



## CREATIVE AGORA

### Learning Module 1

#### Section 1: Introduction

<b>Title of the Module</b>	<b>MODULE 1: INTERNATIONALISING PARTICIPATORY ARTS EDUCATION</b>
<b>Summary description (max 100 words)</b> This is a very brief summary to describe the Module on the website.	Module 1 serves as an introduction to the internationalization of your participatory arts practice through tools to adapt your work, to structure your project, to build and nourish your professional network and to carry out workshops in an intercultural environment.
<b>Introduction to the Module (max 2000 words)</b> Describe here in more detail: <ul style="list-style-type: none"> <li>• What the Module covers</li> <li>• Context: Why it is relevant to Community Leaders and Facilitators</li> <li>• How they can use the materials provided.</li> </ul> Draw upon the material developed for the LTT and show how it ties together to address the Learning Objectives of the Module	Internationalizing your artistic practice, within the framework of participatory arts, has many advantages and allows you to enrich your actions in many ways. However, it also requires certain transversal skills and work codes to provide effective work with different communities from diverse and varied cultures. This module covers intercultural competences required by community arts educators to internationalise their practice and engage with learners and artist educators in other countries. The practice of participatory arts makes it possible to change one's vision of one's artistic practice. As a network of professionals, participatory practice makes it possible to restructure the position of learner and tutor and to reposition all participants on an equal footing. This

approach makes it possible to completely rethink the vision of the creative process and often to rediscover one's art.

During the Creative Agora exchanges in Budapest, the educational artists often expressed their wish to learn as much as to transmit. This is why international and intercultural practices are considered as creative accelerators like no other.

However, many barriers exist to international development: including physical distance, language barriers, cultural differences. During the COVID crisis many tools have been developed to find new ways to work, collaborate and create together and many of them have become part of our habits. The digitalization of professional networks can reduce the feeling that physical distance is a barrier. Platforms and channels are developing rapidly. It is important to know how to position yourself and master certain codes and tools to find your place.

The Covid crisis has also shown us the need to come together and meet in person to experience common emotions and recreate moments of sharing together.

This Module will therefore present:

1. A method to structure your projects to re-think about how you consider your practice and how to present it to your partners and participants.
2. Methods of communication for showcasing your work, making yourself known and developing your network.
3. A workshop proposal for an intercultural group of collective musical creation

The Module includes links to further resources in order to understand the added value of internationalisation and a list of tools (decision making, communication, learning platforms, collaboration tools) and how to adopt them for your work. There are self-assessment questions for you to reflect upon what you have learnt.

See also two Case Studies here:

[The Dice Player](#)



	<u>Wat'SAP</u>	
<b>Learning Objectives</b> List up to maximum 4 Learning Objectives for the Module.	<b>LO 1.1</b>	Structure a participatory art project
	<b>LO 1.2</b>	Promote participatory art internationally
	<b>LO 1.3</b>	Build networks internationally and create new synergies
	<b>LO 1.4</b>	Exploit the advantage of internationalisation and networking



## Section 2: Learning Activities

### ACTIVITY ONE:

<b>ACTIVITY TITLE</b>	<b>Developing your international practice through the ACE (Artistic and Cultural Education) method</b>
<b>Aim/ objective of the activity</b>	<p>ACE (Artistic and Cultural Education) is a French method that aims to encourage the participation of all people in artistic and cultural life, through the acquisition of knowledge, a direct relationship with the work, meeting with artists and cultural professionals, and engaging in artistic or cultural practice. Implementing the ACE method implies the mobilization of all the public, artistic, cultural, associative, territorial stakeholders to develop creative actions.</p> <p>This was initially created as a common method to engage children and young adults in a more participative cultural approach but has now developed as a lifelong approach for adult learning. ACE aims to create bridges from a prism to another. Therefore, it can be used in an international context. Developing ACE contents as a strategy to internationalize artistic practice involves:</p> <ol style="list-style-type: none"><li>1. Understand ACE,</li><li>2. Built ACE contents,</li><li>3. Use it as a strategy to internationalize an artistic career.</li></ol>
<b>Duration</b>	1h Developing this method in an international context can prompt you to think about how you consider your practice and how to present it to your international partners. It will take several work sessions to create a genuine project and network to facilitate your practice.



