



Lifelong  
Learning  
Programme

## EUROPEAN CULTURAL LEARNING NETWORK

### LEONARD DA VINCI

#### ECLN

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## WP3-3A

# CURRICULUM FRAMEWORK

(Development of Core Curriculum)



## **1. The Key Goals of this Document are to:**

- a) Identify the profiles and learning contexts of the ECLN partners using the Research Charts that were used in the ECLN Research project;
- b) Define the rationale and methodology of the Curriculum based on Partner Profiles AND the research findings;
- c) Outline the curriculum areas, in terms of structure, content and competency approach, to be developed through the creation of the 'Menus' within the Curriculum: Art-forms, Cultural Learning Contexts, Knowledge Transfer Strategies, Assessment Strategies, Community of Practice Protocols (Soft skills);
- d) Identify the content from other sources that can be adapted to serve the ECLN Curriculum Framework;
- e) Give consideration to alignment with European Key Competencies (the European Reference Framework for Lifelong Learning), the European Qualifications Framework, ECVET and EQARF/EQAVET

## **2. Background to the Curriculum Framework Document:**

2.1 The *European Cultural Learning Network (ECLN)* is a European Network for Artists, Cultural Practitioners, Cultural and Social Organisations that promote, support and engage in *Cultural Learning or Artist-Led Learning*. *Cultural 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, other soft skills and learning facilitation strategies including teamwork, coaching and mentoring. *Cultural Learning* is stimulating, fun, playful, kind, constructive, participative, immersive, surprising, tough, supporting, liberating, rewarding and engaging. It acknowledges our individual starting points as people; models possibilities and potential journeys of change; nurtures our exploration of ourselves, others and our environments; provides opportunities to learn; builds our skills and our confidence; forges new relationships; extends our horizons; supports our effort; and collaborates with us to create our future.

2.2 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;*

2.3 *Cultural 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!

### **3. ECLN Summary of Research Findings relevant to Curriculum:**

3.1 The ECLN Research indicated that Artist Freelancers (AFs) and Cultural Organisations (COs) support cultural learning using different art-forms, in different delivery contexts for different purposes using a range of informal, non-formal and formal knowledge transfer and assessment strategies. The main art-forms are Music, Visual Arts, Theatre, Dance, Photography, Audio-Visual Media , Writing; There are 9 delivery contexts: Professional-individual, group and community; Specialist-individual, group and community; Generalist-individual, group and community; There are at least 5 generic knowledge-transfer strategies in use: mentoring, coaching, group-work, project work, training and there are 9 assessment strategies: Reflective Practice, Goal-centred, Distance Travelled, Community (Satisfaction and Mutual support), Conversations and Dialogue, Participant Performance, Added Value, Formal review and External Recognition.

3.2 *Cultural 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 research identified and collated the most reported 5 competences used in the delivery of Cultural Learning Support by 147 artists and 41 cultural organisations working across Europe in this field. The ECLN curriculum will be formed from these important competences. These competencies are in order of shared importance to the AFs and COs that undertook the research:

- 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

#### 4. The aims and objectives of the ECLN Curriculum are to be:

- a) Flexible enough to support different art-forms, delivery contexts, purposes, knowledge transfer and assessment strategies;
- b) Developed from the reported competencies used by AFs and COs in the Sector;
- c) Devised and presented as a menu rather than a prescribed set of core competencies because of the diversity of the practice in the sector and to cater for specific emphases and purposes;
- d) Able to include appropriate knowledge transfer strategies for each of the 9 cultural learning contexts;
- e) Able to include assessment strategies that fit the organisational range of COs and the working styles of AFs, who predominantly use informal and non-formal methods of learning and knowledge transfer;
- f) Congruent with the concept of a Community of Practice that recognises AFs and COs as members and based on a consensus or shared notion about what constitutes a proficient, competent and novice standard of practice within this community;
- g) Able to provide the means to attain a certain level of competence within any of the Curriculum elements and to record evidence of that attainment in such a way as to encourage the Community of Practice to up-hold, value, integrate and embody it within their practice and therefore, own it or at least, freely adopt it;
- h) Linked to one or more external reference points such as the European Qualifications Framework (EQF) and through that one or more National Qualification Frameworks (NQF) to foster mobility, transfer and the mutual recognition of qualifications and competences across the European Union.

