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# Education to Beauty Curriculum

## Learning for young volunteers, students and artists

*Collected by Speha Fresia – February 2022*

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Document Revision History

<b>No.</b>	<b>Document release</b>	<b>Revision date</b>	<b>Revision description</b>	<b>Revision tracking notes</b>
01	V01	04/05/2022	Updates of Modules and structure	Minutes of the TPM on 13/04/22
02	V02	26/05/2022	Pre- final revision of the modules during the TPM	Minutes of the TPM on 26/27 of May 2022 Vilnius
03	VO2	29/10/2022	Final revision of the modules during the TPM	Minutes of the TPM on 29/10/2022 via GoToMeeting platform



## Introduction

The Curriculum of Spiritus Loci starts from the belief that without knowledge our world shrinks, and also by limiting the artistic languages we impoverish our worlds.

The enrichment of our vocabulary, not just lexical, will therefore be of great importance for a re-appropriation of places, **opening the space to renewed and reactivated cultural and artistic expressions**, starting from the knowledge of the places and the rediscovery of their Spiritus Loci.

SPIRITUS LOCI overall aim is to deal with the crisis caused by the European pandemic highlighting youth contributions and creativity, looking for innovation with the transnational cooperation targeted to unlock the potential of young people through new artistic languages expressing their gaze on the places they live. The expected goal is the generation or the regeneration of the beauty of physical places and of the community, when these communities manage to unite for something beautiful and useful.

The specific objective is to develop innovative and creative learning pathways for SPIRITUS LOCI target audience, acting in the cultural sector with new technologies, with the aim of deepening and strengthen digital skills applied to field work and with the people of the reference communities to create and perform artistic events that give a new perspective of use of places considered important for the people who live there.

According to this challenge, the European partnership commitment is focused on the development of learning by-doing educational resources to test and evaluate with the direct beneficiaries: managers of cultural associations, junior and senior volunteers, cultural operators, individual and associate artists, educators and trainers, university students and adult learners, scientific and cultural communicators, supporters of cultural events.

The ongoing evaluation process on the developed learning resources was granted also by a panel of twenty experts from Italy (Speha Fresia) and Bulgaria (CERI) invited to provide an external feedback on the new Curriculum during focus groups meetings or targeted quality assurance questionnaires.

The **Education to Beauty Curriculum** is delivered in hybrid mode and includes e-learning sessions (synchronous and asynchronous) integrated to face-to-face activities, with learning by doing sessions in the field and the realisation of a country specific project work, with the outcome of a final event performed by the participants.

The use of virtual environments and multimedia resources are harmonised to the different target groups, providing tools aimed to also attract the general public, expanding their accessibility taking into account the different devices (tablet and smartphone) and the different partners' languages, beyond the English version that will ensure a wider dissemination and the potential replicability of SPIRITUS LOCI experience.

The core beneficiaries of the Education to Beauty Curriculum are both the teachers, trainers, educators, organisers and senior cultural operators of the partners who will be involved in the learning process and the young volunteers, students or former university students, young artists and cultural operators, the key protagonists of the project.



## «Education to Beauty» Curriculum for Young Volunteers/Students/Artists

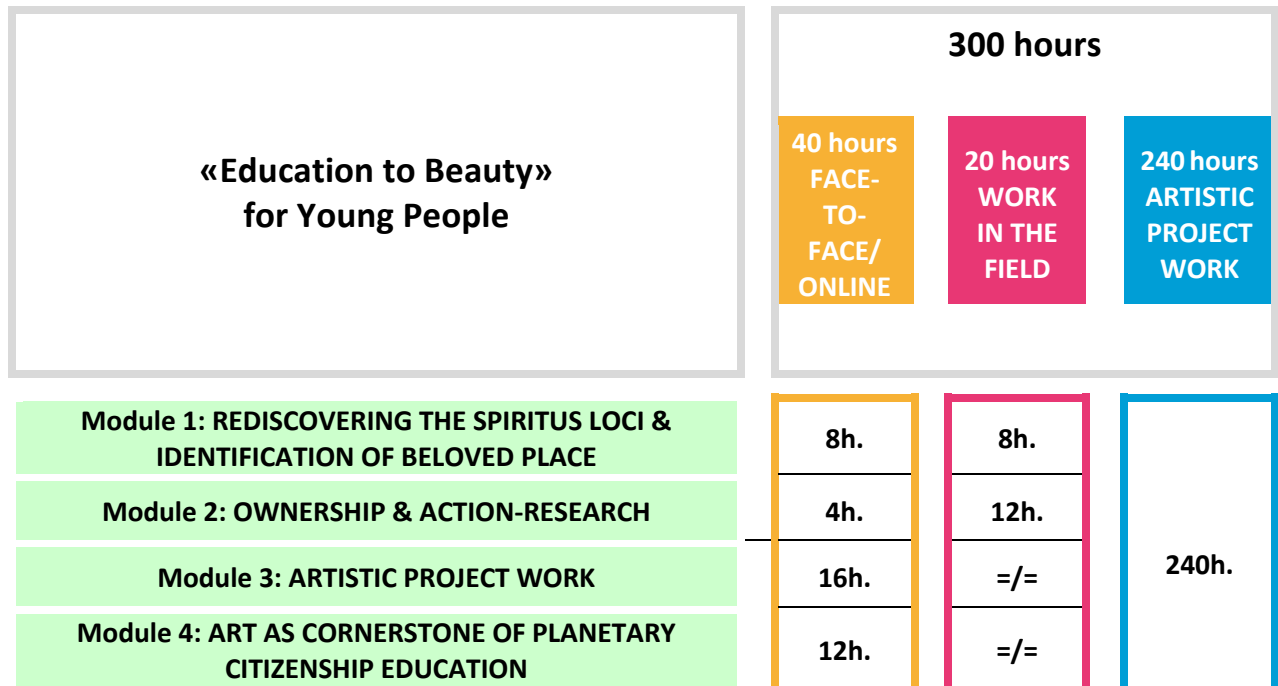
The knowledge and appropriation of a new spirit of places will be a journey, especially of sounds, as an exceptional exercise of attention that will involve both teachers, trainers, researchers and volunteer organisers as well as young volunteers, university students and young artists and would-be professionals in the cultural sector.

In these contexts, there was a need not to passively suffer the pandemic situation because the alternative would be the dispersion of an exceptional heritage of associations and groups of local citizens committed to the protection and improvement of their natural, social and cultural environment. To find new ways of participating, even for more mature people or for those far from the digital world, the younger generations can come to our aid. We believe that this exchange, between experiential knowledge and skills in the digital world, is not particularly innovative, but it is certainly still necessary.

The «Education to Beauty» Curriculum for Young Volunteers/Students/Artists foresees:

- **60 hours of training and 30 days of project work** for young people aimed at the realisation of the artistic events in the four European testing sites: Italy, Germany, Greece and Lithuania.

The structure of the learning proposal includes **4 modules**, shared between face-to-face sessions (or online) and in the field work, plus 30 days for artistic project work with the goal of organising a final performing event.





### **Module 1 - Rediscovering the Spiritus Loci (UNPLI)**

UNPLI, with its long experience in the protection and enhancement of the cultural, natural, tangible and intangible heritage, introduces in this first Module elements of innovation with the use of IT tools to start the storytelling of the place. This module will guide learners in the identification of the “selected place” to be rediscovered by the local communities.

### **Module 2 - Ownership and Action Research (MRU)**

This Module will address the theme of the property of the asset distinguished from its potential "appropriation" by the communities. This means entering into a relationship with those who hold the title of the good/place that is our object of "reevaluation" and with all those who can have a say in the matter, such as restorers, local cultural heritage experts, public administrators, private, civil and religious owners, architects, urban planners and landscapers etc. Participants will be trained to carry out a field-action research with these interlocutors to try to rediscover together the Spiritus Loci.

### **Module 3 - Project Artistic Work (SMouTh)**

This module represents the creative and artistic expression of the participants. In this path they will be accompanied by the artistic direction of SMouTh to build an event according to consistent artistic, operational and ethical standards. The idea of an event on which we intend to work, will be a contemporary, fresh, interdisciplinary show (which may include several combined arts) as an attempt to oppose the rigid anachronistic revivals, responding to the interests and needs of the younger generations.

### **Module 4 - Art as the cornerstone of planetary citizenship education (LUH)**

Leibniz University will guide us with this module in the ethical exploration of artistic expression as citizenship exercise, from a local to a planetary perspective, underling the concept of respect for the "planet", the "mother earth", the biodiversity, even cultural, with the awareness that those large performative events or the mass tourism, are among the most impacting sectors on the environmental and cultural level, as well as on the safety of workers in these sectors.

Education to Beauty Programme is designed to be enjoyed in person, with face-to-face sessions, but also remotely, both synchronous and asynchronous, facilitating self-directed learning with the availability of video lessons in the MOOC.

The instructions are contained in the **Lesson Plan for Tutors**.

After the sessions in presence or remotely, the facilitator proposes the activity in the field, physically going to the chosen place. It is recommended to form small groups of 4 or 5 people. The instructions are contained in the **Handout for Learners**.

The heart of the Education to Beauty Programme is the Artistic Project Work which is set up to guide the participants in the organisation and realisation of a cultural event that renews the value and consideration by the communities involved.

The instructions are contained in the **Project Work Guidelines for Learners and Tutors**.



## Presentation of the Modules and Lesson Plans

### Module 1: «Rediscovering the Spiritus Loci»

When we use the term re-discovery, many times we refer to forms of re-education as education to the artistic-landscape heritage in order to recover and enhance all the beauty that surrounds us.

Therefore, this module presents various techniques to re-discover the spirit of a place, proposing a series of methodologies for a rational, cultural and historical understanding of places, understanding that can allow the full development of the human person. It is an educational process that facilitates individuals to live their own place, as well as the relationship with the others, in their anthropological and identity function, as a witness of civilization, necessary for the appropriation of memory and collective identity.

To achieve this goal, you are invited in a training of 16 hours of which 8 face-to-face or online and 8 in the field, structuring them according to a subdivision of 4 learning units of 4 hours each organised as follows:

1. *First learning unit - READING THE PLACE*
2. *Second learning unit - PLACES TO IMAGE*
3. *Third learning unit - THE NEW FORM OF THE PLACES*
4. *Firth learning unit - THE PLACES OF THE FUTURE*

Each unit allows us to rediscover the identity of the place where everyone is responsible for the future development of the place.

Let's see how this module can be effectively used for educational purposes that also involve other areas; values, objectives and methodologies of landscape education find in fact numerous points of convergence in intercultural education, heritage education and sustainable development education.

The landscape indicates not only an ecological value but also "anthropogenic", that is, a container of immaterial characteristics deriving from perception as a source of feelings and emotions.

A work on the ground divided into stages that allows citizens to discover the different characteristics and ways of transformation of a place and how they can propose appropriate reflections on the subject, in order to preserve its original identity.

The goal is to promote a rational understanding of our heritage, especially that devalued or abandoned, which has suffered a weakening with the loss of rites, traditions, and all those places that are continually exposed to structural and moral degradation. So, as specified in the convention on the landscape, the common goal should be to imagine places like "Chronotope": *Urbanised places transformed in historical time, understood as physical places of spatial and temporal architecture animated by the rhythms of presence of its citizens that can recover their spiritual value.* (B. Castiglioni, *Educare al Paesaggio*, 2009)



LEARNING HOURS			
FACE-TO-FACE / ONLINE	WORK IN THE FIELD	PROJECT WORK	TOTAL HOURS
8 HOURS	8 HOURS	==	16 HOURS

<p><b>MODULE 1</b></p> <p><b>Rediscovering the Spiritus Loci and Identification of the beloved place</b></p>	<p>This type of educational path is able to encourage and increase the awareness and responsibilities of each and to make it more able to express its «aspirations» towards the places. The aim is also to foster a more intense emotional connection with the places of life, because including the landscape means «better understanding ourselves». (Corna-Pellegrini, 1995, p. 217).</p> <p>The actions carried out in the first teaching unit are presented as a necessary prerequisite, aimed at acquiring a great understanding of "what you see", building an educational path aimed at increasing awareness towards the landscape, in order to acquire values and critical thinking, in the search for the identity of the place (see Unit 1).</p> <p>A sense of responsibility that translates into moments of shared work oriented to the acquisition of conscious planning in respect for others, encouraging and stimulating imagination and concreteness (see Units 2 and 3).</p> <p>Finally, by addressing the place as a dynamic reality, fruit also of our projects, we can better understand «heritage as a generative element, which sets in motion knowledge and relationships» (Bortolotti, Calidoni, Mascheroni and Mattozzi, 2007). (See unit 4).</p>
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<b>At the end of this module the young volunteer/student/performing artist will be able to</b>	
<b>KNOWLEDGE</b>	<ul style="list-style-type: none"><li>▪ Describe the place, history, and its social dynamics.</li><li>▪ Recognise the relationships between the various places and their uniqueness.</li><li>▪ Define the potentiality that a place has to arouse and offer emotions and good feelings.</li></ul>
<b>SKILLS</b>	<ul style="list-style-type: none"><li>▪ Understanding the transformations of places by imagining future prospects.</li><li>▪ Applying social, design and transformative skills.</li><li>▪ Factual knowledge to identify the forms of art that can better represent the place.</li></ul>
<b>ATTITUDES</b>	<ul style="list-style-type: none"><li>▪ Openness to interact with the reference places and people, combining emotions and project planning.</li><li>▪ Awareness on ethical issues by facilitating accountability processes.</li><li>▪ Apply the knowledge to act competently (learn to learn).</li></ul>



