ROOTS & ROUTES Peer Coach Curriculum

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## Introduction

(Ninja Kors)

To be a young artist in the first decades of this century is no small feat. It offers both tremendous challenges and great opportunities. Increasing mobility and access to various sources, as well as a rapidly changing society, offer enormous chances for artistic development. Possibilities seem endless, especially since technological advances make it possible for young artists to take much of what needs to be done into their own hands: production, publicity, etc. On the other hand, there are many challenges that lie ahead when deciding to make art your livelihood. Financial stability is not a given in this work field and financial sources are often hard to come by.

That said, the rewards from coaching a new generation of young artists, along with developing your own artistic career, are great. ROOTS & ROUTES partners across Europe have met with young artists in the field of music, dance, theatre, media and visual arts who wanted an opportunity to learn how to coach others in their field. They feel that they have something to offer, as well as to gain, when they teach or guide others. To offer they have the knowledge and skills that they have acquired so far. To gain they have an (additional) means of gaining financial independence with what they know and do best: practicing their art, and passing it on to others.

These European young creatives make up an exciting generation. They are not afraid to look for what they need, they quickly learn how to network and find their ‘fellowship’, and they often have a vision for their future as a professional. They are also often quite keen to have others join the movement that they created or joined themselves. This is a generation of makers and doers; they will not wait for someone else to fix it for them. ROOTS & ROUTES wants to equip this generation with some of the tools they will certainly use during the journey up ahead.

# Part I: Basics

## 1. What is Peer Coaching?

### 1.1 Background & History

(Sina Schindler)

Since its creation in 2001 in the Netherlands, the international ROOTS & ROUTES network has made fostering cultural and social diversity in contemporary arts and media one of its main fields of action. Starting with primarily artistic projects such as mobility programmes dedicated to the creation and presentation of performances on stage or during festivals, the network gradually developed its mission of supporting young artists further. In combining the growing demand on the part of cultural and youth institutions for peer facilitators with encouraging young artists to find alternative ways of professionalization, the idea of developing a common ROOTS & ROUTES Peer Coach curriculum and certificate was born.

But what exactly is peer coaching? As described by the European Peer Training Organisation (EPTO) “‘Peer’ means equal. Your ‘peer’ is someone in whom you see a part of yourself. Someone ‘like you’ in one or more aspects of your identity” (see also [www.epto.org/what-is-peer-training](http://www.epto.org/what-is-peer-training)). Peer does not necessarily mean a young person but can include one’s fellow students, colleagues, etc. Peer coaching thus can be understood as a non-vertical coaching between a coach and participants who are sharing a same peer group and a common life reality with its specific codes.

One starting point of the peer coaching approach lies in the perception of young people as credible experts of their own life-world, knowing best what their needs, interests, wishes and problems are. Compared to a formal educational point of departure, this less hierarchical learning context can help participants as well as their peer coaches to share experiences more freely and to discuss opinions more openly without having to justify themselves. As both, the coaches and the participants, belong to a same peer group, learning processes are more likely to happen mutually and at eye level while naturally facilitating the creation of a safe space. By using alternative learning methods, the peer coaching approach may also help to reach young people who are not embraced by formal educational methods. A peer coach is rather seen as a facilitator – supporting people in finding a good solution in a given situation – than as a teacher.

Within the peer coaching approach, young people are expected to take responsibility for supporting, enabling and empowering each other. This not only has positive influence on the peer coaches’ self-esteem, but also supports the development of soft skills such as communication, social and organisational skills and personal growth in a positive way. The peer coaches’ existing skills and knowledge are considered important and are activated, practically applied and enhanced during peer coaching situations. Supporting others in being able to articulate themselves, their wishes and interests has impact on the participants’ as well as the peer coaches’ self-conception. While actively participating and making decisions in peer coaching contexts, young people do not only gather experience and develop professional perspectives for their own future, but also contribute to sustainable educational processes. Participants of peer trainings often perceive their peer coaches as role models stimulating their intrinsic motivation to become peer coaches themselves. Furthermore, the peer coaching approach fosters a positive perception of young people as active and participating change agents within society. Being appreciated as well-educated and skilled young people and pooled on a broader level, peer coaches can contribute to participative, inclusive and open Europe.

### 1.2 Peer Coaching Applied

#### An Example from the Netherlands

(Jade Schiff)

During the Steps Ahead Testing Zone 2014, one of our peer coaches gave storytelling workshops for youngsters. Goal was to learn the youngsters (13-22 years) in 5 days how to tell a story from A to Z. Means used were photography, radio, video and spoken word. Learning goals for the participants were: how to use media in your own advantage, the importance of your own history, how to tell a story in a creative manner, to respect somebody else’s story, to finish a ‘product’ within a limited timeline.

The results were 3 video’s and a series of pictures. The Peer coach started as a participant at a R&R project when she was 18, participated in a couple of projects during the years and now 6 years later she passed on her knowledge and experiences to her peers.

#### An Example from Germany

(Sascha Düx)

Paolo has participated in several music and media projects at Krea Jugendclub, a youth centre in Bergisch Gladbach, in recent years; some of which were ROOTS & ROUTES projects in cooperation with jfc Medienzentrum, were Paolo learned music and media skills from trained ROOTS & ROUTES Peer Coaches. Paolo proved to have a lot of talent for music (rap) and media (camera, editing) as well as a high level of social skills and responsibility. So we invited him to participate in the Steps Ahead Peer Coach Academy in April 2014, a few weeks before his 18th birthday, to empower him to become a ROOTS & ROUTES Peer Coach himself.

Paolo successfully participated in both the academy part and the practical part of the peer coach education; first as an assistant media coach in a project in a Cologne youth center, then returning to Krea Jugendclub as the main media coach for a 1-week project in October 2014, where he successfully coached 5 younger participants in creating small video documentaries about the other workshops in the project.

#### Examples from Greece

(Andreas Almpanis)

The experience of peer coaching in Greece led the SMouTh team that worked on the Steps Ahead project to give emphasis on two main characteristics of the method: (a) the role of the peer coach (or junior coach) and (b) the dynamics of the peer coaching process.

The two academies implemented under the Steps Ahead project in Greece, had as main objective to develop the participants’ peer coaching skills. Besides the development of creative, artistic and professional skills, the goal was to add another dimension: the ability of young talents in the performing arts, to plan, organize and coordinate creative workshops for the team development of artistic products.

The experience of SMouTh’s senior coaches in organizing and implementing creative workshops has proven that it isn’t clear to all young artists that they have the potential to act as peer coaches. For this reason the academy programs were designed so that trained artists could confront practically the real challenges of a peer coach rather theoretically. In this way, the students will be in a situation to self-evaluate themselves and create a personal development skills plan that could later be compared with the formal requirements of their role.

The whole experience of the peer coaching development skills is based on the art making developmental method. From the beginning of each academy until the end, the entire group of participants was confronted with the challenge of creating a common artistic product. This challenge was maintained throughout the academy, as it sometimes reflected the same artistic content, while in other cases it focused on communication, organizational, technical and financial-management skills –among others- of participants.

Within the framework of first academy a complete music theater performance was created (Paramyfiko), in which all participants collaborated equally in this creative work, but were also familiarized with creating a budget, promotion, and various “non-artistic” tasks that are required for the completion of an artistic product that are necessary for an artist who seeks to be a professional in the arts. In this way, several modules that are usually considered highly theoretical, technocratic and boring in creative education, were turned into tools that participants sought in order to get their artistic product a step further and fully express themselves. The challenge, therefore, was the one that created questions that put participants in a constant self-evaluating mode and when answers-directions were provided (concerning communication issues, budget, finance, etc.), these would meet real needs of the participants.

As part of the second academy, this methodology was applied in a more analytical manner. Participants were asked to respond in the elaboration of a theme (2 steps ahead) and character creation inspired by what is important to them. During the process, groups of 4 were created (each trainee participated simultaneously in 4 groups) in order to create a short performance (3-8 minutes duration) aimed on the central character of each person who played the role of the peer coach. In this way, all participants applied the methodology of peer coaching in creating artistic products and coordinated the entire creative process of each project, assessing their proficiency to the basic characteristics of a peer coach.

The practical experience of the Steps Ahead peer coach trainees continued in various creative workshops organized and implemented by SMouTh and other partner organizations in the greater region of Larissa.

In this way, participants - regardless their coaching skills level - understood the key features of the peer coach’s role, applied them in practice and prepared for their key artistic and teaching autonomy within the group. Consequently, each participant acquired a multidimensional live experience in relation to the process of peer coaching, in order to feel as ready as possible to coordinate creative workshops with their own target groups.

#### Examples from Hungary

(Sándor Kubicskó)

##### Example 1: Series of workshops held by a dance coach

The goals are: to develop participants body awareness and jazz dance techniques through learning and practicing a specific choreography.

The series contained 5 workshops. The basic structure of the workshops: 45 minutes of team building and general skill developing activities, 60 minutes of choreography practicing, 45 minutes of closing with reflections on the workshop and on the learning experiences.

##### Example 2: Workshop about modern music culture for a group of adolescents

The project meant 3 workshops where two musicians were coaching a group of young people with behavior problems. The goals were to give a wider perspective and understanding of today’s music, especially hip-hop through small presentations, discussions and a final product. The final product was a hip-hop song created by the kids based on a Hungarian folk song.

##### Example 3: Workshops about camera using and self-presentation for troubled kids

Two media coaches were working with a group of school students on launching the group’s video blog. The goals were to learn the technique of recording a short intro video, learn important things about how to present themselves and never the less make the group working together on a common project in order to strengthen group cohesion.

The kids had decided to make a video blog of their own group; the coaches supported them throughout 5 workshops to make their introduction blog entry.

#### An Example from Italy

(Caterina Poggesi)

First of all, it’s important to underline that our concept of peer education is more focused on a specific horizontal approach, translated and adapted to any “site specific” case and circumstance, than on the age proximity between coach and target group. The horizontal approach in transferring different knowledge secures by a number of important details the capacity to manage space, time and relations in the learning process. Officine Dioniso is a very clear example of our practice because it shows both of these two fundamental aspects of peer coaching.

In Cecina, a small town on the Tuscan coast near Livorno, the Artimbanco School of Theatre is running since quite a few years a project with a group of youngsters coached in a multidisciplinary performing artistic pathway by some Senior Coaches with a deep peer to peer training. Thanks to this well-established educational programme, a group of about 20 youngsters aged 14-21 is now continuing the experience in a horizontal, almost independent peer educational approach, under the guidance of some previous participants trained as Junior Coaches during the Steps Ahead first Academy in Florence in September 2013. The high artistic quality, combined with the awareness of the methodological issues, ensure an effective practice with solid roots and many possibilities of development.

## 2. How to run a Junior Coach Academy

### 2.1 Resources and requirements

(Janna Hadler, Sascha Düx)

Requirements for running a Junior Coach Academy depend on the basic setting: Is the academy running in a academy house with overnight stays, or in form of daytime seminars? To what extent does the academy include hands-on training in artistic disciplines such as music, dance, theatre, visual arts and media? Based on decisions about the format and time planning (see also chapter 2.3), resources can be planned.

It’s important to go well prepared into an academy: To have checked that the projector and the Wi-Fi works, that all consumables needed are available etc.

#### Rooms

For most academy sessions, one main room is sufficient. It should be big enough that the whole group including coaches and crew can sit there comfortably in a circle; and that small groups can work in different corners of the room. Additional small rooms for small group work are even better. The main room should have daylight, especially when the academy sessions run all day. A white wall or a projection screen and some kind of writing surfaces (whiteboard, flipchart etc) should be available.

For sessions in artistic disciplines, specific requirements apply: For dance, a suitable dance floor and a big mirror on the wall are highly recommended. For music, depending on the trainers and the focus of the sessions, a recording studio setting and/or an (acoustically isolated) band rehearsal room might be needed.

#### Technical Equipment

Many academy sessions don’t require any technical equipment, while for others a projector and speakers are needed to connect a laptop showing presentations, videos etc., plus an internet connection/Wi-Fi.

For sessions where participants work on their portfolios, CVs, project concepts etc., it can be necessary to provide notebooks for all those participants who don’t bring their own.

Sessions in artistic disciplines have again specific requirements, depending on the focus of the session and the trainer:

##### Dance

* Normally, for dance a good quality stereo system with some loudness is enough. It should have a 3.5 mm stereo plug for mobile players and optionally a CD player.
* In rooms without mirror, it might be good to have a video camera on a tripod and a monitor screen to enable participants to see their own movements.

##### Video/Photo

* unless the coach follows the BYOD („Bring your own device”) concept, it’s recommended to have some cameras of the same type; we recommend at least 1 camera per 3 participants. Both for video and photo the camera should allow manual focus, manual iris and manual shutter settings.
* tripods and dedicated video/photo lights are also recommended
* for video, there should be external microphones (directional mics and hand-helds for interviews; optionally an audio boom) and headphones
* there should be enough memory cards, batteries (at least two battery packs per camera, both should be charged before the session) and power strips
* plus, computers with proper editing software (for HD video in formats like AVCHD, you need quite powerful computers, starting from i7 processors with 16 GB RAM)

##### Music

* if focus is on singing/voice, a room with a piano (or piano-style digital keyboard) can be sufficient
* if focus is on rap, music production and/or recording, a music production studio setting is needed. In the minimal version, this would be a small mobile recording studio: A notebook with music production software, an audio interface, a studio microphone with microphone stand and a pair of studio monitor speakers
* if focus is on band music, requirements depend on which instruments the participants play, and which ones they can bring. An usual setup would be: A drum set, guitar and bass amplifiers, a keyboard and a small P.A. (amplification system) with some microphones are provided. Participants bring their own guitars, basses and other instruments.

#### Consumables:

Many things depend on the concrete sessions planned; however, some things often come in handy:

* ball pens (at least 1 per participant)
* permanent markers
* whiteboard markers
* paper (including flip chart paper and really big paper charts)
* crepe tape
* pushpins

Especially for projects taking place in academy houses far away from the offices of the organisers, you should plan well what consumables to bring, like:

* scotch tape
* gaffer tape
* scissors
* coloured paper
* file cards
* post-its
* optionally games / sports equipment (balls etc)
* printer + A4 paper
* coloured pencils

And the most important thing again: Be prepared :-)

### 2.2 Target groups

(Andreas Almpanis)

Peer coaching requires a range of different skills, knowledge and personal attributes. It is unusual to find a perfect mix in any single individual, so a key challenge for the recruiter is to ensure that the participants will have the right balance of skills.

The main target groups of a Junior Coach Academy usually composed of young people who may have the following general characteristics:

A. Relation to Performing Arts and Media

* Talent or sufficiency in music, dance, theatre, media, visual arts, crafts etc
* Experience in team artistic/creative work

B. Knowledge and Experience

* Understanding of different approaches to teaching and learning
* Knowledge of different cultures
* Highly developed „soft skills” including the ability to build teams capable to deliver work under pressure

C. Abilities and skills

* Ability to work flexibly and to use initiative
* Interpersonal skills
* Ability to work empathetically with people from a range of different backgrounds and cultures
* Facility to utilise and adapt different pedagogical methods and approaches
* Well organized
* Capacity to identify and exploit opportunities
* Ability to assess the progress of a team work

D. Personal qualities

* Team player
* Enthusiasm
* Energy
* Self confidence
* Sensitivity to people whilst delivering results

Ideal participants in a Junior Coach Academy are people who are in a frequent contact with other target groups; like students, young staff of schools, education providers, universities, cultural-youth-sports centres or local community centres, social organisations or associations supporting vulnerable groups etc. Reaching these target groups ensures that methods and techniques described in this curriculum will be regularly implemented in practice and will create a valuable experience of peer coaching.

