



Lifelong
Learning
Programme

EUROPEAN CULTURAL LEARNING NETWORK

LEONARD DA VINCI

ECLN

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WP3-3B

CONTENT DEVELOPMENT

(Using Curriculum Framework)



1. Background to the Process:

To develop the Content for the ECLN Curriculum Framework :

- a) ECLN Partners selected specific art-forms, contexts and evaluation strategies that they would be aiming to use in their usual practice, projects and on-going work from the Curriculum Menus. They carried this out as a collective exercise through discussions held in 3 sub-groups of 3-4 partners using email and Skype supported initially by ECLN Project Facilitator, Denise Stanley and then developing a Leading Partner in each sub-group. Each sub-group selected certain shared and individual Curriculum elements e.g. 3 Curriculum items shared between each subgroup and one individual curriculum item for each partner. Each sub-group will then go on to test these 3 items from the curriculum within their countries.
- b) The ECLN sub-groups with their selected Curriculum items were as follows:
Sub-group 1 (Italy, Croatia, Slovenia) selected curriculum items: Teamwork, Communication and Creative Process;
Sub-group 2 (Cyprus, Greece, Estonia and Spain) selected curriculum items: Teamwork, Communication, Creative Process;
Sub-group 3 (Poland, Netherlands and UK) selected curriculum items: Communication, Coaching, Self-awareness;
- c) Partners additional individual selections from the ECLN Curriculum were 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

- d) ECLN Partners discussed and formulated an initial ***ECLN Cultural Learning Activities Menu (CLAM)*** as a compilation of all the choices of the individual partner countries and the 3 sub-group and will use this to demonstrate how the ECLN curriculum is used in Cultural Learning Support activities. Partners developed the '***ECLN 6P Framework***' to embody their choices from the curriculum menu and to help them with reporting in the testing phase. ***CLAM*** aims to build a portfolio of experience in Cultural Learning support and to extend and develop individual and collective expertise in a range of Cultural and Artist-Led Learning contexts. This can then be shared and used by other Artists and Cultural Organisations to support and develop Cultural Learning Support activities;
- e) The '***ECLN 6P Framework***' was constructed so that it would provide a useful tool for Artist Freelancers and Cultural Organisations who are delivering Cultural Learning Support to be able to navigate the ECLN Curriculum Menus. It simplifies these Menus by integrating all of the Curriculum Menu choices into 1 framework. This will make it easier to report, collate and to build a useful repository of information for the sector.

- f) The ECLN Curriculum Menus are :

Art-forms/Creative Processes and Artistic Techniques

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

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

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

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

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

2. 'The 6P Framework': Navigating the ECLN Curriculum Menus and database:

a) **PEOPLE and PURPOSES: (ART-FORM MENU; CONTEXT MENU;)**

This indicates content for specific *people* user groups and to meet specific *purposes* or objectives for Cultural Learning Support. AFs and COs will need to describe the people and the purpose of the Cultural Learning Support activities. These can then be channelled into the most relevant 9 Cultural Learning Contexts: *Professional*: Individual, Group, Community; *Specialist*: Individual, Group, Community; and *Generalist*: Individual, Group, Community;

b) **PLANS and PLACES: (KNOWLEDGE TRANSFER MENU; RESOURCES CONSIDERATIONS)**

This indicates content for specific *plans* and how these may be adapted for specific *places* for Cultural Learning Support to be delivered in. AFs and COs will need to describe the plans and the places of the Cultural Learning Support activities. These can then be channelled into the relevant curriculum items.

c) **PROGRESS and POINTS OF VIEW (EVALUATION MENU; COMMUNITY OF PRACTICE PROTOCOLS;)**

This indicates content for measuring *progress* and collecting the different *points of view* of all stakeholders in a specific Cultural Learning Support context. These can then be channelled into the most relevant *Evaluation Strategy Types* ensuring that these elements are observed, reported or experienced by contributors, participants or witnesses etc.

