



Lifelong  
Learning  
Programme

# ECLN Partner Test Report

Kunstbedrift Arnhem

Netherlands

Work Package 4



## **ECLN PILOT RESULTS**

Testing the ECLN core-Curriculum in subgroup 3:  
Communication, Coaching, Self-awareness

### **A. COMMUNICATION: By Saskia Kettelerij**

#### **1. Pre-workshop/coaching session etc.**

a) What communication tools and strategies do you use before a workshop/coaching session etc.? including electronic, physical, face-to-face, word-of-mouth etc.

It usually starts with face to face communication or communication by mail. Here you clarify the specific question (workshop or coaching), and for which audience it is. Subsequently you design a plan. If necessary, this proposal could be discussed with the client to check if the plan is well described

b) How do you evaluate the effectiveness of these tools and strategies? Who engages in this evaluation?

In principle, the preliminary / mail contact is not evaluated. This exchange of information exists until there is clarity on both sides.

The evaluation can perhaps be seen as a last mail mentioning the appointments that were made.

#### **2. Post-workshop/coaching session etc.**

a) What communication tools and strategies do you use after a workshop/coaching session etc.? including electronic, physical, face-to-face, word-of-mouth etc.

face to face; If possible, I visit the client after the workshop. We share experiences, whether it was okay and I thank the client for the nice cooperation. Sometimes it is appropriate or organizationally better to send a thank mail afterwards. When working together with other teaching artists, we evaluate afterwards face to face. How was your group, where you ran up against, what did you do during your workshops. What was really special. How was the accommodation. This information can then be passed to our project leader by mail. But the first step is actually asking the participants about their experiences face to face, what they have discovered / learned and if they still have something on their mind.

b) How do you evaluate the effectiveness of these tools and strategies? Who engages in this evaluation?

I do not believe I evaluate evaluation yet again. Reporting it back face to face or electronic to the project leader.

### **3. During workshop/coaching session etc.**

a) Give examples of any ground-rules established by you in the workshop that relate to communication? How are these monitored and supported?

It starts with an introduction of myself and by inviting them to call me, Saskia or Mrs. Saskia Kettelerij. I also tell them I do not react on 'Hey' and that I will do my best to remember all the names. We start with an assignment to learn each other's name. We treat each other with respect. These fits well within the theatre codes and exercises.

there are also codes concerning the role of players and audience. This forces you to pay attention and focus on young people who are playing a part and the people who watch, so they experience both roles.

Eg the player; not playing with his back to the audience and talk clearly. The audience is silent during game (of course, may laugh when something funny happens) and claps at the end. In addition, I often challenge young people / teenagers to be funny, but not offensive or disparaging.

I also have exercises in which teenagers feel they can make fun about eg gay people. I often tackle that by saying that I understand their remark, but that's not the intention. Often they don't feel that tough anymore when the teacher dares to say all these things.

b) Does communication support the valuing of all contributions made and contributors in the workshop? If so, how?

Because my skill is theatre, it is very focused on non-verbal communication. when I introduce myself, I have an open attitude, I look everyone in the eye and I speak clearly. Part of the group will copy paste me (consciously or unconsciously). I also compliment their non verbal communication. Especially young people find it cool that you've seen what they want to say with their attitude. The theatre workshops are active. Result, less getting bored and less time for example sputtering. Time flies this way. by changing from audience to player and vv there is time to take a break.

c) How do you support effective communication among the participants in the workshop/coaching session?

In the theatre exercises, I challenge the participants to listen to each other and watch the different attitudes. Furthermore, the exercises that I do tend to focus on communication. Action / reaction. I also discuss with participants about their behaviour when I find it inappropriate towards one another. Last year I've also worked a lot with giving each other a tip and a top after every session. That way, as participant, you learn to give each other feedback and compliments, but they also learn to receive feedback and compliments.

d) How do you ensure that there is sufficient 2-way communication between participants and yourself?