### 2.3 Time planning

(Sascha Düx)

The Junior Coach Academies described in this curriculum are comparative short term training courses: The workload is defined to be at least 168 hours (6 × 28 hours, equalling 6 ECTS points). Within these hours, there has to be a minimum of 60 contact hours (seminar hours) and a minimum of 60 practical fieldwork hours (up to 20 hours of which can be preparation time). Observation and monitoring of professional coaches or of other junior coaches as well as working on portfolios and reflection can also be counted in (with a maximum of 48 hours).

While it’s possible to embed these training courses into a formal education setting with weekly courses, most of the 15+ Academies ran by the consortium partners of the “Steps Ahead” project and the forerunner project “The ROOTS & ROUTES Academy for Peers and Coaches” were held in seminar blocks. Models that were used included:

* 2 week residential seminar in summer, followed by practical fieldwork phase, followed by a comeback-week (residential seminar) in autumn
* 5 weekends with two full seminar days each, spread over several months; followed by practical fieldwork phase, followed by a comeback-day
* The most commonly used model in the Steps Ahead project: 10 consecutive full seminar days, followed by practical fieldwork phase, followed by 2 comeback-days

In general, we found it beneficial to organise the seminar phases as residential courses in academy houses in rural locations, for several reasons:

* chances are better that all participants join the seminar full time
* focus is often higher in a „monastery” type of setting remote from city nightlife
* more hours of the day are used for work; often beyond the official seminar hours
* the larger amount of informal time spent together has important networking effects both amongst academy participants and between participants and trainers

Time planning depends also on the trainers and senior coaches used for the academy. In most cases, there’s multiple trainers involved; their availability has to be checked, and they have to be scheduled in a way that is compatible with the budget.

At the residential seminar in Germany 2011 e.g., we had scheduled 11 days with full group “coaching tools” sessions each morning – including entrepreneurship, pedagogy, communication etc. – and sessions separated by artistic discipline (music/dance/media) each afternoon. The 3 artistic discipline senior coaches were at the academy place all the time, and were available for advice and feedback in the morning sessions, too. This was a very comfortable situation, but of course resulted in quite high costs for senior coach salaries. For the German 2014 academy, we decided to put all artistic discipline sessions together on 4 block days.

The German Academy 2014 as an example was structured like this on macro level:

* April 5th: Kick-off day, assessment of participants motivation and skills
* April 17th to 21st: Seminar phase I
* April 22nd to 25th: Seminar phase II, by artistic discipline (music/dance/media)
* April 26th and 27th: Seminar phase III
* May to August: Practical fieldwork, international further training seminars
* Sept 20th: Comeback day: Evaluation of fieldwork, future planning

Zooming in a bit more on the days in seminar phases I and III, each day had a certain focus:

* April 17th: Group dinner, getting to know each other, discussing plan for the seminar phase, agreement on group rules
* April 18th: Body Language and Leadership (with specialised external trainer A)
* April 19th: Communication and group dynamics/group conflicts (with specialised external trainer B)
* April 20th: Entrepreneurship for Junior Coaches I: Legal framework, financial regulations, taxes and insurance, planning your business (with specialised external trainer C)
* April 21st: Being a coach – experiences, expectations, dos and don’ts; including statements/success stories from Junior Coaches educated at previous academies
* April 26nd: Entrepreneurship for Junior Coaches II: Development of own course/ workshop concepts, self-marketing (from CV to online profile)
* April 27th: Diversity conscious approaches in coaching; evaluation of seminar, planning of follow-up/ practical fieldwork

Zooming in even more, this is how a typical seminar day looked:

* 09:45 Arrival of participants
* 10:00 Common start: Warm-up, recap of previous day, announcements, Q&A
* 10:30 Topical session 1 (as a detailed example on micro level, see [Module “Being a Coach”)](#h.47hxl2r)
* 13:00 Lunch break
* 14:00 Warm-up
* 14:15 Topical session 2
* 16:30 Lounge Time: Processing and reflecting the things learned that day, work on specific tasks (like, re-working CV with focus on an application as coach)

### 2.4 Dos and Don’ts

(Marina Bistolfi, Pietro Gaglianò, Caterina Poggesi, Sándor Kubicskó, Andreas Almpanis, Sina Schindler, Sascha Düx, Jade Schiff, Ninja Kors)

#### DO

* Do a recruiting procedure that includes application and personal interview with the applicants so that you can have a clear understanding of their motivation.
* Listen to the participants about what they perceive to be gaps in their knowledge and experience. Group interviews deliver a lot of information about their expectations regarding their work field and if these are true or not. This enables us, the organisers, to both facilitate the participants optimally and learn about the constantly shifting (pre-)professional field in creative industries.
* Get to know the existing expertise of the participants in the group. Chances are that there is a lot that they can learn from each other, both in orchestrated learning settings and in informal situations. Facilitate these.
* Utilise the skills and competences that participants already have before they start to cope with tasks and competencies that are less familiar. Build on what has already been created at each step of your coaching process.
* Open a dialogue in a cross-disciplinary way (also by involving other specialists), in order to give all participants the possibility to find new expressive tools.
* Use practical methods whenever it’s possible. Theoretical content such as group dynamic theories can be experienced by suitable methods; in our experience, many dancers and musicians are learner types that prefer hands-on methods involving movement / action.
* Do an evaluation with the participants at the end of your program so you can get useful feedback. Evaluation form plus focus group are an effective combination.

#### DON’T

* Do not create a model to be imitated. Learners will find in theoretical speeches and in experiential practices their own pathway, without frustration for a missed or lacking execution.
* In experiential learning workshops, avoid to „customize” the participants to your preset training contents. Always allow an „open space” for the participants in order to contribute to your training material and procedure.
* Don’t overload your daily academy programme. Participants will need time to process new information and experiences.
* Don’t assume you know everything yourself. Instead, seek advice from other professionals in the field: Artistically, entrepreneurial and pedagogical; local, national and international.
* Don’t stay in one place indoors. ROOTS & ROUTES participants typically are people who learn by doing; don’t lock them up with lectures too much. Instead, plan at least one ‘excursion’ to broaden their horizons.

# Part II: Competencies, Skills, Methods

### Introduction

(Ninja Kors, Andreas Almpanis)

In many cases the words “competence” and “skill” are used as synonyms. In everyday life and during our dialogue that does not cause any particular problems. At the course, however, of systematic and methodical training and development of competences and skills, this apparent similarity may be misleading and create huge discrepancies between expected and actual learning outcomes. Why is this and how can we treat it?

In fact, skills are only part of competences. According to the European Reference Framework (ERF), competences are defined as a combination of: (a) knowledge, (b) skills, and (c) attitudes.[[1]](#footnote-1) Regarding the competences needed by a junior coach in the artistic/creative field, it is very useful to always have in mind this analysis of knowledge, skills and attitudes. Proficiency in a skill does not mean that someone has developed the competence sufficiently, just like knowledge doesn’t suffice in a workshop situation and neither is worthwhile without the proper attitude. It is essential that all facets of competencies are developed.

Also it is very important to know that the various competences that are necessary for junior coaches are not closed sets of defined knowledge, skills and attitudes. For example, the ability to communicate with someone about abstract and complex artistic ideas is a skill that belongs to both competence in communication in the mother tongue and in learning to achieve competence in cultural awareness and expression.[[2]](#footnote-2) The abilities (skills) that are developed through specific educational methodologies and actions not only contribute to the development of a specific competence but also find application in a set of interacting and complementary competences.

In the following pages you will be able to familiarize yourself with various methods of developing various important skills and competences for junior coaches. They come from different partners in different national, cultural, societal and economic situation but also reflect the different approaches that each ROOTS & ROUTES partner requires for their participants. However, the methods have proven to be interchangeable; each method can be adapted and applied in different variations that will depend on the coach and the target group and, most importantly, the intended purpose. That is, a method could be incorporated in the schedule of a creative workshop in order to either highlight the importance of an ability (skill) or to complete the knowledge and attitudes, meaning to establish a competence.

The methods described in this chapter are by no means exclusive. New methods are constantly developed by the partners, depending on the target group and circumstances. For you own ends, therefore, elaborate on the objectives of the workshops and choose your methods in the light of the above introductory remarks.

## 1. Artistic and Media Competencies and Skills for Coaches

(Pietro Gaglianò)

A coach should be furnished with a general vision on the contemporary artistic languages: music, theatre, dance, visual arts, cinema. To be a contemporary artist means to be connected with a wide sensitivity about creative practices in a cross-disciplinary way. In the educational forms and behaviours (in the transfer of competencies, of artistic and educational tools) it is necessary to consider a cross-disciplinary framework. The artist must know how to manage different disciplines, different languages, different formal and conceptual outputs “in order to understand, or use, models and structures belonging to distant domains”.[[3]](#footnote-3)

A cross-disciplinary approach is however very useful because it is rich of cognitive possibilities and interpretative chances, and the artist (or the coach) can face problems helped by new suggestions and by new reflections. Such a condition is also very important for coaches, because they can exploit different ways to get in touch with learners, to drive them in an interrogative mood in order to improve their ability to express with a more efficient language. This awareness is not simply a matter of information or culture, and it is not managed as a rational action: it is basically a way to stay in the world, a cultivation of a creative gaze on reality. Moreover being informed on the recent artistic trends is important for the creation of a competitive professional profile, able to work in music or theatre festivals, or exhibitions, or contemporary culture centres.

## 2. Pedagogy: Teaching/ Coaching Competencies and Skills

(Caterina Poggesi)

There are two main parallel tracks along which the peer coach develops his\_her role: the methodological and the artistic reflection. These two dimensions are in continuous interchange to create an innovative pedagogical tool able to translate such stratified contents about contemporary artistic languages through effective strategies. The artistic knowledge and competencies must keep their complexity but must also be translated in an accessible way. To allow this experience it is extremely important to not only transfer information, but to create a solid structure in which a real in-depth learning process can take place. In this way, not only specific disciplinary techniques are shared, but also relational competencies and psychological well-being.

To manage timing, space, tools, group dynamics, personal needs in a precise setting and in an awareness of the responsibility as a coach, allows to create the proper disposition to start an appropriate mentoring in the discovery of new skills, according to any specific difference in target and context. The pedagogical role of the coach is to take the participants along a path in which they gradually discover their autonomy, through moments of experimentation, composition, self-evaluation, etc.

So the entire pathway is intended to share the role of the coach as an educator/facilitator in terms of responsibility, professional ethics and method, and at the same time as an artist in terms of language, design and attitude. Substantially the peer coach education is a method in itself, in which the horizontal dimension of transfer and the mutual exchange of knowledge create the bases for a new pedagogical approach to learning.

### 2.1 Analyzing and Adapting to Context

(Pietro Gaglianò)

Every class, or every group of learners, represents a micro-community with a special and unique corpus of unwritten rules. That corpus starts to take form in the precise moment the class is constituted, and when the coach arrives it is already rooted and still in evolution. Such rules are given by a multiplicity of factors: the objective ones (learners’ age, sex and gender, social and economic conditions, education degree, geographical provenance) and the non-objective ones (individual attitudes, vocations, curiosity, fears, needs, desires, abilities, strength and dominance relationships among the group, affective or sexual relationships) contribute to create a context that is influenced also by given environmental conditions. These also can be classified as objective and non-objective ones: classroom specificities, equipment, architecture, sound (or noise), neighbourhood, sense of danger or safety, sense of isolation or connection (also the presence of a Wi-Fi can change the context).

In the first moment the coach gets in touch with the learners’ community he\_she has to face a relational structure, to deal with it, to influence it and to adapt to it. Primarily he\_she has to analyze and to understand the context, keeping him\_herself ready to change and readapt the first idea he\_she had of it (because community and rules evolve endlessly).

#### Module “Working in contemporary societies”

(Pietro Gaglianò)

##### What?

The module could be a short intensive master class. It investigates and experiments the links between art and public sphere. It aims at exploring new shapes for the artist’s role, to understand the meaning of community based projects and socially engaged artistic practices, both according to visual and to performative languages.

Participants are asked to explore with a critical gaze the public space and to imagine and plan tools and languages for an artistic dialogue with the social sphere.

##### Why?

Public sphere (interpreted as the entanglement of relationships among citizens and between individuals and community, tensions, historical layers, urban space, general social conditions) is the source and the final recipient of any educational activity. Moreover, public space (the physical container of a part of public dimension) is the frame for a big part of artistic experiences. The stimulation of a critical review of the public sphere’s issues, through a verified quality of projects and operators, can represent a tool of territorial growth, re-launch and investigation, with drives from the local level to international directions, but in a different way respect to the noxious effects of the globalization and the colonization of imaginary and culture.

##### For whom?

Also the languages that apparently don’t deal with a social engagement are deeply connected with political and anthropological matters. This module is recommended for any kind of target and any kind of artistic expression.

##### Where and when?

The module takes place in the classroom and in the public space.

The module lasts 8 hours and could take place in the first part of the academy for two reasons:

* It helps the coach to understand the learners’ specific abilities and points of view;
* It allows both the coach and the learners to keep in touch with the social-urban context surrounding the activity’s space.

##### Which resources?

No special resources are needed for the module (except the basic equipment for didactics, such as computer, video projector, Wi-Fi). Every learner will exploit his\_her own tools, according to his\_her competencies and sensitivity (camera, video camera, recording device, block notes and pen…).

##### How (description)?

The module could be scheduled in three steps:

###### Step 1: Introduction

General framework of the concept of public sphere. Overview of artistic experiences based in the public space. Brainstorming about the definition of public sphere and the relationship every learner got with it. (recommended time: 2 hours)

###### Step 2: „Walking about”

Individual exploration of the urban context around the activity’s space. Learners are asked to interpret the general environment and to detect specific conflicts, tensions, needs, lacks. According to the conditions and the main topic of the academy the coach will choose a key interpretation as multicultural presence, age or economic disparity, on foot and by car pathways, perception of accessibility or prohibition. (recommended time: 2 hours)

###### Step 3: Planning

Individually or in small groups, learners have to give the outlines of a creative action aimed at involving one or more social groups and to focus on a specific contrast or emergency detected in the previous step.

The drafts will be presented to the whole group (is recommended to assign a closed timing) and will be collectively discussed. (recommended time: 4 hours, 2 for the first part and 2 for the second one)

#### Module “Adapting to Target Groups”

(Sina Schindler)

##### What?

This module aims at analyzing, understanding and adapting to a workshop’s target group.

##### Why?

Especially within the peer education approach, coaching and learning take place mutually. In order to set the stage for an effective, empathic and sustainable working context and communication and interaction at eye level it is important for the peer coach to understand, adapt and involve his\_her target group.

##### For whom?

This module is aimed at any peer coach

##### Where and when?

The module “Adapting to Target Groups” can be part of a didactical unit during a peer coach academy and can be applied as a tool in the peer coaches’ individual workshop preparations and the workshop itself. “Adapting to target groups” is understood as a process, a continual (self-)reflection, and not as a self-contained unit.

##### Which resources?

No special resources required, peer coaches can integrate this module in their individual way of workshop preparation and organisation

##### How (description)?

###### Step 1: Analyzing my target group

Gather information about the target group through communication with the facilitating structure (such as youth centre, cultural organisation, community centre, …). The following questions may be helpful:

* Who is my target group?
* What is the size of my target group?
* What are demographic factors (such as age, sex and gender, religion, cultural background, education, social/economical/cultural background,…)?
* What are individual features (attitudes, skills, fears, capacities, barriers)?
* What is the setting I will be working in?
* Is my target group participating voluntarily?

###### Step 2: Getting to know each other

Get to know your target group in direct contact. Gather the participants’ expectations, interests and needs.

* What are their expectations?
* What is their knowledge on the topic?
* What is their attitude towards the topic?
* What are their needs, interests, etc.?
* What are relational aspects of my target group?