<p><b>Andragogical Methods used.</b></p>	<p>Self-evaluation. Sharing experience/peer learning</p>
<p><b>Preparation for the activity</b></p>	<p>Make sure to define the objectives of your practice so you can reflect on them</p>
<p><b>How to implement the activity. Step by step</b></p>	<p>This method rests on 3 pillars and objectives:</p> <ul style="list-style-type: none"> <li>- Knowledge acquisition: Enable everyone to build a rich and coherent personal culture throughout their lives.</li> <li>- A direct relationship with the works, and meeting with artists and cultural professionals: through the meeting of artists and works, the frequentation of cultural places.</li> <li>- An artistic or cultural practice: Develop and strengthen artistic practices.</li> </ul> <p>1- Prepare</p> <p>Based on these three pillars, start by creating your international project:</p> <ul style="list-style-type: none"> <li>❖ How does my practice allow participants to gain knowledge?</li> <li>❖ How does my practice allow the participants to meet artists, works of art or to frequent cultural locations?</li> <li>❖ How am I helping the participants to develop their artistic practices?</li> <li>❖ Have a specific curriculum.</li> <li>❖ Prepare a presentation of your practice so that your international partners can understand the objectives of your project.</li> <li>❖ Prepare the financial cost of your project.</li> </ul> <p>2- Internationalize your content</p> <ul style="list-style-type: none"> <li>❖ How will it be understandable to all? Use ways of communicating that are international, such as emotions, eye contacts, mime and gesture, music, visual elements etc.</li> <li>❖ Adapt your content to different types of cultural spaces: make it easy to transport and set up.</li> <li>❖ Consider the needs of different types of audience: different generations, cultural backgrounds etc.</li> </ul>



	<ul style="list-style-type: none"><li>❖ Make it relevant for groups and for individual experience.</li></ul> <p>3 - Reach out</p> <ul style="list-style-type: none"><li>❖ Build a database of the organisations you have already worked with, both nationally and internationally or that you think will be relevant to work with in the future.</li><li>❖ Contact organizations related to your artistic and andragogical objectives.</li><li>❖ Contact local organizations that take part in international projects.</li><li>❖ Contact your networks and other organizations you have already worked with.</li></ul> <p>4- Evaluation and follow up</p> <ul style="list-style-type: none"><li>❖ Be continually prepared to readjust and adapt your project as a "living matter" .</li><li>❖ Plan how you will evaluate and assess the project.</li><li>❖ How will you document the value of your project: photos, videos, testimonials ... to be disseminated through your networks and to be included in your evaluation (make sure to ask for the authorization of image rights before broadcasting).</li></ul>
<b>Tips for the trainer</b>	Remember that all your objectives should be SMART (specific, measurable, achievable, relevant and time-bound)
<b>Materials</b>	Computer, word processing, spreadsheet. You can also use post-it notes and flipcharts to help you organize your ideas into a project.
<b>Equipment and facilities</b>	



<b>Links to online tools and resources</b>	<a href="https://www.culture.gouv.fr/en/Thematic/Arts-and-cultural-education">https://www.culture.gouv.fr/en/Thematic/Arts-and-cultural-education</a> <a href="https://www.youtube.com/watch?v=16m2H1eaUQo">https://www.youtube.com/watch?v=16m2H1eaUQo</a> <a href="https://www.youtube.com/watch?v=z8NfMGmzVk&amp;t=16s">https://www.youtube.com/watch?v=z8NfMGmzVk&amp;t=16s</a>
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**Self-assessment questions:**

*Add here three questions by which the trainer can reflect upon what has been learnt from the activity:*

<b>Question 1</b>	Were the objectives of my project understandable for international partners?
<b>Question 2</b>	How was I able to adapt an activity to an international project developing the ACE method?
<b>Question 3</b>	What did I learn from presenting my project in an international context?



