



**COME2ART: Introducing a collaborative scheme between artists & community members fostering life skills development and resilience through creative placemaking.**

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Erasmus + project, Partnerships for Creativity



“A life skills curriculum through arts  
in the context of creative placemaking”





## Module 8

### Pedagogical methodologies and approaches for teaching life skills through arts

This Module is going to guide participants to apply the concepts and tools acquired through the Come2Art curriculum. It's going to be a space to collect feedbacks, share stories, doubts and celebrate achievements.

This module consists of 2 units.

#### Unit 1.1: Pedagogical background

Going through the theoretical background and pedagogical principles that inspired the design of Modules 1-5.

This unit covers the following topics:

- Bloom taxonomy
- Learning by doing approach
- Learner-centred approach

#### Unit 1.2: Creative approaches and facilitation tools for life skills development

Unit 2 will focus more on the practical side, applying and testing with participants how to learn to deliver the Come2Art curriculum, we will cover:

- the fundamental skills of facilitation and how to create psychological safety for your group using creative tools.
- Learn how to design a creative project that drives engagement.
- Become comfortable to use words that create worlds and ask meaningful questions.





- How to stay calm when the group isn't and become comfortable with silence.
- Explore group dynamics, diverse (sometimes strong) personalities and the environment, some help from design thinking tools!

### **The main learning objectives of this Module are:**

- Knowledge and application of the experiential learning
- Knowledge and tools to nurture life skills in others
- Knowledge on how to manage groups dynamics
- Facilitation skills: Tips and tricks to have better conversations online and offline
- Master the five activities you really need. And, how to apply them with confidence and competence.
- Knowledge and application of creative evaluation tools

### **Assessment**

The level of achievement of the learning objectives will be assessed through:

- Analysis of assignments' results
- Questionnaire
- Essay
- Group conversation
- 1 to 1 interview with artist-educator
- Evaluation of creative outputs resulting from the learning process





## Unit 8.1: Pedagogical background:

### Pedagogical and theoretical framework for life skills development through collective artpractice

#### Introduction

Unit 8.1 focuses on providing trainers with a concise pedagogical and theoretical framework that informs the delivery of the Come2Art curriculum. It offers an overview of key issues, methodological approaches that foster meaningful as well as beneficial engagement of participants with visual arts especially in the field of enhancing life skills.

The present unit puts emphasis on issues pertinent to the pedagogical framework that underpins the delivery of training by artists, with emphasis on the following learning outcomes:

- Create a conducive framework for dialogue and critical negotiation of ideas and approaches
- Learn how to encourage meaningful engagement of participants with contemporary art practices and develop ideas, co-creating their own artistic projects on the basis of the insights gained
- Understand in depth the issues that pertain to the balancing act between honing practical artistic skills and critical skills as well as participants' ability to synergize the aesthetic and conceptual facets of their work
- Reflect on the issue of assessment in a framework that encourages emergence and negotiation, and thereby adopt pertinent approaches in line with the specificity of each project and group characteristics.





### 8.1.1 The dialogic aspect

Learning through the arts, the essence of all art education approaches is strongly related to dialogue, empathy, and building bridges of understanding. One key element of art education, in all its forms and settings or age groups involved, is that of relating to the ideas and emotional landscape of the ‘other,’ be them the artists who created an artwork one may behold or interpersonal exchanges amongst those partaking in the learning process.

These exchanges can take place through commonly raised critical commentary and discussion on artworks learners may be presented by trainers, as well as artworks created by the trainees/students themselves in sessions of mutual critique. Such dialogue can occur after the completion of individual or collective art practice as well as during the creative process, thereby influencing the result. Bresler (2006) quotes Stout (2003), who ‘suggests that of all the disciplines in the curriculum, the arts have the capacity to evoke sympathetic awareness, awakening a dialogue’ (p.61) (emphasis added).

Collaborative artistic projects, especially in the context of creative practice undertaken by groups of community members under the guidance and with the support of trained artists, comprise a form of art-in- dialogue between the trainers/facilitators and the trainees/participants. Ideally, this dialogic element in the context of creative place-making should expand to, and involve, the viewers of the final artwork(s). This firmly puts the entire creative process into the area of socially engaged art and the dialogic exchanges underpinning it, in an area that strongly connects to what has been described as relational art by Bourriaud<sup>1</sup> or conversation art by Kester.

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Despite the specificity of such approaches in art-making and the perception of what aspect of art would be foregrounded, trainers could familiarize themselves with such ideas and theoretical discussions that inform and reform the very concept of what form as well as what aims should (or may) an artistic project have. This could widen the range of possibilities and improve the quality of dialogue throughout the creative process by giving a more comprehensive and in-depth understanding to trainees/participants concerning contemporary approaches they may take on board. Their art projects render visible a fruitful interpersonal exchange and amalgamation of creative ideas and practices. Therefore, it is essential to both provide a conducive environment for dialogue during training sessions and, at the end of the day, produce artistic interventions in public space that can generate dialogue involving the wider audience/users that will view and engage with the results of their creative placemaking. Artworks that are commonly created through a synthesis of approaches accrue from a dialogic process and negotiation of ideas in a context of mutual respect and acknowledgement of the value of each participant's contribution.