###### Step 3: Set up agreements on working conditions, mutual interaction, etc.

In order to make sure everybody is starting the workshop on a same level and is speaking „a common language“ setting up criteria of work and mutual interaction can be very helpful. By inviting the participants to contribute to and discuss some common guidelines, the target group is both involved in and responsible for the workshop organisation.

###### Step 4: Feedback and Evaluation

By means of continuous evaluation sessions, the participants as well as the peer coaches have the possibility to reflect on the workshop’s content, give feedback to each other and to articulate ideas for improvement. These aspects can then be integrated and applied during following workshop sessions.

### 2.2 Communication and Feedback

(Andreas Kern)

Training/Coaching of young, possibly disadvantaged youth requires competences and experiences in communication matters: How will my messages be decoded by the participants and what can I read in messages a participant sends to me?

Furthermore, the work with young people and/ or kids who want to improve certain skills or who just need a positive motivation requires knowledge about how to give a feedback in a supportive way.

#### Module “Using and reading body language as a coach”

##### What?

As an alternative way to teach about the important of body language, particularly in a workshop situation, an external teacher was brought in who is proficient in the field of Aikido and uses it to teach young people about such things as communication (especially non-verbal), their own body language, trust and dealing with aggression and anger. Aikido is a Japanese martial and philosophical art that typically aims to neutralise an attack, rather than counter or initiate one.

##### Why?

This module is especially relevant for peer coaches who aim to teach ‘problem’ youth who have trouble with expressing themselves, connecting to others, trust issues and anger/aggression.

##### For whom?

This module takes participants away from their usual discipline and puts them all on the same level. The group can be up to 40 participants at a time, ideal group size is around 20.

##### Where and when?

The module can take place at any time during the curriculum. The duration of the module is 2.5 to 3 hours.

##### Which resources?

Aikido is a specialist skill and requires specific expertise, as does teaching the art itself. This means that a specific trainer is required. However, this type of martial art is widely known throughout the world so a trainer should be available in most larger European cities.

An open space, like a dance studio, is necessary.

##### How (description)?

During this module, the trainer takes the participants through several elements of the work he\_she does with troubled youth. In reality it takes several weeks to months to work with e.g. youth in prison sufficiently to build up trust, personal and interpersonal skills. In this module, the trainer shares some of his\_her techniques and explains what he\_she does and how it works.

One example of such a technique is simply paying attention during introduction, repeating back someone’s name, asking questions. This includes turning the torso towards a person and using gestures to signify engagement in the conversation.

Another technique is visible during an exercise in which participants are required to ‘thumb wrestle’: while holding hands they try to hold the other person’s thumb down with their own digit. At one point during the exercise, the trainer tells the participants to make it more difficult by not looking at the hands at all but rather at the other person’s eyes. The point of this exercise is to make troubled youngsters more comfortable with touch of another person, and also looking another person in the eye - something that is often difficult for them.

The trainer will demonstrate how a blow that is struck at the face may not be blocked but rather avoided, while putting the attacker in such a position that he\_she is not able to attack again. This is not done by force but by skilfully positioning the body and directing the attacker’s hand to a certain position.

These examples serve to demonstrate how a certain mindset and accompanying action and body language may catch aggression and violence before it happens, and turn it around: either to direct it to somewhere where it doesn’t do harm, or to negate it completely.

#### Module “Communication basics for coaches”

(Andreas Kern)

##### What?

All aspects of communication with a focus on the nonverbal part.

##### Why?

To make the participants aware of the importance of non verbal communication – controllable but often not controlled, e.g. body movements (not only gesture and mimic but also finger, legs and feet), typical non-verbal habits and the coherence of verbal and non-verbal communication (e.g. a empowering content has to be in line with a supporting non-verbal signals).

Training/coaching of (disadvantaged) youth requires firstly awareness of and secondly competences and experiences in this field.

##### For whom?

This module is for everyone who wants to work with groups. It’s a practical module with a minimum of 3 participants but without a max limit.

##### Where and when?

About 120 minutes, preferable after the Module “Being a Coach”.

##### Which resources?

You need:

* a room that is appropriate to the group size
* one chair per participant
* a flipchart
* moderation cards and permanent markers

##### How (description)?

Communication issues are learned best in a practical way. Some of the participants may have learned something about the psychology of communication in school. However, almost none of them are able to put it in practice. Therefore this module is set up in very practical steps. We are using the German psychologist Friedemann Schulz von Thun’s theory of the 4 layers of a message.

###### Step 1: The Four layers of a message

Use the example: ”The traffic lights show GREEN” to explain that each message actually includes 4 messages:

* **Content:** the message “It’s green”
* **Self Revelation**: what do I want to tell you about myself? Maybe “I’m annoyed by your slow driving”
* **Appeal**: what do I actually ask you to do (behind the scene)? Maybe “Come on, LET’S GO! Can you please drive a bit faster!”
* **Relation:** how important are you in my eyes, what’s your status to me? Maybe “I’m a much better driver than you are”

###### Step 2: Exercise about coherent communication:

Pick two volunteers, show them one of the examples below and ask them to present the following sentences with the below mentioned tone and body language. Another two for the next example, and so on…

**Verbal:** “Oh, you look so good!”

**Tone:** monotone, bored

**Nonverbal:** hanging mouth, serious eyes, only short eye contact

**Verbal:** ”That track sounds so shitty!”

**Tone:** happy, harmonious

**Nonverbal:** raise hands up in the air, make some dance moves, smiling, looking happy

**Verbal:** “I’m so happy to see you again!”

**Tone:** sad, tired

**Nonverbal:** eyes down to the ground, turn to the side, checking the mobile

**Verbal:** “Wow, that’s totally interesting!”

**Tone:** going down with the voice

**Nonverbal:** looking out of the window

###### Step 3: Awareness about body movements during a dialogue

Two participants sit close in front of each other on chairs. Ask them to talk in a relaxed manner about anything, e.g. what they did last weekend. Ask the rest of the group to observe them, how they communicate with their body, what kind of typical moments they do.

Make a break; ask the observers what they found out.

Now, the two participants sit in from of each other but not relaxed any more. They have to sit straight, with the feet in parallel and the hands lying on the legs. From now on, for them it’s prohibited to move any part of their body, not even a finger tip. Ask them to talk about their beloved leisure time activities, presumed which they are enthusiastic about.

Ask the rest of the group to observe them again, and to give an alert (like a honk) as soon as they move anything. Count in enough time to reflect the second part, from both perspectives. It is a much unknown and pretty uncomfortable situation to communicate without your body. The content gets weak and the tone pretty stiff as you need more capacity of your consciousness to control your body, which normally happens autonomously. Maybe ask another two participants to try this situation.

###### Step 4: Feedback

BASIC RULES

Why Feedback

* to improve my working skills
* to improve my self-reflection
* to motivate each other
* to enhance the team spirit

Giving feedback:

* focused on the object, not on the person
* give also positive feedback (e.g. “Sandwich strategy”: first a positive feedback, followed by a negative, followed again by a positive)
* talk about a concrete situation, no generalisation
* immediately after a situation
* talk only in your own name – give „self messages” (“I feel like”/ “I had the impression”)

 Getting Feedback:

* listen quiet and think about it
* in case of unclear points ask for another explanation
* let the group finish their feedback
* answer back AFTER the feedback
* don’t advocate yourself!

PRACTICAL EXERCISE

Each participant takes one card, writes his\_her name on it and passes it to the group leader. Group leader mixes the cards and holds them in his\_her hands with the names on the bottom side. Then, each participant gets one card with the name of another participant. The rest of the group can’t see the name on the card that the group leader passed to the participant.

When everyone got a card, they turn it around and think about the person that is mentioned on the card. The task is to write a short feedback to that person about something which he\_she can do really well. This positive feedback is written on the blank side of the card according the above mentioned basic rules. If the participants don’t know each other that well, they can write something about how far they got to know them. Then they give their card to the person that is mentioned on it. Everyone reads the feedback loudly and the group checks whether this was a good feedback according to the BASIC RULES.

### 2.3 Group Dynamics

(Sándor Kubicskó)

Group dynamics means, according to the dictionary, all “the interactions that influence the attitudes and behaviour of people when they are grouped with others through either choice or accidental circumstances.”

This means group dynamics is the power that makes the group alive, that makes the group unique by showing a special pattern that is determined by the group members’ behaviour.

In order to relay on the groups’ resources and be able to facilitate performance, the peer coaches need to understand what is happening in the group and why it is happening. There are usually two main things that a coach should be aware of, two main things that effect the dynamic the most:

* the actual development stage where the group is at; and
* the different roles the group members take.

#### Module “Stages of group development”

(Sándor Kubicskó)

##### What?

Introducing the Tuckman „stages of group development” model to the participants (The Forming-Storming-Norming-Performing-Adjourning Model).

##### Why?

Stages of group development is basic and must have knowledge for all coaches working with groups in order to have a deeper understanding of what and a why is happening in a group in general.

##### For whom?

This module aims at peer coaches who are willing to work with groups.

6 to 15 people can participate.

##### Where and when?

Preferable position in the curriculum: in the theoretical part, after a group activity, so the group can reflect on their own stage of group development.

##### Which resources?

Flip chart, permanent marker, Tuckman’s group development stages on paper, one or two trainers.

##### How (description)?

###### Step 1: Introducing the topic and grabbing participants’ attention

Briefly introduce the topic and ask the participants about what they have in mind when they hear group dynamics. (10 minutes)

###### Step 2: Theory

Briefly introduce Tuckman’s group development stages model (see in the appendix) but don’t go into details. (10 minutes)

###### Step 3: Processing the theory – small group work

Make 5 small groups of 3-4 people (in case you don’t have that many participants, make as many small groups of 3-4 people as you can) and give each group a printed version of Tuckman’s group development stages model. Ask the small groups to pick one stage and process it so they could introduce that stage in a 10 minute presentation to the whole group. Make sure all of the stages are chosen and each groups picked a different one. (15 minutes)

###### Step 4: Sharing in big group

All the small groups introduce their topic to the group. (10 minutes per small group)

###### Step 5: reflection on own stage

Ask the group to choose their current development stage, then have a discussion about it. (15 minutes)

#### Module “Different Roles in Groups”

(Jérôme Li-Thiao-Té, Sándor Kubicskó)

##### What?

Different taken roles make different changes in the group dynamics. Through this following module your participants can get a better understanding of the different roles.

It is important to apply the following method after a group activity; do not use it alone, because it would not take the desired effect and participants would miss the learning opportunity.

##### Why?

Different roles in the groups affect group dynamics and affect the attitude towards the tasks and towards each other in between group members. If peer coaches can get an overview of the different roles by analyzing their own and their group mates roles, they get a better understanding of its importance.

##### For whom?

All peer coaches willing to work with groups.

##### Where and when?

60 minutes

Placed after a group activity (e.g.: team building activity)

##### Which resources?

Flipchart, permanent markers, one trainer

##### How (description)?

###### Step 1: Preparation

As a preparation, draw a big car on a flipchart paper.

###### Step 2: Instruction and activity

Tell the participants to imagine their group as a car. A car that goes forward and every part of it contributes somehow.

Ask them to choose what part they would be in it (door, wheel, engine, window, etc.) according to how they think they contribute to the group’s goal. If you don’t place this module right after a group activity, participants will not understand this task. Each participant should choose a specific part. It’s okay if several participants choose the same part.

(5 minutes)

###### Step 3: Sharing in big group

Ask them to draw their chosen part in the car, then explain their choice. The other group members can give each other feedback.

(20-30 minutes depending on the size of the group)

###### Step 4: Open group discussion

Open up the conversation to a more general level and ask the participants to collect as much types of group roles with their characteristics as they can on the flip chart. Then start a conversation along the collected group roles.

(30 minutes)

#### Module “Coping with difficult situations”

(Sándor Kubicskó, Andreas Kern)

##### What?

This module is about practicing different ways of handling difficult situations in a group setting.

##### Why?

Different people and different roles often conflict with each other and cause situation that the coach needs to deal with in order to have everything focus on the task again. There could also be conflicts between the group and the coach. Either way it is the coach’s responsibility to deal or to have the group dealing with these situations in a constructive way.

##### For whom?

This module is for everyone who wants to work with groups.

##### Where and when?

It’s a clearly practical module, so place it somewhere in the beginning of the academy but after the theoretical parts.

Duration: 120 minutes

##### Which resources?

Role cards with descriptions, descriptions of situations, one/two trainers, experienced junior or senior coaches who can share their experience.

##### How (description)?

There are two versions of this activity:

A. Participants get different roles like: conflict-avoider, competitive person, person unsatisfied with the results etc.; these participants need to improvise in the simulation. A volunteer participant who plays the coach in this simulation needs to run a small 15 minute icebreaker and needs to deal with the situations.

B. The simulation is a predefined situation that contains a conflict. E.g. the coach asks the group to form small groups and to work on project ideas and two members get in conflict because of competitive ideas. In this simulation the „problematic” people have a role description so they only need to improvise within a pre-defined frame. Also in this simulation the coach is played by a volunteer from the group.

Ideas for types of situations:

* Conflict between group members
* Conflict between the coach and the group / members
* Dealing with an unsuccessful show
* Dealing with time management (participants don’t respect time)
* One participant rules the creative process and doesn’t let the others to take part

###### Step 1: Preparation of role cards and situations

Make the role cards and role descriptions and the description of the situations.

###### Step 2: Simulation of situations

Situation simulation:

Choose a situation and present it to the group, sort out the roles, ask a volunteer to be the coach. Participants that are neither volunteering as coach nor playing a role should have the task of being observers. The task: the coach needs to deal with the situation, needs to cope with it.

Then have a conversation (how did you feel, what worked, what didn’t work, etc.) and collect all the ideas what is being said by the participants. You can have multiple rounds.

Role simulation:

Give the roles to the participants and have one volunteer as a coach. The coach needs to run a short icebreaker activity and the participants need to behave according to their role card. Again, participants not involved in the role game should be observers.

Then have a conversation (how did you feel, what worked, what didn’t work, etc.) and collect all the ides what is being said by the participants. You can have multiple rounds.

###### Step 3: open group discussion

If you have experienced coaches in this session, ask them to join the conversation, share their experience.

### 2.4 Facilitation Techniques

(Caterina Poggesi, Sándor Kubicskó)

In the last decades of the 20th century, the evolution of pedagogical theories in education changed gradually from a frontal way of teaching into a more horizontal and participatory form of learning. In peer education, for some endemic features, the facilitation techniques find one of their most evident development. In fact, instead of transferring information in a hierarchic structure, the peer coach as a facilitator builds the adequate conditions to create a place in which the participants can explore and reach new skills and competencies, optimizing their resources, in a mentored but autonomous dimension.

The facilitator has the responsibility to guarantee these conditions related to the management of time, space, rules, content in an organic thought construction that becomes the method, in which specific disciplinary techniques are transferred in a very relational exchange. The coach has to be in a state of perpetual openness, listening to all little and big changes and incidents of the learning project, he\_she has to be able to follow this flow and to direct it towards the adequate goals. It’s very similar in a way to the state of mind that an artist must keep into the artistic process, trying to compose, discover, improvise, create, build. The peer coach has to constantly improve competencies such as capacity of listening, empathy, creative problem solving etc.

##### What does a facilitator do?

A facilitator does a lot of things. Below is an incomplete list of the responsibilities or roles of the facilitator:

* The facilitator provides the group with activities or experiences that will create opportunities for learning and group development.
* The facilitator either provides the group with, or helps the group decide on a set of basic rules or expectations, and reminds the group when these are not being followed.
* The facilitator monitors safety – both physical and emotional – and intervenes when there is a safety concern.
* The facilitator helps create an environment where people feel safe participating, challenging themselves, and sharing ideas and feelings.
* The facilitator helps groups to process their experiences, asking open-ended questions that stimulate thinking.
* The facilitator works to balance participation, so that less active members have a space to contribute and more active members have a space to listen.
* The facilitator challenges the group, making sure that they do not shy away from difficult processes or areas.
* The facilitator helps the group to work through difficult moments or processes through focused discussion and planning.
* The facilitator points out group dynamics that individuals may have trouble noticing or difficulty discussing.
* The facilitator motivates group members to achieve more, function better, and enjoy their common and individual experience.