## Identification sheet Module 1

<b>MODULE TITLE: Rediscovering the Spiritus Loci</b>	
<b>Setting</b>	<input checked="" type="checkbox"/> Face-to-face Learning (F2F) <input checked="" type="checkbox"/> Synchronous Online Learning (SYN) <input type="checkbox"/> Asynchronous Online Learning (ASY) <input type="checkbox"/> In the field Learning (ITF)
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Lecture <input checked="" type="checkbox"/> Discussion in plenum <input checked="" type="checkbox"/> Group activity <input type="checkbox"/> Individual activity <input type="checkbox"/> Other:
<b>Requirements</b>	<input checked="" type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input checked="" type="checkbox"/> Projector <input type="checkbox"/> Other:
<b>Tips for tutors</b>	<p>The goal of this module is to make the learners acquire greater knowledge and awareness about the place “of the heart”, by exploring new ideas, values, and meanings. In order to do this, lessons in synchronous (face-to-face/online) and asynchronous (online) will be needed, by using laptop, smartphone and additional devices such as projectors. The work on the field will be particularly important, because it will allow participants to interact with locals and inhabitants, in order to better understand the dynamics and the relationships that animate the place. Then, in plenary or individual activities, there will be reflections on the inputs provided during the lessons. Because the module is notably based on the knowledge and the analysis of the territory, it can offer new ideas to develop next cultural and social events that will be planned.</p>



LESSON PLAN – Module 1 «Rediscovery the Spiritus Loci»		
Time	Type(s)	Description of the activities
15'	Plenary	Presentation of the project and of Education to Beauty Curriculum
20'	Icebreaker / Debate	<p>The facilitator starts the session with the following question: “Have you ever had experiences of valorisation of the territory and the common goods?”</p> <p>To those who answer yes, s/he will ask "which ones?" and to those who answer no, s/he will ask "what experiences would you like to do?".</p> <p>Let the exchange happen freely, moderate the sharing if necessary, or prompt it with further questions, such as:</p> <ul style="list-style-type: none"> <li>- Do you have artistic predilections? If so, which ones; if not, which ones you would like to have?</li> <li>- Do you like the place where you live? If yes, why? If not, where would you like to live and why?</li> </ul> <p>Entering the theme of the Spiritus Loci project, finally the facilitator asks to reflect and write on the board the name of a place that according to them is "badly treated" by the community.</p>
15'	Plenary	<p><b>Unit 1: Reading the Place</b></p> <p><u>Unit 1.1</u> Presentation of the first module <i>Rediscovery the Spiritus Loci and Beloved Place</i> and the activities of Unit 1.</p> <p>What do we mean when we talk about landscape?</p> <ul style="list-style-type: none"> <li>▪ European Convention of the Landscape</li> <li>▪ How to read the Place</li> <li>▪ Care of the Landscape</li> </ul> <p>Video Lesson: <a href="https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2928">https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2928</a></p>
30'	Teamwork	<p>Several photographs of landscapes will be proposed in order to evaluate the concept of "Beauty" and "Ugly".</p> <p>Each group has 30 minutes to comment on each picture justifying why that place is considered beautiful and, if ugly, what we can do to improve it.</p>
10'	Plenary	Discussion on the group's feedback and comparison on the stereotype of beauty, reflecting and paying attention to the value given to the two terms.



Work in the Field		See Activity Handout 1.1 (2 hours)
10'	Plenary	<p><u>Unit 1.2</u> Presentation of the learning unit and the activity “Places to imagine”.</p> <p>The trainer will give a brief analysis of the novel "The Invisible Cities" of Italo Calvino and its importance in the valorisation and idealisation of a place. The main topics are:</p> <ul style="list-style-type: none"> <li>▪ The place as it is</li> <li>▪ The place in our imagination</li> <li>▪ Case study: the Leonia town</li> </ul> <p>Video Lesson: <a href="https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2929&amp;forceview=1">https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2929&amp;forceview=1</a></p>
60'	Teamwork	<p>The trainer, after having defined the story, the character and the imaginary cities of the Novel, proposes to the participants to carry out a creative writing task, in order to define the creation of a new atlas of the new generations.</p> <p>It is suggested to form small groups.</p> <p>Each group must read an example of an imaginary description of a city (Case study of Leonia attached) to be inspired in their creative work.</p> <p><i>«Leonia city rebuilds itself everyday: every morning the population wakes up in fresh sheets, washes itself with soap bars just taken off from their packaging, wears brand new bathrobe, take out from the most perfect fridge untouched tin can, listening to the latest nursery rhymes of the latest model of device. On the pavement, enveloped in clean plastic bags, what remains of yesterday's Leonia is waiting for the garbage truck [...] No one asks where the garbage men bring their load: out of the city for sure; but every year the city grows [...] Leonia's garbage gradually would invade the world if on the endless garbage dumb other cities' garbage dumb didn't push, beyond the end of the ridge, because other cities reject mountains of garbage far away from themselves. Maybe the entire world, beyond Leonia's borders, is covered by craters of trash, each one with an uninterrupted metropolis erupting in its centre».</i></p> <p>A series of questions will follow to facilitate their work and inspire them in writing:</p> <ol style="list-style-type: none"> <li>1. Where would you like to live?</li> <li>2. Do you like people around you?</li> <li>3. If you asked to describe a dream, which one would you choose?</li> </ol>



		<p>4. Have you ever imagined a strange place?</p> <p>After answering these questions, they will:</p> <ol style="list-style-type: none"> <li>1. Choose three adjectives: One for fear, one for desire, one for dream.</li> <li>2. Define how they currently view nature.</li> <li>3. Describe briefly how they view the role of culture in society.</li> </ol> <p>After the responses of the questions, learners will have already defined a plot and will try to propose possible names of new invisible cities.</p> <p>Divided into groups, the students will freely choose one of the city names and elaborate a possible incipit of max 6 lines.</p>
20'	Plenary Discussion	Following the activity, a spokesperson will be chosen for each group and will have to read the city imagined during the Team Work
Work in the field		See Activity Handout 1.2 (2 hours)
10'	Plenary	<p><u>Unit 1.3</u> Presentation of the third learning unit "The new form of the Places". The tutor presents the importance of the Storytelling:</p> <ul style="list-style-type: none"> <li>▪ Creative storytelling</li> <li>▪ Step by step instructions</li> <li>▪ What, how, when and to whom to communicate</li> </ul> <p>Video Lesson: <a href="https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2930&amp;forceview=1">https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2930&amp;forceview=1</a></p>
60'	Teamwork	<p>Participants are divided into three groups and will have to tell and describe a landscape, max 10 lines, through a reference photograph that will be provided. The activity will be carried out in this way:</p> <ol style="list-style-type: none"> <li>1. A photograph of a landscape will be shown to each group</li> <li>2. Each group should create a story from the photo</li> </ol> <p>In what way?</p> <ol style="list-style-type: none"> <li>I. Choosing the detail of the photo you want to talk about</li> <li>II. Developing the concept of the story around a specific theme</li> </ol> <p>This method has been used by a University professor about Landscape Storytelling Course of University of Padova (Prof. Giada Peterle).</p>
20'	Plenary discussion	Discussion of the work of the groups: Each spokesperson will present their own description.



Work in the field		See Activity Handout 1.3 (2 hours)
10'	Plenary	<p><u>Unit 1.4</u> Presentation of the fourth learning unit “The Places of the future”. The trainer will give a short lesson on the places of the future, following the example of the Conference of the European General Policy Commission held in October 2011.</p> <p>Video Lesson: <a href="https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2931&amp;forceview=1">https://cerizone.eu/czmoodle/mod/scorm/view.php?id=2931&amp;forceview=1</a></p>
60'	Teamwork	<p>After outlining the points analysed during the European convention, dealing with the future sustainability of the places, the work group will have to carry out a small project, divided into groups of 3, downloading Google EarthPro at the following link: <a href="https://www.google.it/earth/download/gep/agree.html">https://www.google.it/earth/download/gep/agree.html</a></p> <p>an application that allows one to view the city in a different time frame and be able to see the changes undergone over time, intervening with elements in order to recreate the environment in an interactive way.</p> <p>Practice 3D models and virtual worlds towards the conscious and creative use of information and communication technologies, with the goal of designing and realising a city of the future in 3D. To see how it works and interact at best we suggest taking as reference the following video: <a href="https://www.youtube.com/watch?v=5KtwMRedAbc">https://www.youtube.com/watch?v=5KtwMRedAbc</a></p> <p>Once completed, participants will save the project and will share it on Google Drive.</p> <p>Then the works of the different participants will be analysed.</p>
Word in the Field		See Activity Handout 1.4 (2 hours)
20'	Plenary	<p><u>Closing and evaluation of Module 1</u>: the tutor facilitates the evaluation exchange by summarising the main activities on a flip chart in a first column, in the other three columns s/he will draw simple emoticons (dissatisfied, indifferent, satisfied) and participants will apply a post-it to indicate their rating.</p> <p>After the vote, a dialogue can be started on the different assessments that emerged in the group.</p> <p>The tutor offers information on the MOOC test and answers any questions from participants.</p>
<b>Duration of the Learning Activity</b>		<b>16 hours</b>



<p><b>Evaluation</b></p>	<p>At the end of Module 1 there is an evaluating test, in order to verify that participants have gained the knowledge about the rediscovery of a place. Multiple choice questions are:</p> <ul style="list-style-type: none"> <li>▪ What means “interpretive reading”? <ul style="list-style-type: none"> <li>a) Analysis of the reason, factors and dynamics why a place looks as it looks.</li> <li>b) The exploration of the world of feelings, emotions and sensations connected with one’s relationship with the place.</li> <li>c) The recognition of the elements in a landscape and of the relationship about them.</li> </ul> </li> <li>▪ What is the peculiar feature of Leonia City: <ul style="list-style-type: none"> <li>a) People get lost because there’s no expectations.</li> <li>b) Population grows exponentially and can’t breathe.</li> <li>c) Garbage raises more and more, and no one cares.</li> </ul> </li> <li>▪ What is Landscape Storytelling? <ul style="list-style-type: none"> <li>a) It is about valorising the landscape.</li> <li>b) It is about telling the landscape.</li> <li>c) It is about enjoying the landscape.</li> </ul> </li> <li>▪ According to the European General Political Commission how future places will probably look like? <ul style="list-style-type: none"> <li>a) Hyper-technological, full of advanced devices that will regulate every aspect of social life.</li> <li>b) Democratic, ecological, attractive for youth and socially cohesive.</li> <li>c) Polluted, not eco-friendly, not focused on young and older people’s needs.</li> </ul> </li> </ul>
<p><b>Tips for learners</b></p>	<p>Module 1, through the different learning units, allows to acquire a series of benefits aimed at promoting and implementing activities that can develop "values related to the landscape" not in an abstract way, but also dealing with concrete aspects, relating to its preservation, management and planning. Awareness of the values of the landscape improves the relationship with it and promotes the recognition of their rights and others, while a concrete approach increases commitment and personal involvement, combined with the acquisition of responsibility.</p> <p>A work divided into several stages in order to improve the openness to interaction with the places and people of reference, combining emotions and design.</p>
<p><b>Link to SPIRITUS LOCI MOOC</b></p>	<p><a href="https://cerizone.eu/czmoodle/course/view.php?id=53">https://cerizone.eu/czmoodle/course/view.php?id=53</a></p>



Handout for Field-Work Module 1 – Unit 1

<b>MODULE TITLE: Rediscovering the Spiritus Loci</b>	
<b>ACTIVITY HANDOUT 1.1</b>	<b>TIME: 2 hours</b>
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Searching sources, reading and writing <input checked="" type="checkbox"/> Exploring the area <input checked="" type="checkbox"/> Making videos, podcasts, photos or drawings <input type="checkbox"/> Digital Editing/Production <input type="checkbox"/> Interviews or informal talks with local people <input type="checkbox"/> Other:
<b>Requirements</b>	<input type="checkbox"/> PC / Laptop <input type="checkbox"/> Mobile devices <input type="checkbox"/> Internet <input type="checkbox"/> Photo-video camera <input type="checkbox"/> Microphone <input checked="" type="checkbox"/> Other: Learners' Journal, colours and papers
<b>DESCRIPTION OF TASKS FOR PARTICIPANTS</b>	
<p>Through the activity in the field, you will acquire awareness of the natural and cultural value of your territory through direct exploration.</p> <p>Now it is time to go to the place of "the heart".</p> <p>After having defined the feeling that springs from the place, the participants will follow an itinerary along which they will have to stop and observe the shapes and colours of the landscape.</p> <p>Participants will form three groups and each group will have to distinguish the shapes of the landscape (shapes of mountains, geometric shapes of fields and plots, sinuosity of the course of rivers, roads, paths of gardens, coastal contours, lakes, etc.).</p> <p>You are asked to design that place by reproducing the shapes observed using two colours:</p> <ul style="list-style-type: none"> <li>- Green for natural elements.</li> <li>- Brown for man-made structures.</li> </ul> <p>(Sheets and colours will be delivered).</p> <p>The result of the activity will be shared analysing the experiences of each group, comparing the different drawings and highlighting what is there and what is not.</p>	





Each participant should have a notebook on which to mark the impression that the place arouses, answering the following questions:

- How do you feel in this place?
- What emotions does this place arouse?
- Does this place bring memories to your mind?