#### 5. The rationale for the ECLN Curriculum:

5.1 Alongside the development of the *Curriculum Menus*, there will need to be a '*Repertory of Learning Approaches*' to fit the very diverse Cultural Learning sector. Cultural Learning can have all the features attributed to **Accelerated Learning** and so this must be included as

a key feature of the ECLN Curriculum. These characteristics, taken from the American Society for Training and Development (ASTD Designing Learning, 2006 p17) include:

a) **Affective state** e.g. eliminate stress, fear of failure and any negativity. This is achieved in Cultural Learning through '*Playfulness and Kindness*' and a safe environment to explore, make mistakes, have fun, share ideas, engage in art for art's sake.

b) **Beliefs about learning** e.g. addressing a diminished view of ability and performance potential based on prejudice and an industrial schooling mode. These are addressed by building confidence and self-esteem with individuals in a positive and reinforcing community setting;

c) **Information Networks** e.g. connecting new material to prior learning with the opportunity for immediate application which increases integration and retention. This is achieved in all practice-based cultural learning contexts.

d) **Non-conscious Learning** e.g. maximises the individual's natural potential for learning. Cultural Learning takes place in a complex environment, in which learners absorb personal, social, technical, spiritual, sensual and environmental aspects simultaneously.

e) **Learning Cycles** e.g. Attention cycles require re-stimulation of an optimal learning state through changes of pace. Shorter segments are better processed and retained longer than continuous learning sequences. Cultural Learning can accommodate this approach by moving through a creative process and shifting attention and employing different techniques as learning is integrated with practice.

f) **Multi-Sensory input** e.g. Learners can access visual, auditory and kinaesthetic channels and gain multi-sensory information which enhances information processing and provides reinforcement. Cultural Learning uses multi-sensory approaches mixing visual, auditory and kinaesthetic experiences.

g) **Learning readiness** e.g. Learners can reach an optimum learning state when they are calm, alert and relaxed and are producing alpha brain waves. This state is conducive to rapid assimilation of information. In Cultural Learning this state can be reached through avoiding too much sitting, engaging in active and experiential learning and so learning becomes effortless in the process of relaxed enjoyment.

5.2 Three other key approaches will be used with the ECLN Curriculum as these are the most congruent with the practice of the sector:

- a) **Experience-Centred Learning**, which focuses on the learner’s experience driving the learning and the production of new insights;
- b) **Opportunity-Centred Learning**, which focuses on matching individual needs to appropriate learning experiences.
- c) **Objective-Centred Learning**, which concentrates on observable and measurable outcomes.

5.3 These Learning approaches will be used to deliver the ECLN Curriculum Menu. These follow in the next section.

**6. The ECLN Curriculum will consist of the following Menu:**

**A) 9 Art-forms/Creative Processes and Artistic Techniques in:**

- a) Visual Arts
- b) Music
- c) Audio-visual and Digital Media
- d) Photography
- e) Dance
- f) Theatre
- g) Performance Art
- h) Design
- i) Writing

**B) 9 Cultural Learning Contexts:**

- a) Professional Individual
- b) Professional Group
- c) Professional Community
- d) Specialist Individual
- e) Specialist Group
- f) Specialist Community
- g) Generalist Individual
- h) Generalist Group
- i) Generalist Community

**C) 9 Knowledge Transfer Strategies:**

- a) Mentoring
- b) Coaching
- c) Training

- d) Group-work
- e) Project work (Inquiry)
- f) Shadowing
- g) On-Line Learning
- h) Social Learning (Social media)
- i) Tutoring

**D) 9 Assessment Strategies:**

- a) Reflective Practice
- b) Goal-centred
- c) Distance Travelled
- d) Community (Satisfaction and Mutual support)
- e) Conversations and Dialogue
- f) Participant Performance
- g) Added Value,
- h) Formal review
- i) External Recognition