## ACTIVITY TWO:

<b>ACTIVITY TITLE</b>	Effective communication
<b>Aim/ objective of the activity</b>	Show your work, make yourself known and develop your network internationally
<b>Duration</b>	This activity is a long term development for your international project. You can take a few hour to think about each step but it will take some time to adapt it to your project
<b>Andragogical Methods used.</b>	Self-evaluation. Sharing experience/peer learning
<b>Preparation for the activity</b>	You can regroup the communication elements that you have already developed during your different projects. You can also regroup communication elements from other projects that inspire you. Create mood boards. Try to analyze what may have worked previously in your projects in terms of communication and what you like about the projects you follow. How will you adapt these in an international context?
<b>How to implement the activity. Step by step</b>	That's it, your project is structured, and you are ready to make it known. It's time to set up a communication strategy to give your project the visibility it deserves. The communication for your project is important to find new partners as you will be presenting your past, current and future work.  <b>❖ STEP 1. DEFINE AND PRESENT YOUR PROJECT IN ENGLISH</b> Before embarking on communication, it is important to take a few minutes to put your project down, to write it down on paper. Your communication will have to reflect your artistic universe, your singularity and be understandable to a wide audience outside your own country

To help you, here is an example of a grid to structure your ideas. Pitch your project orally in a few sentences. What is well conceived, is clearly stated.

Artist / Group Name	
Composition of the group	
Location	
Instruments	
Musical genre	
Language(s) used	
Memorable experiences: scene, album, new member	
Genesis of the project	
Keywords	
Artistic references	

**STEP 2. CREATE THE PROFILE OF ONE PERSON OF YOUR INTERNATIONAL AUDIENCE**

- How old are they? 0 – 10 / 10 – 25 / 25 – 35 / 35 – 50 / +50
- What is their main lifestyle? Urban? rural?
- What do they wear?
- What do they read and listen to?

- How do they keep informed of cultural life?
- Do they like travelling?
- Where do they go out?
- Do they practice arts?
- How often do they go to theatre / concerts ?

**STEP 3. CHOOSE YOUR COMMUNICATION TOOLS AND INTERNATIONAL MEDIA**

It is not necessary to invest in all means of communication to communicate well. You have to know how to select them according to your needs and the profile of your audience.

You have a range of tools: print, social networks, website, newsletter, online agendas .... Think also about partnerships and collaborations.

**Keep in mind that there are different types of public: institutions, associations, cultural places, spectators, schools, students .... Make sure to adapt your communication (tone, means, network ...) according to the public you are communicating with. It is necessary to target!**

Social media

Today it is essential to be on social networks, and for an international project particularly so, as you can easily reach people across borders. Here too, the challenge is to choose the right social networks: it is not a question of being on the maximum number of networks but rather of selecting the most relevant. You have to maintain a constant relationship, maintain the link! Do not scatter, stay on message, and interact regularly.

**The goal? Encourage adherence to your artistic universe, federate and retain a community around your projects, create an emotional link with your fanbase.**

It is important to ensure that a dynamic is created, that it is shared. With your communication, especially on social networks, you embark with your community in a collective adventure.

Find the right excuses to communicate, your next dates, your work on your projects...

**STEP 4. BUILD A RETROPLANNING**

Retroplanning is a calendar that gathers all the tasks to do in order to prepare an event. Contrary to the classic way of planning, to elaborate a retroplanning it is necessary to start at the date of the end of the project.

It's important to keep a schedule in mind. Some things take time. Be aware that some timings are fixed (online on platforms, printing deadlines ...) Identify your news and set up your retroplanning accordingly. Ask yourself if it is not too early to communicate, too late or if it is appropriate. And in an international context, remember that time zones and deadlines may be different in different countries. Planning your communication is essential, it will allow you to surf on your news, value the highlights, and especially to avoid missing promotion opportunities.

#### Media Retroplanning

If you have set a beginning of the project or a dissemination date or other milestone, you must schedule its media promotion. Is the promotion targeting one country or more - for example if you are touring to several countries? Don't send your information at any time. It is necessary to schedule the first sending and the reminders: by email, by phone.