Once they have answered these questions, they will analyse the strengths and weaknesses of the place, as well as opportunities and threats.

### EXPECTED OUTCOMES/OUTPUTS

- Analysis and comparison of the field-work.
- SWOT analysis of the beloved place.

## Handout for Field-Work Module 1 – Unit 2

<b>MODULE TITLE: Rediscovering the Spiritus Loci</b>	
<b>ACTIVITY HANDOUT 1.2</b>	<b>TIME 2 hours</b>
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Searching sources, reading and writing <input checked="" type="checkbox"/> Exploring the area <input checked="" type="checkbox"/> Making videos, podcasts, photos or drawings <input type="checkbox"/> Digital Editing/Production <input type="checkbox"/> Interviews or informal talks with local people <input type="checkbox"/> Other:
<b>Requirements</b>	<input type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input checked="" type="checkbox"/> Photo-video camera <input type="checkbox"/> Microphone <input type="checkbox"/> Other:
<b>DESCRIPTION OF TASKS FOR PARTICIPANTS</b>	



The trainer and the participants will go again to the same place and will explain how to carry out the activity planned for the second meeting in the field, which provides research and historical analysis to become aware of how that place looked like in the past.

The most suitable activity is an interview to passers-by or their relatives to have direct testimonies of a landscape in transformation, asking the following questions:

- How did this place look like in the past?
- What was the function of this place in the past, and what about now?
- What relationship do you have with this place?
- How do you imagine your ideal place?
- What are the strengths and weaknesses of this place?
- What would you change about this place, do you think it is enhanced enough?

For the interview it is necessary to record, no matter with a digital or mobile device, as long as it allows a good performance in the next re-listening.

Then write down the reflections of the witnesses in a notebook.

Following the work carried out by the participants the different works carried out will be compared and will be a step of study and analysis of how that place looked like and the transformations undergone through the years.

### EXPECTED OUTCOMES/OUTPUTS

- Increase the knowledge and the awareness of the place and its history.
- Increase awareness of the importance of the place in the relationships and in the dynamics among inhabitants.

## Handout for Field-Work Module 1 – Unit 3

<b>MODULE TITLE: Rediscovering the Spiritus Loci</b>	
<b>ACTIVITY HANDOUT 1.3</b>	<b>TIME: 2 hours</b>
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Searching sources, reading and writing <input checked="" type="checkbox"/> Exploring the area <input type="checkbox"/> Making videos, podcasts, photos or drawings <input type="checkbox"/> Digital Editing/Production <input type="checkbox"/> Interviews or informal talks with local people <input type="checkbox"/> Other: Historical Research



<b>Requirements</b>	<input checked="" type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input type="checkbox"/> Photo-video camera <input type="checkbox"/> Microphone <input type="checkbox"/> Other:
<b>DESCRIPTION OF TASKS FOR PARTICIPANTS</b>	
<p>Participants are split into two subgroups that will carry out an online research. It is essential to have good network coverage, the search can be carried out by both smartphone and laptop or through bibliographies (textbooks, encyclopaedias, texts, local history volumes, etc.).</p> <ul style="list-style-type: none"> <li>- The first group will search for images.</li> <li>- The second group will carry out historical research.</li> </ul> <p>A brief summary of the extrapolated information will be drawn up at the end of the work.</p> <p>In order to get how to produce a good "Storytelling Landscape" the group will be divided into 3 subgroups which will analyse the photographic image, what they see, the place they have chosen for experimentation and intervene directly in the realisation of the new form of the place, respecting the historical context, which they were able to verify in the previous work.</p> <p>After that, each group will have to define different forms of intervention by choosing between</p> <ul style="list-style-type: none"> <li>- Musical (Gregorian chant, pop, rock)</li> <li>- Theatrical (Greek Tragedies, Contemporary Dramas, etc.)</li> <li>- Architectural (bridge, buildings, trees, etc.)</li> <li>- Other forms of assistance</li> </ul> <p>Telling with a maximum of 10 lines how the place could be evaluated and appreciated from an artistic point of view.</p> <p>Moment of discussion about the project of each group.</p>	
<b>EXPECTED OUTPUTS</b>	
<ul style="list-style-type: none"> <li>▪ Know how to do a good historical and social research in the field.</li> <li>▪ Be able to contextualise an artistic production on the basis of the features of the place.</li> </ul>	



Handout for Field-Work Module 1 – Unit 4

<b>MODULE TITLE: Rediscovering the Spiritus Loci</b>	
<b>ACTIVITY HANDOUT 1.4</b>	<b>TIME: 2 hours</b>
<b>Type(s) of activity</b>	<input type="checkbox"/> Searching sources, reading and writing <input type="checkbox"/> Exploring the area <input checked="" type="checkbox"/> Making videos, podcasts, photos or drawings <input type="checkbox"/> Digital Editing/Production <input type="checkbox"/> Interviews or informal talks with local people <input type="checkbox"/> Other:
<b>Requirements</b>	<input type="checkbox"/> PC / Laptop <input type="checkbox"/> Mobile devices <input type="checkbox"/> Internet <input type="checkbox"/> Photo-video camera <input type="checkbox"/> Microphone <input checked="" type="checkbox"/> Other: Stationery / Paper
<b>DESCRIPTION OF TASKS FOR PARTICIPANTS</b>	
<p>Participants have to go back to the place of heart equipped with a print of how that place looks and will have to overlay on the drawing a glossy paper to draw the potential city of the future, on the basis of how it looked like in the past, how it looks today and how it could look in the future.</p> <p>How to carry out the activity:</p> <ul style="list-style-type: none"> <li>- <b>Place a glossy paper on the drawing or image you want to trace.</b> The simpler the image is, the easier it is to trace it. Make sure the whole figure is covered with transparent paper.</li> <li>- <b>Use adhesive tape to hold the glossy paper.</b> Fold the edges of the paper over the paper that contains the design, then tape them. If it is smaller than the paper below, stop the corners with tape.</li> <li>- <b>Trace the original image onto the tracing paper with a pencil.</b> Do not use a pen, marker or coloured pencil, otherwise you will not be able to transfer the design onto another sheet of paper. Carefully follow the lines of the original figure with the pencil, remembering that you have the possibility to modify the sections that you think could change over the years, proposing a custom design.</li> <li>- <b>Remove the glossy paper.</b> Remove the tape that held it still, then place it next to the original image.</li> <li>- Now you can compare the two drawings.</li> </ul> <p>After the break the group resumes and completes the activity.</p>	



Final comparison of the results obtained by each participant.

### **EXPECTED OUTPUTS**

- Attitude to develop new ideas and visions in a sustainable key.



## Module 2: «Ownership and Action Research»

The module is intended to research how local cultural services make a positive social impact on a range of areas for social inclusion and participation for youth and adults.

**The main goal of the module is to find out what important cultural services are provided in the community and create a network through an action research.**

Theoretical part of the module consists 4 hours of lectures on such topics:

Lecture 1. Cultural services in a local communities. Five ways of well-being

Lecture 2. Community development and cultural activities

Lecture 3. Action research: planning and acting

Lecture 4. Action research: monitoring and reflecting

For more than half a century, action research has become an umbrella that brings together practices that facilitate or inspire change at the group, organizational, or political level. This research strategy is distinguished by the fact that it can be applied extremely widely in areas where people, processes, or environments require change. Action research is, first and foremost, the improvement of practice through the development of learning.

Action research part consist 16 hours. The main goals of action research can be distinguished: 1) striving to make changes in society, community, organization, specific group; 2) to carry out a research in order to get to know the participants of a certain activity better, to receive feedback on the organization of the activity, achievements and results.

Each cultural service in the local community has its specific strengths, but all can make some contribution to combating social exclusion. In the planning stage of action research, you need discover which cultural institutions you can find in your place: such as *restorers, local cultural heritage experts, theatre, music or dance groups, leisure and sports club, public administrators, private, civil and religious owners, architects, urban planners* and etc.

Cultural services, by providing local, accessible social spaces and safe, can provide well-being for community members: a focus for social activity; an opportunity to make friends, develop networks, reduce social isolation; a forum for cultural understanding and friendship; opportunities to develop community organizational capacities.

Participants will be trained to carry out a field-action research - interview with leaders of cultural services in local community to try to rediscover together the Spiritus Loci.

LEARNING HOURS			
FACE-TO-FACE / ONLINE	WORK IN THE FIELD	PROJECT WORK	TOTAL HOURS
4 HOURS	12 HOURS	==	16 HOURS

<b>MODULE 2</b> <b>Ownership and Action Research</b>	The purpose of this module is to find out what important cultural services are provided in the community and to create a network through action research.
<b>At the end of this module the young volunteer/student/performing artist will be able to</b>	



<b>KNOWLEDGE</b>	<ul style="list-style-type: none"><li>▪ Describe the cooperation between the community and cultural institutions.</li><li>▪ Define community development and cultural activities.</li><li>▪ Identify methodological assumptions of action research.</li></ul>
<b>SKILLS</b>	<ul style="list-style-type: none"><li>▪ Understand and analyse the collaboration between community and cultural institutions.</li><li>▪ Carry out the research, analyse and interpret research data.</li><li>▪ Present / disseminate the results of the research using ICT.</li></ul>
<b>ATTITUDES</b>	<ul style="list-style-type: none"><li>▪ Collaborate with colleagues on research.</li><li>▪ Create a network of cultural services.</li></ul>



## Identification sheet Module 2

<b>MODULE TITLE: Ownership and Action Research</b>	
<b>Setting</b>	<input checked="" type="checkbox"/> Face-to-face Learning (F2F) <input type="checkbox"/> Synchronous Online Learning (SYN) <input checked="" type="checkbox"/> Asynchronous Online Learning (ASY) <input type="checkbox"/> In the field Learning (ITF)
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Lecture <input checked="" type="checkbox"/> Discussion in plenum <input checked="" type="checkbox"/> Group activity <input type="checkbox"/> Individual activity <input type="checkbox"/> Other:
<b>Requirements</b>	<input checked="" type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input checked="" type="checkbox"/> Projector <input type="checkbox"/> Other:
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>▪ Describe the cooperation between the community and cultural institutions.</li> <li>▪ Define community development and cultural activities.</li> <li>▪ Identify methodological assumptions of action research.</li> <li>▪ Understand and analyse the collaboration between community and cultural institutions.</li> <li>▪ Carry out the research, analyse and interpret research data.</li> <li>▪ Present / disseminate the results of the research using ICT.</li> <li>▪ Collaborate with colleagues on research</li> <li>▪ Create a network of cultural services</li> </ul>
<b>Tips for tutors</b>	<p>The goal of this module is to make the learners acquire greater knowledge and awareness about the community development and cultural activities, carry out the action research, analyse and interpret research data. Educators and older volunteers can apply this module using prepared slides and activity recordings. An example of Spiritus Loci is provided. Based on the sample, the material can be adapted as needed. Additional material is provided to deeply understand the topic.</p>





LESSON PLAN – Module 2: «Ownership and Action Research»		
Time	Type(s)	Description of the activities
30'	Plenary	<b>1 lecture (1 hour). Cultural services in a local community. Five ways of well-being</b> This presentation is therefore intended to answer such questions: <i>What is a local culture? How cultural services contribute to community empowerment via development of community networks and civic infrastructure? What does universal wellbeing mean to each member of the community? How to reduce social isolation and develop a sense of local identity?</i>
15'	Group discussion	Learners present which cultural services in the local community they know share information about cultural services (leisure clubs, places for artistic activities, recreational or sport places, etc.)
30'	Plenary	<b>2 lecture (1 hour). Community development and cultural activities</b> This presentation is therefore intended to answer such questions: <i>How are social and cultural contexts related to each other? What is the aim of socio-cultural work? What are the main areas and definitions of socio-cultural work? Definitions and aims of Leisure and Recreation, Non-formal education, Cultural services for ARTS and Community development strategies.</i> Learners present own cultural experience and personal competences: <i>What do they think about their own leisure time? What does it mean for them to be a creative person? What experience do they have in different arts? what faculties and „gifts“ do they have (sports, hobbies, cooking, so on...)?</i>
15'	Group discussion	
15'	Plenary	<b>3 lecture (1 hour). Action research: planning and acting</b>
20'	Teamwork	<i>Content: Peculiarities of Action research, Data-collection methods; Organisation of activity research (preparation of questions, identification of institutions). The lecture will discuss four stages of action, ethical principles of the action research and</i>
10'	Simulations	
20'	Teamwork	<b>4 lecture (1 hour). Action research: monitoring and reflecting</b>
25'	Group discussion	<i>Content: Data analysis, reflections, evaluation of the module.</i> <i>Learners will learn how to conduct research, ask questions and analyse data. They will also learn how to make a presentation and present the findings to the public.</i>
Work in the Field		See Activity Handout 2.1 (4 hours)
Work in the Field		See Activity Handout 2.2 (4 hours)
Work in the Field		See Activity Handout 2.3 (4 hours)
<b>Duration of the Learning Activity</b>		<b>16 hours</b>



## Evaluation

At the end of Module 2 there is an evaluating test, in order to verify that participants have gained the knowledge about the rediscovery of a place. Multiple choice questions are:

- How can you define a local community?
  - a) a place where people live;
  - b) **the experience of everyday life in specific, identifiable localities;**
  - c) district stimulating social and economic well-being.
  