**E) 12 Community of Practice Protocols (Soft Skills):**

- a) Self-Awareness
- b) Communication
- c) Problem-solving
- d) Self-Management
- e) Life-skills
- f) Teamwork
- g) Accountability
- h) Employability
- i) Self-Employment
- j) Leadership
- k) Advocacy
- l) Continuing Professional Development

**7. The ECLN Partner Profile compared to Research Results:**

7.1. The general profile of ECLN Partners (*see Appendix 1*) fits with the profile of the ECLN COs Research Participants. There is a slight difference in emphasis in the Cultural Learning Contexts as the ECLN Partners deliver significantly more in Community contexts than other COs. They have a more positive response to potential roles for a European Cultural Learning Association, which is not surprising since they are likely to be the founder members of such an enterprise. They have a different order and emphasis for the competencies used in

Cultural Learning from the larger research participants group. These prioritise the more instructional knowledge transfer strategy of training and highlight the more instrumental use of artistic activities to engage with competences for employability, life-skills, self-management and self-employment. The ECLN Partners have diverse stakeholders and profiles and this will provide a good range of testing for the Curriculum in practice

7.2 It should be noted that amongst the COs that participated and in some cases the ECLN partners, the nature of the organisations is very diverse, in that whilst a minority have a specific VET focus as learning organisations, the majority do not. The specific point for this curriculum framework is therefore that whilst cultural learning practitioners are to be found in a variety of organisational contexts and have the VET development needs addressed here, a specific focus upon utilising the European quality assurance mechanisms and technical frameworks for VET organisations (e.g. EQARF and EQAVET) would be premature and too narrow to incorporate in terms of the range of COs in which cultural learning practitioners are located.

7.3 The needs identified through the research process mean that the Partners as a group need the following elements from the ECLN but they could select something to add or extend their current practice in delivery cultural learning support.

**MENU A) ECLN Partners' Art-forms: (Creative Processes, Artistic Techniques and Cultural Forms) in:**

- a) Visual Arts
- b) Music
- c) Audio-visual and Digital Media (Film and Animation)
- d) Photography
- e) Dance
- f) Theatre
- g) Performance Art
- h) Design

**B) ECLN Partners' Cultural Learning Contexts (order of priority):**

- a) Specialist Community
- b) Professional Community
- c) Generalist Group
- d) Professional Group/ Generalist Individual
- e) Generalist Community
- f) Specialist Group
- g) Specialist Individual
- h) Professional Individual

**C) ECLN Partners' Knowledge Transfer Strategies (order of priority):**

- a) *Training*
- b) *Mentoring*
- c) *Coaching*
- d) *Group-work*

**D) ECLN Partners' Assessment Strategies:**

- a) Goal-centred
- b) Distance Travelled
- c) Community (Satisfaction and Mutual support)
- d) Conversations and Dialogue,
- e) Participant Performance,
- f) Added Value,
- g) Formal review
- h) External Recognition

**i) ECLN Partners' Community of Practice Protocols (Soft Skills):**

- a) *Communication*
- b) *Employability*
- c) *Life-skills*
- d) *Self-Awareness*
- e) *Self-Management*
- f) *Teamwork*
- g) *Self-Employment*

7.3 In these respects, much of the Key Competences (KCs) of the European Reference Framework for Lifelong Learning (ERF) is contained within the Menu, in particular with the ERF focus upon Learning to Learn (KC5), Social and Civic Competences (KC6), Sense of initiative and entrepreneurship (KC 7) and Cultural Awareness and Expression (KC8)

**8. The ECLN Curriculum:**

8.1. The Menu items will be selected from each of the ***ECLN Curriculum Menu*** by the AFs and COs and for every Menu item there will be a Learning outcome at three levels (3, 5 and 7) of the EQF. Blooms Taxonomy (knowledge, skills and attitudes) will be contextualised within the Cultural Learning Sector as ***the 3'A's of the ECLN Curriculum:***