To foster an atmosphere of mutual respect and emotional safety in the sense that all participants know that their input will be valued, as well as providing a sense of a common goal that binds the group together, are essential parameters that allow ideas and collaborations to flourish.

Engagement in collective and collaborative artistic practice enables as well as requires interpersonal exchanges, negotiations and seeking of common ground. This, in turn, can lead to the enhancement of interpersonal/social skills, as well as reflexivity. Participation in creativity that involves collaboration





with others on commonly defined topics of negotiation (such as e.g., social issues) requires that participants will elaborate on their own emotions, thoughts and outlooks. This self-reflexive stance enhances creativity, creative thinking, collaboration and social skills.

As mentioned, to achieve these goals, the first step is to create a framework of collaboration based on a positive and supportive interpersonal atmosphere and a mutually beneficial acknowledgment of participants' input in which diversity is seen as wealth and negotiation is premised on respect but also on purposeful aiming to achieve a commonly set goal, with equally commonly defined means.

### **8.1.2. Inclusion of contemporary art and artists in training sessions**

The connection of art education with contemporary art is recognized as extremely important, as it helps students to relate in a meaningful way to their cultural environment as it is shaped today in the field of visual arts. Almost all postgraduate courses offered by leading universities across Europe in the field of art education, such as UCL Institute of Education, and Goldsmiths College, strongly emphasize introducing students to contemporary art to enhance their communication skills and help them think critically and in innovative ways. This is reflected in the number of graduate courses that focus on ways to place both contemporary art and visual culture at the core of arts education. Usually, the inclusion of more recent examples of artistic practice in formal education is limited to modern visual artists of the 20th century whose work is approached mainly in terms of managing aesthetic problems (e.g., Kandinsky as an occasion for studying synthetic solutions) or in terms of 'free' expression, like Pollock. At this point, a significant opportunity seems to be missed to strengthen





the role of art courses as a parallel development of aesthetic, creative, and critical skills, as contemporary works of art are typically inextricably linked with meanings, ideas, and issues.

Often the visual production of the 21st century is characterized by works open to multiple interpretations that negotiate the boundaries of what can be characterized as art. Thus, contemporary art can appear challenging to interpret, distant, and somewhat elitist, as it appeals to a minority of insiders. This, combined with challenges arising from projects that take teachers/trainers/facilitators out of their comfort zone either because of subject matter or through the use of visual media that require considerable background knowledge to approach effectively, often discourages the inclusion of such 'difficult' ambiguous works that are particularly demanding on a semantic level.

However, understanding the semantic context of the work, thinking about the reasons for the specific choices of the artist, the formulation of possible meanings, and creating art based on gains from their contact with such contemporary works will help learners gain confidence in their abilities. Contemporary art in any classroom or learning environment, precisely because it encourages these skills, becomes a fulcrum for encouraging higher-order mental skills, problem-solving, and deep thinking (Ching, 2015).

Internationally, models of pedagogical utilization of children's contact with contemporary art in formal education are being developed, such as the relatively recently published example that follows and is cited as an example (Vahter, 2016). What they have in common is to provoke interest and curiosity through a question-and-answer approach, in which the learners' point of view is







valued and acknowledged. In addition, participation in creative activity that is, however, linked to concepts and ideas, as these have emerged from the initial phase of negotiating new stimuli and information as a practical response to them, is preferred.

Finally, the critical evaluation phase is emphasized. The inclusion of contemporary art from a necessary stage before engaging in the production of creative projects such as creative place-making offers fertile ground for developing interpretive, perceptual, communicative, and critical skills.

### Learning object 8.1.2

A helpful visualization of the main steps that trainers can undertake in separate sessions or phases of a training procedure is outlined in the following table, which is transcribed and slightly adapted from an article (Vahter, 2016). It addresses typical education settings involving students, but it may serve as a simple matrix of sequential steps that will enable participants to actively engage in dialogue and reflection triggered by close observation of contemporary artworks and consequent responses through critical discussions and creative practice.



Session 1	Session 2	Session 3	Session 4
Initial triggering of interest/  Thoughtful observation	The experience of otherness/  Creation based on experience	Social interaction/  Shared experience	Meta-reflection /  Understanding
Trainees are introduced to new knowledge about modern and contemporary art through careful observation.	Trainees are introduced to a contemporary artist and given the opportunity to apply new knowledge to their own artwork.	Trainees are offered an experience of participating in group work and moments of surprise.	Trainees are given an opportunity to reflect on the process and make sense of their learning.



<p>Trainees are expected to respond by actively participating in general discussions, explaining their answers and asking questions looking at artworks through instruction</p>	<p>Trainees are expected to respond to their own artwork and the work of others by actively participating in discussions, and to create 'unique' works of art (works with particular characteristics).</p>	<p>Trainees are expected to create 'unique' artworks (works with special features) and respond by discussing their own artworks.</p>	<p>Trainees are expected to organize an exhibition , and respond to the art learning process reflecting on it</p>
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The above approach in terms of structure has considerable similarity to what Trimi (1996) calls depth approach programs (focusing on primary education) and also have four phases, beginning with the stimulation of curiosity concerning a new art form or other artistic stimuli, they pass to the creation phase and finally comes the essential phase of reflection.