3. 'The 6P Framework': Some examples:

A. 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.

Example 1: **ART-FORM MENU: Visual arts; CONTEXT MENU: Generalist Group ;**

Example 2: **ART-FORM MENU: Music; CONTEXT MENU: Generalist Group ;**

B. 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.

Example 1 **KNOWLEDGE TRANSFER MENU: group-work, coaching; RESOURCES CONSIDERATIONS: general space, equipment, materials;**

Example 2: **KNOWLEDGE TRANSFER MENU: group-work, coaching, mentoring, ; RESOURCES CONSIDERATIONS: creative space, equipment, materials**

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.

Example 1: EVALUATION MENU: Formal Review, Distance Travelled, Community (Satisfaction and Mutual support); COMMUNITY OF PRACTICE PROTOCOLS: Communication, Teamwork, Advocacy

Example 2: EVALUATION MENU: Distance Travelled, Community (Satisfaction and Mutual support), Participant Performance; COMMUNITY OF PRACTICE PROTOCOLS: Communication, Teamwork, Employability.

4. Partner Examples OF Content Development using the ECLN Curriculum Framework:

a) Italy: Case Study-MULAB

THE G U R U PROJECT

Individual Curriculum item:

ECLN Community of Practice Protocol (CoPP): Self-Awareness

ECLN Knowledge Transfer Strategy: Coaching, Mentoring.

ECLN Evaluation Strategy: Reflective Practice, Community (Satisfaction, Mutual support), Value added;

Guru Project etails:

- i) Learning Paths guide in directing individuals to improve their skills and achieve their objectives and to create the conditions so that they can become guides and then "Guru" of the existing process.
- ii) Video, audio, photos, multimedia, ICT applied to Social Network
- iii) The language adapted to different linguistic codes of the different media platforms
- iv) Sociology applied to the area and aggregation groups . Culture and Creativity as a social prevention tool for the different groups
- v) Marketing, market analysis, context analysis, target identification strategies

Individual Context of a Shared Sub-Group Curriculum item:

ECLN: Artform-Visual Arts:Creative Process:

Principles and techniques of expression, the creative processes and artistic contemporaries

ECLN: Knowledge Transfer Strategy –Groupwork, Project (inquiry):

Coordination and monitoring in creating and managing events/meetings

ECLN CoPP- Communication:

Techniques, communication, and strategies in complex working environments

ECLN: Specialist Group; Specialist Individuals;

ECLN: Evaluation Strategies: Distance Travelled, Community (Satisfaction and Mutual support), Participant Performance, Reflective Practice, Added Value;

ECLN content specifications :

Format: 3 'Modules', a) Action Learning, b) Job Experience Placement, c) Personal Projects

Target group: 12 individuals from 19 to 29 with a degree in arts discipline and/or 3 years of practice

Method: Questionnaires (beginning/middle/end), Video/Interview, Blog/Narrative

Period: April – September (two days a week) 2014

Where: Roma, MAXXI – National Museum of the 21st Century Arts

5. Examples of Content Development using the ECLN Curriculum Framework:

Content can be developed from the curriculum so that it has A) a Level and B) Skills, Knowledge and Attitudes.

- A) For every Menu item on the various ECLN Curriculum items there will be a Learning outcome initially at 3 levels (3, 6 and 7). This will be extended in due course. Level 3 has been selected because this fits the initial Sector entry level for those Cultural Learning Support Beneficiaries that have decided to build their own career in the sector.

Level 6 has been selected as this is the point at which graduates in various art-forms and media practices will enter the sector and Level 7, as these are the 'elders' or senior practitioners within the sector, many of whom have an MA or Post Graduate qualification in an Art-form or Media or Cultural practice. Levels 3 and 7 have been adopted from the Euro-Aspire Framework and Toolkit and Level 6 from the European Qualifications Framework benchmarks. These are descriptors of individual performance at these levels:

Level 3 EURO-ASPIRE

- a) knowledge of facts, principles, processes and general concepts, in Cultural Learning Support.
- b) a range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information relevant to Cultural Learning Support.
- c) take responsibility for completion of tasks in Cultural Learning Support.
- d) adapt own behaviour to circumstances in solving problems in the contexts of Cultural Learning Support

Level 6 (adapted from EQF)

- a) advanced knowledge of Cultural Learning Support, involving a critical understanding of theories and principles
- b) advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems as a specialist in the field of Cultural Learning Support
- c) manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable Cultural Learning Support contexts
- d) take responsibility for managing professional development of individuals and groups in Cultural Learning Support contexts