- Which one is a model describing how the set of actions operates to enhance wellbeing?
  - a) **connect, be active, take notice, keep learning, give;**
  - b) be happy, social network, be healthy, comfortable, positive experience;
  - c) positive relationships, self-confidence, satisfying needs, adapting to life, traditions.
  
- What it means „Take notice...“?
  - a) be supportive and encouraging;
  - b) be positive and autonomy;
  - c) **be open-mind and aware.**
  
- What are the four main areas of socio-cultural work?
  - a) camps, arts projects, sports, performances;
  - b) **recreation, non-formal education, arts and culture, community building;**
  - c) play/games, events, entertainment, courses.
  
- What are the objectives of Recreation / Leisure activities?
  - a) **communication, meetings, entertainment, tutorship;**
  - b) education, lifelong learning, socio-cultural knowledge and skills;
  - c) socialisation, self-expression, creativity, cultural aesthetic education.
  
- Physical activity can:
  - a) restore the physical and spiritual forces of and further their development;
  - b) reduce sense of fear, isolation and gain knowledge for personal development;
  - c) **reduce stress, boost self-esteem, combat depression and reduce anxiety.**



	<ul style="list-style-type: none"> <li>● How cultural services (especially sport, arts and play) can play an important part in addressing crime?             <ul style="list-style-type: none"> <li>a) improve cognitive and social skills.</li> <li>b) reduce impulsiveness and risk-taking behaviour.</li> <li>c) <b>both choices.</b></li> </ul> </li>   <li>● What are the stages that make up an action research model?             <ul style="list-style-type: none"> <li>a) plan &amp; act</li> <li>b) monitor &amp; reflect</li> <li>c) <b>plan, act, monitor &amp; reflect</b></li> </ul> </li>   <li>● What is necessary for a successful interview?             <ul style="list-style-type: none"> <li>a) <b>to listen carefully, do not interrupt &amp; tactically ask questions</b></li> <li>b) to listen carefully and write the answers</li> <li>c) to listen carefully, tactically ask questions &amp; write the answers</li> </ul> </li> </ul>
<p><b>Tips for learners</b></p>	<p>By participating in this module, learners will gain knowledge about the action research, its performance and the analysis of the obtained data. Learners will have the opportunity to learn about the cultural institutions in their environment through the study. Learners will also gain practical skills in applying action research to uncover opportunities for collaboration between cultural institutions and the local community.</p>
<p><b>Link to SPIRITUS LOCI MOOC</b></p>	<p><a href="https://cerizone.eu/czmoodle/course/view.php?id=53">https://cerizone.eu/czmoodle/course/view.php?id=53</a></p>



Handout for Field-Work Module 2 – Unit 1

<b>MODULE TITLE: Action research. 1 stage: Planing</b>	
<b>ACTIVITY HANDOUT 2.1</b>	<b>TIME: 4 hours</b>
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Searching sources, reading and writing <input checked="" type="checkbox"/> Exploring the area <input type="checkbox"/> Making videos, podcasts, photos or drawings <input type="checkbox"/> Digital Editing/Production <input type="checkbox"/> Interviews or informal talks with local people <input type="checkbox"/> Other:
<b>Requirements</b>	<input type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input type="checkbox"/> Photo-video camera <input type="checkbox"/> Microphone <input type="checkbox"/> Other:
<b>DESCRIPTION OF TASKS FOR PARTICIPANTS</b>	
<p>1. Selection of cultural institutions in the local community. Via internet learners searching for information about cultural institutions which are placed in the local community. It is recommended to select 6-8 different institutions providing cultural services in local communities such as theatre, music or dance groups, leisure and sports clubs, local cultural heritage experts, restorers, public administrators, private, civil and religious owners, architects, urban planners, etc.</p> <p>2. Formation of working groups. Depending on the number of selected institutions, learners are divided into work groups (3-4 per group). Then each group chooses the leader, who will be responsible for contact with the institutional manager.</p> <p>3. Contacts with institutions (telephone, e-mail) arranging a convenient time to meet for the interview. It is important that during the first contact with the institution the essence and meaning of the research, also the context of Spiritus Loci, are presented clearly and concisely.</p> <p>4. Preparation of research questions. Since institutions carry out different types of activities, we are interested in various cultural events:</p>	



- leisure or recreation, sports, employment, entertainment or recreation activities...
- non-formal education, lifelong learning activities, educational projects for children and young people, educational trips, tourist trips...
- various types of artistic activities, artistic projects, art groups, events, competitions...
- community actions, civic initiatives...

5. Learners ask the head of the institution (or an authorised representative) to share and tell them about their ongoing activities by answering the research questions. For research purposes, to summarise the results, also ask for permission to record the answers.

### **EXPECTED OUTPUTS**

- Know how social and cultural context are related to each other, how to reduce social isolation and develop the sense of local identity.
- Be able to organise cultural activities in the community.



Handout for Field-Work Module 2 – Unit 2

<b>MODULE TITLE: Action research. 2 stage: Acting</b>	
<b>ACTIVITY HANDOUT 2.2</b>	<b>TIME: 4 hours</b>
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Searching sources, reading and writing <input checked="" type="checkbox"/> Exploring the area <input type="checkbox"/> Making videos, podcasts, photos or drawings <input type="checkbox"/> Digital Editing/Production <input checked="" type="checkbox"/> Interviews or informal talks with local people <input type="checkbox"/> Other:
<b>Requirements</b>	<input checked="" type="checkbox"/> PC / Laptop <input type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input type="checkbox"/> Photo-video camera <input checked="" type="checkbox"/> Microphone <input type="checkbox"/> Other:
<b>DESCRIPTION OF TASKS FOR PARTICIPANTS</b>	
<p><b>Conducting interviews (Recorded)</b>          Learners go to visit the institutions and talk to the manager, asking research questions.          Main question – how does your institution's activities contribute to the well-being of the local community? The questions rely on the theoretical provisions of Five Ways to Well-being:</p> <p><b>1. Communicate...</b> Does the institution contribute to the development of community spirit, the creation of mutual relations with the surrounding people? With family, friends, colleagues and neighbours. At home, at work, at school or in the local community.</p> <p><b>2. Be active...</b> Does the facility help you engage in physical activity that matches the level of mobility and physical fitness of each resident? Maybe the institution nurtures the recreational environment of the district?</p> <p><b>3. Be aware...</b> Maybe the institution helps people discover beauty, develop sensitivity and awareness? Or does it promote creative self-expression, aesthetic perception of art?</p> <p><b>4. Don't stop learning...</b> Maybe the institution offers opportunities to learn new things, some non-formal education programs, develops positive thinking, self-confidence, improves people's self-esteem?</p> <p><b>5. Share...</b> Does the institution create a spiritual atmosphere in the local community, encourage people to volunteer, provide unpaid help or psychological support?</p>	



Analysing the results and in order to find out the contribution of each cultural institution to the well-being of the local community and the quality of life of people...

### **EXPECTED OUTPUTS**

- Know how to do action research in the field. Be able to contextualise research data, make the presentation and present the findings for the community



Handout for Field-Work Module 2 – Unit 3

<b>MODULE TITLE: Action research. 3 and 4 stage: Monitoring and reflecting</b>	
<b>ACTIVITY HANDOUT 2.3</b>	<b>TIME: 4 hours</b>
<b>Type(s) of activity</b>	<input type="checkbox"/> Searching sources, reading and writing <input checked="" type="checkbox"/> Exploring the area <input type="checkbox"/> Making videos, podcasts, photos or drawings <input type="checkbox"/> Digital Editing/Production <input checked="" type="checkbox"/> Interviews or informal talks with local people <input type="checkbox"/> Other:
<b>Requirements</b>	<input type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input type="checkbox"/> Photo-video camera <input checked="" type="checkbox"/> Microphone <input type="checkbox"/> Other:
<b>DESCRIPTION OF TASKS FOR PARTICIPANTS</b>	
<p>Transcription of interviews and analysis of research data.</p> <p>Discussion of the analysis of the research data, preparation of the dissemination of the action research report.</p>	
<b>EXPECTED OUTPUTS</b>	
<p>Action research report:</p> <ul style="list-style-type: none"> <li>▪ Describe the context of your action-research and your target references.</li> <li>▪ Explain the reasons why to conduct this research, the kind of questions and which goals do you want to achieve.</li> <li>▪ Provide information about the method(s) used and how you collected and administered the data and information from the interviews.</li> <li>▪ Underline the findings from the different recipients and, if possible, make comparisons about the different visions provided by the respondents.</li> </ul>	





- Write your conclusions and how these findings can impact on your plan for the organisation of the cultural event.



### Module 3: «Project Artistic Work»

Module 3 aims to study all the fundamental steps of the creative process, from the inspiration to the presentation of the artistic result. By chronologically following the stages of creation and production, the module approaches theoretical and practical issues, and provides a condensed but comprehensive exposition of all the parameters that one should take in account for its completion, with useful advice and suggestions of tools and good practices.

The module is divided into four units, as many as the stages of realisation: preparation (U1), pre-production (U2), production (U3), performance (U4).

U1 concerns the formulation and concretisation of the project idea, proposing a series of methods and tools that help in the development and drafting of a detailed action plan or a script. This chapter considers the role of the artist and his/her relationship with the project, but also the need of a core artistic and executive team that will contribute catalytically to the development, creation and production of the artistic product.

U2 describes and analyses all the things one must anticipate and organise before starting a production: budgets, schedules, timetables, checklists, and a series of practical, financial, legal and administrative issues that almost every author hates but cannot avoid. Useful templates, examples and drafts are offered and suggested.

U3 concerns the core of the artistic process, which is the most collaborative and creative work of developing and preparing the performance. From how to prepare a rehearsal and what one needs to take care of making it work in a positive and productive atmosphere, to how manage all the particular tasks with the team of collaborators and all the technical details that need to be considered to achieve a desired result, this lesson offers advices, techniques, examples and tips.

Finally, in U4 we will look at some small and useful details that can enable a fully successful presentation-performance.



LEARNING HOURS			
FACE-TO-FACE	IN THE FIELD	PROJECT WORK	TOTAL HOURS
16 HOURS	==	240	256 HOURS

<p>MODULE 3 <b>Artistic Project Work</b></p>	<p>The purpose of this module is to present and expose in a very condensed way all the parameters that the volunteer/student/performing artist should have in mind, in order to be able to create and develop an idea and choose a method of work, depending on his/her personal profile, skills and working style.</p> <p>In its 4 chapters (each representing one production phase), the module will approach theoretically and practically each stage of the design and the implementation of an artistic production, from the idea to the realisation.</p>
<p><b>At the end of this module the young volunteer/student/performing artist will be able to</b></p>	
<p><b>KNOWLEDGE</b></p>	<ul style="list-style-type: none"> <li>▪ Understand and describe all the necessary steps of an artistic production.</li> <li>▪ Define the role of the inspirer/head of an artistic-creative project (i.e. director).</li> <li>▪ Match the needs of the production with the profiles of the available resources (collaborators, space, equipment, time etc).</li> <li>▪ Know the basic elements of the organisation/management of a production (human resources, budget, funding, technical matters, performance).</li> </ul>
<p><b>SKILLS</b></p>	<ul style="list-style-type: none"> <li>▪ Plan an artistic production according to the available resources.</li> <li>▪ Design the concept and write the script of the artistic production.</li> <li>▪ Interact and cooperate with all the collaborators involved.</li> </ul>
<p><b>ATTITUDES</b></p>	<ul style="list-style-type: none"> <li>▪ Be responsible for the whole creative-production procedure.</li> <li>▪ Collaborate with a group of different artistic and technical skills.</li> </ul>



### Identification sheet Module 3

<b>MODULE TITLE: PROJECT ARTISTIC WORK</b>	
<b>Setting</b>	<input checked="" type="checkbox"/> Face-to-face Learning (F2F) <input type="checkbox"/> Synchronous Online Learning (SYN) <input checked="" type="checkbox"/> Asynchronous Online Learning (ASY) <input checked="" type="checkbox"/> In the field Learning (ITF)
<b>Type(s) of activity</b>	<input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Discussion in plenum <input checked="" type="checkbox"/> Group activity <input checked="" type="checkbox"/> Individual activity <input type="checkbox"/> Other:
<b>Requirements</b>	<input checked="" type="checkbox"/> PC / Laptop <input type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input checked="" type="checkbox"/> Projector <input type="checkbox"/> Other:



<p><b>Learning Outcomes</b></p>	<p><i>After completing this module learners will acquire:</i></p> <p><i>Knowledge</i></p> <ul style="list-style-type: none"> <li>▪ Understand and describe all the necessary steps of an artistic production</li> <li>▪ Define the role of the inspirer/head of an artistic-creative project (i.e. director)</li> <li>▪ Match the needs of the production with the profiles of the available resources (collaborators, space, equipment, time etc)</li> <li>▪ Know the basic elements of the organisation/management of a production (human resources, budget, funding, technical matters, performance)</li> </ul> <p><i>Skills</i></p> <ul style="list-style-type: none"> <li>▪ Plan an artistic production according to the available resources</li> <li>▪ Design the concept and write the script of the artistic production</li> <li>▪ Interact and cooperate with all the collaborators involved</li> </ul> <p><i>Attitudes</i></p> <ul style="list-style-type: none"> <li>▪ Be responsible for the whole creative-production procedure</li> <li>▪ Collaborate with a group of different artistic and technical skills</li> </ul>
<p><b>Tips for tutors</b></p>	<p>The module is designed to address both learners who intend to develop their skills in the production of artistic works according to the Spiritus Loci concept through Asynchronous Online Training, and groups of learners guided by one or more tutors. Also, although it includes all the basic steps of a production (it could be applied to the production of an opera as well as to a short-improvised performance), depending on the type of group and the artistic work intended, it can be adapted by the tutor to the needs of the trainees.</p> <p>A prerequisite for the good implementation of Module 3 is that the tutor has first read the Module thoroughly from beginning to end, has understood it and has selected those elements on which he/she believes that he/she should put more emphasis in the face to face learning environment. The Module contains detailed descriptions of methods and techniques of group management and artistic project development, which the tutor should critically consider before applying them (e.g. 3 different brainstorming methods are suggested while only one of them needs to be applied).</p> <p>Also, both before and during the implementation of the module, the tutor should be clearly aware of his/her role. Will he/she be only a facilitator-trainer of the group (i.e. he/she will simply familiarise the</p>



group with the tools and methods contained in the Module, expecting the learning outcomes to be used in the artistic production) or will he/she be a member of the creative team (i.e. he/she will apply the tools and methods directly on the subject matter by taking part in the creative process. And if a member of the artistic team, what role does he/she play? Director, performer, organiser of the production, promoter etc?).

Finally, the duration of the theoretical training of Module 3 is 16 hours. All the results of this training (i.e. the step by step development of an artistic production) constitute the Project Work which has a duration of 240 hours and is captured in the Project Work Checklist found here, immediately after the description of the Module 3 activities.

The tutor should bear in mind that the theoretical training, for example, in text writing, is a 105-minute workshop, whereas the actual writing of texts by the group in the context of Project Work may take 40 hours (from finalising the idea to producing the final texts).



LESSON PLAN – Module 3 «Artistic Project Work»		
Time	Type(s)	Description of the activities
30'	Plenary Discussion  Lecture + practice suggestions	<p><b>UNIT 1: Preparation (4 hours)</b></p> <p><b>U1. L1 Introduction</b></p> <p>Based on these three questions:</p> <ol style="list-style-type: none"> <li>1. “What is a production?”</li> <li>2. “Is there only one way to design and implement a production?”</li> <li>3. “How many stages does a production have?”</li> </ol> <p>The trainer ignites a discussion on the theme of this module which is “the production”.</p> <p>After the discussion the trainer gives a short introduction on the module and each of its units.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 1</a></p> <p>The trainer ignites a plenary discussion on the role and qualities of the inspirer and head of the project.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 2</a></p> <p>To keep it easy, we will assume that this person is one and is called the Director.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 3</a></p> <p><u>Presentation of the Theatre organisation chart and discussion!</u></p> <p><u>Practice suggestions:</u></p> <ol style="list-style-type: none"> <li>1. <i>Make a list of the characteristics you consider important advantages for a director and a list of disadvantages. When each list contains at least 10 words, circle those that characterise you and delete those that they don't at all. If there are words neither circled nor deleted, leave them there. It is good to know and recognise your strong and weak points.</i></li> <li>2. <i>Place yourself in the position of a group member and write down 10 things that you wouldn't want a project director to do. During a project, make sure no to do them!</i></li> </ol>



<p>30'</p>	<p>Plenary Discussion</p> <p>Lecture + practice suggestions</p>	<p><b>U1. L2 Ignition study</b></p> <p>The trainer asks these two questions and ignites a discussion on the need of the collection and management of the information after the research:</p> <ol style="list-style-type: none"> <li>1. How well do you know the topic after the research?</li> <li>2. How well do you know your interest in it?</li> </ol> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 4</a></p> <p><b>The chair example:</b></p> <p>The trainer uses the chair example and asks a series of questions such as: How easy is it for one to create something personal and authentic about the topic of the chair? From where will they get inspiration? Perhaps from the history of the object? Its relation to cultures across the world and ages? Its references in world literature, poetry and art? Its suggested dimensions today? Its material?</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 5</a></p> <p><b>Deconstruction - Imprint - Visualisation</b></p> <p>The trainer offers some examples of organising the information and inspirational material:</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 6, 7 and 8</a></p> <ul style="list-style-type: none"> <li>▪ <b>Notes</b></li> <li>▪ <b>Cards</b></li> <li>▪ <b>Mood board / Concept map</b></li> <li>▪ <b>Digital or online tool or software</b> (mood board / concept map software / project management software) (crello.com, canva.com, miro.com, coggle.it, stormboard.com, etc)</li> </ul> <p><u>Practice suggestions:</u></p> <ol style="list-style-type: none"> <li>1. Visit Wikipedia chair page and see how much knowledge you can get about the object, only from one page in one website. (<a href="https://en.wikipedia.org/wiki/Chair">https://en.wikipedia.org/wiki/Chair</a>)</li> <li>2. Choose a simple everyday object. Google it and discover information about its history, material, design, different types etc.</li> <li>3. Do the same about the topic you are interested in developing it creatively.</li> </ol>
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30'	Plenary Discussion  Lecture + practice suggestions	<p><b>U1. L3 Team Creation</b></p> <p>The trainer asks the group to reflect on the importance of a creative team and to make a list of characteristics depending on the needs of the production.</p> <p>Resume with:</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 9</a></p> <p><b>Basic characteristics of an artistic group:</b></p> <p>The trainer asks the group to reflect on the characteristics of an artistic team. What is important and brings them all on the same truck.</p> <p>Resume with:</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 10</a></p> <p><u>Practice suggestions:</u></p> <p><i>1. Write down 10 names of people you personally know or not with whom you would like to collaborate. Spend some time to write for each one of them what you believe that facilitates the collaboration with them or makes it necessary and any obstacles or difficulties you believe you will face. Evaluate, prioritise and end up with a functional – if not ideal-team.</i></p> <p><i>2. Think of your project and design a method of yours that responds to the project's needs and to those of the team.</i></p>
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<p>45'</p>	<p>Plenary Discussion</p> <p>Lecture + practice suggestions</p>	<p><b>U1. L4 Brainstorming</b></p> <p>The trainer ignites the discussion on the topic of the importance of the involvement of the creative team in the development of the project by asking the questions:</p> <p style="padding-left: 40px;">Is it important or helpful to involve the team in the development, and why?</p> <p>Resume with:</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 11</a></p> <p><b>Preparation</b></p> <p>The trainer ignites the discussion on the proper preparation of the brainstorming session by asking the following question:</p> <p style="padding-left: 40px;">How to organise a successful brainstorming session; what should the organiser anticipate?</p> <p>Resume with:</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 12</a></p> <p><b>Three brainstorming methods examples</b></p> <p>The trainer offers and presents three methods of brainstorming underlining that “BEFORE YOU START a brainstorming process clearly declares the aims and the expected outcomes.”</p> <ol style="list-style-type: none"> <li>1. Sub-groups</li> <li>2. Avalanche</li> <li>3. Keywords cloud</li> </ol> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 13</a></p> <p>The trainer puts in practice one of the above methods within the group.</p> <p>1.Sub-groups</p> <ol style="list-style-type: none"> <li>1. The coordinator makes a brief introduction to the topic and gives the stimulus</li> <li>2. Everyone has 2 min to spontaneously note what the topic brings to their minds</li> <li>3. Group is split couples.</li> <li>4. Couples have 5 min to present to each other their thoughts and ideas and to discuss them (emphasis on the fact that it is important that all members carefully listen to their couple)</li> <li>5. Each member presents to the plenary the thoughts or ideas of the couple, while the rest of the team has the opportunity to listen and “steal” ideas and thoughts.</li> <li>6. After the completion of the procedure, new couples are created with the task to create in 20 min something</li> </ol>
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		<p>together with what they have kept. This something could be anything: a song, a collage, a poem, a mini performance etc.</p> <ol style="list-style-type: none"><li>Couples present their creation to the plenary.</li><li>When presentations are done, a discussion and exchange of thoughts about each presentation separately and as a whole is encouraged.</li></ol> <p>2. Avalanche</p> <ol style="list-style-type: none"><li>The group sits in a circle and each member gets 3 sheets of paper.</li><li>The coordinator shortly introduces the topic and gives the stimulus.</li><li>Each one has 5 min to write down or design 3 ideas (one on each sheet) related to the topic.</li><li>Everyone passes their ideas to the person next to them (right or left, as you wish)</li><li>Everybody takes 5 more minutes to read the ideas received and to add another element, a word or phrase, a drawing, an idea.</li><li>The process is repeated until all ideas have made a full circle.</li><li>As soon as the circle is complete and the ideas returned to their inspirations, they study the notes and additions and take an extra 5 minutes to think how to [present them to the plenary.</li><li>Presentations are made, followed by discussion.</li></ol> <p>3. Keywords cloud</p> <ol style="list-style-type: none"><li>The coordinator makes a short introduction to the topic and gives the stimulus.</li><li>Everyone has 3 min to note down all the words that the topic brings in mind (at least 10)</li><li>Then everybody copies the words on post-it or cards (one word per card)</li><li>Members place their cards on a surface/wall.</li><li>Time is given to the team to see and read all the cards.</li><li>Each member has the opportunity to change the position of the cards on the surface, so that all repeated cards are gathered in one spot, all words with common meaning get closer, concepts that are anyhow related get a respective position on the surface and so on. This procedure is collective and needs time and care.</li><li>When the team decides that the keywords cloud has taken its final shape, it is good that a photo of the board is made for the</li></ol>
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		<p>archive, so that anyone could refer to it in the future. Even better –if possible- maintain the surface like this during the whole creative process.</p> <p>8. This process is completed with an improvisation and feedback activity (examples in a chapter below).</p> <p><u>Practice suggestions:</u></p> <ol style="list-style-type: none"><li>1. <i>Think of possible variations or compositions of the above methods and design how you would apply it in every detail. Write down what it can offer and what difficulties it mitigates.</i></li><li>2. <i>Think of your project and design a method of yours that responds to the needs of the project and the team.</i></li></ol>
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<p>105'</p>	<p>Plenary Discussion  Lecture + practice suggestions</p>	<p><b>U1. L5 Writing</b> (discussion, theory and practice)</p> <p>The trainer ignites the discussion on the importance of the writing process by asking the question:</p> <p style="padding-left: 40px;">“Is it important to have things written before you start the pre-production phase, and why?”</p> <p>Resume with:</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 14</a></p> <p>Presentation of the different working texts:</p> <p><b>1. The log-line</b></p> <p>Discussion on the importance of writing down your idea in one single phrase! Theory of the log-line.</p> <p>The trainer asks the participants to write a log-line for their favourite movie, performance or theatre piece. Discussion and conclusions.</p> <p><b>2. Working texts</b></p> <p>The trainer presents the different examples of working tests and the structure of the three-act model.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 1 page 14</a></p> <p><i>Practice suggestions:</i></p> <ol style="list-style-type: none"> <li>1. <i>Choose a beloved myth (fairy-tale, novel, theatre play, performance or movie) and try to write a) the log-line and b) a 500 words synopsis</i></li> <li>2. <i>Do the same with the idea you want to develop. Then develop the script.</i></li> </ol>
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30'	Plenary Discussion Lecture	<p><b>UNIT 2: Pre-Production (6 hours)</b></p> <p><b>U2. L1 Organisation plan</b></p> <p><b>Introduction</b></p> <p>The trainer ignites the discussion on the unit's theme by asking the question:</p> <p style="padding-left: 40px;">“What is the pre-production phase and what is important to be done before starting the production?”</p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 1</a></p> <p>The trainer presents the organisation plan example:</p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 2</a></p> <p>Discussion on the roles and responsibilities of the production team.</p>
60'	Practical activity + practice suggestions	<p><b>U2. L2 Time schedule</b></p> <p>The trainer suggests to the group a sheet (printed, digital or drawn on the board) with several columns and rows. In subgroups or individually the participants are asked to fill the sheet, each column representing the weeks and last 7 days of the production period, and each row representing a role (administration, director, production manager, set and costume designer, performers etc).</p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 3 &amp; 4</a></p> <p>The results are gathered collectively in one sheet.</p> <p>Discussion on the results of the activity.</p> <p><u><i>Practice suggestions:</i></u></p> <p>a) <i>On a paper sheet or in a software program (excel, numbers, or other), create a weekly time table with the tasks your team has to do according to their role and position.</i></p>