The structure of in-depth outreach programs evolves through four stages as learners think through and on art: preliminary, enrichment, production, and reflection...The stages are flexible, and the boundaries between them are not fixed. Often one stage overlaps with another (see Trimis and Savva, 2009).





A more concise but meaningful approach concerns what Perkins calls thinking routines, that is, simple structures of teaching practice that encourage thinking and an inquiring disposition, especially in relation to images/works of art. Typically the See-Think-Wonder routine helps stimulate curiosity and sets the stage for inquiry. Ask students to make observations about an object, picture, or event by answering these three questions:

- What do you see?
- What do you think about it?
- What makes you wonder?

In each case, the path is (a) from the description of the external, representational elements of the work or image, such as possible narrative structures, then (b) to the search for possible meanings that it raises, and finally (c) to a personal approach which concerns what thoughts, what fields of reflection and subjective interpretations it provokes.

On this basis, the tasks assigned to the students/learners are structured as follows: they are asked to move from the external side to the 'internal' semantic side of artworks and to come to a personal association with the work which, as a rule, belongs to contemporary art, if possible, of the 21st century and to propose learning activities in which this analytical approach is used as a teaching springboard. Often, there is a clear suggestion that the works of trainers who may be graduates of Fine Arts Schools may themselves become the object of negotiation.





### 8.1.3 Striking the right balance between practical and critical skills

As mentioned earlier, forms of artistic expression that are based on, or for the same matter, require, a significant level of practical, material related, or competencies such as, e.g. drawing skills may discourage or alienate participants from different communities, even though trainers may be well-versed in such areas. A key element that may provide ways forward would be sharing contemporary art concepts in which the idea and the meaning communicated take prevalence. In such endeavors, the pursuit may be to use artistic means in what has been described as 'intelligent making' (see N. Addison and L. Burgess) so that ideas might be shared through concept-related art making, which puts in synergy affect and thought. In this model, the

challenge is to use artistic means in ways that can create affects and, at the same time, trigger thoughts, inviting meaning-making. This can be achieved by setting realistic tasks in terms of participants' ability to use artistic media that mainly invest in creative, though-provoking use of the materials at their disposal to achieve the viewers' emotional/conceptual engagement. To achieve this, while artistic competence concerning skills such as drawing may be beneficial, the main aim is to negotiate ways in which the visual impact of the common artwork/intervention in public space will most efficiently achieve to communicate ideas, provoke thoughts and emotionally engage its makers firstly and consequently, its viewers.

Nevertheless, artworks (or lessons, for that matter) that stipulate how people should think can have a limited potential. A key desired outcome is conversely





to encourage art making that results in open-ended artworks which invite different readings and leave space open for interpretation. Prescriptive approaches and art making that can only be read in one way, as Jacques Rancière in his seminal text, 'the emancipated spectator' explains, can have little resonance and a stultifying effect on viewers. If anything, this is a key learning objective: to present an artwork's ambivalence, or polysemy as a strength rather than a weakness.

In practical terms, or in relation to the choices relating to the actual artistic practice, participants can be encouraged to consider the use of varied media in juxtaposition or by mixing/hybridizing techniques and artistic milieus. This might enable them to generate more visually arresting as well as engaging artworks while eschewing the problem of artistic competence in a single medium that may be more challenging. This is not to say that eclectic approaches are a way to evade the issue of artistic competence but quite contrarily, a reminder that artistry is not the essential skill to be foregrounded: the main goal is to invest in what can be called the language of contemporary art in order to create thought-provoking and affective artistic interventions, and given the hybrid nature that more often than not characterizes art nowadays it is essential to tap into the potential of a more liberatory movement across the border that separate different milieus.

In fact, an essential aspect of contemporary art is what has been described by the highly influential theorist Rosalind Krauss as its post-medium condition, that is to say, the hybridization of diverse media (e.g., photography, installation, video, drawing). Artworks thus often reside in an in-between space: between media, in what has been described as a post-medium condition of contemporary art by Rosalind Krauss, between different readings and





interpretations which are viewer-specific, and lastly, between participants and/or authors when collaborative art making is involved.

Socially engaged relational art and aesthetics, as well as dialogic, conversation-based artworks (as described respectively by N. Bourriaud and G. Kester), despite their specificity, could inform possible approaches. Kester (in Kocur and Leung, 2005), as mentioned earlier, provides an analysis of interventionist approaches focusing on artists who relate art practice to the broader social sphere to facilitate dialogue and participants' mutual understanding. 'Parting from the tradition of object-making, these artists have adopted a performative, process-based approach' (p.76).

According to Dunn (cited by Kester, *ibid.*), they perceive themselves as providers of context rather than content. Herein lies an important challenge for creative place making, which relates to the effort to strike a balance between providing a spatial and visual context for audiences to engage in meaning-making that can also lead to dialogue and interpersonal exchanges that will reflect respective processes amongst the creators during their creative practice.