#### **STEP 5. THE GRAPHIC CHARTER**

A graphic charter is a document containing the rules regarding the graphic identity of your project or organisation. It represents a broadening of your visual identity beyond printed matter and signage to encompass media platforms and audio signatures.

In an international context, "One picture is worth a thousand words". Your artistic identity must now be visually present. The graphic charter is the visual affirmation of your work, your style, your artistic universe. It will then be used to structure, to homogenize all your communication.

Consider your range of colours, your patterns, form, police, and use the same in every communication. In an international context, logo and images must be understandable without the slogan, and if you are using words in one language, test that their meaning in another language is not going to lead to offence or ridicule.

You can use a graphic designer or devise your own visuals using sites that offer ready-to-use templates, like Canva for example.

<https://www.canva.com/>

#### **STEP 6. THE INTERNATIONAL COMMUNICATION KIT**

The communication kit is the basis for all communication. This is the indispensable toolbox.

What is an international communication kit?

- 1) The visual of the project
- 2) Press photos: vertical and horizontal format in HD

	<p>3) Video link with only music + contacts 4) Contacts + social networks</p> <p>+ in addition</p> <p>5) Short description of the project in English 6) Short biography in English 7) Website in English</p> <p>Optional and depending on the project:</p> <ul style="list-style-type: none"> <li>- Press Release and Press Kit</li> <li>- Press review</li> <li>- Goodies (download card, USB key, stickers...)</li> </ul> <p>⇒ <b>All these elements must be charted!</b></p> <p>This kit is like a business card, it must allow anyone in contact with you to discover your project and especially to understand it. Make sure it is easy to read and to understand and includes your contact. If your "business card" is clear and complete, then it will be easier for a journalist to write an article about you, or for a producer to understand your universe.</p> <p>This is the toolbox from which each of your interlocutors will draw the necessary information.</p> <p>In an international context, privilege a virtual kit, but do not forget to print a physical one.</p> <p>Once the communication kit is in place, it must be adapted according to its recipient. For example, if you send your kit to a partner, it will not have the same information as if you send it to a journalist. Each of these two recipients will not have the same needs. However, you will still need the above elements.</p> <p>This kit must be original, so do not hesitate to let your creativity speak. Do not forget that you are in an environment that claims to be creative and where originality, audacity and simplicity are great pillars.</p> <p><b>STEP 7. PRESS RELEASE</b></p>
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- 1) The press release and the press kit: these are the first documents you send to the press. The press kit should answer any questions a journalist may have about you. Use your press release to inform the journalist of your news. The crucial information must appear in the title and from the first lines of the text. We are talking about prioritizing information.

Be careful, do not overwhelm them with information. Send them relevant news.

Information must be provided in advance. The interest is to give them something new. It is not once your project is out that you should talk about it because by then it is already outdated. You have to tease. The more privileged the media feels, the more they will talk about you. Surprise them!

- 2) First of all, it is necessary to privilege the local. Find the major media players in the region who will be more sensitive to local artists and seduce them with your kit! Create your journalistic community! Once seduced, the various media will not hesitate to relay your news.

Attention: each media is specific, you have to adapt your message according to whether it is a magazine, a daily, a radio or a blog ... Each media has its characteristics, analyse them and adapt! In addition, media channels often have several editors or journalists, you have to find the one who is specialized in culture, or cultural projects.

Take care also to be selective in choosing the media you contact. They are above all means to target your audience. It is according to the public that we choose the medium.

- 3) Meet them: There are many opportunities to meet with the media. It's up to you to exploit them. Invite them to a showcase, a performance, project dissemination or other. If you are targeting media in another country, you can meet them online.

- 4) If you have canvassed several journalists, do not forget to collect articles, programs, or any other publication. Use your press coverage to promote what you do. You have to keep everything; on the one hand the support of journalists gives credibility to your project and on the other hand you know who is interested in you.