#### Module “Setting up the Environment”

(Caterina Poggesi, Sándor Kubicskó)

##### What?

This module helps the junior coaches understand why setting up the environment is important and what tricks they can use in order to have their training room as inspiring as possible.

This module also includes environment setting both in physical and emotional meaning.

It offers both theoretical and practical experiences about facilitation and the construction of an adequate setting, as a universal method to transfer any disciplinary artistic language to any target group of participants. It’s a base of the coach’s job that could be declined in every situation.

##### Why?

It is important to put attention on how it is more effective to transfer not a list of instructions but to underline some common principles on which every young coach could build his\_her own method of working. It’s not important then what really is done but how it is done, to create the conditions of developing learning processes. The peer education could be really considered as a method in the capacity to build a concrete structure inside which every participant can discover his\_her talent in a process of optimisation of resources.

##### For whom?

This module is aimed at any target group, in fact the basic principles could be declined according to ages, types, cultural affiliations, or just to the complexity of the matter the coach is speaking about. It’ s better not to have a big group, max 10 people, to leave the opportunity to have enough attention also to the individual needs, and to go deeply into the core of the matter.

##### Where and when?

The topic is really wide and could be faced in a short or a longer module, according to the focus of any specific academy. Here below two different examples, shorter and longer.

The short module could last 2 to 3 hours. The long module could last a minimum of two half days (8 hours), to be able not only to address the issue in a theoretical way, but to test directly the method in a practical experience. In both cases, it’s better to introduce it in the very first part of the academy, better if after the block about facilitation, just to use it as a topic connection of all modules.

##### Which resources?

This module requires senior coaches experts both in artistic and psycho-pedagogical disciplines, to create bridges between the method and the content. In terms of materials, for the short module nothing special is required. For the longer module, the room should be suitable both for practical and theoretical sessions, with sound amplifier, projector, chairs, big empty space and a dance floor.

##### How (description)? – Short form module

###### Step 1:

Ask the participants to look around in the training room and address those things they think affect the group’s performance; the mood; the inspiration. Ask them to collect all the things and decide if it affects in a positive or negative way.

###### Step 2:

Start a conversation about the importance of the environmental setting, and introduce a couple of tricks for setting up the environment. Here you can find a few tricks but feel free to complete the list with your own experience.

Tricks:

Setting up the physical environment

* Sitting in circle
* Set up the room in a way it supports the work best and gives the most inspiring environment

Setting up the tone

* The way you feel yourself affects the general mood of the group
* Make something you think would be inspiring for the group (show a video, a song etc.)

###### Step 3:

Activity: ask a volunteer to go outside then to come back into the room. Stand or sit in front of the group and communicate without a word: everything is alright. Then go out of the room. Next stage is accepting feedback from the group: the groups should give feedback to the volunteer about how they felt, which was the message delivered; what did the volunteer did very good; what the volunteer should change.

Then ask another participant to repeat the same then continue until everyone tried out him\_herself.

(10 minutes per person)

##### How (description)? – Long form module

###### Step 1:

Practical and physical experiences on self-perception, composition, improvisation, capacity of listening, empathy.

###### Step 2:

Analysis and sharing of the exercises, combined with monitored coaching simulations.

###### Step 3:

Theoretical sources.

###### Step 4:

Plenary discussion.

#### Module “Warm-ups and Icebreakers”

(Sándor Kubicskó)

##### What?

This module is about the importance of icebreakers and warm-ups. Through this module participants get a deeper understanding about what is behind the “games” so in other words about the functions of the icebreakers and warm ups.

##### Why?

Icebreaker and warm up activities are key elements on a coaching session. They help in setting up the desired tone and working environment physical and even emotional state.

##### For whom?

All junior coaches who will work with groups.

##### Where and when?

90 minutes. As icebreakers and warm ups are part of the facilitation techniques, it is important for this module to take place after the theoretical part of facilitation techniques.

##### Which resources?

Select three group icebreakers/warm-ups: one for starting a block, one for tranquilizing the group and one for breaking the ice in a critical situation.

##### How (description)?

###### Step 1: Activity

Make all the three different kinds of activities and after each game have the group discuss what the ‘game’ should be used for.

###### Step 2: Presentation

Introduce the importance of the icebreakers and introduce the different types and functions of them. Use presentations or any other material that supports the participant’s learning process.

Collections of icebreakers:

* [www.icebreakers.ws](http://www.icebreakers.ws)
* [www.wilderdom.com/games](http://www.wilderdom.com/games)

#### Module „The Godfather Game”

(Sascha Düx)

##### What?

The Godfather Game is a group role play game that has been played at youth camps and workshops in countless variations since decades. The basic idea: There is a royal family (or a mafia, dictator etc. family) who wants their only daughter/son to get married. Several princes (mafioso, warlords) and their crews battle in a big tournament to win the princess. The game ends with a marriage ceremony.

##### Why?

The Godfather Game is great for getting people think outside the box, getting people to work together in new groups, inducing creativity and creating a positive group atmosphere. It’s a fun activity with an impact beyond only fun.

##### For whom?

The Godfather Game can be played with about 15 to 45 participants aged 12+ years. You will also need a game management team consisting of at least 3 persons: the game leader plus two assistants.

You need the following groups:

* The royal family: 1-2 Parents, 1 princess/prince, 1 Master of Ceremony
* Priests: 3 to 6 persons – when your group is small, you can use crew members (coaches, youth workers) as priests
* 3 to 6 equally big „prince crews” consisting of: 1 prince and 2 to 5 persons of entourage. You should define roles for the entourage, like royal dancer, musician/troubadour, PR agent, royal artist etc.

##### Where and when

The Godfather Game is a good evening activity for residential seminars; we would suggest to play it on the second or third evening.

The game takes at least two and a half hours, depending on the group size, tasks and time management it can take up to 4 hours.

##### Which resources?

###### Rooms

* You need one big room for the final tournament. This is also the room for the royals group.
* Optionally, a second quite big room for the wedding ceremony. This can also be the room for the priests group. If there is no second big room available, the wedding ceremony can also be held in in the same room as the tournament.
* You need separate rooms for all crews (priests, all prince crews)
* You need a game management „office” (table) in a corridor in between the group rooms

###### Materials

You need:

* stuff that the groups can use for creative actions, like paper, pens, sticky tape and scissors
* funny clothes, wigs etc. for dressing up.
* For the media presentations, a projector with speakers should be set up in the tournament room
* Also, you need some equipment for the groups to produce media content (cameras, laptops for editing

##### How (description)?

###### Preparation

* Make a plan how to split the whole group into the various crews in line with your educational aims (which may include „split people who know each other well, make people work together in new constellations). A possible method could be: There’s 1 chair for each participant in the room, and an envelope with a role description is taped under each chair.
* The game management should have a list with all groups and the rooms of each group
* The game management „office” (in the corridor) should be set up. All task sheets (see below) should be there, sorted by task number and not openly visible.
* Store the materials (like paper, pens, costumes/wigs etc.) either centrally at the game management „office” or put materials in every group room
* You need a list of tasks for the groups. The tasks for all prince-crews are identical. The tasks for priests and royals will be different. The tasks can be varied depending on the skills of the participants, the time available and the ideas that you have. Find a typical list of tasks in the annex: [Task Sheets for The Godfather Game](#h.3sek011)
* Make a timetable overview with all tasks. Print out the tasks for every group, one sheet per task. Each task should begin with the task number, the group name and the room name, like „Task 1 for the royals, Hall A” or „Task 4 for the prince-crew in Room 5”.

###### Structure of the game

The game has 4 phases:

* Introduction of the game and dividing the whole group into crews with certain roles
* Group phase: The groups are working in separate rooms. The game management gives them tasks to fulfill
* Tournament
* Marriage Ceremony

###### Phase 1: Introduction and group-making (15 to 30 minutes)

* Introduce the game with very few words
* Split the groups according to your plan
* Tell the background story in a short, funny way.
* Tell the group about the following phases of the game: Group phase in separated rooms, Tournament in the big room, wedding ceremony.
* Tell the rules with few words:
	+ Respect the other groups and players
	+ No communication between the groups during the group phase
	+ Solve the tasks that your group will receive within the defined time frame
	+ During the group phase, every group stays in their room; unless the task states something different. You may send a single delegate to the game management in case of questions or to pick up materials. Of course it’s allowed to go to the toilet.
* Tell them which resources will be available for them and where to find them: Costumes, cameras etc, Laptop, projector and speakers at the tournament
* Tell them which group will have which role and which group will work in which room

##### Phase 2: Group Phase (takes 60 to 90 minutes)

In this phase, the game leader should be the timekeeper, sitting in the game management „office” and sending his\_her assistants with the task sheets to the various groups. You should take great care that each group gets the right job at roughly the right time. The assistants should report back to the game leader how everything is running, if the groups are getting along with their jobs, if they seem bored or motivated etc.

##### Phase 3: Tournament (takes 45 to 90 minutes)

This phase should run mostly without intervention of the game management. Only if the royals and their master of ceremony forget some group or some battle, or if their timekeeping is very bad, the game management should intervene.

##### Phase 4: Wedding Ceremony (takes 10 to 30 minutes)

While the tournament lives from everybody’s input, the wedding ceremony is largely depending on what the priests have prepared. In can be used for a seamless transition into a group party.

#### Module “Facilitating Collective Actions”

(Caterina Poggesi, Sándor Kubicskó)

##### What?

This module is about teaching group facilitation techniques connected to the group dynamics in order to have the group focused on the goals.

##### Why?

A group of people no matter if they are a group of dancers or musicians or media artists, needs to distribute tasks between themselves in order to reach a goal. A group is just as effective and successful as much the members are capable of recognizing the strength of the group in other words the resources the members carry in their characteristics and skills.

##### For whom?

This module is suitable for anyone who works or is willing to work with groups. Maximum number of participants: 15, minimum number of participants: 5

##### Where and when?

Place this module somewhere in the practical parts of the curriculum. Length of the module: 120 minutes.

##### Which resources?

Pictures of different roles (cut out from magazines etc.), set of questions for debriefing, collection of debriefing techniques, long elastic (French elastics)

##### How (description)?

After a group activity that needs the members to cooperate, support each other and solve problems, the trainer starts a conversation where the participants can process what happened to them, what they learned from the activity in terms of how the group work together towards a common goal.

After this the trainer shows and teaches a few debriefing methods. These methods can be used by the coaches later with their own groups too.

###### Step 1: Group activity 45’

Name of the activity: electric fence

(from Cowstails and Cobras, by Karl Rohnke; and from The Book on Raccoon Circles, by Jim Cain, & Tom Smith)

Description:

Stretch the elastics into a rectangle. The corners can be tied off to trees or gymnasium poles, or can be held in place by two facilitators (or members of the group). The task is to pass all members of the group between the top and bottom „electric fences” without anyone touching it. The height of the fence and the problems of passing the first and last person make the task quite difficult. You can decide whether touching means that just that person who touched starts over, or the whole group has to start over (we like the latter option much better, but assess your group).

Group members are not allowed to jump or dive through the middle. Monitor safety diligently on this activity.

Variations:

* Depending on group readiness, the task can be simplified by dividing the group in half, and then having each half start on either side of the fence, then alternately passing group members through the fence so that eventually everybody ends up opposite where they started.
* Alternatively, you can have the group pass a third of the members under the fence, a third through the middle, and a third over the top of the fence. This would mean a group of 12 would send 4 members under, 4 through the middle, and 4 over the top. We like this version because it allows the group to do some really creative problem solving – going under is a „gimmie,” but going over the top is pretty difficult. When we do this version, for risk management we typically say that nobody can go over the top unless 3 people are on each side.
* A great variation if there are physical limitations in the group (e.g. wheelchairs) involves a moving porthole held by the hands of members of the group and then passed over other group members one by one.

###### Step 2: Processing 45’

Questions for processing:

* What were the “problems” or “challenges” presented by that activity?
* What were your solutions to those problems?
* How did the group generate solutions?
* What roles were taken in the groups? How did those roles help or were and obstacles for the group? (you can use the pictures of different roles. Participants can choose)
* What are the characteristics of a group that help to reach the goal?
* How do you think a group can recognize these characteristics?

###### Step 3: Showing debriefing techniques 30’

Debriefing is the conversation what a trainer, coach, facilitator initiate with a group after an activity. Activity can be group game, rehearsal, planning etc. anything where the group members do something together. Group situations always carry learning opportunities and debriefing is the tool how coaches facilitate learning from learning opportunities.

Introduce the debriefing techniques you find in the appendix 2.4 to the group. You can even demonstrate a few of them.

### 2.5 Didactics

(Ninja Kors)

For ROOTS & ROUTES, competencies in the area of ‘didactics’ take on a specific direction. The intended target group often requires specific skills and knowledge. In addition, the practice of using peer coaches in education as well as social work is no standard practice in many countries. That means that many participants from that context will be unaware what being a coach entails, what it is and what it is not.

Didactics, the theory of teaching, is something that is highly regulated in many countries, also in Europe. A study of music teacher training in various European countries in 2003 (EFMET, AEC) yielded a large variety of requirement of qualifications and diplomas for those who wanted to teach in formal education. While these are still relevant in the work field today, it is also true that in many cases (although not all!) the practice has shifted. As arts and media education takes place outside the regular formal structures, so are the required didactical approaches that were once standard in learning situation, not always applicable anymore.

A coach is not a teacher, yet many aspects of teaching can be found in coaching. Often the teaching skills are the first reason that participants sign up for the Academy; they feel that they master their artistic skills to a sufficient degree, but are unsure about how to transfer them to others. ROOTS & ROUTES aims to translate some of the standard teaching methods and didactical approaches to the practice of peer coaches, but more specifically: to enable them to develop their own.

<http://www.aec-music.eu/projects/completed-projects/european-forum-for-music-education-and-training--efmet>

#### Module „Learning Styles and Leadership Styles”

(Ninja Kors)

##### What?

Using models from various sources including psychology and pedagogy, the students are made aware of different styles of learning and leadership. They are encouraged to recognize and develop their own styles as well as those of their participants.

##### Why?

‘Know thyself’ is one of the fundamentals of life. Teaching a workshop has everything to do with leading others to learning. Each person and personality has their own style of doing so, and a good workshop teacher is aware of this – and may even be able to adjust their style according to the group that is in front of them.

In addition of the leadership dimension, there is also the ‘receiving end’ of the conversation: the participants in your workshop also have their own way of taking in information, processing experiences and developing skills. It is important for a workshop teacher to understand this, and be aware of the various ways that their teaching may be received by those in front of them.

##### For whom?

Styles of learning and leadership are relevant for all academy participants. There is theoretically no limit to the number of participants, although for interactivity and discussion purposes the group should not too big.

##### Where and when?

This is one of the ‘theoretical’ modules of the curriculum, to be dosed within the course and to be combined with practical application and reflection. This module will help enable participants to reflect on their own teaching and perhaps apply changes accordingly.

The module itself is about 2 to 2.5 hours. The outcomes are embedded in ongoing reflection throughout the Academy.

##### Which resources?

A calm room, like a classroom, suffices. Media equipment is helpful to show AV of examples for discussion.

##### How (description)?

How learning and leadership styles are presented and recognized by the participants, depends on the group of participants and trainer who will present the module. In principle, the module consists of a discussion, presentation and group work on how to recognize and (in the case of leadership) adjust styles.