While art forms such as relational art went in a sense to an extreme position, almost negating the visual appeal of an artwork as an essential part of it focusing on their role as (spatial) context providers for encouraging people to engage in dialogue, this is not to say that trainees cannot adopt an eclectic as it were and more inclusive approach incorporating some aspects of socially engaged and/or relational art while investing in creating artworks that do have a visual appeal. However, the need to provide viewers not only with artistic interventions in public space that can be thought provoking but also





aesthetically charged and visually arresting is not merely a quest to create something beautiful, visually pleasing, or enticing.

There is a deeper need to combine the emotional impact of an artwork through its sensuous qualities as a prerequisite, a fulcrum for engaging viewers to meaning making and thinking on several issues that may be raised or touched upon by the artwork. As shown in the paragraph below, cognition and emotion work in synergy and are inseparable and especially in the arts, conceptual engagement is invariably conditioned by emotional impact.

Artists trainers should therefore seek to strike a balance between avoiding the under-theorization of art as well as its over-theorization during the artistic place making projects making clear to trainees/participants that in the visual arts, the allure of the image and its strength resides in its ability to generate thinking and this means that they should not perceive the quest posed by this project is one in which they have to provide audiences with impressive imagery but to create somehow interventions that motivate thoughts and emotions through the language(s) of contemporary art, that put the conceptual with the visual in synergy. Therefore, trainees should not see practical/material-relates skills as an end in itself but as a means to communicate and provoke ideas/thinking in open-ended ways.

The balancing act between the provision of practical skills and conceptual context is a delicate process but an indispensable aspect of a comprehensive approach in every art education-related project and curriculum. As Witkin (1981) posits, 'Art is not the finding of a jacket for an idea nor is it the mindless manipulation of materials' (p.106). Negating the corporeality of every semantic vehicle and 'doing away' with the skills necessary for the manipulation of







material, especially within fine arts, delimits the semantic possibilities that artists can employ, as well as the degree of their sophistication.

However, the constraints in time, resources, and complexity, as well as the demands of even delivering fairly basic arts-related skills at the level of empowering people to aptly use artistic materials and techniques and reach a level of artistic competence, mean that such aims are not realistic and thus are not to be pursued as such. This training curriculum aims to provide only the necessary skills that will enable creative experimentation in tandem with understanding visual arts as a language that can communicate ideas, rise meanings, and create affects in synergy. Most importantly, the curriculum aims to instill the idea that emotion and affect are not to be separated from cognition and meaning-making, and that even not technically challenging artistic practices can have an impact if aptly synthesized with ideas, concepts and issues. As Israel Scheffler (1986) notes: 'emotion without cognition is blind, and I shall hope particularly to show ... [that] cognition without emotion is vacuous. (p.348).

Returning briefly to the balancing act between over-theorization (that is to say, over-investment in the conceptual aspect of artistic practice) and the under-theorization (conversely, over-investment in the aesthetic aspect as a value in its own right) does not only provide opportunities for makers and viewers alike to benefit from a functional synergy of the sensuous and the conceptual but also opens an increased role for meaningful participation.

A favourable approach is a symbiotic relation between thinking and sensing, or for the same matter, theory and art. Theoria (as opposed to theory) is a term that as discussed by Nicholas Davey (in Macleod and





Holdridge, 2006) provides a pertinent vehicle: 'Theoria opposes the theoretical overdetermination of art practice and resists any theoretical underdetermination of art' (p.25). Davey enunciates that 'If the roots of modern theory are traced back to the ancient Greek conception of theoria (contemplation) and theoros (participant), a path to rearticulating theory as a mode of participation in practice is opened' (p.23). The notion of the engaged participant becomes central in this conception of a symbiotically related theory and practice within the unified field of theoria. Unlike Davey we will not suggest a specific scheme, a possible fusion between practice and theory by means of argumentation, but this can take place through a series of instances e.g., in the form of art installations accrue from a movement from self-reflexivity towards dialogic and participatory artworks.

These artworks could be aimed at presenting the viewer with a contemplative, participatory space in which thinking through engagement with art, on issues pertinent to the public sphere as well as public space and their intricate interrelationship could form a guiding principle. This paragraph wishes to highlight the participatory aspect both in the creative process/training procedure and the final outcome in the form of creative place making intervention, respectively, amongst trainers/trainees during the formulation of artistic practices and between the co-creators and the viewers- as-participants.

The elevation of dialogues and mutual understanding to the status of an artwork's actual role, value, and content can have positive consequences for the collaborative art projects that this training curriculum aims to support as alternative or complementary forms of art that are relevant to its scope and less demanding in terms of background skills needed. This is not to say that





relational art may be used as a recourse to an acceptable way of dematerializing artistic approaches so that the pitfalls of limited (traditional) artistic skills may be avoided. To the contrary, the inclusion of such practices (socially engaged or relational forms of art) may provide more depth to possible approaches that can be chosen, combining or at least considering elements of diverse strands of contemporary art (installation, site-specific interventions, constructions, video projections, audio installations, relational art, socially engaged, community-based art practices).

