, share and comment.

We can post texts in our national languages to facilitate the communication of every national cultural network, but we always have to add a short resume in English to let understand the discussion to everybody and share it with all the partners of ECLN Network.

We need to post topics related to our test phase experience to check, measure and share our progresses, but even general topics about cultural learning (news from the newspapers or from the Web) connected with our work.



#### TIMES AND SHARING:

During the test phase we must post something at least once a week (setting a date on our calendars, for example: on Mondays I have to post on the blog), and at least once a week we have to check if some other partner has posted something.

We have to share as much as possible the posts on every our social media, nationally and internationally (the websites of our associations or schools, facebook, twitter, google+ and others, if we have and use these tools) to get our network larger and stronger.

We must also share and possibly comment the posts of the others partners at least once a week (setting a date on our calendars).

#### VIDEO:

Post video pills (micro interview, action from testing phase, excerpts from meetings and discussion etc. etc.) for a limited time standard (up to 120 seconds) and according to the released “Video Protocol”.

(Prepared by MuLab)