**A1= ADOPT (Attitudes)** (Adopt the professional, creative and respectful behaviours, attitudes and norms of the Community of Practice);

**A2=ADAPT (Knowledge)** (Adapt to the changing knowledge of self, others, environments, goals, ideas, opportunities, challenges)

**A3=ADEPT (Skills)**(Become Adept at using tools and techniques in one or more contexts to develop creative practice, facilitate knowledge transfer and strengthen and advocate community of practice)

8.2 All the elements in **ECLN Curriculum Menus (A-E)** will be expressed as contextualised learning objectives using the **'3A'** method for **3 EQF Levels (3, 5 and 7)** and each of these will have content attached in the form of Job Aids, Facilitator Materials and Evaluation strategies. NB By building these elements at the transnational level, considerations of ECVET will have automatically have been incorporated.

8.3 ECLN Level 7 work will draw on the ASTD CPLP Re-certification process which uses a range of informal, non-formal and formal learning accomplished by individual members of the community of practice as this will benefit the Community of Practice by engaging its 'Senior' members in a recognised framework for Continuing Professional Development so that the Community remains dynamic in its outlook and models life-long learning attitudes.

8.4 These are likely to include:

- a) Public output in the form of published work, speaking at conferences, summits etc.
- b) Advocacy and Advising Government or Public Policy;
- c) External recognition
- d) Higher Education or Further High Level Certified Learning;
- e) Leadership
- f) Innovation in a professional context

8.5 ECLN will also draw on the work of the Euro-Aspire (EA) Framework and Toolkit, which took up the challenge to embrace, recognise and validate informal and non-formal learning in the field of cultural learning. Although, it is not aimed as a learning curriculum but rather as an achievement curriculum, it is based on the tacit knowledge, skills and attitudes of cultural learning practitioners in 5 countries within Europe and so it is highly relevant, here. EA provides ECLN with a framework for understanding some key elements that have already gained a consensus or shared notion about what constitutes a proficient, competent and novice standard of practice.

8.6 Furthermore, EA has devised a methodology of assessment that fits with the COs and AFs of the Cultural Learning Community of Practice, which uses a technique of Reflective Practice against the EA competences for specific profiles against EQF Levels: Trainee (3), Competent (5), Proficient (7).

8.7 This process is supported by video-footage followed by a Professional dialogue with a Proficient Peer Mentor, which is also recorded on video for the purposes of moderation. ECLN aims to adapt this Level Framework from EA and apply it to each of the ECLN Menus.

## **9 Next steps to create the ECLN Curriculum Framework and Content:**

9.1 To develop the Content for the Framework ECLN Partners will need to do the following:

- a) Discuss this alongside testing ideas with ECLN Partners in sub-groups of 3-4 partners and select from the Curriculum Menus certain shared and individual Curriculum elements e.g. 3 Curriculum items shared between each subgroup and one Curriculum item for each individual partner. There will be 3 sub-groups.
- b) Then, once the Curriculum Framework and Content are developed ECLN partners will move in to the testing phase in the sub-groups.
- c) ECLN will also use the country context information from AFs and COs to select new areas for CPD in Cultural Learning Support. For example, the ECLN Partners identified the following issues that could be explored for this purpose:
  - a) *Growing importance of internet and social media;*
  - b) *New/advanced technologies ;*
  - c) *More small/1 person independent businesses;*
  - d) *New ways to use art and culture*
  - e) *Lack of framework/Plan for Private Investors*
  - f) *No recognition*

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## Appendix

### **10. Summary of ECLN Partner Profiles from ECLN Research Charts**

10.1 The ECLN Partners will be used to develop and test the ECLN Curriculum, therefore, it is important to understand their profile and to see how this differs from the general sector profile above gained through the ECLN Research.