60'	Plenary Discussion  Lecture	<p><b>U2. L3 Space and equipment</b></p> <p>The trainer ignites the discussion lesson's theme by asking the question:          "What kind of spaces and what kind of equipment and material are needed for the creative process of a production and what are the criteria of choice?"</p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 5</a></p> <p><b>Physical, digital or physical meetings</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 6 &amp; 7</a></p> <p><b>Rehearsal spaces</b></p> <p><b>Studios</b></p> <p><b>Performance venues</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 8</a></p> <p><b>Accessibility</b></p>
90'	Plenary Discussion  Lecture	<p><b>U2. L4 Team and responsibilities</b></p> <p>The trainer asks the participants to collaborate in making a list of obligations and responsibilities of the key contributors of a stage production.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 9</a></p> <ul style="list-style-type: none"> <li>▪ Performers</li> <li>▪ Set Designer</li> <li>▪ Music Director</li> <li>▪ Choreographer</li> <li>▪ Costume Designer</li> <li>▪ Light Designer</li> <li>▪ Technical Director</li> </ul> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 10</a></p> <ul style="list-style-type: none"> <li>▪ Production Manager / Administrator</li> </ul> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 11</a></p> <p>The activity is followed by a discussion and conclusions.</p>



60'	Lecture + Plenary Discussion + Practical activity	<p><b>U2. L5 Budget</b></p> <p>The trainer gives a short theoretical approach to budgeting by having a discussion on the questions</p> <ul style="list-style-type: none"> <li>▪ Where to start?</li> <li>▪ What is the right amount?</li> </ul> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 12 &amp; 13</a></p> <p>Collective practical activity on filling a production budget on the given template.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 14</a></p>
60'	Plenary Discussion  Lecture	<p><b>U2. L6 Funding your project</b></p> <p>Based on these three questions:</p> <ol style="list-style-type: none"> <li>1. How are the financial needs of an artistic production covered?</li> <li>2. Are there possibilities of financing?</li> <li>3. What might they be?</li> </ol> <p>The trainer ignites a discussion and offers some examples.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 15</a></p> <ol style="list-style-type: none"> <li>1. Look for experienced partners</li> <li>2. Grants</li> <li>3. Crowdfunding</li> <li>4. Donations / Sponsors / Advertisers</li> <li>5. In Kind participation</li> <li>6. Investors</li> <li>7. Fundraising parties and activities</li> <li>8. Ticket sales</li> </ol> <p><b>Grant, Donation or Sponsorship applications tips</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 2 page 16</a></p>
5 hours		<b>UNIT 3: Production</b>





90'	Plenary Discussion Lecture	<p><b>U3. L1 Human Resources Management</b></p> <p>The trainer ignites the conversation by posing the question: “What is important to consider in order to get the best out of the people?”</p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 1</a></p> <p><b>Tips</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 2</a></p> <p><b>Tools</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 3</a></p> <p><b>Performance breakdown &amp; Rehearsal Schedule</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 4</a></p> <p><b>Social Media and Online communication</b></p> <p>Short discussion on the use of online tools and apps of communication.</p>
60'	Lecture + Plenary Discussion + Practical activity	<p><b>U3. L2 Ice breaking and warm-ups</b></p> <p><b>ICE BREAKING</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 5</a></p> <p>The trainer choses one of the ice breaking exercises and puts it in demo practice within the group.</p> <p><b>Name Game</b></p> <p>This is an easy and funny game for the first meeting or rehearsal if the group has a lot of new members that they don't know each-other.</p> <p>The group forms a circle, each member next to each other.</p> <p>Step 1: The facilitator explains the game: "everyone has to say their first name and something they like or is significant to them and starts from the same initial letter (for example: Catherine Cat / Aaron Avocado / Mohamed Music / Dahlia Dance / Sophia Summer)"</p> <p>Step 2: After everyone in the circle has introduced himself/herself, the facilitator calls someone randomly by his/her name and the second word. This someone has to do the same passing the game to someone else. If someone forgets all the names or is mistaking then the person should correct him/her and pass it back. This step should be played until more or less all members heard their names a couple of times.</p> <p>Step 3: Everybody has to add one more word in order to create a short sentence. (for example: Catherine is a Cool Cat / Aaron Adores the Avocado / Mohamed Makes Music / Dahlia Dreams to Dance / Sophia is a Summer Swimmer).</p>



	<p>Step 4: The game goes on as in step two but not everyone has to remember and use the short phrases in order to pass the game around. This may take several minutes until you feel there is a flow and most of the people remember most of the names.</p> <p>You may also develop this game in many ways, adding more words or splitting the groups into smaller groups in order to use the small sentences to create short stories and improvised performances.</p> <p><b>Two truths and a lie</b></p> <p>This is a simple game to break the ice and get everyone to know the group a little bit better.</p> <p>In a circle, all participants have to list three things about themselves: two are true, and one is a lie. All other members must guess which is which.</p> <p><b>Common truths</b></p> <p>This is also a funny and more physical game as it needs a spacious room for the group to move around. It is suggested to play this game after a short physical warm up of the group.</p> <p>In this game each member of the group can randomly initiate each step by a) calling his/her name b) moving to a spot away from all the others and standing still c) telling something that is true about himself/herself. All other members respond by moving next to the initiator if this is also true for them, moving close if it is partially true, or not moving at all if this is not true for them. In this way the group moves in waves and forms sub-groups of. People that have things in common.</p> <p>Rules of the game:</p> <p>Rule 1: the initiator of each step is random and needs to wait for stillness and silence in the group.</p> <p>Rule 2: to indicate the start of each step, the initiator has to call out his/her name before moving. If two people start a step simultaneously, one of the two has to step back.</p> <p>Rule 3: the initiator moves away of the rest of the group in a spot where he/she is alone the stops, stand still and saying something that is true about him/her, like "I like chocolate", or "I have two sisters and one brother" or "I didn't had coffee this morning" or "this is a difficult period of my life because ..." etc</p> <p>Rule 3: if what has been said is also true from other members, these members move as fast as they can next to the initiator in order to form a subgroup. The members feel that what has been said is partly true from them, they move half the distance as they like. The members that are not represented or the members that don't want to share their truth should stay still where they are.</p> <p>This game can be very funny and can really break the ice very fast and effectively in the group but also needs good coordination, sensitivity and preparedness from the facilitator.</p>
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	<p><b>WARM-UPS</b></p> <p>The trainer chooses one of the ice breaking exercises and put it in demo practice within the group.</p> <p><b>Random Counting</b></p> <p>This game helps to keep the team focused, and helps to build team spirit and trust.</p> <p>The aim of the game is for the team members to count from one to the number of members present, without saying the same number and by saying only one number each in a given tempo.</p> <ol style="list-style-type: none"> <li>1. The members sit in a circle.</li> <li>2. The moderator explains the game...</li> <li>3. Then a test circle begins with the moderator starting to count "one", and the person next to him/her continues counting "two" and then the next person again saying "three", the next "four" and so on until a full circle is made and the count reaches the number of members in a circle.</li> <li>4. Once the first circle is complete and the maximum number is heard, the members start the count again from the beginning (one, two, three, etc.) but this time in random order.</li> <li>5. If two members say the same number at the same time, the counting goes one but the members that said the number cannot say another one.</li> <li>6. If there is a pause without a number being heard within the given tempo, the count starts from the beginning automatically.</li> <li>7. After one or two test cycles during which all explanations are given to the group, the game starts officially and nothing else should be heard except the counting which is done continuously and repeatedly at a given tempo until the group has reached the maximum possible number.</li> </ol> <p>The tempo is given consciously or unconsciously by the members themselves during the first round by the silence they leave between the first three-four numbers. This tempo should be kept for the rest of the game.</p> <p>It is advisable to ask the group to keep their eyes closed during the game.</p> <p>A team of ten has a good chance of getting the count to ten after several attempts. A group of thirty people will certainly have a hard time, perhaps to never reach the absolute (thirty), but it is certainly good to aim for 25.</p> <p><b>The Bee</b></p> <p>This physical warmup exercise is relatively easy and suitable for any type of group that encourages improvisation and allows group members to follow it in their own pace and way according to their physical</p>
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	<p>characteristics and abilities. A spacious space without obstacles and a clean floor is needed.</p> <p>The exercise is described step by step as it would be spoken by the facilitator during the 30 steps required.</p> <ol style="list-style-type: none"> <li>1. Find your own place in space where you can feel comfortable and relaxed. You may stand, or sit or lay on the floor. I would recommend you to lay comfortably on the floor. (long pause)</li> <li>2. Breath calmly on your own rhythm</li> <li>3. Feel the air getting in to your body</li> <li>4. Send the air in all parts of your body ... to the top of your head ... to your hair ... to the back of your neck ... to your soldiers ... to your spine ... to your fingertips ... knees ... toes ... etc</li> <li>5. Think that the air is like a small spot travelling into your body</li> <li>6. Think of this as a bee. A bee travelling slowly into your body. Discovering your body from the inside.</li> <li>7. Follow with your mind the bee that travels into your body.</li> <li>8. Let the bee travel and visit every single part, every single cell. Explore your body together with the bee. Feel the bee in you.</li> <li>9. As the bee moves from one part to the other it becomes more and more strong. It becomes so strong that it can even move you. It can slightly move a finger ... your tang inside your mouth ... your lips or your cheek ... your nose ... your throat ... your belly ... etc</li> <li>10. It becomes stronger and stronger and it can now move your solder or your knee or your ankle ... etc</li> <li>11. Let the bee move your parts slowly and feel your parts moving</li> <li>12. Let move the bee you slowly</li> <li>13. The bee travels lazily into your body and moves other parts of it</li> <li>14. It becomes more and more vivid and fast</li> <li>15. It travels faster from one part to the other</li> <li>16. It becomes even stronger; it can now not only move your parts but also move your body into the space</li> <li>17. Remember that it is only one bee and that this bee is pulling you or attracts you from one single spot at a time</li> <li>18. It becomes so strong that it can take you off the floor ... out of balance ... it can make you jump, it can make you fall, spin you around etc</li> <li>19. The bee needs to meet another bee</li> <li>20. It wants to connect your body to another body</li> </ol>
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		<ol style="list-style-type: none"> <li>21. Your bee will meet another bee and you will be connected to someone else but there is only a point of your body that touches one point of the other body. The point where the bee is.</li> <li>22. As soon as the two bees meet, another bee is born into your body and this bee also needs to meet another bee.</li> <li>23. Another spot of your body connects you to another person.</li> <li>24. The bees are still moving in you and the connecting points are changing as you go on moving</li> <li>25. Little by little you are all connected together in a human chain</li> <li>26. You go on moving all together feeling the bees and keeping the connections</li> <li>27. Slowly the bees are getting tired</li> <li>28. The movement becomes less vivid but you should not disconnect from each other.</li> <li>29. You may calm down and stop moving</li> <li>30. Keep breathing all together.</li> </ol> <p>The trainer asks the feedback of the participants on the experience, and holds a short discussion on the importance of use of such tools.</p>
60'	Lecture + Plenary Discussion	<p><b>U3. L3 Rehearsals</b></p> <p><b>PREPARATION</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 6</a></p> <p><b>PREPARATION TIPS:</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 7</a></p> <p><b>FIRST REHEARSAL:</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 8</a></p> <p><b>REHEARSALS TIPS:</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 9</a></p> <p><b>FINAL REHEARSAL STAGE:</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 10</a></p> <p>Discussion on the importance of taking notes and giving feedback.</p>



90'	Lecture + Plenary Discussion	<p><b>U3. L4 Technical matters</b></p> <p>The trainer divides the group into subgroups and asks them to write down all the questions that one should answer in order to anticipate all the important technical issues of a production.</p> <p>The questions are collected and discussed.</p> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 11</a></p> <p>The trainer introduces the idea of the Tech Rider and ignites the discussion by posing the questions:</p> <ul style="list-style-type: none"> <li>- what is its usefulness?</li> <li>- who is it aimed at?</li> <li>- what should it include to be complete?</li> </ul> <p><a href="#">PowerPoint Presentation Module 3 Part 3 page 12</a></p> <p>Plenary discussion.</p>
60'	Lecture + Plenary Discussion	<p><b>UNIT 4: Performance (1 hour)</b></p> <p><b>U4. L1 Performance(s)</b></p> <p><b>Opening night</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 4 page 1 &amp; 2</a></p> <p><b>Tips for the performers and the team</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 4 page 3</a></p> <p><b>Tips for the director</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 4 page 4</a></p> <p><b>Next performances</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 4 page 5</a></p> <p><b>Assessment</b></p> <p><b>Tips for the performers and the team</b></p> <p><a href="#">PowerPoint Presentation Module 3 Part 4 page 6 &amp; 7</a></p>
<b>Duration of the Learning Activity</b>		<b>16 hours</b>
<b>Evaluation</b>		<p>One of the most important elements of the educational and artistic process is to be able to know where we are at any given time, what we have achieved and what needs more effort. Assessment can be summative or formative, or a combination of both.</p> <p>In summative evaluation we usually give a questionnaire at the beginning that records the basic expectations of the trainees and at the end,</p>



another questionnaire that records the level to which these initial expectations were met.