Level 7 EURO-ASPIRE

- a) highly specialised knowledge, some of which is at the forefront of knowledge in Cultural Learning Support, as the basis for original thinking and/or research

- b) critical awareness of knowledge issues in the field of Cultural Learning Support and at the interface between the different fields of Arts and Culture, Learning and Development and Cultural and Creative Entrepreneurship
- c) specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields into Cultural Learning Support
- d) manage and transform Cultural Learning Support contexts that are complex, unpredictable and require new strategic approaches
- e) take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams within Cultural Learning Support Contexts and Cultural Organisations delivering Cultural Learning Support.

B) For every Menu item on the ECLN Curriculum items there will be a Learning outcome at the 3 levels (3, 6 and 7). Blooms Taxonomy (knowledge, skills and attitudes) will be contextualised within the Cultural Learning Sector to form the relevant As, where A1 deals with attitude that individuals need to *Adopt*, A2 deals with Knowledge that enable individuals to *Adapt* their behaviour or practice and A3 deals with becoming *Adept* in specific skills.

All the Curriculum elements in the Menus will be able to be expressed as contextualised learning objectives using the '**3A**' method for **3 EQF Levels (3,6 and 7)** and each of these will be developed to have a *decision, product or service* outcome. Learning materials can be developed from these desired outcomes in the form of Job Aids, Facilitator Materials etc., as shown in the examples below:

Example 1: Art-forms/Creative Processes:

Music : Level 3

ADOPT (Attitudes):*Playfulness, Exploration, Discovery*

PRODUCT: *Composition Ideas in sketch-book*

ADAPT (Knowledge):*Basic knowledge of 1 genre: form, structure, modes,*

PRODUCT: *Composition Plan;*

ADEPT (Skills): *Basic use of Rhythm, Melody, Arrangement for live instrumentation or on ICT to produce 5 compositions in 1 genre*

PRODUCT: *5 Compositions in 1 genre to a standard of non-professional performance;*

Music : Level 6

ADOPT (Attitudes): *Serious-Playfulness, Intention, Vision*

PRODUCT: *Critiqued/Annotated Ideas in sketch-book*

ADAPT (Knowledge): *Specialist knowledge of 3 genres and their form, structure, styles and modes*

PRODUCT: *Composition Plan for works in 3 genres;*

ADEPT (Skills): *Specialist use of Rhythm, Melody, Arrangement for live instrumentation or on ICT to produce 5 compositions in each of 3 genres to a professional standard*

PRODUCT: *5 Compositions in each of 3 genres;*

Music : Level 7

ADOPT (Attitudes): *Serious and intentional play*

PRODUCT: *Intentionally produced range of idea options with rationales in sketch-book*

ADAPT (Knowledge): *Expert knowledge of 3 genres and their form, structure, styles and modes and specialist knowledge of a further 3 genres*

PRODUCT: *Composition Plan for works in 6 genres;*

ADEPT (Skills): *Expert use of Rhythm, Melody, Arrangement for live instrumentation or on ICT to produce compositions in each of 3 genres to a high professional standard and Specialist use of Rhythm, Melody, Arrangement for live instrumentation or on ICT to produce 5 compositions in each of 3 genres to a professional standard.*

PRODUCT: *A selection of 10 Compositions 5 in expert genres and 5 in specialist genres.*

6. Flexible Content using the ECLN Curriculum Framework:

ECLN will try to encourage the broadest range of informal, non-formal and formal learning that is able to demonstrate the meeting of the evidence needed to meet the 3A requirements of each Curriculum item. AFs and COs can select any items from any menus from the curriculum to achieve a certain dedicated number of points. These points will be used similarly to those in the ASTD Re-Certification programme which identifies the minimum and maximum limits for the number of points in a category in order to gain certification. These categories will include:

- a) Mobility and Exchanges;
- b) Projects and Programmes;
- c) Public output;
- d) Advocacy and Advising;
- e) External recognition;
- f) Relevant Certified Learning from other sources;
- g) Leadership;
- h) Innovation in a professional context;

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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)*