In addition to this rather schoolish way of presenting material, it is helpful for ROOTS & ROUTES participants to apply the material to their own experiences so far. This is why the module starts with recollecting the different teachers and workshop leaders they have had so far, as well as discussing their own reactions to these people. What worked and what didn’t? Do we know why? Did it work for others? Why and how?

Theories include those of David Colb (learning styles) and Howard Gardner (multiple intelligences).

#### Module “Being a Coach”

(Sascha Düx)

##### What?

The module “Being a Coach” deals with experiences, expectations, fears connected to coaching and the change of role from a coachee/learner to a coach/trainer/teacher.

##### Why?

Especially for those academy participants who have never before worked as coaches, trainers or teachers, it’s important to reflect on the change of their role in educational processes: From a learner / coachee to a coach who facilitates individual learning as well as group cohesion and development processes. Fears and expectations can be dealt with in this context.

##### For whom?

For all academy participants; especially, but not only for beginners in coaching. Successfully tested with groups of 9 to 28 people, ages 17 to 32.

##### Where and when?

This session should be scheduled towards the beginning of a Steps Ahead Academy.

Duration: 2:30 to 3:30, depending on group size.

##### Which resources?

You need a medium size to large seminar room. There has to be enough space for a circle of chairs for all participants plus the trainer(s). Also, there should be space for small groups to work in the 4 corners of the room.

Consumables / materials needed:

* phase 1: a deck of cards with 4 different symbols (suits) and more cards than your number of participants. In case of groups with less than 12 people, the number of symbols should be reduced to 3.
* phase 2: a jotter (notebooks) and a pen for each participant
* phase 5: two really big posters with a life-size outline of a human drawn on each one for phase 5
* phase 5: per participant 6+ facilitation cards (~A6 size coloured paper cards)
* phase 5: per participant 1 big marker pen
* phase 5: adhesive (or pins & pinboard) to attach the facilitation cards to the big posters
* phase 5: a camera or smartphone to photograph the results

##### How (description)?

###### Phase 1 (about 20 minutes): Starter Game

The group sits in a circle of chairs, the game leader stands in the middle. A deck of cards is mixed (should have more cards as the number of people), each person on a chair draws one card and remembers the suit (symbol) on it. Then the game leader collects the cards again and mixes them. From the top, he\_she takes card by card and announces the suit (diamonds/hearts/spades/clubs). The players on the chairs move one chair to the right each time their symbol is announced. If there is already someone on that chair, sit on that person’s lap. Multiple persons can be stacked that way; everyone in a stack except for the person on top is blocked (= cannot move, even when their symbol is announced). The first player who reaches the chair where he\_she had started wins.

###### Phase 2 (about 20 minutes): Solo work

Participants get instructions: They will get jotters and pens and search a space in the room where they can work undisturbed. They will switch their minds back to their situation before this academy started, and think about previous situations where they have been coached (or trained / taught). If not in their artistic discipline, then maybe in sports or something else. They will write down exactly 3 positive experiences (like, where did coaching really help me to make the next step? What was special about that coach? What message did he\_she have for me?) and 3 negative experiences (like, where did I feel treated badly/unfair or left alone by a coach?) they made while being coached. They will have about 15 minutes for this task. If there are no comprehension questions, the 15 minute work time starts.

###### Phase 3 (about 20 minutes): Small group work I

Participants meet in the four corners of the room in small groups formed by the symbol of their cards from Phase 1. Each participant selects one positive and one negative experience that he\_she wrote down and shares it with the small group.

###### Phase 4 (about 30 minutes): Small group work II

Still in the same small groups, participants either think about their own experiences in being coaches themselves, if they have such experiences; or if they don’t, they think about their wishes and fears. Questions for this phase:

a. For the experienced: Where have I been a really good coach? Where have I helped somebody to move on?
For the unexperienced: How do I want to be as a coach?

b. For the experienced: Where have I been a bad coach (very concrete); where did I fail to fulfill my own expectations or those of my students/coachees? What was I lacking (time, preparation, skills)?
For the unexperienced: What am I afraid of when I think of becoming a coach?

After thinking about these questions for a while, participants share their thoughts in the small group.

###### Phase 5 (about 30 minutes): Plenary

The whole group meets again. Previously, two big posters with the outlines of life-size human bodies have been prepared, with the titles “good coach” and “bad coach”. There are small cards, marker pens and sticky tape. Everybody writes their ideas on “what is a good/bad coach?” on cards – strictly ONE idea per card – and stick them to a place within the body outlines that they find suitable. The same way, cards “what are beneficial/hindering conditions for coaching” are written and placed on the posters outside the body outlines. (Side note: This is similar to a SWOT analysis; see module “SWOT analysis” in chapter 4.1)

After everybody is ready, the group views and discusses the results. The trainer facilitates the discussion. In the end, the two big posters are photographed for future reference and made accessible to the participants (via e-mail or a shared online folder). If possible, the two posters are put up on some wall so that the participants can keep having a look at them during the academy.

###### Phase 6 (about 30 minutes): Evaluation in the plenary

Evaluation on two levels in a plenary discussion:

A. Reflection of the whole unit as a participant: What did I experience? What did I learn? How did I feel in the various steps?

B. Reflection on meta level on the methods used: In which kind of settings and situations would the participants use these methods themselves? What and how would they adapt to different target groups and topics?

#### Module “Presentations by Participants with Feedback”

(Andreas Almpanis)

##### What?

Each participant has to prepare a presentation about a professional aspect of his\_her discipline (e.g. warm up for dancers and anatomical aspects/ historical background of soul styles and singers/ development from analogue to digital video technologies) before the academy starts.

##### Why?

Giving a presentation on a certain subject requires the comprehensive research and preparation regarding the subject and presentation methods. This is an important learning process that can be tried out in the frame of the Academy.

##### For whom?

Every Academy participant.

##### Where and when?

The presentation will be given during the music/dance/media workshops.

##### Which resources?

Depending on the presentation; can be laptop, projector, flipchart, moderation material, internet access, video cameras, etc.

##### How (description)?

###### Phase 1: Choice of subject

The subjects will be provided during the preparation meeting that should happen about 3-4 weeks prior the Academy. The conditions are:

* Interesting setting – no pure lecture!
* Variety of methods
* Practical examples

###### Phase 2: Preparation

Each participant will prepare a presentation at home prior the Academy.

###### Phase 3: Presentation

Time frame of about 20-40 minutes.

###### Phase 4: Feedback

At the end the coach will complete missing parts and give the presenter a feedback, as well as the workshop group.

#### Module „Developing a Course Concept”

(Ninja Kors)

##### What?

This module faces head-on what it means to make a concrete lesson plan for a particular circumstance. The trainer or course leader gives the participants an assignment to set up a series of workshops for a certain target group, time frame, learning environment (school, community centre etc.), and other parameters.

##### Why?

This module is a hands-on exercise for planning ahead in the work field. Developing a course concept implies not only content and didactic choices but also thinking ahead in terms of e.g. production aspects (what do I need to check or bring). In some cases, a financial overview is also part of the package.

##### For whom?

This module is intended for all participants who want to be able to set up their workshops and courses independently.

##### Where and when?

Typically this module consists of a short introduction and assignment session, followed by space in the course for participants to work by themselves (assisted by the trainers where needs be), presentation for and discussion with the whole group, and feedback by the trainer/course leader. Part of the work may be done at home (for a non-residential course), the feedback may be given individually.

##### Which resources?

This module requires a trainer who has expertise in this area. This could be one of the managers of the course.

##### How (description)?

###### Step 1: Assignment

The trainer/course leader describes the assignment, a course concept of at least two pages. The course parameters may vary but include the following:

* target group: children or youth (ages?), adults
* specifics: e.g. troubled youth, girls-only, specific cultural group
* duration of the course: how many workshops, over how much time, specific time frame (like one lessen per day or week), etc.
* aim: e.g. socialization of the target group, getting to know the discipline (dance, hiphop, etc.), deeper knowledge of a particular subject, keeping youth off the streets
* location: is this determined, size, environment, etc.

Please note that the trainer/course leader may choose to include more or less of these. He\_she may choose to have the participants ask for specifics instead of straight-out giving them out.

###### Step 2: The work

The participants work on the assignment for a specific amount of time. It is recommended to give them at least two hours in total for the assignment, but ideally the time includes at least an overnight.

###### Step 3: Presentation and discussion

Participants make a short presentation of their course and answer questions of their peers. The question ‘why’ will be prevalent.

###### Step 4: Individual feedback

Depending on the set-up and general atmosphere of the course, the trainer/course leader may give individual feedback to participants on one-on-one basis or during the presentation step.

### 2.6 Diversity conscious coaching

(Sina Schindler)

One of the fundamental ideas all of the different organisations within the ROOTS & ROUTES network committed themselves to consists in promoting diversity be it culturally or socially but also in taking into consideration the variety of interests, needs and skills of young people. Through the peer-to-peer education of young people by other young people this idea often transports itself naturally and unconsciously. Within the ROOTS & ROUTES network, however, approaching diversity explicitly and respectfully and taking a firm stand towards discriminatory behaviours is considered a priority part of peer coach education.

One approach that proved to be adequate within different peer coach academies is thus a diversity-conscious approach. As described by international youth work educationist Karine Reindlmeier, diversity- conscious perspectives are not a static and fixed concept but include thoughts, attitudes and approaches that perceive diversity as normal case and that try to contribute to a reduction of discrimination and exclusion.

##### The different levels of diversity-conscious coaching

Beginning with diversity-conscious coaching within peer coach education requires for the facilitators to take a few steps back and have a look on him\_herself and the different contexts, he\_she is working in.

a) Some aspects that should be taken into consideration in order to cope with an diversity-conscious attitude are for example:

* **Self-reflexion**: How familiar am I with the concept of diversity? How is diversity represented within my family and circle of friends? What is my stage of education of and my experience with both diversity and discrimination? How is my social position in a world marked by discriminatory structures? What kind of privileges do result from these structures for myself?
* **Working context**: how does my working context cope with diversity? How is diversity represented within the people I am working with, my networks, etc.? Am I working in contexts that are valuing diversity?

b) In a second step, the peer education programme with its frame conditions should be checked of its compatibility with a diversity-conscious demand:

* **Criteria of accessibility and exclusion for peer coaches as well as for participants**: Is my peer coach education programme open for a diverse target group or are there barriers / mechanism that exclude certain individuals from having the possibility to take part?
* **Creation of a safe space**: What kind of contexts are necessary to create a safe and respectful working atmosphere? Are the facilitators I am working with sensitized for and educated on this topic? How is diversity represented in my trainer constellation? Are all facilitators speaking a „common language“? Am I and are all involved facilitators able to reflect and react on controversial and sensible subjects? Are the facilitators I am working with compatible with my target group? Are they able to convey an empathic atmosphere because they share common experiences with my target group?

c) When it comes to the concrete peer coach education situation, we experienced the following thematic steps as positive and useful during several peer coach academies:

1. Set up group agreements in order to create a safe space:
	1. communicate respectfully
	2. what is shared within the group stays within the group
	3. sharing experiences is voluntary
	4. experiences and thoughts shared with others are not to be judged as „objectively right or wrong“; instead there should be space to give opinion and to explain reasons for those opinions
	5. leave space or the others in discussions
2. approaching the topics of diversity, discrimination, prejudice, stereotype and racism by trying to find and discuss definitions
3. self-reflexion: what are my own experiences with discrimination and prejudices both as a person discriminated against and as a person discriminating others
4. creating awareness , e.g. for existing stereotypes, „ blind spots“ in the own perception, privileges, etc.
5. change of perspectives; e.g. experimentally take roles of people with more/less/different privileges, etc.

For dealing with these topics a variety of practical approaches and methods can be found on the internet and relevant literature. Still: Using methods without reflecting one’s own, the facilitator’s and the peer coaches’ to-be involvement in the topic and in the power relations we are all living in will not tackle these issues adequately and in depth. In order to prepare and educate oneself on these matters, participating in anti-bias/critical-whiteness/empowerment-workshops can be recommended.

d) Finally the educated peer coaches who are getting involved with conveying the issues of anti-discrimination and diversity-conscious perspective to other young people should display a strong interest in, commitment to, and consciousness for this topic. Their working methods and experiences should be known to the involved project managers. They should be capable of self-reflexion, critical thinking, taking a firm stand and not leaving controversial statements uncommented.

##### Guidelines for challenging racism and other forms of oppression

Last but not least, here are some useful guidelines for project managers, educational facilitators and peer coaches provided by ChangeWork Consulting. You can find the full version under <http://www.changeworksconsulting.org/Guidelines-Racism.pdf>

1. Challenge discriminatory attitudes and behaviour
2. Expect tension and conflict and learn to manage it
3. Be aware of your own attitudes, stereotypes and expectations
4. Actively listen to and learn from other’s experience
5. Use language and behaviour that is non-biased and inclusive
6. Provide accurate information
7. Acknowledge diversity and avoid stereotypical thinking
8. Be aware of own hesitancies to intervene
9. Project a feeling of understanding, love, and support
10. Establish standards of responsibility and behaviour
11. Be a leader and a role model
12. Work collectively with others and support efforts

## 3. Entrepreneurship Competencies for Coaches

(Jérôme Li-Thiao-Té)

Entrepreneurship competencies are part of the everyday life of coaches. Those are very useful in their daily working environments. Behavioural competencies such as initiative, creativity and innovation, problem solving, persistence, quality performance, information management, leadership and being a team player are essential.

### 3.1 Self Management

(Sascha Düx)

The ROOTS & ROUTES Peer Coach Academy aims to empower young, not necessarily professional artists to become coaches. For both a professional career in the arts and in coaching/education, self management skills are essential – unless you become so successful that you can afford to hire a manager, or unless you get employed by an institution that takes care of all requirements „around the actual coaching job”. As a young coach in Europe nowadays, you will have to manage yourself in most cases. So competencies from self-organisation (time management, prioritizing tasks etc) to setting up an own business become crucial for the success in the market. With the following modules, we want to improve the self management competencies of academy participants.

#### Module “Time Management”

(Jérôme Li-Thiao-Té)

##### What?

The module „Time Management” deals with the act or process of planning and exercising conscious control over the amount of time spent on specific activities connected to coaching.

##### Why?

This is a more technical module that gives tools to coaches (lists & priorities) and awareness of their framework and environment.

##### For whom?

For all academy participants; especially, but not only, for beginners in coaching.

##### Where and when?

This session should be scheduled towards the beginning of a Steps Ahead Academy.

Duration: 1:00 to 1:30, depending on group size.

##### Which resources?

You need a medium size to large seminar room. There has to be enough space for a circle of chairs for all participants plus the trainer(s). Also, there should be space for small groups to work in the 4 corners of the room.

###### Consumables / materials needed:

Flipchart paper, flipchart table or tape for placing the paper on the wall, permanent markers, paper sheets and pencils.

##### How (description)?

Time Management Icebreaker – Lists & Priorities

###### Step 1: Preparation

Write out the following list on a piece of flip chart paper. Ensure that it stays covered until the end of the activity explanation.

* Do a lap around the room (5 points)
* Create something for the coach to wear, such as a hat or tie (10 points; bonus 5 points if the instructor actually coach it)
* Find out something unique about each person on the team (5 points)
* Sing a song together (15 points)
* Make a paper airplane and throw it from one end of the room to another (10 points)
* Get everyone in the room to sign a single piece of paper (5 points)
* Count the number of pets owned by your group (20 points)
* Assign a nickname to each member of the team (5 points)
* Create name cards for each team member (5 points; bonus 5 points if you use your team nicknames)
* Make a tower out of the materials owned by your group (10 points)
* Convince a member of another team to join you (20 points)
* Name your team and come up with a slogan (5 points for the name, 5 points for the slogan)
* Re-create the sounds of the Amazon rainforest with the sounds of your voices (10 points)
* Make a list of what your team wants out of the workshop (15 points)
* Form a conga line and conga from one end of the room to another (5 points; bonus 10 points if anyone joins you)

You can customize this list as you wish; just make sure there is a point value (which is completely up to you) assigned to each item.