#### **10.2 Chart One:**

##### **10.2.1 ECLN partners Support Cultural Learning in the 9 Cultural Learning Contexts:**

- a) *Specialist Community(42)*
- b) *Professional Community (39)*
- c) *Generalist Group (35)*
- d) *Specialist Group (33)*
- e) *Professional Group (32)/Generalist Individual (32)*
- f) *Generalist Community (31)*
- g) *Specialist Individual (30)*
- h) *Professional Individual (29)*

##### **10.2.2 ECLN partners Support Cultural Learning in these art-forms:**

- a) *Visual Arts(105)*
- b) *Dance (65)*
- c) *Film (61)*
- d) *Other (54)*
- e) *Music (51)*
- f) *Photography (44)*
- g) *Theatre (41)*
- h) *Design (35)*
- i) *Performance Art(30)*
- j) *Animation (29)*

#### **10.3 Chart Two:**

##### **10.3.1 ECLN partners Who pays for the Support of Cultural Learning:**

**Croatia:** *unpaid/voluntary 20%; paid for by those supported 50%; paid by others 30%;*

**Cyprus:** *unpaid/voluntary %; paid for by those supported %; paid by others % (not given);*

**Estonia:** *unpaid/voluntary 50%; paid for by those supported 50%; paid by others 0%;*

**Greece:** *unpaid/voluntary 0%; paid for by those supported 0%; paid by others 100%;*

**Italy:** *unpaid/voluntary 10%; paid for by those supported 30%; paid by others 60%;*

**Netherlands:** *unpaid/voluntary 0%; paid for by those supported 20%; paid by others 80%*

**Poland:** *unpaid/voluntary 10%; paid for by those supported 0%; paid by others 90%;*

**Slovenia:** *unpaid/voluntary 30%; paid for by those supported 0%; paid by others 70%;*

**Spain:** *unpaid/voluntary 0%; paid for by those supported 10%; paid by others 90%;*

**UK:** *unpaid/voluntary 0%; paid for by those supported 10%; paid by others 90%;*

#### **10.3.2 ECLN Partners ratio of own practice to supporting cultural learning:**

**Croatia:** *own practice 10%; support cultural learning 90%;*

**Cyprus:** *own practice 0%; support cultural learning 100%;*

**Estonia:** *own practice 50%; support cultural learning 50%;*

**Greece:** *own practice -%; support cultural learning -% not given;*

**Italy:** *own practice 17%; support cultural learning 83%;*

**Netherlands:** *own practice 0%; support cultural learning 100%;*

**Poland:** *own practice 33%; support cultural learning 67%;*

**Slovenia:** *own practice 50%; support cultural learning 50%;*

**Spain:** *own practice 21%; support cultural learning 79%;*

**UK own practice 0%; support cultural learning 100%;**

#### **10.3.3 ECLN Partners Top 5 Skill-sets for Cultural Learning Support:**

a) *Training(9)*

b) *Creative Processes/Artistic techniques (8)*

c) *Communication/Employability (7)*

d) *Mentoring/Life-skills (6)*

e) *Cultural Contexts/Coaching/Self-Awareness/Self-Management (5)*

f) *Cultural Forms/Teamwork(4)*

g) *Self-Employment(3)*

#### **10.3.4 ECLN Partners Top Resources for Cultural Learning Support:**

a) *General Space (9)*

b) *Equipment/Materials/Contacts (8)*

c) *Creative Space/Money (6)*

d) *Other (3)*

#### **10.3.4 ECLN Partners Strategies for Quality/Evaluation for Supporting Cultural Learning:**

- a) Goal-centred
- b) Distance Travelled
- c) Community (Satisfaction and Mutual support)
- d) Conversations and Dialogue,
- e) Participant Performance,
- f) Added Value,
- g) Formal review
- h) External Recognition

#### **10.3.5 ECLN Partners Quality/Evaluation sources for Supporting Cultural Learning:**

- a) Those supported e.g. beneficiaries (10)
- b) Self/Own organisation/Others (9)

#### **10.4 Chart Four**

##### **10.4.1 ECLN Partners own attitude to Potential roles for European Association for Cultural Learning:**

- a) *Connecting/Monitoring/Lobbying/Recognising (10)*
- b) *Researching/Training (9)*