<b>Tips for the trainer</b>	Ask some people that are close to you to read your material. What could be clear to you may not be understandable to someone who does not know your project. Also, spelling mistakes and the visibility of the text will be easier to determine by an outsider. In an international context, ask somebody from that country to review your material and get it translated into the local language.
<b>Materials</b>	Computer, word processing, spreadsheet. You can also use post-it notes and big sheets of paper to help you organize your ideas.
<b>Equipment and facilities</b>	
<b>Links to online tools and resources</b>	<a href="https://prezi.com/ayssggjnvh9u/la-communication-artistes/">https://prezi.com/ayssggjnvh9u/la-communication-artistes/</a>

**Self-assessment questions:**

*Add here three questions by which the trainer can reflect upon what has been learnt from the activity:*

<b>Question 1</b>	Is my project reaching and understandable to my target audience internationally ?
<b>Question 2</b>	Does my communication help secure me new international opportunities in my work ?



<b>Question 3</b>	What have I learnt about communicating my project outside my own country?
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**ACTIVITY THREE:**

<b>ACTIVITY TITLE</b>	WRITING HIP HOP WORKSHOP
<b>Aim/ objective of the activity</b>	<p>This activity aims to engage a group of people in artistic creation:</p> <ul style="list-style-type: none"> <li>- To develop the creativity of the participants, in listening, and expressing themselves</li> <li>- To transmit an artistic practice through a specific method</li> <li>- To acquire the methodology necessary for the creation process</li> <li>- To gain self-confidence</li> <li>- To integrate within a collective work on a collective project</li> </ul>
<b>Duration</b>	Depending on the creative and andragogical objectives and the level of the participants, the workshop can vary from 3 hours to a day.
<b>Andragogical Methods used.</b>	Group exercise
<b>Preparation for the activity</b>	<p>Before the activity you should research technical vocab so you are able to explain it to the participants. You must prepare different samples for the participants to choose from. You should inquire about the participants’ artistic level (are they beginners, are they used to creating together etc...)</p>

	Define before the workshop your creative and andrological objectives
<p><b>How to implement the activity. Step by step</b></p>	<p><b>1. INTRODUCE / DESCRIBE THE ACTIVITY</b>          Personal introduction: who we are, what is our profession,          Watching video clip realized with young adult in our association,          Presentation to different time of the activity,          Presentation artistic objectives,          Introduce about rap music, rhythm, and writing techniques (rhymes etc)</p> <p><b>2. CHOOSE A TOPIC</b>          Do a brainstorm to collect the ideas of all participants,          Agree on one idea.</p> <p><b>3. MAKE AN INSTRUMENTAL</b>          Present all elements of an instrumental,          Quick presentation using software “Logic Pro”,          Listen to proposed sample,          Choose a sample by voting,          Play drums with synthetic piano: Bass drum / snare / hi-hat.</p> <p><b>4. WRITE SESSION</b>          Split the group in 3 small groups,to make 2 verses, 1 chorus : classic musical structure          (□ One artist with each group)          Give a time limit and plan a restitution time,          Let participants write what they want, if related to the topic, and if there are rhymes,          Be present if participants need help about sentences, flow, or rhymes.          (□ But leave autonomy to participants)          When each participant has their sentences, put in order          Introduce restitution: train to read the text in rhythm, in a high voice, one by one.</p> <p><b>5. RESTITUTION</b>          Write a clean copy for each group to see the text          (□ on a large sheet for example)</p>



	<p>Structure the instrumental based on bars/measures to each group, Set up the place, and all groups, Give last instructions: stand straight, have a high voice, articulate etc Realize the restitution: sing together, Document the workshop so that you have a record of it (we used video for this activity), Do a quick evaluation, Congratulate participants ☐ valorisation.</p>
<b>Tips for the trainer</b>	<p>This workshop is particularly impactful in an international or intercultural context because music is a universal language in which everyone can find themselves. This workshop is transferable to all types of music you practice, the impact of the workshop will be even stronger if the chosen music resonates with the tastes and cultural practices of the participants. Be curious about your own practice, try to research how it's evolving and how it makes sense to the participants.</p>
<b>Materials</b>	<p>Paper, pens, computer with <b>computer-assisted music software (eg Logic Pro), chairs, tables, speakers, microphone</b></p>
<b>Equipment and facilities</b>	<p>You should find a space where everybody can meet for the presentation and restitution but with spaces where the small groups can work without being disturbed by each other</p>
<b>Links to online tools and resources</b>	<p><a href="https://www.youtube.com/watch?v=MmFMFL94LXM">https://www.youtube.com/watch?v=MmFMFL94LXM</a> <a href="https://www.youtube.com/watch?v=iAZXhugdvnE">https://www.youtube.com/watch?v=iAZXhugdvnE</a> <a href="https://www.youtube.com/watch?v=WODREKvgCzY">https://www.youtube.com/watch?v=WODREKvgCzY</a></p>