###### Step 2: Start of the game

Divide participants into teams of five to eight. Unveil the numbered list of tasks. Explain that they have ten minutes to collect as many points as possible. They must be safe and they only have ten minutes.

###### Step 3: Results of the game

After ten minutes, add up their points using your pre-designed matrix and announce the winner. Keep the list of tasks; you may want to tape it to the wall.

###### Step 4: Debrief

After the activity, discuss learning points. Possible discussion topics include:

How did teams decide what tasks they wanted to do? Most groups will analyze the time the task will take and/or the difficulty level, compare it with the value (possible number of points), and prioritize as a result. We do this when managing our time, too: we often choose the high-yield, low-effort tasks over the low-yield, high-effort tasks (and rightly so!).

Are any decisions based on task dependencies? For the name card task, for example, teams received bonus points if they used team nicknames. Performing these two tasks together would triple the points received. This often happens in life, too – batching tasks increases your results exponentially.

What group dynamics came into play? If participants knew each other before, they may feel more comfortable performing a personally risky activity, like singing a song. This comes into play when prioritizing tasks, too; we’re more likely to stay within our comfort zone, especially if we’re working in a team.

#### Module “Making a Business Plan”

(Ninja Kors, Jade Schiff)

##### What?

In this module, the participants learn the basics of writing a business plan. There are many forms of business plans, in this module we focus on a concise business plan for a freelancer/ one-man business.

##### Why?

A business plan forces the participant to answer some basic important questions that will help them to better understand their freelance business. After completing the business plan he\_she will have a better understanding of their goals and feel motivated to take action. A business plan in its simplest form is a plan for how a business is going to work, and how someone will make it succeed. It can be seen as guide for a business that outlines goals and details how someone plan to achieve those goals.

##### For whom?

Participants that want to start their own (one-man) business or work as a freelancer.

##### Where and when?

This module is best spread over two or three workshops during the academy.

##### Which resources?

Participants need a laptop or computer to work on (can also be done at home), flipchart, pen and paper, 1 trainer.

##### How (description)?

###### Step 1: Introduction:

Explain what is a business plan (and even more, reassure your participants that a business plan does NOT have be a complex and extensive plan).

To make the development of a business plan manageable for a target group who usually are not experienced with writing plans, you can use different steps, which are described below.

###### Step 2: Elevator pitch

An elevator pitch is a brief, persuasive speech that you use to spark interest in a project, idea, product, organization, – or in yourself. A good elevator pitch should last no longer than a short elevator ride of 20 to 30 seconds, hence the name. Elevator pitches should be interesting and memorable, and succinct. They also need to explain what makes you – or your organization, product, or idea – unique.

###### Step 3: The “Ws”

Describe your planned business on 1 page with the main questions:

* **Why:** motive/cause, why do you want to do it?
* **What:** which activities are you going to do?
* **Who:** for whom (target group) and with whom (team, partners)?
* **Where and when** will it take place?
* **Where** will you find your target group/customers?
* **How** are you going to run your business?

###### Step 3: Writing the businessplan

Give the participants homework to work on their businessplan. An example of topics they can address:

**My Business**

* What’s your business name and location?
* What do you specialize in?
* How will you make money?
* Who are your clients?

**My Marketing Plan**

* How will you find your clients?
* What type of marketing will you do to get your name out there?
* What results are you looking for with your marketing? (Number of clients or projects per month)

**My Financial Plan**

* How much will you charge?
* How many days of the week will you work?
* How many hours per week do you expect to be billable?
* What are your expenses?
* How will you diversify your income?

Other questions that can help during the process of decision making and writing:

* What is driving me? What makes me happy?
* What is the minimum goal of my business?
* What should it NOT be?
* What is my target audience?
* What are my needs?
* Who are the people who might be able to help?
* What needs to be done?

##### Step 4: Comeback sessions

This can best be individual of small group sessions, in which the participants ask questions and share the challenges they faced.

#### Module “Fundraising and Sponsoring”

(Ninja Kors)

This module is highly specific for each country. Considering that public facilities are constantly under pressure in many countries, it is worthwhile for participants to know where opportunities lie for raising funds, both public and private. The number of opportunities, viability of applications and mechanisms.

##### What?

This module is ideally presented by an expert in this field for the concerning country. It includes providing a budget for an activity that the participant wants to realise (or a fictional activity) and balancing it with funds or sponsorships, making propositions, an overview of public and private funds (where available) and matching plans and activities to those.

##### Why?

In many European countries, cultural entrepreneurship is an increasingly viable option for employment. Rather than employment in an organization, young starters are required to find or make their own markets. This module is relevant for those participants for whom this is – or will be – a reality.

##### For whom?

For those participants who have plans for setting up their own practice and need a sufficient business model to realise them.

##### Where and when?

This module is most suitable for the end of the program when artistic content, didactics and production planning and budgeting have been handled. The duration depends on the national setting. A two-hour session will give some basic insight into funding structures, an additional session will apply that to the plans at hand.

##### Which resources?

A standard room with chairs and maybe presentation equipment (laptop, beamer, screen) should suffice.

##### How (description)?

###### Step 1: Basic overview of funding possibilities

The trainer provides a basic overview of the funding possibilities for the participants in that country. These may consists of public and private funds, national and international, perhaps on a municipal level. The target areas for these funds may vary, as may the approach for participants to apply: some plans will be most successful for socially targeted funds while others concentrate more on artistic goals. The trainer will also provide the participants with basic knowledge about application procedures: planning, writing applications and providing acceptable budgets.

###### Step 2: Application to projects and plans

The trainer looks through project ideas and plans with the participants and searches with them for a matching fund that is most feasible to apply. The trainer helps the participants one-on-one with preparation for application, insofar possible.

### 3.2 Project Management

(Ninja Kors, Jade Schiff, Jérôme Li-Thiao-Té)

Even if an artist is absolutely brilliant at delivering a workshop and knows her\_his content well, it is vital that he\_she is aware that without a way to make money with it, it will not sustain her\_him. Sometimes this means that the young professional needs to find employment in an organization, but increasingly the job market in Europe shows private cultural entrepreneurship. Teaching a workshop is hardly ever a clear-cut exercise of setting up content and didactics. In order to set up a successful practice as a workshop teacher, the young professional needs more competencies, ones that often deal with business skills, knowledge and attitudes. Planning, budgeting, marketing, legal issues concerning working with young people – all of these may determine if a project (and a career as an independent artist) is successful or not.

As with most modules in this area, they are highly dependent on the national structures and circumstances that the participants find themselves in. However, generic skills such as planning, budgeting and (self)representation are relevant for all participants in all countries – not in the least because of international mobility.

#### Module “Project planning”

(Jade Schiff)

##### What

This module deals with the planning of a concrete project.

##### Why?

The key to a successful project is in the planning. Creating a project planning is the first thing one should do when undertaking any kind of project. A good project planning will save you time in the end and will help prevent problems during the project.

##### For whom?

All participants who want to organize projects or work in projects. It is also useful for participants who start their own business.

##### Where and when?

This module can take place in the middle or towards the end of the academy.

##### Which resources?

laptop or computer with Excel, project planning template, projector, 1 trainer

##### How (description)?

This workshop can best be done together with the whole group. You can use an empty template (excel) that you project with a beamer and that you fill in together with the participants.

Use a fictive or real project as an example. Let the participants decide what are important milestones in this project and set deadlines related to the milestones. With that in mind, the participants come up with a list of the tasks that need to be done. To decide when they need to be done, you can calculate back from the deadlines. In bigger projects the tasks can be divided in e.g. content/program, production, communication, PR & marketing, finances. Last, to know the priority of each task it is important to understand of the relationships between the tasks. A manageable example you can use to explain how to define milestones, deadlines and priorities is the process of making a flyer for the promotion of an event.

#### Module “Project budgets”

(Ninja Kors, Jade Schiff)

##### What?

In this module the participants gain insight in how to make a project budget.

##### Why?

Freelancers are often faced with the question of how much to charge for a project or assignment. As a freelancer**,** it is essential to get your estimates right. Too high, and you might not get the project; too low, and you won’t make a profit. With a professional estimate, you will be able to show your client how you have arrived at your cost, which will help them see that your price is fair.

##### For whom?

All participants that want to do paid workshops/assignments or organize projects.

##### Where and when?

This module should be given rather towards the end of the Academy.

##### Which resources?

Computer/ laptop with Excel, projector, a budget template, 1 trainer

##### How (description)?

Making a project budget is different for every project and in every situation. That makes it a bit hard to ‘teach’ someone how to make a budget, the only way to learn it is by doing it yourself. During the module, you can however use a project example and together with the participants make estimates what different kinds of costs there are and how much they approximately cost. While doing, it will become clear that there are a lot of different direct and indirect costs you have to think of. And letting the participants to make estimates will give them insight in how much things cost.

###### Step 1:

Ask the participants to make up a fictive project activity, in which questions are answered like what kind of activity, what do you need for his\_her activity, where will it take place, how many days, how many people involved, etc. and write this down on a flipchart

###### Step 2:

Let the participants come up with all the costs involved, and group this costs in direct costs (eg. direct labor costs, materials/ equipment, rental of places, travel, food) and indirect costs (eg. office costs, telephone costs, administrative costs, insurances) and let them estimate the amounts involved. Give feedback where needed. Together you come to a realistic budget.

###### Step 3:

The participants make their own budget with an excel template provided. This can be checked by the trainer.

### 3.3 Legal Issues

(Sascha Düx)

Working as a young (peer) coach with children or young people in the field of arts and media touches various fields of legislation; especially if this work is done as a freelance coach. In Europe, the legal frameworks vary to a great extent from country to country; so this module description can only give an overview of the questions that should be answered in an actual implementation of this module.

##### What?

This module is supposed to give academy participants an overview on relevant legal frameworks for their work and to answer their questions.

##### Why?

As a coach, you always have certain responsibilities for the group that you work with. Academy participants should be well aware of the risks and pitfalls involved here. They should however also not be scared, but get a realistic view of their responsibilities and legal duties; and they should get an idea where they can get help if legal questions or problems connected to their coaching work pop up after the academy.

##### For whom?

This module is for all academy participants. Those who already have own experience in being a coach and/or a freelancer might have very specific questions; so if applicable, it can be very helpful to offer one-on-one sessions with an expert.

##### Where and when?

Since legal issues are mostly regarded as a rather dry subject matter, we suggest not to start the academy with this module. We suggest a full day on this subject. Our experience has been however that there’s big interest in this subject, the group often asked the expert to extend the session because they still had open questions.

If you plan one-on-one sessions with experts, of course they have to be well planned with the rest of the academy schedule. Our advice would be to offer these sessions in parallel to a phase where all academy participants work individually on concepts / business plans for their future coaching activities.

##### Which resources?

To implement this module properly, involvement of experts (like freelance coaches who are very well informed about the national/regional legal framework, or lawyers specialised on artists) is highly recommended. When no dedicated experts are available, a very thorough preparation of this module is necessary.

Depending on the experts involved and their requirements, you might need a projector, a whiteboard and/or a flipchart with suitable pens, copies of handouts etc.

For one-on-one sessions, you need an extra room.

##### How?

The process depends on the experts involved; it will probably include expert lectures interleaved with Q&A sessions, and may also include individual or small group work on tasks such as research on certain questions (online or in provided books/papers) or setting up a concrete coaching/entrepreneurship situation to comply with the applicable laws.

Below you can find a list of questions / fields of legislation that should be touched in this module. Of course, you will not be able to tackle each one in depth. It’s important that the participants gain a general awareness of these issues, and that they are provided with contacts that can help them to answer future questions. So, here’s the list:

##### Protection of Minors / Duties of Supervision of Minors:

* What are my duties as a coach working with minors in this country? Which relevant laws are there and how do they depend on the age of my coachees?
* What are my duties of supervision, depending on the framework of my activities (like, giving workshops in schools / in youth centers / in a commercial dance school)
* Do I need certain certificates (like a good-conduct certificate / police clearance certificate) to be allowed to coach minors? How and where can I get them?
* What are no-gos in coaching?

##### Financial / fiscal laws

* What is the financial / fiscal situation for coaches in the fields of arts and media in my country? Do artists have a special status or can they be regular freelancers?
* How do I get my money? Do I have to write invoices? And if yes, what are the rules for those invoices, what do I have to write on them etc?
* Which taxes to I have to pay, and how do I do that? (When) do I need to put VAT on my invoices, and how exactly does that work?
* How does national fiscal legislation treat me if I do a paid coaching job in another EU country?

##### Starting an own business

* What kinds of legal forms are there in this country to start an own business? Which of them are relevant for a young coach? Which are advisable?
* How do I start an own business with the legal form of my choice? Like, do I have to register a business, and how and where do I do that?
* How do I make a business plan? (Of course, this topic needs more time; in the framework of a one day module on legal issues, it can only be touched superficially)
* Does it make sense to take out a loan for my business? What do I have to consider?

##### Insurances

* Which kind of compulsory insurances (social/health etc) are there for a freelance coach in this country? And who has to pay them, the freelance coach or the employer/contracting body?
* Which other insurances are recommended by long-standing professional coaches? Like, equipment insurance, professional indemnity insurance etc
* Which special insurances may be recommended or necessary for public events such as performances?

##### Contracts

* What do I have to take care of when signing a contract for a coaching job?
* Should I have own contract templates? What needs to be in them?

##### Copyright, Authorship and Privacy

* If I work with copyrighted music, choreographies, media content etc in my workshop: What do I need to know and to consider? Especially when it comes to public performances / publishing of workshop results?
* If results of my coaching work will be performed in public or will be published (as a book, as a CD/DVD/BluRay, on the internet etc), what steps do I need to take concerning privacy rights of my coachees (like, parents my have to give written permission) as well as my and their authorship rights for parts (co-)created by them or me?
Suggestion: Provide a template participation contract form that has to be signed by all participants of a workshop; and, in case of minors, also by their parents / custody holders.
* What regulations made by my contractors / funders do I have to take care of?

### 3.4 Promotion and Marketing

(Jade Schiff)

If you want to make a living out of coaching, then it is important that you find and keep customers for your workshops. Marketing helps you to bring the services you have to offer to the market. Especially for small businesses promotion and marketing is crucial. You do not need big marketing budgets or hire experts, for a freelancer smaller and aimed actions and mouth-of-mouth advertising are most effective. It is important though to have a clear message. In this chapter we highlight three modules that can help the peer coach with their marketing.

#### Module “Dragon’s Den”

(Ninja Kors, Jade Schiff)

##### What?

The module models itself after a television program in which people would present a new business or product idea to a group of powerful investors, the dragons. The prize would obviously be that their idea or product would be supported and ‘sold’. The module roughly follows the format of the show: Academy participants prepare a short presentation (5 minute maximum!) in which they present their idea and/or product – in most cases, the product consists of themselves and their teaching skills or concept for a project or workshop series. The ‘dragons’ are professionals from the (future) work field, who will then give feedback on the presentation.

##### Why?

Networking is essential in the field of culture and education. It is important to make a good impression and to know how to ‘sell’ what you have to offer: to convince a relative outsider that what you have is worthwhile. This includes facing a tough audience because competition in this field can be hard and possible employers may be skeptical about the next young artist that comes along. The Dragon’s Den is an exaggerated version of reality, with an emphasis on cold acquisition to start a working relationship with a client.

##### For whom?

The Dragon’s Den is intended for all participants of the ROOTS & ROUTES Academy.

