ECLN Partner Test Report

Foundation ARTeria, Poland

Work Package 4

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ECLN 6P FRAMEWORK

ECLN Artist-Led Learning Activities Menu

CURRICULUM ITEMS TESTED IN POLAND:
- individual: **creative contexts**
- shared with Netherlands and UK: **communication, coaching, self-awareness.**

Note: *We tried to find our ARrtist-Led Learners especially taking their experience in working in different cultural contexts into consideration, we thought also about differences between examples of informal, non-formal and formal situations. The first three cases are in my opinion the most important to the context of the pilot testing, especially the first one - workshop "Art as a tool for social therapy" (we weren't able to make the interviews with the prisoners, but I think the answers of the Art-leader are very complete).*

I. PEOPLE AND PURPOSE

People:
Case 1. A visual artist (painter), with experience in formal-education - she is a professor in Academy of Fine Arts in Katowice (the faculty of painting), who has a experience in working with excluded people and the prisoners.

Case 2. A social animator originated from Russia (where he finish secondary music school), who studied also in Germany (he studied international communication there and also he finished the course of making the documentary films) and now lives in Poland, who has experience in international projects especially international exchanges and use in his work artistic activities (especially connected with music, singing).

Case 3. A organiser of medialabs, he has had also experience in preparing the application of European Capitol of Culture for Katowice, he works in cultural institution "City of Gardens" and has a experience in working in several non-governmental cultural organisations and in realising the art projects especially based on the intercultural dialogue; he is also a PhD student of Cultural Communication at the university, which is preparing to work on new media and the information society.

Case 4. A graphic designer, who has experience in formal-education - she work in Academy of Fine Arts in Katowice (faculty of Graphic Design), but also make very interesting projects (especially walks and debates) and publications connected with Silesian heritage; she studied at University of Silesia in Katowice (culture studies) and Academy Of Fine Arts (Graphic Design) and she studied also in France

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in Ecole Régionale des Beaux Arts de Saint-Etienne; she has a doctorate in fine art - the title of the dissertation: "New Silesians. City/Design/Identity".

Case 5. A graphic designer, who has mainly experience in formal-education - she work in Academy of Fine Arts in Katowice (faculty of Graphic Design).

Purpose:

Case 1. to answer the question of whether art can transform the consciousness of convicts, to reintroduce women, who have an absolute sentence of imprisonment in prison, through activities related by art (the art as a tool of social changes and the therapy). The aim of workshop was an attempt to change the consciousness of women from prison through art, to change their attitude to the world and ourselves and to create different behaviours (than it was in past), which determine the quality of contacts with other people. *[mainly non-formal and in-formal situations]*

Case 2. to discover and share knowledge about the different cultures, to build intercultural dialogue and promote openness and tolerance behaviours among the youth from different countries, who are participants of international exchanges by artistic activities (especially connected with music, singing). *[mainly in-formal situation]*

Case 3. to promote openness which involves the sharing of knowledge and experiences with the view to disseminating the skills and tools of social change, to arrange temporary cooperation platforms for people from different backgrounds who value the experience gained from working in interdisciplinary teams and to create new narratives and solutions for the city, combining tradition with the language of new media and contemporary design. *[mainly non-formal situation]*

Case 4. to promote a good and modern design, based also on Silesian heritage especially through students but not only (also widely inhabitants), to promote Silesian heritage especially the cultural tourism with a special focus on cultural routes, which are a thematic tours. *[mainly in-formal, non-formal and formal situations]*

Case 5. to teach student of graphic design collaboration on the labour market and with entrepreneurs *[mainly formal situation]*

II. PLANS AND PLACES

Plans:

Case 1. to organise periodically meetings (20 workshop sessions) with art for 10 convicted women to explore various painting techniques. It was leaded by professional artist, who wanted to open them and enable them discovering themselves throughout the art - in this process they used the art both in theoretical and practical aspects. The process included a multimedia presentation of art over the centuries, workshops and artistic achievements analysis carried out by the persons participating in the workshop. All these activities will constitute an art therapy method affecting the solving of internal

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problems of the convicts and the development of their imagination, thinking and change in their perception of themselves and the world around them. At the end of the project their works were presented in professional gallery in public space and they had possibility to take part in this celebration.

Case 2. to familiarize the youth participants of international exchanges with themselves and with different cultures and contexts by common artistic (mainly musical) activities, to transfer the cultures, to launched the specific and interesting climate, which is helpful for audience to understand different countries, its interesting elements, advantages and disadvantages.

In pilot testing we were especially interested in international project Civic Engagement Workshop – it's Polish-Ukrainian-Belarusian non-formal youth education program, which goal is to promote democratic values and promoting active civil society by informal activities. It inspires young people to make changes in their environment, helps to realize ideas on socio-cultural initiatives.

Case 3. to engage participants in interdisciplinary activities trying to find new uses for digital technologies and innovative ways, to employ new media, to promote sustainable urban transformation, to work in team.

In pilot testing we were especially interested in one medialab from the cycle "Urban Data Stories" organised in June 2014 - it's sessions using new technologies, workshops and meetings of work teams. Each of these is planned to conclude with an open-to-all public summary including a key lecture and short presentations combined with a discussion of completed projects.

Case 4. To organise the classes, workshops, cultural routes, which present the examples of the good design, also connected with Silesian heritage (especially modernism), to inspire each other by participant, through discussion and common experiences.

Case 5. To organise classes with references to real needs of the labour market by showing connections between the "real" world and artistic expression.