Formative evaluation can be done daily either at group or individual level. At the group level, try after each training session to facilitate a structured discussion where trainees could reflect about the main issues, worries, feelings etc. Try to include these elements into the next steps of the educational procedure.

On an individual level, we suggest that trainees keep a diary where they record their individual goals, objectives, achievements, outputs in relation to the educational procedure and/or the group in which they are involved. At the end of the process, if you think it is necessary, you can ask the participants to share the key issues recorded in their personal diaries in a discussion round.

It is advisable that the evaluation does not concern the artistic result but the course and the procedures followed in order to reach it.

In any case, artistic expression is something extremely personal and evaluating results by artistic criteria can create bad feelings. What we should evaluate is how we learn and create, not what we create.

At the end of module 3 there is an evaluation test, in order to verify that participants have gained the knowledge. Multiple choice questions are:

- Which of the following is not one of the basic characteristics of an artistic group?
  - a) Trust
  - b) Synergy
  - c) Common level of experience (right one)**
  - d) Common aims
  
- Who is more important in an artistic production?
  - a) The director, because he/she is responsible for the whole production
  - b) The technical director, because without equipment there is no performance
  - c) The performers, because they go on stage
  - d) All of the above, even if it's the same person (right one)**
  
- Which of the following does not help in rehearsal?
  - a) Be on time
  - b) Except perfection (right one)**
  - c) Take breaks
  - d) Communicate the next scheduled rehearsal



	<ul style="list-style-type: none"> <li>▪ Which of the following could threaten a performance if done by the artistic group before the performance?             <ul style="list-style-type: none"> <li>a) Take some time alone, rest and relax</li> <li>b) Do a group gathering and have a short encouragement ritual</li> <li><b>c) Celebrate the end of preparation the night before (right one)</b></li> <li>d) Get in the venue much earlier than the time you need to prepare</li> </ul> </li> </ul>
<p><b>Tips for learners</b></p>	<p>The educational programme is structured in such a way that it is addressed to learners who need to create an artistic result both individually and in groups.</p> <p>The combination of the educational material with the online version can provide all the necessary information to a learner who wishes to do it asynchronously and online. These learners are recommended to follow the exercises and activities of the training material in practice, as they would do in the context of a group of learners.</p> <p>Each unit has a specific objective, both theoretical and practical. The practical realisation of the educational outcomes is described in the Project work checklist. The trainee has to produce some specific outputs (concept idea, script, budget, artistic-creative development and finally the performance). Each of these products corresponds to specific working hours that do not correspond to the duration of the theoretical training, but to the Project work checklist.</p> <p>The fact that a trainee can be trained individually does not necessarily mean that he or she will not have partners for the development of the artistic work. These partners may be people who have not been trained by the Spiritus Loci training programme, but they may also be people who are trained individually and who undertake to implement the various practical stages of the process in collaboration.</p> <p>Finally, the training material includes all the stages of an artistic process, which may not be addressed to all Spiritus Loci trainees. For example, it may not be necessary to create an artistic group from scratch if it already exists. Or they may not need to develop a script if they have chosen to use an already developed script. We recommend that trainees read the theoretical part of the training material carefully and work abstractly (where appropriate), keeping to the points that they really need most to develop their artistic work.</p>
<p><b>Link to SPIRITUS LOCI MOOC</b></p>	<p><a href="https://cerizone.eu/czmoodle/course/view.php?id=53">https://cerizone.eu/czmoodle/course/view.php?id=53</a></p>





## Project Work Guidelines for Learners and Tutors

<b>MODULE TITLE: ARTISTIC PROJECT WORK</b>	
<b>Phase(s) of activity</b>	<input checked="" type="checkbox"/> 1. Preparation <input checked="" type="checkbox"/> 2. Pre-Production <input checked="" type="checkbox"/> 3. Production <input checked="" type="checkbox"/> 4. Performance
<b>Requirements</b>	<input checked="" type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices <input checked="" type="checkbox"/> Internet <input checked="" type="checkbox"/> Photo-video camera <input checked="" type="checkbox"/> Other: A working space for meetings and rehearsals <input checked="" type="checkbox"/> Other: A space for the final performance (or artistic activity)
<b>CONTENTS</b>	
<p>This part comprises a practical checklist accompanying the lessons of Module 3, organised in 4 distinct phases, directly related to the 4 Units of the lessons. It includes the estimated hours of practical artistic work necessary to spend during and/or after the completion of each lesson unit.</p> <p>This list is meant to help the coordinator and the participants of an artistic team to assess the progress of their work and to navigate through every step and task of an artistic production with confidence and awareness.</p> <p>Of course, every artistic project is different, with different needs, so please feel free to interpret the steps and navigate through them in the best suited way for your project!</p>	
<b>CHECK-LIST</b>	
<b>1. Preparation</b>	<b>Total: 65 h</b>
<input type="checkbox"/> I am available and ready to assume the responsibility and to start a project.	1 h
<input type="checkbox"/> I have a clear idea of what the project is about.	1 h
<input type="checkbox"/> I have solved all Intellectual Property and copyright issues (for texts, music etc) if applicable, and I have secured the right of use.	5 h
<input type="checkbox"/> I did my research and ignition study (using notes / cards / mood board / concept map or else)	6 h



<input type="checkbox"/> I have shared the idea and the vision with the people I want to involve and I have created a team around the project.	4 h
<input type="checkbox"/> The team has a clear idea of what each team member will contribute in the project.	4 h
<input type="checkbox"/> Exchange of ideas and brainstorming within the team is done.	4 h
<input type="checkbox"/> The project idea and description is written in a sufficient and proper way and the performance is properly designed on paper.	40 h
<b>2. Pre-production</b>	<b>Total: 40 h</b>
<input type="checkbox"/> A realistic calculation of costs is done and connected to a realistic funding plan.	3 h
<input type="checkbox"/> The team has a clear organisation plan.	6 h
<input type="checkbox"/> The team has agreed on a clear time schedule.	8 h
<input type="checkbox"/> The proper locations and venues are booked for the production.	5 h
<input type="checkbox"/> All performers and crew are engaged properly.	3 h
<input type="checkbox"/> The budget is complete and the funds are secured.	15 h
<b>3. Production</b>	<b>Total: 135 h</b>
<input type="checkbox"/> Meetings and rehearsals are properly and explicitly agreed and communicated.	2 h
<input type="checkbox"/> The premiere is booked and announced.	2 h
<input type="checkbox"/> All budget arrangements are done.	3 h
<input type="checkbox"/> Performance breakdown is done.	1 h
<input type="checkbox"/> Rehearsal schedule is done.	1 h
<input type="checkbox"/> Ice breaking sessions are done.	2 h
<input type="checkbox"/> Rehearsals have started	4 h
<input type="checkbox"/> Communication list(s) is (are) done.	1 h
<input type="checkbox"/> The set and costumes are designed.	3 h
<input type="checkbox"/> Needed materials are ordered or already bought.	3 h
<input type="checkbox"/> Hired equipment is pre-booked.	3 h
<input type="checkbox"/> 1st progress meeting is done.	2 h
<input type="checkbox"/> Communication and collaboration within the group is checked and possible issues are solved or undertaken.	3 h
<input type="checkbox"/> Communication, programme and publicity material is collected.	3 h



<input type="checkbox"/> Media and social media communication has started (with proper texts, pictures and videos).	2 h
<input type="checkbox"/> Press releases are planned and press conferences are scheduled and announced.	2 h
<input type="checkbox"/> Supporting team and volunteers are properly engaged.	2 h
<input type="checkbox"/> Tickets and invitations are issued.	2 h
<input type="checkbox"/> Creative team meetings and progress meetings are done sufficiently and efficiently.	3 h
<input type="checkbox"/> Hired equipment is arranged and booked.	2 h
<input type="checkbox"/> Set constructions and costume making are following the plan.	2 h
<input type="checkbox"/> The rehearsals and the development of the performance are following the plan.	10 h
<input type="checkbox"/> Ticket sells have started.	2 h
<input type="checkbox"/> Communication and publicity is efficiently followed and finely tuned.	3 h
<input type="checkbox"/> All lists of props, materials, settings and cues are made and crosschecked.	2 h
<input type="checkbox"/> Costumes are finalised.	3 h
<input type="checkbox"/> Set is finalised.	3 h
<input type="checkbox"/> Light plan is finalised.	3 h
<input type="checkbox"/> All lists are finalised.	2 h
<input type="checkbox"/> Polish rehearsals have started.	5 h
<input type="checkbox"/> All technical issues are checked and solved.	4 h
<input type="checkbox"/> Run-through rehearsal is done.	4 h
<input type="checkbox"/> Set-up and assembly plan is done.	3 h
<input type="checkbox"/> After premiere celebration is arranged and organised accordingly.	2 h
<input type="checkbox"/> All arrangements with the premiere venue are done properly.	3 h
<input type="checkbox"/> Set, costumes, props and material are moved in the premiere venue.	2 h
<input type="checkbox"/> Light rigging and sound setup is done.	4 h
<input type="checkbox"/> Stage setting is done.	4 h
<input type="checkbox"/> Rehearsals have started in the premiere venue.	1 h
<input type="checkbox"/> Costumes and props are checked.	1 h
<input type="checkbox"/> Technical inspection is done.	1 h
<input type="checkbox"/> Light focusing is done.	4 h



<input type="checkbox"/> Sound check is done.	2 h
<input type="checkbox"/> Communication and publicity are in their peak.	3 h
<input type="checkbox"/> Finalisations are done.	3 h
<input type="checkbox"/> Technical, dress and final rehearsals are done.	10 h
<b>4. Performances</b>	<b>Total: 5 h</b>
<input type="checkbox"/> Everything and everyone is in its place.	1 h
<input type="checkbox"/> Show confidence and trust.	0 h
<input type="checkbox"/> Show gratefulness and reinforce team spirit.	0 h
<input type="checkbox"/> Enjoy the performance!	0 h
<input type="checkbox"/> Celebrate!	0 h
<input type="checkbox"/> After performance communication is properly done.	1 h
<input type="checkbox"/> Plans for next performances are clear.	1 h
<input type="checkbox"/> Assessment meeting is done and the evaluation results are considered.	2 h



**Module 4: «Art as the Cornerstone of Planetary Citizenship – Guide to Ethical Exploration of Artistic Expression from Local to Planetary»**

*This module guides learners in the ethical exploration of artistic expression as citizenship exercise, from a local to a planetary perspective, underlying the concept of respect for the "planet", the "mother earth", the biodiversity, even cultural, with the awareness that those large performative events or the mass tourism, are among the most impacting sectors on the environmental and cultural level, as well as on the safety of workers in these sectors.*

LEARNING HOURS			
FACE-TO-FACE / ONLINE	WORK IN THE FIELD	PROJECT WORK	TOTAL HOURS
12 HOURS	==	==	12 HOURS

<b>MODULE 4</b> <b>Art as the cornerstone of planetary citizenship education</b>	The purpose of this module is to guide learners to engage with art as part of practicing citizenship. This engagement takes place through their own artistic exploration of concepts such as political dimensions of art, local forms of artistic expression, global citizenship, nature and the planet.
<b>At the end of this module the young volunteer/student/performing artist will be able to</b>	
<b>KNOWLEDGE</b>	<ul style="list-style-type: none"> <li>Analyse different meanings of citizenship.</li> <li>Explore their own notions of belonging, identity and localisation.</li> <li>Name different approaches to defining art and forms of artistic expression.</li> <li>Classify transcendent powers of art as a cornerstone of planetary citizenship linking them to concepts such as global citizenship and respect for our planet.</li> </ul>
<b>SKILLS</b>	<ul style="list-style-type: none"> <li>Review planetary and global notions of citizenship</li> <li>Identify opportunities and challenges that come with the concept of citizenship.</li> <li>Recall political potentials of artistic expression as (political) participation and criticism of social issues.</li> <li>Apply the different learning outcomes to planning their own cultural events (social, cultural and environmental responsibilities).</li> </ul>



## ATTITUDES

- Label ethical boundaries of artistic expression within a democratic framework such as art misused for political propaganda of non-democratic forces.
- Explore different local forms of art and thereby re-adjust their own perspective and broaden their understanding of artistic and cultural expression of other communities.
- Develop a position in terms of art and its potential to promote a more respectful relation to our planet.