##### Where and when?

The duration depends on the number of participants; each participant takes up to 5 minutes (mostly 3 minutes) to present her\_himself, followed by questions and feedback by the ‘dragons’. In total each participant takes about 10 minutes. The whole may be followed up by a plenary discussion of what was presented and the feedback.

Please note that it is possible to spread several Dragon’s Dens throughout the curriculum, to serve all participants but not to have a monster session of several hours.

The Dragon’s Den is best placed near the end of the course, when participants have developed a clear(er) sense of what they have to offer as a workshop teacher.

##### Which resources?

A large room is required that allows a set-up where a number of ‘dragons’ sit behind a long table with space in front where the participant may present her\_himself. This distance between dragons and participants is deliberate to create a boundary that the participant will need to cross in order to reach the other. (It is an exaggerated version of reality!) Other participants may be seated behind the dragons.

One person should have a way to keep track of the time.

##### How (description)?

###### Step 1: Preparation

A number of experts from the (future) work field of the participants are chosen beforehand. They are e.g. employers from the field of social work, schools, booking agencies, etc. They come from the ROOTS & ROUTES network. About 3 dragons are required.

Participants are asked beforehand to prepare a small presentation about themselves, to be delivered without technical aids, with a duration of up to 3 minutes. No more time is allowed! To be included are:

* who they are
* what they do
* why they do it
* what makes them special compared to others in the field
* (anything else they think they should add)

How this is presented, is entirely up to them. The participants should imagine that the dragons are looking for someone to work for them, and that they have a €10,000 assignment for them. In other words: they really want this job!

###### Step 2: Dragon’s Den

The dragons are seated behind a table. In front of them a space is kept clear. Academy participants may be seated behind the dragons as an audience.

One of the participants comes in and immediately presents her\_himself to the dragons. No questions or feedback are given during the presentation itself. After a maximum of three minutes the participants indicates that he\_she is done. The workshop leader (who is also the timekeeper!) then leads the questions and feedback from the dragons. After 10 minutes in total, the participant leaves the space. A new participant comes in.

The whole session may (or should) be closed off with a plenary discussion about the dragon’s den and the general points that can be taken away from it by the participants - as well as the dragons.

#### Module „Social Media and Self-Marketing”

(Jérôme Li-Thiao-Té)

##### What?

This module „Social Media and Self-Marketing” deals with how participants can help improving their image and reputation to advance their coaching careers. Self-marketing is sometimes called personal branding because it uses branding tools to create an image around a coach rather than a product. It gives coaches more opportunities to effectively communicate their values, skills, experiences, and vision to potential employers. Successful self-marketing helps coaches separate themselves from the hundreds of other applicants who may be competing for the same job.

##### Why?

This is a more technical module that gives tools to coaches.

##### For whom?

For all academy participants; especially, but not only for beginners in coaching.

##### Where and when?

This session could be scheduled anytime during the Steps Ahead Academy.
Duration: 2:00 to 2:30, depending on group size.

##### Which resources?

You need a medium size to large seminar room. There has to be enough space for all participants to be facing the video projector screen.

###### Consumables/materials needed:

Flipchart paper, flipchart table or tape for placing the paper on the wall, permanent markers, paper sheets and pencils, an internet connection, a laptop, a video projector.

##### How (description)?

###### Step 1: What is Social Media?

Describing to the participants what is social media. Discussing with them how much it is part of their everyday life and how they use social media.

###### Step 2: What is Self-Marketing?

Describing to the participants what is self-marketing. Presenting to all participants some of the possible strategies that they, as job seekers, can use to differentiate themselves.

###### Step 3: Applying some of the scenarios/strategies to the participants’ cases?

For instance, how social networking sites can allow them to build profiles where they can show off examples of their work, highlight their experiences, and network with employers. Blogs offer them a chance to demonstrate their expertise and comment on their fields of expertise’s trends. Professional conferences in their respective disciplines (music, dance, media, etc.) present opportunities to connect with potential employers and make a personal impression, while volunteer work makes a positive statement about the employee’s values.

###### Step 4: Their plan of actions

Defining with each of the participants their plan of actions in order to use efficiently social media to market themselves. The group is always involved in every case study.

## 4. Reflective, Lifelong Learning and Cross-Sectoral Competencies

(Andreas Almpanis)

As junior or peer coaches, it is necessary to have the ability to self-assess the level of competences and skills we depend on to complete our job, but also have the ability to fully exploit the competences and skills of people and groups we coordinate within the creative workshops. To be able to meet these challenges it is important to become familiar initially with the various basic classifications of competences and skills and the various tools that have been developed for this reason.

The last decade there has been a major coordinated effort in the European Union that aims to classify skills and competences that are necessary for all citizens. In 2007, after an extensive consultation, created by the European Reference Framework (ERF) which defines 8 key competences. According to the official version of the ERF: “Competences are defined here as a combination of knowledge, skills and attitudes appropriate to the context. Key competences are those that all individuals need for personal fulfillment and development, active citizenship, social inclusion and employment.

The Reference Framework sets out eight key competences:

1. Communication in the mother tongue;
2. Communication in foreign languages;
3. Mathematical competence and basic competences in science and technology;
4. Digital competence;
5. Learning to learn;
6. Social and civic competences;
7. Sense of initiative and entrepreneurship;
8. Cultural awareness and expression.

The key competences are all considered equally important, because each of them can contribute to a successful life in a knowledge society. Many of the competences overlap and interlock: aspects essential to one domain will support competence in another. Competence in the fundamental basic skills of language, literacy, numeracy and in information and communication technologies (ICT) is an essential foundation for learning, and learning to learn supports all learning activities. There are a number of themes that are applied throughout the Reference Framework: critical thinking, creativity, initiative, problem-solving, risk assessment, decision-taking, and constructive management of feelings play a role in all eight key competences”.[[4]](#footnote-4)

Although several of the 8 key competences could seem to each one of us as given or typical for most people, there are some that have taken the educational sector in Europe by surprise. For example, the “learning to learn” competence, at least until the formal identification of the ERF, rarely appeared as a fundamental competence. Until then, citizens and even many education professionals believed that someone needs and should learn something as long as they have the opportunity to attend an educational program to meet their need. Meaning education was considered as a response to an external need (e.g. change of occupation).

The selection and definition of the 8 key competences shows that personal, social and professional development of man is a lifelong process which everyone must be prepared by developing the right skills.

These skills are developed not only in formal learning environments (e.g., school, university, vocational schools, etc.), but are found in non-formal or informal learning environment. Slowly it became understood that there isn’t a fixed hierarchy of skills, where the most important are developed in formal learning environments while less important in non-formal or informal learning environments. That is, no one acquires the necessary skills at school or college, and then simply enriches these for example by attending seminars with non-formal education or experience in the workplace. Depending on the personal development plan of each individual, skills acquired in formal learning environments as much as those acquired in non-formal or informal learning environments, may be important for their further lifelong development.

A common classification of competences and skills (UNESCO, 2012: 170-173) that is made ​​according to the learning environments are the following:

(a) Foundation skills

(b) Transferable – or transversal – skills and

(c) Technical and vocational skills.

If we tried to briefly define these three categories we would say that the foundation skills are related to literacy and numeracy skills, which are necessary not only for being able to meet the needs of a simple profession, but also needed so that one is able to continue their education and acquire the skills of the next two categories. The transferable (transversal) skills are skills acquired through life both through formal and informal and non-formal education. Their main characteristic is that they can be transferred and used in different environments (e.g. workplace, the staff, the creative etc). For example, the sense of initiative is a transferable skill that can be acquired and developed in informal and non-formal learning environments, and can be applied with success in both the professional and the educational sector. The technical and vocational skills refer to more specialized skills that are essential to anyone who wishes to practice certain professions. It is expected that a farmer and a physician surgeon, besides the foundation and transferable skills will need to acquire specific knowledge, skills and attitudes that involve their only their professional identity.

An important question that arises from the above introductory information for the rankings is that in many cases people are not aware of the skills they already possess or those that are necessary for their profession.

A methodology that can facilitate these searches and reflection in relation to skill building, is called the Four Stages of Learning as formulated by psychologist Abraham Maslow. According to this theory, the mistakes that people make while learning, rather than becoming agents of negative feelings about the learning process, should be considered valuable pieces of the developmental process competences. In order for this to be better understood, a four-step – or as we will see below, five-step – process is proposed:

###### I. Unconscious incompetence

The individual is often unaware he\_she does not understand or know how to do something, because no situations have arisen to demand the skill and alert the individual to the deficit. He\_she often knows there is a skill lacking but denies the usefulness of the skill. The individual must recognize his\_her own incompetence and the value of the new skill, before moving on to the next stage. The length of time an individual spends in this stage depends on the strength of the stimulus to learn. The individual must experience an increase in motivation to add new skills to her\_his repertoire.

###### II. Conscious incompetence

The individual becomes aware he\_she does not understand or know how to do something. He\_she also begins to recognize the deficit is significant and it would be valuable to learn new skills in order to address the deficit and gain competence. The making of mistakes can be frequent and may be central to the learning process at this stage, as the learner refines the skills through practice.

###### III. Conscious competence

The individual understands or knows how to do something. He\_she can demonstrate the skill or knowledge but it requires concentration and effort. It may need to be broken down into steps or detailed processes. There is often heavy conscious involvement involved executing the new skill. The frequency of mistakes begins to decline.

###### IV. Unconscious competence

The individual has had so much refining practice with a skill that he\_she does not really need to think about what to do. It has become “second nature“ and can be performed with very low frequency of errors. Because the skill is not occupying much of the individual’s conscious thoughts, it can often be performed while executing another task. The individual has become so comfortable with the skill he\_she will often be able to teach it to others.

The model is expanded by some users to include a fifth stage, which is not part of the original model from [Gordon Training International](http://en.wikipedia.org/wiki/Thomas_Gordon_%28psychologist%29).[[5]](#footnote-5) The exact composition of this stage varies between authors. Some refer to reflective ability, or “conscious competence of unconscious competence“, as being the fifth stage, while others use the fifth stage to indicate complacency.

Another definition refers to the fifth stage as ‘enlightened competence’ described as “the person has not only mastered the physical skill to a highly efficient and accurate level which does not anymore require of him conscious, deliberate and careful execution of the skill but instead done instinctively and reflexively, requiring minimum efforts with maximum quality output, and is able to understand the very dynamics and scientific explanation of his own physical skills. In other words, he comprehends fully and accurately the what, when, how and why of his own skill and possibly those of others on the same skill he has. In addition to this, he is able to transcend and reflect on the physical skill itself and be able to improve on how it is acquired and learned at even greater efficiency with lower energy investment. Having fully understood all necessary steps and components of the skill to be learned and the manner how they are dynamically integrated to produce the desired level of overall competence, he is thereby able to teach the skill to others in a manner that is effective and expedient.”[[6]](#footnote-6)

Although very brief, the above introductory information should be the initial material to any coach who wishes to further developing their skills in planning, organizing and implementing creative workshops. They provide a starting point for the future development of coaches and not an adequate theoretical framework. Continuing the study and further artistic and professional development, each coach will have the opportunity to understand in depth the following methods and utilize them in the most appropriate manner, depending on the type of workshops and target group to be addressed.

### 4.1 Reflection and Monitoring

(Sascha Düx)

An important aspect of our approach to peer education is reflection and monitoring; more specifically:

A. constant reflection of one’s own coaching activities,

B. monitoring the coaching activities of others and giving feedback to them and

C. being monitored by others and receiving feedback from them.

This is implemented in the contact hours of the Peer Coach Academy in various ways:

* There is a dedicated session on giving and taking feedback
* Most academy sessions end with reflection on two levels:
1. How did I experience this session as a participant, what did I learn etc.?
2. What elements from this session could be useful for me as a future coach? Under which conditions would I use them, how might I modify them etc.?
* There are roleplay sessions where individual participants act as coaches and get feedback from their peers and/or from professional coaches.
* There are other modules that focus on reflecting the own skills and competencies and their development

Reflection and Monitoring is also an important element of the practical phase of the ROOTS & ROUTES Peer Coach education. Here, we suggest that each „Peer Coach in pilot stage” is visited at least once during the workshops our courses that he\_she teaches by a professional coach or a member of the academy core crew to receive feedback. Also, we suggest tandems of two Peer Coaches who will visit each other at least once during the practical phase; so each one does monitoring and giving feedback once, and each one is monitored and receives feedback once.

The modules below are tools for the implementation of a culture of feedback and reflection into a Peer Coach education.

#### Module “SWOT analysis”

(Ninja Kors, Jade Schiff)

##### What?

In this module participants gain insight in their strengths, weaknesses, opportunities and threats. SWOT Analysis is a simple but useful framework for analyzing your (organization’s) strengths and weaknesses, and the opportunities and threats that you face.

##### Why?

A SWOT-analysis (strengths, weaknesses, opportunities, threats) is a useful tool for participants to analyze their own skills and circumstances. It helps to focus on your strengths, minimize threats, and take the greatest possible advantage of opportunities available to you. The SWOT analysis requires each to acknowledge, name and even express their own characteristics when it comes to workshop leading: both weak and strong.

What makes SWOT particularly powerful is that, with a little thought, it can help you uncover opportunities that you are well placed to exploit. And by understanding the weaknesses of your business, you can manage and eliminate threats that would otherwise catch you unawares. More than this, by looking at yourself and your competitors using the SWOT framework, you can start to craft a strategy that helps you distinguish yourself from your competitors, so that you can compete successfully in your market.

##### For whom?

This module can be useful for all participants.

##### Where and when?

We advise you to give this module rather in the beginning of your academy, preferably at the beginning of the Business modules, before modules like ‘making a business plan’, ‘Promotion/marketing’ etc.

##### Which resources?

Pen and paper for the participants, 1 trainer, flipchart, handout

##### How (description)?

###### Step 1: Introduction

Explain how to fill in a SWOT based on a handout. Explain the difference between strengths and weaknesses (internal factors) and opportunities and threats (external factors).

(5 minutes)

###### Step 2: Assignment

Let the participants fill in their SWOT (minimum of 3 items per category) and walk around to see if the assignment is clear.

(20 minutes)

###### Step 3: Sharing

Share the SWOT analyses of 1 or 2 participants in the group, by writing them on the flipchart.

(10 minutes)

###### Step 4: Discussion

Reflection and discussion with the group.

(20 minutes)

#### Module “Giving and taking Feedback”

(Sándor Kubicskó)

##### What?

This module is about how to give and take feedbacks in a way it supports the learning process the best.

##### Why?

Giving and accepting feedbacks is one of the main tools of a coach but he\_she needs to know how to use it in the most effective way. During a workshop a coach has several chance to give feedback to his\_her participants what means he\_she has a chance to create several learning opportunities or the other way around: to miss them.

##### For whom?

All the coaches working with both individuals and groups.

##### Where and when?

Place this module in the practical part of the academy.

##### Which resources?

Giving feedback chart (find it in the appendix 2.3).

##### How (description)?

First, ask the participants to share their experiences of constructive and destructive feedbacks then make a presentation about the characteristics of constructive feedbacks (appendix 2.3).

When the participants give each other feedback during the academy, remind them to the characteristics of the constructive feedbacks. If necessary, analyze situations where feedbacks had been given.

#### Module “Peer Monitoring”

(Sina Schindler)

##### What?

This module includes the mutual observation of concrete coaching sessions among peer coaches. According to prior agreements, the peer monitor attends a coaching session led by his\_her fellow peer coach in order to observe different aspects of the session without interaction or judgement. In a following reflexion, both peer coach and monitor have the possibility to exchange and give feedback.