This in itself is a key benefit sought as a learning objective as well: to familiarize participants with a diverse spectrum of artistic approaches and possibilities, thereby, facilitating members of communities that are unaware of or indifferent to the current landscape of visual arts to gain insights about as well as to build bridges towards contemporary art as a cultural domain. This in turn, can foster their investment in and even sense of belonging to the wider social context via connecting to art as a key cultural domain and aspect of contemporary civilization. This is not a thinly veiled effort to cultivate the ignorant, but conversely to create links of mutual cultural understanding and foster a sense of being valued, visible and included in the exchanges of modern culture, through active participation and investment in way of communicating meanings through contemporary art approaches.

In conclusion, the main aim is to make communities more resilient by empowering to be part of the contemporary artistic exchanges, and foster them to voice their experiences, concerns and points of view through the language of contemporary visual arts. Learning on the arts is an element that is bearing significance in this training curriculum but the main approach foregrounded is to learn through the arts. Creating knowledge through the arts follows a non-





prescriptive path that enables and encourages more open-ended approaches and thus foster flexibility, adaptability, self-reliance and self-esteem. Moreover, artmaking, especially in a collaborative form enhances the internal dialogue with one's own emotions and

perceptibility as well as with those of others in a mutually beneficial manner. This may leave a lasting impact, both in terms of social cohesion (increased investment in the wider sociocultural affairs of otherwise alienated or marginalized communities), on one hand and their visibility, on the other.

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## Unit 8.2: Creative approaches and facilitation tools for life skills development

### Introduction

Unit 8.2 focuses on the practical side of delivering the Come2Art curriculum, offering an overview on facilitation techniques based on creative play that artists can apply and test out with participants during the delivery phase. The recollection of approaches, exercises and tools under this Unit aim to:

- boost fundamental skills for facilitation and creating psychological safety in group dynamics
- learn how to design a creative project that drives engagement
- become comfortable to use words that create worlds and ask meaningful questions
- explore group dynamics, diverse (sometimes strong) personalities and the environment
- evaluate your process in a collaborative way and using creative tools

### Trainer's Toolkit

Guidelines to deliver the Come2Art life skills curriculum through arts in the context of creative placemaking: a recollection of tools, exercises and games that can be used before, during and after delivering the Come2Art Modules, with the purpose to create a collaborative and creative environment to reach common goals





## Learning Outcomes:

Upon completion of this unit, the learners will be able to:

- How to lead a storytelling circle and create group safety
- Identify at least 1 case study where arts have had a healing effect on the community
- Presenting how the community members perceive emotional intelligence
- Identify at least 3 skills that will help manage the community
- Experiment at least one mindfulness exercise for community healing
- Apply Design project tools
- Indicate at least 1 key aspect of a collaboration
- Experiment at least 1 methodology to creatively listening to your community members
- Apply at least 1 exercise of active listening







## Trainer's Toolkit

Guidelines for teaching the Come2Art material through the arts in the context of creative improvement of public space.

The toolbox is the instructor's manual and includes the pedagogical method, teaching methods and materials and assessment exercises for teaching the subject in question.

### Table of Contents

- The Project
- The Come2Art material
- Teaching methods and implementation techniques
- Assessment framework
- Google Classroom
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## 1.The Project

Between art, community involvement and Covid-19

Come2Art aims to present a collaborative format between artists and community members, promoting life skills development and resilience through the creative enhancement of public space.

The project partners have created a program that aims to:

- Youth expression and social inclusion
- Local empowerment and community resilience
- Active participation as a citizen and artistic creativity
- The partners





The COME2ART consortium includes 7 key players from Greece, Belgium, Italy and Portugal: ActionAid Hellas, the School of Fine Arts of the Aristotle University of Thessaloniki, Culture Action Europe, Melting Pro, Clube, IoDepositato and the platform creativity (Creativity Platform).

One of the results of the project is an innovative teaching material through the arts in the context of the creative improvement of the public space. Designed for artists willing to support creative collaboration among young people, the teaching material offers concepts and materials for engaging people in collaborative artistic practices while enhancing life skills.

## 2.The Come2Art material

Based on an art-based, learning-by-doing and blended pedagogy approach, the Teaching Material guides artists through a modular participatory process based on creative play to co-design artistic outcomes for their common parts. To understand the pedagogical approach of the Material, go here.

The Material is designed to be delivered over a period of 3 months with a set of teaching activities, workshops, individual study and assessment tasks covering a total of 50 working hours.

It is structured in 5 core modules to explore empathy, participation, creativity, digital possibilities and the creative enhancement of public space in an artistic and collective environment.

### Section 1

- Objectives and content





The first section begins with the internal dimension of emotions. It aims to give participants the content and tools to recognize and manage their emotions and the emotions of others as the preliminary activity to develop life skills and resilience by engaging in collaborative artistic practices.

Module 1 includes theories about emotional intelligence and case studies where art projects were used to regulate people's emotions, storytelling theory and tools as a therapeutic process at personal and group levels, and the application of mindfulness exercises to artistic practices.

## Section 2

- Objectives and content

In this unit we will examine how the relationship between individual art making can be brought into dialogue with the work of others, jointly recognizing, reinforcing and synthesizing ideas, approaches and outcomes in collective artistic practices.