## Identification sheet Module 4

<b>MODULE TITLE: Art as the cornerstone of planetary citizenship education</b>	
<b>Setting</b>	<input checked="" type="checkbox"/> Face-to-face Learning (F2F) <input checked="" type="checkbox"/> Synchronous Online Learning (SYN) <input checked="" type="checkbox"/> Asynchronous Online Learning (ASY) <input type="checkbox"/> In the field Learning (OTF)
<b>Type(s) of activity</b>	<input checked="" type="checkbox"/> Lecture <input checked="" type="checkbox"/> Discussion in plenum <input checked="" type="checkbox"/> Group activity <input checked="" type="checkbox"/> Individual activity <input type="checkbox"/> Other:
<b>Requirements</b>	<input checked="" type="checkbox"/> PC / Laptop <input checked="" type="checkbox"/> Mobile devices with camera <input checked="" type="checkbox"/> Internet <input checked="" type="checkbox"/> Projector <input checked="" type="checkbox"/> Other: Drawing materials, possibly instruments, app for making music
<b>Tips for tutors</b>	<p>This part of the training is to be understood as a blended mode between learning, further exploring ideas, collecting inspiration and creating.</p> <p>The module can be implemented in many different ways. On the one hand, the units can be completed individually through asynchronous online learning (e.g., as a homework task with guiding reflection questions). On the other hand, the inputs can be watched and explored together in a group activity and reflected upon through the given questions in a group discussion. The participants can present the products they created during the exploration phase to each other as a starting point. As you can see, the module is adjustable to different learning environments, requirements and time constraints. Mostly, two consecutive 45 min units share a thematic focus. The estimated learning time for every step of a unit can be distributed to the tutor's and learners' likes and needs. Moreover, two thematic units can be combined to a 90-minute learning unit with a small break in between. The input videos are in English but can be watched with national subtitles and slowed down.</p> <p>Since the module is mainly based on study through artistic exploration, it could provide ideas for the content and topics of the cultural events that are to be planned and implemented. Tutors should provide learning spaces with materials for artistic exploration and give guidance to the learners, as well as organise reflection rounds on each unit of the module.</p>



LESSON PLAN – Module 4 «Art as the Cornerstone of Planetary Citizenship – Guide to Ethical Exploration of Artistic Expression from Local to Planetary»

Time	Type(s)	Description of the activities
5'	Topic & Learning Outcomes	<b>Unit 4.1 Art &amp; Forms of Artistic Expression</b> Art can be defined from a narrow and a broad perspective. Learners become acquainted with different forms of artistic expression such as painting, photography, music, writing, film, dance and theatre.
15'	Input	<a href="#">What is Art?</a> 2 min <a href="#">The Definition of Art</a> 14 min
15'	Exploration	What is art for you? Explore this question through creating (making a collage, filming a video, writing a poem, ...you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.
10'	Reflection	<ul style="list-style-type: none"> <li>▪ What is art for you?</li> <li>▪ What is not art? Is cooking art?</li> <li>▪ What forms of artistic expression do you count as art?</li> <li>▪ What qualities does a good artist have?</li> </ul>
5'	Topic & Learning Outcomes	<b>Unit 4.2 What is Citizenship</b> Citizenship can be explored in terms of status as an inhabitant of a certain country resulting in rights and responsibilities (nationality). Citizenship is also strongly linked to societal practises such as political participation, customs and norms. The concept can be inspected relating to exclusion and inclusion of groups, both in national status and societal practises. There are different levels to citizenship, too; local/community, national and global.
10'	Input	<b>PART 1</b> <a href="#">What is citizenship?   Citizenship   High school civics   Khan Academy</a> 2 min <a href="#">We The People   Full Episode   Active Citizenship (H.E.R.)   Netflix</a> 5 min
30'	Exploration 1	What is citizenship for you? What can you contribute as an active citizen? Explore these questions through creating (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.
25'	Exploration 2 (continuation)	<b>PART 2</b> What is citizenship for you? What can you contribute as an active citizen? Explore these questions through creating (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.





20'	Reflection	<p>What is citizenship for you?</p> <p>What can you contribute as an active citizen?</p> <p>How do you participate politically, socially and culturally?</p> <p>What issues do you think active citizens should stand up for?</p>
5'	Topic & Learning Outcomes	<p><b>Unit 4.3 Political Dimensions of Art</b></p> <p>Art holds potential to create identity within a community and can be a carrier of political and social expression. The chapter will look at prominent examples of democratic protest through art to illustrate the argument of understanding art as an act of citizenship.</p>
25'	Input	<p><b>PART 1</b></p> <p><a href="#">Why art is important   Katerina Gregos   TEDxGhent</a> 10 min <a href="#">Cases for Political Art   The Art Assignment   PBS Digital Studios</a> 13 min</p>
15'	Exploration 1	<p>Take on a political issue that you care about and create art about it. (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.</p>
25'	Exploration 2 (continuation)	<p><b>PART 2</b></p> <p>Take on a political issue that you care about and create art about it. (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.</p>
20'	Reflection	<p>Is every form of art political?</p> <p>What examples of art do you know that criticises political and social circumstances?</p> <p>How can you address the political topics you are passionate about through art?</p>
5'	Topic & Learning Outcomes	<p><b>Unit 4.4 - (Ethical) Boundaries of Artistic Expression</b></p> <p>As art is a carrier of various messages, it can easily be misused to manipulate mass opinion and promote anti-democratic and anti-plural positions such as propaganda. So are artists oftentimes not only unproblematic. Learners are prepared to formulate their own opinion and to take a clear position against artistic forms of expression violating their ethical boundaries.</p>
15'	Input	<p><b>PART 1</b></p> <p><a href="#">Propaganda: The Art of Political Indoctrination</a> 4 min <a href="#">Love the Art, Hate the Artist</a> 10 min</p> <p>“Political art is the one transcending the field of art, entering the daily nature of people, an art that makes them think. (...) Art can also be used with political purposes, but that is not political art, it is art-propaganda. Political art has doubts, not certainties; it has intentions, not programs; it shares with those who find it, not imposes on them; it is defined while it is</p>



		done; it is an experience, not an image; it is something entering the field of emotions and that is more complex than a unit of thought. Political art is the one that is made when it is unfashionable and when it is uncomfortable, legally uncomfortable, civically uncomfortable, humanely uncomfortable. It affects us. Political art is uncomfortable knowledge.” Tania Bruguera, Political Art Statement, 2010
25’	Exploration 1	What are your ethical boundaries of artistic expression? Explore this question through creating (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.
25’	Exploration 2 (continuation)	<b>PART 2</b> What are your ethical boundaries of artistic expression? Explore this question through creating (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.
20’	Reflection	What are your ethical boundaries of artistic expression? What propaganda do you know? What is the difference between art and propaganda? What is not art anymore?
5’	Topic & Learning Outcomes	<b>Unit 4.5 – From Local ...</b> When we think about art, we often think about great male, white, European artists. But art is so much more. Underrepresented examples can be Inuit throat singing or dreamcatchers from Ojibwe culture (subject to cultural appropriation).
15’	Input	<b>PART 1</b> <a href="#">Cultural Appropriation vs Appreciation (What is Native American Cultural Appropriation REALLY?)</a> 8 min <a href="#">Inuit throat-singing sisters from Canada</a> 3 min
25’	Exploration 1	Explore local/ national forms of art that are special to the place you come from through creating art about it (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.
25’	Exploration 2 (continuation)	<b>PART 2</b> Explore local/ national forms of art that are special to the place you come from through creating art about it (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.
10’	Reflection	What is a local form of art where you come from? What forms of artistic expression are excluded from what we think art is?



		<p>What is cultural appropriation?</p> <p>How can we make sure to appreciate and include art from different cultures in our lives?</p>
5'	Topic & Learning Outcomes	<p><b>Unit 4.6 ...through Global Citizenship</b></p> <p>Citizenship and culture are not only local topics. With the ongoing globalisation and digitalisation shrinking the appearance of distance, the concept of Global Citizenship and responsibility are increasingly discussed.</p>
15'	Input	<p><b>PART 1</b></p> <p><a href="#">What is global citizenship?</a> 2 min <a href="#">What does it mean to be a citizen of the world?   Hugh Evans</a> 17 min</p>
25'	Exploration 1	<p><b>PART 2</b></p> <p>Take on a global issue that you care about and create art about it (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.</p>
25'	Exploration 2 (continuation)	<p>What is global citizenship for you?</p> <p>Do you see yourself as a global citizen?</p>
20'	Reflection	<p>What issues do you think global citizens should stand up for?</p>
5'	Topic & Learning Outcomes	<p><b>Unit 4.7 ...Via Nature and Space</b></p> <p>Nature and Landscapes are prominent sources for artistic inspiration.</p>
15'	Input	<p><b>PART 1</b></p> <p><a href="#">How Climate Changes Art</a> 17 min <a href="#">Art From Nature</a> 6 min</p>
25'	Exploration 1	<p><b>PART 2</b></p> <p>Make art with nature. You could use sounds or materials for collages (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration.</p>
25'	Exploration 2 (continuation)	<p>Do you enjoy art connected to nature? What examples can you think of?</p> <p>How does Climate change art?</p>
20'	Reflection	<p>How can art (and especially cultural events) negatively impact nature and climate? (think about festivals or mass tourism in Venice (first video 10.00 to 12.50))</p> <p>How can art and cultural events negatively impact locals and workers?</p>



5'	Topic & Learning Outcomes	<p><b>Unit 4.8 –... To Planetary</b></p> <p>Art as a form of political, environmental participation on a global level can be defined as one of the cornerstones of planetary citizenship creating a diverse world community. Symbolism is central in art and planetary citizenship. Therefore, the concept is able to address global issues, but is limited in its impacts by the lack of international political initiatives and effectiveness.</p>
15'	Input	<p><b>PART 1</b></p> <p><a href="#">Climate Change Through Art and Dance   Dr. Cecilia Martinez and Chitra Vairavan   TEDxMinneapolis</a> 16 min</p> <p><a href="#">Zaria Forman is fighting climate change with her art   Roadtrip Nation</a> 6 min</p>
25'	Exploration 1	<p><b>PART 2</b></p> <p>How do you think art could help to promote more respect for mother earth? Explore this question through creating (you can look for further ideas at the very bottom of the document (Tips for artistic exploration)). You can research for further inspiration</p>
25'	Exploration 2 (continuation)	<p>How do you think art could help to promote more respect for mother earth?</p> <p>What does planetary citizenship mean to you?</p> <p>What examples of art do you know/ can you find that criticises global political and social circumstances?</p> <p>How can you address the global political topics you are passionate about through art?</p>
20'	Reflection	<p>How effective can art be to address global issues?</p>
90'		<p><b>Unit 4.9 - Ending</b></p> <p>Look back at all the art you created and the topics you discussed</p> <p>What new ideas do you take with you?</p> <p>How could you apply what you learned to the cultural events you will be planning?</p> <p>What social, cultural and environmental responsibilities do you have through art and the event you plan?</p> <p>How can you make sure it includes cultural diversity?</p> <p>How can you make sure it is safe and socially responsible?</p> <p>How can you make sure it is environmentally friendly?</p>
<b>Duration of the Learning Activity</b>		<b>12 hours</b>



<p><b>Evaluation</b></p>	<ul style="list-style-type: none"> <li>▪ Which statement about the concept of citizenship is not correct? <ul style="list-style-type: none"> <li>a) Voting can be an act of citizenship.</li> <li>b) Organising a protest about a political issue can imply active citizenship.</li> <li>c) Citizenship can only be defined as a legal status.</li> <li>d) The concept of citizenship can combine legal status and active participation in democracy.</li> </ul> </li> <li>▪ Political art ... <ul style="list-style-type: none"> <li>a) ...is always about war.</li> <li>b) ...can challenge political leaders.</li> <li>c) ...can address social issues.</li> <li>d) ...can be indoctrinating when used in forms of propaganda.</li> </ul> </li> <li>▪ Match the items to either cultural appropriation or cultural appreciation. <ul style="list-style-type: none"> <li>a) Being respectful with cultural items. (Appreciation)</li> <li>b) Reducing a culture to a trend. (Appropriation)</li> <li>c) Promoting harmful stereotypes. (Appropriation)</li> <li>d) Educating yourself about traditions. (Appreciation)</li> </ul> </li> <li>▪ Which of the following statements is correct? <ul style="list-style-type: none"> <li>a) Climate as a topic of art has only been established in the recent few years</li> <li>b) Through art problems of climate change can be addressed.</li> <li>c) Art, nature and climate have been intertwined for a long time.</li> <li>d) Climate inspired art is called artecotism.</li> </ul> </li> </ul>
<p><b>Tips for learners</b></p>	<p>In this module learners are guided to work on intertwined topics central to the cultural scene; citizenship, artistic expression and respect for the planet we live on. The units rely on different inputs through YouTube videos and give a great deal of freedom to the learners to explore the ideas artistically and to discuss them further. It is therefore not a passive learning process; the learners can influence the results through their own interests and strengths.</p>
<p><b>Tips for Artistic Exploration</b></p>	<p>Making a collage, filming a video, writing a poem, drawing a picture, creating a playlist, making and recording music / sounds, taking a photograph, writing a short story, drawing a comic, choreographing and performing a dance / short theatre piece, building a sculpture ...</p>
<p><b>Link to SPIRITUS LOCI MOOC</b></p>	<p><a href="https://cerizone.eu/czmoodle/course/view.php?id=53">https://cerizone.eu/czmoodle/course/view.php?id=53</a></p>