Places

Case 1. Workshops were realised in the prison and the exhibition was organised in the reputable gallery "Rondo Sztuki" ("Circus of Art").

Case 2. The international exchanges were realised on camps in different countries.

Case 3. The medialab's classes were realised in modern culture centre - meeting place for all those interested sharing ideas, meeting inspirational artists and designers, as well as a useful platform for collaboration with international artists and institutions.

Case 4. The workshops and classes were organised mainly in premises of Academy of Fine Arts, the cultural routes in the space of the city.

Case 5. The lectures were realised in premises of Academy of Fine Arts.

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III. PROGRESS AND POINT OF VIEW

Progress

Case 1. As the basis for the relationship between the person who runs the workshop and the convicts assumed dialogue, because it allowed for an analysis of the work, which in turn resulted in a clear definition of the position of participants, helping to formulate and express personal opinions about the achievements of other people taking part in the workshop. Development of the research results was based on the information contained in the works. Drawing, painting or other form of artwork are of particular importance as a creative act, because by teaching new ways of expressing one's experience, at the same time they reinforce the new identity of the person participating in the workshop.

Case 2. The informal aspects of this activities and the fact, that art has the emotional influence for the participants were the most important, also creative work in team.

Case 3. Medialab is an experimental project, combining creative activities, research and education. In this workshop participants are invited to develop possible application on what to do with this material and how to present to the general public. The process of creating a public space installation, the rethinking what online exhibitions should look like were very interesting. The participants were able to discover what digital cultural heritage has to offer.

Case 4. Combination of "the book" knowledge, exchange the inspirations, the possibility of see or touch something, hearing "the story" in place and direct experience were the most important elements. Also personality of the leader, her accessibility (also for instance by Facebook)

Case 5. The collision of the artistic ideas and needs of the clients can be interesting – the informal education and observation is a very important element of the process.

Point of view

Case 1. I use the quote: "At this point I would like to emphasize the huge role of the multimedia presentation, especially the part relating to contemporary art! It strengthened my belief that a painting or any other art form as the projection through storytelling enables inclusion in the world of valuations. Perception and interpretation of the image is the key to the complex inner world of an individual, where through dialogue with external or internal interlocutor increases the awareness of self and the world. Visual language shows the complexity of the relationship. Dressing analogies in words we move in different codes of representation of reality: verbal and sensory. Deliberate art therapy action, using visual arts, allows to reach resources inaccessible to verbal code which we use every day. Art with all its problems, both in the present and in the past, is a great material to help in shaping and correcting attitudes."

Case 2. Using creative and art activities during intercultural meetings.

Case 3. Using new technologies are very attractive especially for young people.

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ECLN CORE-CURRICULUM TESTING STATEGIES THAT PARTNERS CAN USE.

We used **4 Open Questions** to ask the Artist and some additional once *(the list is below).* The artists asked for most of them, sometimes they emphasized that they told the answer during some previous question.

We realised:

Case 1. The written interview translated from Polish to English

Case 2. The audio interview translated to English (it was difficult because the Polish isn't his native language)

Case 3., 4. and **5.** video interviews in English.

We have permissions from participants to take part in research, but we haven't their permissions to use their images.

Questions used:

CULTURAL CONTEXT

     a) *How did I learn cultural context?*

     b) *What strategies have I used to transfer the knowledge/skills/attitudes essential to cultural context to others?* (e.g. demonstrate and get learner to imitate, observe learners doing a task and give feedback, discuss learning objectives and tasks, construct an experience for/with learner(s) and facilitate reflection on the experience; set a learning objective and suggest resources and leave learner to get on with support on demand)

     c) *What will I select to use **on testing occasion** and why?* (przez „**testing occasion"** rozumiemy sytuację pracy w roli osoby zajmującej się szeroko rozumianą edukacją artystyczną z jakąś konkretną grupą/w konkretnych warunkach związanych z kontekstem kulturowym, np. w pracy z więźniami, osobami niepełnosprawnymi, obcokrajowcami, itp.)

     d) *How effective is the transfer of the knowledge/skills/attitudes essential to cultural context on this testing occasion?* (Record your own perspective + the learner(s) perspective simply e.g using a traffic lights system :red=not effective; amber=not sure, maybe effective; green= effective)

I dodatkowo:

     e) *Do you want to add something connecting with the education in the different „cultural contexts"?*

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COMMUNICATION:

a) *How did I learn communication?*

b) *What strategies have I used to transfer the knowledge/skills/attitudes essential to communiaction to others?*

c) *What will I select to use on this testing occasion and why?*

d) *How effective is the transfer of the knowledge/skills/attitudes essential to communiaction on this occasion?*

I dodatkowo:

Pre-workshop/coaching session etc.

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

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

Post-workshop/coaching session etc.

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

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

During workshop/coaching session etc.

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

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

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

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

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

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

COACHING

a) *How did I learn coaching?*

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b) *What strategies have I used to transfer the knowledge/skills/attitudes essential to coaching to others?*

c) *What will I select to use on this testing occasion and why?*

d) *How effective is the transfer of the knowledge/skills/attitudes essential to coaching on this occasion?*

I dodatkowo:

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

2. Why do you use coaching for cultural learning?

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

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

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

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

SELF-AWARENESS

a) *How did I learn self awareness?*

b) *What strategies have I used to transfer the knowledge/skills/attitudes essential to self awareness to others?*

c) *What will I select to use on this testing occasion and why?*

d) *How effective is the transfer of the knowledge/skills/attitudes essential to self awareness on this occasion?*

I dodatkowo:

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

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

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

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

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

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

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

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