Unit 2 offers insights into the value, potential as well as rationale for collective artistic practice. It aims to offer basic methodological tools and promote skills needed for such collective approaches to artistic practice that can promote the development of life skills.

## Section 3

- Objectives and content

Unit 3 offers provides methods, examples of best practice and basic theoretical background for the uses of simple, yet cost-effective and efficient digital tools to promote artistic expression that participants can use in their community. Emphasis is placed on imaginative and emotional as well as thought-provoking uses of digital tools so that even simple tools can have an impact. The key





aspect in this unit is to address the issue and highlight the importance of applying digital tools in ways that match and enhance the emotional and conceptual impact of creative expression.

#### Section 4

- Objectives and content

Unit 4 begins with a reflection on the themes of empathy and active listening, introduces participants to the basics of cooperation that are understood by participating in group activities and teamwork by recognizing and respecting others. It lists frameworks and tools that can be applied with community members to enhance collaborative skills and introduce participants to interesting case studies and methods for effective collaboration in artistic practices, a dimension that should be nurtured so that young and community members to feel part of a larger group of people who share the same values and goals.

#### Section 5

- Objectives and content

Section 5 aims to present the specific features of creative improvement of public space by reviewing recent relevant theories and literature as well as sharing best practices. It will clarify and deepen the two main aspects that make up the concept of creative improvement of public space, namely "art and creation in public space" and "creating a more resilient community". In addition, this section lists some best practices for creative public space improvement projects and finally, guides and helps the trainees who have acquired all the necessary knowledge to jointly design small artistic projects which they will implement in later stages of the project.



### 3. Teaching methods and implementation techniques

A collection of tools, exercises and games that have been used in the past, during and after the delivery of the Come2Art Program Modules to create a collaborative and creative environment to achieve common goals

#### HOW TO START A COLLABORATIVE TEAM

- A good start is half the battle

It is very important to spend some time at the beginning to inform the participants about the scope of the workshop and to project the impact they want to have, as individuals, as a group and as a network. Kick-off sessions are an opportunity to 1) establish some ground rules for how we want the group to operate, 2) help people understand why they are here, 3) agree on what they will do where they are.

As a first step, it is important to encourage participants to understand each other beyond their background or specialty and to promote empathy within the group.

Johnson in her article "Introduction is much more than breaking the ice" (2010) states that "...hearing or saying your name builds your confidence."

A nice way to break the ice is of course the preliminary exercises that are used for this very purpose.

According to Samuel Tschepe, preliminary exercises are a great way to:

- You create a more positive and closer atmosphere in the team
- Help people get to know each other (better)
- Deconstructs social barriers





- Reduce the pressure
- Energy acquisitions
- You temporarily distract the group so that they can better concentrate later
- Prepare the team for a certain way of working/phase/way of thinking

Not everyone likes to break the ice or bring up something personal, so you can guide the group in a safe way, put participants in pairs or small groups for discussion, or you can plan exercises to make them laugh to discharge. It is recommended that you create the space for everyone to get to know each other better.

### To break the ice

- The story behind your name

A game you can use at the beginning is the following story-telling exercise: "The story behind your name." Storytelling is universally recognized as a powerful tool for developing emotional competence, empathy, listening skills and communication skills. The link between emotional intelligence and leadership becomes evident in a person's ability to have heightened self-awareness, understand the values that guide our motivation as professionals, make personal connections, and care about the feelings and motivations of others.

It's also a nice way to start remembering names. The time required for this depends on the number of participants. It is helpful to start doing this standing up and moving away from the desk if possible.

First, put participants into pairs and ask them to share the story that has their name on it.





Some may say, "I have nothing to say," but encourage them to tell their unknown story as well. Everyone has a story about the particular name that was chosen for them or something that happened related to the name that they have.

Give them 3 to 5 minutes each to tell their story to the participant across from them. Then, after this first round where the pairs have discussed, go back to the whole group and ask each participant to present the other person's story to the rest of the participants, asking them to express what caught their attention, what feelings created while listening.

- In-flow moment as a storytelling exercise

Another useful element to understand ourselves and what makes us happy at work. This can be done when we understand the "In-flow" moment.

It's also a way to share experience and what we really like and how someone prefers to work.

The moment of in-flow was recognized and named after the Hungarian-American psychologist Mihaly Csikszentmihalyi. Simply put, the moment of state flow is a highly focused mental state in which a person performing an activity is fully embedded in a sense of active focus, full participation, and enjoyment of the process of the activity: an optimal experience.

Flow is how people describe a moment when they are at their best, when their skills and joy become one and they feel fully absorbed in what they are doing. You can put participants into pairs and ask them to talk about what makes them happy when they are engaged in a personal or professional activity:

What was your flow moment? What did you do when you experienced it? What was in the environment around you at that time? What made that moment so special?





You can ask the participants to close their eyes and go back to that moment and share with the rest of the participants what caused it.

- **To paint someone else's portrait**

A fun activity is to start a session by asking participants to draw each other's portraits: ask them to turn to the person sitting next to them, or pair them with people they don't know so well.