Ongoing I ask regularly if everyone understands the intent or have any questions. I often ask the input of the participants. Within several exercises the format may be fixed, but the content will be completed by the group. When a group does not understand the task, I help them by asking questions that can give them an idea.

e) What specific communication tools and/or strategies do you use in the workshop/coaching session etc. to support your communication goals?

I personally use a friendly and clear voice and an open attitude, and look at everyone when I talk. I also try to explain the exercise as clear as possible. The workshops are build up in difficulty, action and group process. When explaining things I give an example later on the group does it together with me. I explain why I do the things in a particular way and its purpose.

f) What other observations do you have about using communication skills when working in this context?

In my profession non-verbal communication is very important. If someone doesn't respect the appointments we made, I react in a non-verbal way. By being a mirror for him and increasing his/her attitude. Humour is a very important aspect. seeing The lightness of things, and making room for a joke and a laugh.

## **B. COACHING**

1. How would you define or explain coaching in the context of cultural learning?

I often work with vulnerable groups. Participate in an art workshop / project calls on other aspects in a person's development. Learning to think out of the box, to act and to develop further from there on. Even if I do a show with a group, I am directing and coaching the actors (participants). When coaching there is more attention to the personal development of a participant, this is conducive for the group process and the final result.

2. Why do you use coaching for cultural learning?

First, I believe I have it in me. It's in my nature to help people and give back what I see. Arts touches people and can contribute to change and development. Physical work and the possibility of getting into different characters, broadens your thinking. It is good to be aware of that.

3. In what situations would you use coaching? Please give some examples of why, when and how coaching is used by you?

I will give an example of 2 projects.

The first project is aimed for young people with a distance to the labour market. ART-WORK; through the arts getting them back to work. I have to deal with a very vulnerable group with an inferiority complex. With this group, I was working during eight weeks, four and a half-days a week with Arts. Every week there was a coaching session, here we evaluated the week, the theme of the week, the steps they took, the fall back, the proud and feeling insecure about their own abilities. I try to challenge them to move every day a step forward and to explore their boundaries. This contributed to their confidence and there was room to also enjoy their own abilities.

Another project was a musical theatre by young people in a disadvantaged situation. With this group, we went on tour and I challenged the audience after seeing the show to take part/to be part of the show. The show consisted of series clumsy choices of the protagonist, the question to the audience was, what would you do and what is the impact of that choice? In this project I coached the players, in addition to their play and improvisation and also by linking them to the floor and their choice outside the theatre. Action / reaction is something that usually comes back. And after a reaction you always have the CHOICE to a new action. In addition, this way of audiencing made that the young people in the audience were thinking about difficult topics

4. Do you have a supervisor or your own coach to support you in your coaching work? If so, is this effective and important? How do you know?

In my work I have two very different coaches, both with a strong vision and special features to work with people, but both really different from each other. In one project, the coach gives me a lot of confidence in my abilities and choices. That makes me feel good. She indicates that I have abilities that she don't have and vv. That's why our roles are so well distributed. Furthermore, our work discussions focused on the project itself and less on the emotions of it.

Within this project, I also work with a job coach for the participants, with this person, I share a lot of what we face and the choices we make in different situations. We are each other's punching bag. This works very good because the target group can be Quite intense at times.

In my other project I am coached very conscious. We take the time to give each other feedback. She has an eye for non-verbal communication and supports me in moments when I am unsure and don't want that it is seen. She contributes also in the content of the project. Personally I think the combination works very pleasant for me, I am confirmed in my ability and I will be encouraged to develop myself and to stay sharp. I learn a lot from both. That's why I know it's important.

5. How do you monitor and evaluate the effectiveness of your coaching? Who engages in this evaluation?

To this moment I have with my first coach ones a year a conversation in which there is space to give each other feedback and make appointments for the next year . This is a formality that we try to give a challenging character.

With my second project I have several coaching moments. These were linked to a project, so we examples. There is a lot of openness and feedback in the sessions with both coaches. The coach is leading, but there is certainly room for me to ask questions, and to give feedback.