**Self-assessment questions:**



<b>Question 1</b>	Did the participants gain in autonomy in their creative practices?
<b>Question 2</b>	Did all the participants enjoy themselves during the workshop?
<b>Question 3</b>	Are you and the participants satisfied with the finished product?



## Section 4: Online Tools &amp; Resources

**1. Essential resources**

<b>Title</b>	<b>Type of resource (e.g.: video/ PDF/ PowerPoint , etc.)</b>	<b>Description (why it is relevant)</b>	<b>Link</b>	<b>Relevant Learning Objective</b>
Erasmus Plus	Website	European funding for international exchange of learning	<a href="https://info.erasmusplus.fr/">https://info.erasmusplus.fr/</a>	1.1, 1.4
Creative Europe	Website	European Funding programme for international creative exchange	<a href="https://www.eacea.ec.europa.eu/grants/2021-2027/creative-europe_fr">https://www.eacea.ec.europa.eu/grants/2021-2027/creative-europe_fr</a>	1.3, 1.4
Du stylo à la scène	Video	Documentary of music creation residency	<a href="https://www.youtube.com/watch?v=MmFMFL94LXM">https://www.youtube.com/watch?v=MmFMFL94LXM</a>	1.1
Ateliers HipHop 1	Video	Example of a music workshop at Uni'Sons	<a href="https://www.youtube.com/watch?v=iAZXhugdvnE">https://www.youtube.com/watch?v=iAZXhugdvnE</a>	1.1
Ateliers HipHop 2	Video	Example of a music workshop at Uni'Sons	<a href="https://www.youtube.com/watch?v=WODREKvgCzY">https://www.youtube.com/watch?v=WODREKvgCzY</a>	1.1



## Section 5: Additional Resources

In this section you are asked to provide additional resources for learners who want to dig deeper in specific competences. These can include links to websites, video tutorials, articles, podcasts, interactive resources. Please provide at least 1 resource per Module which can cover 1 or more competences.

Title	Type of resource (e.g.: video/ PDF/ Ppt, etc.)	Description	Link	Relevant Learning Objective
Animation tools	pdf	Fun tools to involve participation in groups.	<a href="#">03_FEUILLETS_56p.indd (graineguyane.org)</a>	1.1
Arts and Cultural Education	website	French Ministry of Culture policies and guidelines on Arts and Cultural Education	<a href="https://www.culture.gouv.fr/en/Thematic/Arts-and-cultural-education">https://www.culture.gouv.fr/en/Thematic/Arts-and-cultural-education</a>	1.1, 1.2, 1.3, 1.4
Google translate	web tool	Online translation tool	<a href="https://translate.google.com/">https://translate.google.com/</a>	1.2, 1.3
What is socio-drama?	website	What is socio drama, how this tool could be used in an intercultural project	<a href="https://en.wikipedia.org/wiki/Sociodrama">https://en.wikipedia.org/wiki/Sociodrama</a>	1.3, 1.4
Mentimeter	web tool	Interactive presentation online	<a href="https://www.mentimeter.com">https://www.mentimeter.com</a>	1.1
Prezi	web tool	Online tool for presenting group artistic projects (French)	<a href="https://prezi.com/ayssggjnh9u/la-communication-artistes/">https://prezi.com/ayssggjnh9u/la-communication-artistes/</a>	1.2, 1.3



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### Section 6: Self-reflection in applying the learning

*In this section please list 6 questions that the learner can ask and reflect upon in applying the learning from the Module as a whole*

	Question	Applies to Learning Objective/s
Question 1		
Question 2		
Question 3		
Question 4		
Question 5		



<b>Question 6</b>		
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