Here you can find a version from IDEO "Sketch your neighbor". He gives a comprehensive explanation of why this activity is useful: most people are a priori in a verbal or analytical mode, so getting them to use their hands and engage with pen and paper is refreshing. As the title of the activity says, everyone has to draw the person next to them. Set a timer for a minute or two and then let it go. For those who claim they can't draw, this exercise involves a significant degree of vulnerability, and that's exactly the point. If everyone gets used to not doing something well and being seen, the team dynamic will be more open, generous and positive."

## HOW TO MAKE SURE WE ARE ALL THE SAME

- **Everyone in the same position**

Team alignment is the starting point for great teamwork. It means that a team is clear about what they are doing and why they are doing it, as well as mapping out what constitutes success. Establishing key milestones will keep you on track and give you a goal to work towards. It is good practice to take time in the beginning to find purpose and relevance.

- **Transfer exercises**

Metaphors as conceptual and powerful tools are a fruitful element not only in our everyday discussions and dialogues but also in academic research. Metaphors







include symbolic language that is "important to the mental processes people use to determine truth, events, and meanings" (Ortony, 1979).

The exercises can be done either in pairs or in small groups. Once you have done this step, ask participants to say how they see their team and the project they are working on, focusing on one metaphor:

How do you see it?

Like a virus that infects your ideas

Like flower petals that carry your ideas

Like a magnet that attracts people, stakeholders?

Or you can just ask them to draw a metaphor and discuss the meaning as a group. This exercise has the ability to help continue the conversation about values and impact, and its visual dimension facilitates the sharing of dynamics.

- The exercise of anticipation

Another way to manage team alignment is to ask all participants to map out their expectations at the beginning of the process/project by writing them on a piece of paper that they attach to a whiteboard or on a large sheet of paper that stick to the wall.

At the end of the workshop, you can ask them to transfer this piece of paper to a second board if they think their expectations have been met. If not, they can leave them on the first board and share how they feel and what the group's focus should be in future meetings.

## HOW TO CREATE A SENSE OF OWNERSHIP

- An experience for everyone, by everyone





Another important element in team building is a shared and diffuse experience of ownership (responsibility) for the direction the process will take, where everyone will have the opportunity to guide and re-guide the progress of the shared experience. There are many exercises to ensure that everyone feels involved in how the process unfolds.

- **Ball of red thread**

This exercise is based on visualizing the connection between team members using a red thread.

Have the group sit in a large circle. The coordinator mentions the expectation he has for the meeting, how they consider success in their country. Then they toss a ball of red thread to a random participant from the group, who in turn will do the same: respond by sharing aloud their expectations for the meeting and tossing the ball to someone else.

Once he catches the ball of red thread and holds it in his hands, he throws it to another person and so on. The game ends when all participants have taken the ball in their hands. The image you will have at the end of the game is a network of people connected by a red thread (the metaphor for the team).

- **Spontaneous fast networking**

This warm-up exercise is useful to introduce the participants to each other and to energize the atmosphere.

First, you can ask the participants to move to an open area where everyone can stand and there is room to move. Then ask something relevant that is directly related to the purpose of the meeting, for example, when you imagine the future, what image comes to mind? Give the participants a full minute to think about the question, and after that, explain the simple rules:





Everyone has to find a match when the bells ring (it will be more interesting to be someone they know less than the rest).

Once they find someone, they proceed to a 5-minute discussion about the question and see what happens next when the bells keep ringing.

After three 'rounds' of the process, facilitators can either ask all participants to sit down again and start the next part of the meeting, or ask them to pair up with another pair or two, sit in a circle and discuss what impressed them from the discussions.

- **Impact/Effort Table**

In this decision-making exercise, possible actions are mapped out based on two factors: the effort required to implement and the potential impact. Categorizing ideas in this context is a useful decision-making technique, as it forces participants to balance and evaluate proposed actions before committing to them.

Divide the participants into small groups and give them half an hour to an hour, depending on the size of the group. Given the goal, teams may have some ideas about how to achieve it. To begin the exercise, state the goal in the form of a question, "What should we do" or "What do we need?"

Ask the group to brainstorm ideas individually and record them on small slips of paper. Then have them present their ideas to the group by placing them on a 2x2 board categorized into impact and effort. Impact: the potential payoff of the action versus effort: the risk for taking the action.

- **GIVE AND TAKE EXERCISE**





This simple exercise can be done either in pairs or in a group, based on the size of the group, and is useful as it reminds us of what we offer as professionals in a project and what we gain. Guide participants to list what they expect to give and what they expect to gain by being part of the experience they are sharing.

When participants think as a group and share thoughts with the mindset of being both contributors and beneficiaries of the process, it is important to mobilize the group. This is a valuable experience that is good to do at regular intervals during the project in order to redefine your goals.

- History timeline of your project

A timeline is a visual representation of events that helps you better understand history, a story, a process, or another form of a sequence of events. When the project is in the middle, it is a nice way to visualize what you have achieved so far, what were the best moments, the most difficult and to appreciate what brought you to where you are today. You can see the past as a guiding light or a course correction for the future. It's also a nice way to introduce new people to the history of the project. If you want, you can ask participants to categorize the good and bad moments under the timeline.