6. What other observations do you have about using coaching skills when working in this context?

The way of how I like to coach, says a lot about me. I am a person with a strong will and vision. I am also severe for myself and my behaviour. I don't accept everything that people say or do. I need time to reflect about things before deciding what to do with it. At this moment I am very grateful with Maribel as a coach because of her way of giving me feedback. She helps me to put intense things in our work into perspective and keep me sharp when needed. She shows a lot of empathy. A suitable coach needs more than knowledge and education there has to be a chemistry between coach and coachy.

### **C. SELF-AWARENESS**

1. Do you nurture your own curiosity when working in this context? If so, how?

I let myself be inspired by everything around me. That could be a movie, a conversation, the behaviour of people around me, the time with my friends or family. Etc. As a result, I am always eager for new information. I use that as an inspiration for my work.

2. How do you become aware of your own strengths and weaknesses when working in this context? How do you use this awareness?

First, I believe I have self-awareness. I'm not afraid to look critically at my weaknesses and strengths. Furthermore, I am an open person and I always try to find colleagues with whom I have a relationship of trust., where there is space for criticize each other in a positive/constructive way. The lessons learned are feasible and applicable to me and I try to apply that in my work. I also ask feedback of participants. What they give back I take very seriously. Even if It is from their perspective I always try to translate it to my perspective.

3. How are you aware of the impact of your own behaviours and attitudes on others when working in this context?

Because I give confirmation of what I see, I get this a lot back. Especially in coaching sessions when eg I give tips and tops to the participants, I give them as individuals or as a group the freedom to give me Tips and tops back. As for my coaches, I get back from them to what they see as idiosyncratic effect of my doing and acting. In addition, colleagues also give things back from what they have seen regarding my attitude or behaviour.

4. How are you aware of the impact of the behaviours and attitudes of others when working in this context?

Overall, I have a kind of natural sensor in me that always keeps me focused on the group dynamics. So it may be that if a person is busier and more decisive in the group, the uncertain and quieter of the same group, is completely invisible. I try to guide that everybody gets the same attention that is deserved by introducing different assignments. Look what you can learn from each other. Especially in the coaching sessions, there is room to talk about one's development, feelings and expectations.

5. How do you demonstrate openness to diversity in attitude, opinion and ideas from other people when working in this context?

My basic attitude is open, that is, I look at someone, listen to someone, often confirm what I hear. I react neutral to opinion of others. I always like to connect people and projects to each other, so that means I like to connect the ideas and visions of people who have different thoughts. Ideas, expressions and other thoughts than mine broaden my view and make that I can think about the things I stand for. Dealing with people who are different than myself enrich me as a person and as a professional

6. How and when do you express your feelings when working in this context? How do you manage yourself when working in this context?

It depends on the context and the moment. I can easily express myself about things that I feel or experience, and go on with the job. Sometimes it is necessary to take a moment after a session to make clear what my feelings are about some things. Sometimes it's just ok to drop it, and go on.

7. What other observations do you have about using self-awareness skills when working in this context?

Don't be afraid to be vulnerable. It helps yourself to be real in front of a group. We are all human.

It helps the group to be honest and real. And give an atmosphere that it is safe to be who you are.

8. How do you give and receive positive feedback and constructive criticism when working in this context?

I believe that feedback needs to be given in an safe and open atmosphere. It is easier to receive feedback when you know it's the time and place to do it or get it.

In sessions we work with a tip and top. 'you are good in ....' and 'In this part you can try to....'. It is a nice moment of the session and most of the time the learners have an open attitude.

## **A. COMMUNICATION: by Samantha 'Modestha' frans**

### **1. Pre-workshop/coaching session etc.**

a) What communication tools and strategies do you use before a workshop/coaching session etc.? including electronic, physical, face-to-face, word-of-mouth etc.

Audio system, reflection (mirror), Vocal instructions. In a workshop it is always important to keep the fun at number one. Then there is the teaching of the basic steps, transfer of knowledge and history.

b) How do you evaluate the effectiveness of these tools and strategies? Who engages in this evaluation?

The audio system is important to transfer rhythm into the steps or if rhythm is a performing difficulty the basic steps are clapping to the beat. With the mirror you can control the movements of the group. This is very useful if the group is very large. Through vocal instructions you can pass on knowledge and history.