##### **10.4.2 ECLN Partners view on Potential roles for European Association for Cultural Learning that others would be interested in:**

- a) *Connecting /Lobbying/Training (10)*
- b) *Researching/Recognising (9)*
- c) *Monitoring (8)*

#### **10.5 Chart Five**

##### **10.5.1 ECLN Partners (max.10/min.2) shared perspectives on the European Context for their work and the current Political, Economic, Sociological, Technological and Ethical trends:**

- a) *Public Funding Cuts/No or Low Public Investment (9)*
- b) *Crisis/Unemployment/Precarious work trends (6)*
- c) *Ecology/Sustainability/Recycling trends (6)*
- d) *Growing importance of internet and social media (6)*
- e) *New/advanced technologies (3)*
- f) *Commercialisation and popularisation of art (2)*
- g) *Consumerism/Mass culture (2)*
- h) *Digital divide (2)*
- i) *Funding goes to well-known organisations/biased funding decisions (2)*
- j) *More small/1 person independent businesses (2)*
- k) *New Social Movements (2)*

- l) Privatisation and Commercialisation/Private Sector Investment/Corporate Power (2)*
- m) Rise of social inequality (2)*

**10.5.2 ECLN Partners (max.10/min. 2) shared perspectives about the impact of these Political, Economic, Sociological, Technological and Ethical trends on Creative and Cultural sector, including Cultural Learning:**

- a) Limitations of opportunities/funding/No public interest or policies (9)*
- b) Funding goes to well-known organisations/Less funding for small and medium organisations (4)*
- c) New ways to use art and culture (4)*
- d) Decreasing numbers of culture participants (3)*
- e) Lack of framework/Plan for Private Investors (3)*
- f) Less work available/Higher Unemployment (2)*
- g) More Social enterprises and Creative Businesses (2)*
- h) No recognition (2)*

**10.6 Chart Seven B**

**10.6.1. ECLN Partner Profile-Type of Organisation:**

- a) Non-Profit/Charity (6)*
- b) Institutions (3)*
- c) Non-Governmental Organisation (NGO) (1)*

**10.6.2. ECLN Partner Profile-Income Sources:**

**Croatia: Public 75%; Private 0%; Earned 20%; Other 5%;**  
**Cyprus: Public 50%; Private 50%; Earned 0%; Other 0%;**  
**Estonia: Public 0%; Private 70%; Earned 30%; Other 0%;**  
**Greece: Public -%; Private -%; Earned -%; Other -%;Not Given**  
**Italy: Public 60%; Private 10%; Earned 30%; Other 0%;**  
**Netherlands: Public 10%; Private 80%; Earned 10%; Other 0%;**  
**Poland: Public 90%; Private 10%; Earned 0%; Other 0%;**  
**Slovenia: Public 70%; Private 20%; Earned 10%; Other 0%;**  
**Spain: Public 100%; Private 0%; Earned 0%; Other 0%;**  
**UK: Public 45%; Private 5%; Earned 50%; Other 30%;**

**10.6.3. ECLN Partner Profile-Job Contracts of Representatives:**

- a) Employed (4)*
- b) Freelance (2)*
- c) Paid (2)*
- d) Volunteers (2)*
- e) Full-time (2)*

*f) Temporary (1)*

**10.6.4. ECLN Partner Profile-Gender of Representatives:**

- a) Female (6)*
- b) Male (4)*

**10.6.5. ECLN Partner Profile-Age-group of Representatives:**

- a) 46-55 (4)*
- b) 26-33 (3)*
- c) 36-45 (2)*
- d) 56-65 (1)*

**10.6.6. ECLN Partner Profile-Art-Forms:**

- a) Other- a diverse range of art-forms (9)*
- b) Visual Arts/Sculpture (5)*
- c) Music (4)*
- d) Digital Arts/Animation (4)*
- e) Theatre (3)*
- f) Performance Art (2)*
- g) Design (2)*
- h) Dance (1)*
- i) Craft (1)*
- j) Cuisine (1)*