## HOW TO MODERATE THE DISCUSSION AND HELP IN DECISION MAKING

- Actions to recall

This is a useful meeting review tool. You can start by drawing a large 2x2 board with a square titled "Actions" in the middle. This is for the changes the team aims to make as a result of the recall.

The three quadrants surrounding it represent different aspects of your event: Puzzles, Unanswered Questions, Hazards: Future pitfalls that may jeopardize the event, Recognition: what you liked about the previous approach. Wishes: not improvements, but ideas for the ideal event.





Then give participants pens and small colored slips of paper for each quadrant.

Have them write down their ideas for Recognition, Puzzles, Dangers and Wishes, one category at a time, giving 5-10 minutes for each section. Once participants have written all their thoughts, ask them to put their notes on a board. As a group, look at the ideas together and put the related ideas together. Finally, discuss the innovation, its feasibility and impact, and work together to analyze how it can be implemented at the next event. You can use this process to create practical, effective “Actions” in between.

- Empathy map

This particular tool helps teams develop deep, shared understanding and empathy for others. People use it to help them improve customer experience, guide organizational policy, design better work environments, and many other things. At regular intervals, in your project it would be useful to remember who your beneficiaries are, what they think, what they feel and whether they are aligned with the team.

- The world café

World coffee is an effective, yet simple, method of engaging team members in meaningful conversations. Decide in advance the questions you want answered and form small groups for discussion.

This exercise is based on seven design principles:

1. Establishing the framework
2. Creating a welcoming space
3. Search for questions that have substance
4. Everyone is encouraged to contribute
5. Connection with different optics
6. Everyone listens for patterns and insights





## 7. They share collective discoveries

If you are already experienced in using this tool, we want to remind you to use it in this context. If you are using this method for the first time, we recommend that you use it through the World Café website.

### HOW TO GET TO KNOW YOUR CO-WORKERS

- Hand rating (with 5 fingers)

The 5 finger assessment game can be used for quick assessment. The only material you need is your hand. Each finger represents a phrase, which the participants must continue.

The thumb: "Great! I liked it...". Well done!

The pointer: "I'm pointing in that direction! I would like to say that..."

Things we should think about."

The midfielder: "Things we need to improve. I was disturbed by the fact that..."

The middle man: "Things I want to marry. I want to bond with it!" The little finger: "I missed the following, or little reminders of what I shouldn't forget." Finally, the palm: "If I had to choose something, it would be..."

- Start, stop, continue

The object of the game Started, Stop, Continue is to examine the perspectives of a situation or to develop next steps. Ask the group to reflect on the current situation or a goal and individually think of actions in these three categories: Start: What things do we need to start doing? Stop: What are we doing right now that we should stop? Continue: What are we doing now that works and should we continue?

Then ask participants to share their results.





## HOW TO HAVE THE ULTIMATE MEETING WITH YOUR TEAM

- Memorable

The time devoted to creating a space for open feedback at the beginning of the project should likewise be done for the end of the project. You can ask participants questions about the project using a table created around the concept of "Actions": outside the table you can place four different boxes, titled "Relevance" (Was the project relevant to your needs? )

"Impact / Sustainability / Usefulness" (How do you intend to use the results? )  
Efficiency to date (How effectively have we used our time and resources? ) and  
"Effectiveness" (How effective have we become? )

Also ask the participants what were the most memorable moments of the project.

Share stories with your team so they become part of your collective effort. The goal is to build a repository of stories for your team to draw from and tell again and again.

You can also take a picture/do something creative like a poster or film to reinforce the collaboration and ask everyone to write down the most important thing they learned or experienced during the project.

### 4. Assessment framework

- Goals

The Come2Art material adopts an assessment framework to monitor learners' progress through the learning program leading to verification of the skills they will have developed through the material.

For each Module, there is a list of expected outcomes to guide the assessment of learning achievements during the programme. They should be considered a





reference point for adaptation based on the experiential learning that will unfold in each module.

- Tools and techniques for evaluation

For the assessment of each Chapter, instructors can choose from the tools based on which they believe will be the most valuable technique to gather information for the assessment.

Some of the tools for implementation presented here give sufficient room for proposals for quantitative assessment and evaluation without losing the collaborative dimension that characterizes the Material.

Other assessment tools may be selected:

- Questionnaires (for example: fill in the blanks or multiple choice)
- Report (based on open questions)
- Group discussion
- One-on-one artist-educator interviews
- Analysis of creative tasks
- Evaluation of the creative results resulting from the educational process

## 5. Google Classroom

How to evaluate the material

Through this link, you receive an invitation to Come2Art Google Classroom, a digital space where you can find all the materials to deliver the lesson. Confirm that you have a Gmail account.

[How to navigate](#)







In the Class Work section, you will find the introduction to the Materials followed by the 5 modules that will be delivered to the participants, with 3 additional modules aimed at giving the participants additional material for group guidance.

### How to communicate with other trainers

You can use the Stream section to post comments, notes, post material that you can address either to all students or to a sub-group that you can choose.

Have fun every step of the way in becoming an educator, guide or art ambassador for your community!