### **2. Post-workshop/coaching session etc.**

a) What communication tools and strategies do you use after a workshop/coaching session etc.? including electronic, physical, face-to-face, word-of-mouth etc.

A cooling down is a necessary exercise to perform at the end of every workout. So this will also be performed at the end of every workshop. Also the knowledge as to why and strict instructions as to how. Than the student can enhance use of body mass and muscles correctly. Also there can be instructions to move forward in private time (homework).

b) How do you evaluate the effectiveness of these tools and strategies? Who engages in this evaluation?

During the next exercise there will be measured if the student has developed correctly also during the exercise there can be measured trough time, stamina and progress if the student is effectively using the instruments and strategies.

### **3. During workshop/coaching session etc.**

a) Give examples of any ground-rules established by you in the workshop that relate to communication? How are these monitored and supported? Listen, look and laugh. Follow instructions and always ask when there are questions. Depending on the age and duration there will also be rules about drinking eating and bathroom breaks.

b) Does communication support the valuing of all contributions made and contributors in the workshop? If so, how?

Rules and boundaries have to be set. Also if its clarified what direction you are going it's easier to follow.

c) How do you support effective communication among the participants in the workshop/coaching session?

Motivation corrections and motivation speech. Personalising the event and development. Generalising it and individualisation.

d) How do you ensure that there is sufficient 2-way communication between participants and yourself?

Ask and receive

e) What specific communication tools and/or strategies do you use in the workshop/coaching session etc. to support your communication goals?

Music, vocal counting and count down and vocal explanation of the movements.

f) What other observations do you have about using communication skills when working in this context?

Visual explanation is key.

## **B. COACHING**

1. How would you define or explain coaching in the context of cultural learning?

Adding structure, knowledge and history but creating room to develop own identity is very important. Also adding cultural boundaries and goals to the process of cultural learning is important.

2. Why do you use coaching for cultural learning?

A culture is a way of life it resembles parenting and it is key to the non-cognitive training that is needed in cultural learning. Also it is important to make it your knowledge. Through coaching you can make it second nature to the student who then becomes the coach.

3. In what situations would you use coaching? Please give some examples of why, when and how coaching is used by you?

(Young) people with development difficulties. People from foreign countries. People with society bound issues. Through coaching they can find a safe place to create themselves with the help of the coaches guidance.

4. Do you have a supervisor or your own coach to support you in your coaching work? If so, is this effective and important? How do you know?

I don't have one but it is very important to create evaluation moments by yourself or others. To create and develop moments of teaching for yourself.

5. How do you monitor and evaluate the effectiveness of your coaching? Who engages in this evaluation?

Observing, evaluating, changing, observe change and evaluating.

6. What other observations do you have about using coaching skills when working in this context?

It is not only a process of, or student or teacher, it is both. Like any living form it has to change and adapt to circumstances. Observing and being flexible is very important.

### **C. SELF-AWARENESS**

1. Do you nurture your own curiosity when working in this context? If so, how?

Yes, to know the history is to know the future. To be flexible is to push boundaries. And to teach the basics is the start of something great.

2. How do you become aware of your own strengths and weaknesses when working in this context? How do you use this awareness?

Emotional attachment or detachment is a sign of strong or weak points in myself or in the study group.

3. How are you aware of the impact of your own behaviours and attitudes on others when working in this context?

The response of the receiver and in this case the students give a clear response to my being a teacher/ coach. The openness, development in group formation as well as individual show clear signs of my teaching ways.

4. How are you aware of the impact of the behaviours and attitudes of others when working in this context?

The response of the receiver and in this case the students give a clear response to my being a teacher/ coach. The openness, development in group formation as well as individual show clear signs of my teaching ways. Also the curiosity and pushing of the boundaries.

5. How do you demonstrate openness to diversity in attitude, opinion and ideas from other people when working in this context?

Asking to participate in creating after the basics are clear. Through my teaching style and response. It is very easy to create together or individually.