##### Why?

This module is useful during practical fieldwork sessions led by educated peer coaches and can be of mutual benefit. For the peer coach leading the session, being monitored by a fellow peer coach allows to get a differentiated feedback on coaching style and conditions, methodological choice, conception and organisation of a coaching session and group dynamics. On the one hand, this can be helpful to reassure proven coaching styles and methodology and to illuminate and raise awareness for blind spots and unconsidered aspects. For the monitoring peer, on the other hand, attending another coaching lesson may be inspirational, train analytic observation with results that can be transferred to own coaching situations and open new perspectives on one’s own coaching approach.

##### For whom?

For every participant.

##### Where and when?

During concrete peer coaching sessions, preferably after having participated in a peer coach academy.

##### Which resources?

2 peer coaches (one doing actively peer coaching, one monitoring him\_her), a concrete peer coaching context, preferably an observation sheet containing fixed criteria of monitoring.

##### How (description)?

###### Step 1: Introduction

The peer monitor might present him\_herself, meaning and purpose of his\_her presence to the session’s participants to avoid any irritation and reduce influence on the working conditions

###### Step 2: Coaching/Monitoring Session

During the workshop process the peer monitor attentively observes and analyses the coaching session with the help of fixed monitoring criteria. S\_he tries not to intervene or influence the working process with any action or his\_her presence. The peer coach follows his\_her usual coaching concept.

###### Step 3: Feedback and reflexion

During a following reflexion session the peer coach gets a feedback from his\_her monitoring peer. In this context, room for reflexion and exchange should be provided.

#### Module “The Hero’s Journey”

(Ninja Kors)

##### What?

Lifelong learning has been one of the focus areas of the European commission for some time. With reason because lifelong employment is no longer a given in many countries and individuals need to be willing and able to develop their competencies in order to be able to respond to changing job markets. This module focuses on how participants may both anticipate and react to these changes.

In the Netherlands a model was chosen that includes both professional and personal dynamics in lifelong learning. ‘Lector’ Frank Heckman from Codarts University for Performing Arts (Rotterdam) developed a methodological model based on Flow Theory by Mihály Csikszentmihályi and “The hero with a thousand faces” (Joseph Campbell (Princeton University Press, 1949). The model approaches the learning cycles in our lives as a heroic journey that holds both challenges and rewards.[[7]](#footnote-7)

##### Why?

This module is relevant when Academy participants are aiming to build a lasting career with their art. This depends on the advancement of the participants and their level of commitment.

##### For whom?

This module is important for Academy participants who are looking to build a lasting career with music, dance and/or media. For dancers, additional information may be relevant because of physical limitations.

##### Where and when?

This module consists of at least one session with the trainer/course leader to introduce the concept of the Journey, and at least one follow-up to see where the Journey session took them in the first place. Questions and assignments serve as a go-between. When possible, a ritual at the end of the course serves as a way to settle the intention of the participants for their future. Ideally, the first introductory session takes place near the start of the Academy, an in-between session halfway through, and the intention ritual is set at the end.

##### Which resources?

For the first session a spacious room without furniture is required. For the ritual at the end, there is no fixed requirement: the group may participate in an existing ritual (e.g. the fire ritual that Frank Heckman used in the first Academy in the Netherlands) or make one for themselves.

##### How (description)?

###### Step 1: Introduction

The first session is an introduction to the Hero’s Journey and its relevance to the careers and lives of the participants. Various workshop methods may be chosen to address the different phases. For example, a representation of the journey in the room helps with visualization, as does placing oneself in the room to represent one’s origin: taking the current location as the centre of the room, where was your birthplace, the place where you were most inspired, etc.

The Hero’s Journey consists of:

* The calling: „If you don’t know where you’re sailing, any wind will do.” This aspect of the Hero’s Journey sets the course, and pins the direction for the future. What are you aiming for?
* The fellowship: „One finger cannot lift a pebble.” It is not uncommon for young artists to strike out on their own and try to make it by themselves. It is also unwise because a careful look around will reveal many people who may offer some kind of assistance along the way.
* The dragon: „Where you stumble, the treasure lies.” It is with overcoming difficulties that we find our strengths. What are the difficulties we face, and do we have a way of tackling them?
* The performance (the battle): „Stepping into the middle of the moment.” Our aim is to shine our brightest, perform at our peak as artists and as peer coaches, whenever we need to. There is no waiting for inspiration when you are a professional - you make the moment instead of the other way around. How to get to this point?
* The return: „Bringing home the holy grail.” Every Hero goes home eventually, literally or figuratively, and brings what he\_she has gained during his\_her journey. This stage is crucial for peer coaches because it is when they realise that what they have learned so far has made them grow and become of value for those who come after him\_her.

###### Step 2: Follow-up

This step may be a discussion to discuss how the journey model has affected the way the participants regard their practice so far, their future career, etc. This is done by recreating the hero’s journey in a room or space, for example by making separate corners per chapter, and physically moving between them. A facilitator is needed to guide the discussion and prompt participants to name how they fill in their own Hero’s Journey.

###### Step 3: Intention (ritual)

It helps to set an intention for the future: where do you want to go. This is part of the journey, namely the first step: Calling. A ritual helps with bringing the significance home to the participants. For the first Academy, Frank Heckman created a Native American fire ritual (open for all religions and denominations of course) that had great impact on the participants.

### 4.2 Portfolio

A portfolio is a compilation of materials that exemplifies your skills, qualifications, education, training, and experiences. All in all, it is a representation of your professionalism. The process of putting together a portfolio itself will help you identifying the skills you have gained through your various experiences and how they relate to the career you are interested in. We describe the two modules „your professional CV”and „Educational Portfolio”.

#### Module “My professional CV”

(Jérôme Li-Thiao-Té)

##### What?

In some countries, a CV is typically the first item that a potential employer encounters regarding the job seeker and is typically used to screen applicants, often followed by an interview, when seeking employment.

##### Why?

Knowing how to write a CV and having a CV is inevitable in order to evolve in the labour market.

##### For whom?

A module on professional CV should be mandatory to every participant. Recommended group size: A maximum of 12 people including the trainer.

##### Where and when?

This session could be scheduled anytime during the Steps Ahead Academy.

Duration: 2:00 to 2:30, depending on group size.

##### Which resources?

You need a medium size to large seminar room. There has to be enough space for all participants to be facing the video projector screen.

###### Consumables / materials needed:

Flipchart paper, flipchart table or tape for placing the paper on the wall, permanent markers, paper sheets and pencils, an internet connection, a laptop, a video projector.

Participants are welcome (and encouraged) to bring personal laptop computers with them to the workshop (Participants spend some time working on their own CV to put learnings into practice) although it is not essential.

##### How (description)?

Participants will learn how to evaluate their own skills and achievements and use this information effectively to write their CV.

In addition, the workshop will give attendees an overview of the job search process, including using the CV as part of interview preparation, cover letter writing, self-presentation and ‘routes to market’.

###### Step 1: Pre-Workshop

Before attending the workshop, attendees receive a pre-work pack. This includes details of the workshop itself, example CV templates and a pre-work exercise where attendees do some preliminary work populating the CV template and structuring the basics of their new CV with career history and facts. Attendees are asked to start thinking about some of the key areas we will be exploring on the workshop.

###### Step 2: The workshop

Key topic areas in the workshop are:

* The CV and why it is important
* CV components and structure
* The Achievement based CV
* Practical writing session and coaching
* Guide to next steps (interview planning, job seeking resources, writing great cover notes/letters, portfolios)

###### Step 3: Post-Workshop

The post-workshop feedback and evaluation. After the workshop attendees will complete their CV and send it to the instructor who provide a detailed feedback and provide final pieces of advice and suggestions to enable attendees to polish their CV so that it is ready to start working harder for them in their job search.

#### Module “Educational Portfolio”

(Andreas Almpanis)

##### What?

The Educational Portfolio refers to all of the competences acquired through participation in formal, informal and non-formal learning environments. Apart from the formal qualifications (school, college, university, art school etc) it also includes documentation of participating in informal and non formal learning environments (like, workshops, seminars, conferences, round tables, performances, previous work etc). The correct choice of the order of presentation of these documents mentioning specific competences, may prove the key to success for anyone seeking a job that suits their knowledge, skills and attitudes.

##### Why?

In many cases, young artists who want to be active in the labor market of the creative and educational sector, face difficulties to demonstrate their educational adequacy. For example, one could hold a university degree that is seemingly unrelated to the creative sector, while the knowledge, skills and attitudes gained through the practice of art and creation can not be included in the formal educational qualifications (usually a very important part of personal CV). A trained peer coach who wants to be involved professionally in the fields of art and education should be able to present her\_his competences with strategically beneficial manner, i.e. according to the severity of skills and not depending on the severity of the formal education degree.

##### For whom?

This module is addressed to all the participants of a peer coach academy. The ideal number of participants in each session is 10-12. Academies consisting of learners over the 22 years old have a more significant need of this module.

##### Where and when?

It could be just a single session (duration of 2-3 hours). The best order is before the module “My professional CV”.

##### Which resources?

For the trainers (or senior coaches) is recommended to be prepared relating the various categories of competences and skills (both those developed through the formal education and those developed through informal and non formal learning environments). Even more beneficial is a case study that could be prepared in order to facilitate the participants with the competences and skills’ identification. Just one well prepared trainer could coordinate the whole session in a regular training room.

##### How (description)?

###### Step 1

Presentation (or even better, discussion) of the differences between formal, informal and non-formal learning environments.

###### Step 2

Presentation of the categories of competences and skills (i.e. the ERF 8 key competences)

###### Step 3

Implementation of the case study or coordination of an experiential workshop where all the participants will be challenged to form a first draft structure of their educational portfolio.

###### Step 4

Team work for the assessment of the results

###### Step 5

Determination relating the next steps for each participant in order to finalise the personal educational portfolio. This step can show also to each participant the personal educational strategy that should follow in the near future in order to improve his\_her educational status according to his\_her expectation by the labour market.

### 4.3 Assessment

(Andreas Almpanis)

The assessment or evaluation of every educational process is a function that must be part of any educational program from its design stage up until its finalization and presentation of learning outcomes.

There are two main types of assessment that can help us design our own workshop evaluation process: (a) summative, and (b) formative.

If we would focus on the main difference between the two approaches then we should say that the summative evaluation is characterized most as static and the formative evaluation as dynamic. The summative evaluation captures the trainee’s view in a certain moment while the formative presents the trainee’s view during a dynamic process.

The **summative evaluation** is conducted through – at least – two questionnaires, the initial and the final. Both questionnaires are based on a qualitative approach and contained open-ended questions where participants could develop their opinions and their thoughts on specific topics, but in a certain moment.

The initial questionnaire is designed to capture the trainees’ knowledge and expectations by the training, before the workshop implementation. Besides open-ended questions about the core topics of the workshop, it could include something like a case study in order to assess their skills and competences. Usually the responses that we receive in such case studies cover a huge range of possible ways to tackle the workshop’s contents, without any sense of homogeneity and concrete method. By this fact we could facilitate the trainees for fruitful improvisations in similar cases.

The final questionnaire is designed to capture the changes relating to knowledge, skills and attitudes of the trainees, after the training program. Questions about the coverage of their initial expectations are included as well. Participants are asked to judge the completeness of the program in relation to the thematic, the trainers/coaches, educational methodology, facilities and organizational issues. There is also a point where participants could suggest other topics or possible improvements of the workshop program.

The above two questionnaires can cover the needs of the summative evaluation approach and capture the trainees’ views at the beginning and the ending of the training program.

The second evaluation approach, the **formative**, is based on the notes that have been taken during the training procedure by the peer (or junior) coaches. These notes include some interesting trainees’ proposals that were arisen at the time of the interactive educational process. We suggest that each coach makes notes immediately after the workshop meetings for everything that created an impression, for everything that was not expected to happen or anything that exceeded expectations. These notes will become the coach’s most valuable tool in order to further develop current methodologies and to confront the real educational needs of the target group, which will no longer be based on assumptions that were formed before the realization of the workshop.

Although the two assessment methods are presented in this paper separately, what should be kept in mind is that in fact these two methods can be complementary to each other. For a complete evaluation of the creative workshops, peers (or junior) coaches should combine the two methods. They will collect assessment information both at a static (summative) and a dynamic (formative) level. So our advice would suggest that at least two questionnaires are prepared according to the summative method and complete the information collected from the notes of the formative process. The results will surprise you!

### 4.4 Practical Fieldwork

(Sascha Düx)

Practical fieldwork is a core element of the ROOTS & ROUTES Peer Coach Training. While already during the Academy contact hours practical coaching situations are simulated in roleplays and experienced peer-to-peer between the Peer-Coaches-to-be, the practical fieldwork is the actual contact to the “outside reality”. Equipped with their artistic competencies and with the coaching competencies acquired at (and partially before) the Academy contact hours, the aspiring Peer Coaches go out into the market to test themselves in new environments: They may give workshops at a youth center, lead courses at a dance school or do after-school activities. In some cases, there might also be activities specifically designed to give the Peer-Coaches-to-be practical experiences in a controlled environmend: The so-called “Testing Zones”. Both models – the somehow “protected” Testing Zone and the “into the wild” approach of external practical fieldwork are discussed below.

#### Module “Testing Zones”

(Sascha Düx)

Testing Zones are specifically designed workshop settings where Peer-Coaches-to-be get the chance to coach other young people, while being monitored and supported by professionals and getting feedback from them.

Below, some examples for testing zones are described. They may serve as templates for implementations of different types of testing zones for Peer Coaches under different national/regional conditions.

##### Testing Zone Italy 2014

(Caterina Poggesi)

In Italy the Testing Zone was organised in the frame of Inequilibrio, a well known international festival of contemporary performing arts organised by Armunia in Castiglionello, a small town on the Tuscan coast close to Livorno. The 6 junior coaches (2 Italians, 4 internationals) had the opportunity to work with 14 youngsters linked to the Artimbanco School of Theatre in the nearby town of Cecina, that is running since some years the project Officine Dioniso, a well-established educational programme in the field of performing arts.

Monitored and tutored by senior coaches, the 6 junior coaches tested their peer coaching skills on this group – open also to new participants and with a diversity of competencies and interests – as an opportunity to put the new pedagogical methods developed in the Academies into practice.

The activity included:

1. a practical, physical part also in small groups
2. a constant platform for discussion, also in reaction to the performances of Inequilibrio Festival that the participants and JCs were invited to attend every evening
3. the design and construction of the final performance

Every day had 6 hours of formal working divided into

* a specific warming up experience, guided each time by a different Junior Coach but addressed to the whole group to ensure an interdisciplinary learning
* a part of in-depth analysis in small groups, according to the personal disposition
* a final plenary dedicated to harmonise the work and design the performance.

Because of the full-residency structure of the Testing Zone, there was a lot of non-formal working time and discussions, together with the vision of some shows in the festival’s programme that were good stimuli for the whole process. Several briefings, within the group of junior coaches and between junior coaches and coordinators, were held along the day, especially in the evenings.

The multidisciplinary approach of the context and of the group provided an optimal frame for evaluating fieldwork in different cultural settings. Then, the group had the possibility to work in a concrete situation, both about the coaching and artistic process in relation to the participants, and the realisation of the final event, in terms of organisation and concept.

At the end of the four working days, to conclude and verify the path, a site specific performance took place in a non conventional public space in Castiglioncello, the public train station, on the last day of Inequilibrio Festival.

The feedback from participants and junior coaches confirmed that it wasn’t easy to cope in only four days with all these many different aspects of the Testing Zone – familiarisation among junior coaches from different countries and with different methodological approaches, familiarisation with the target group and the working spaces, training, final performance. In future, it would be appropriate to plan a longer fade-in phase aimed at allowing the junior coaches to know each other better, to harmonise their methodological approach and to agree on a common framework before meeting the target group.

 For the coordinators and tutors, it was important to create adequate conditions allowing the junior coaches to develop in a very autonomous way, towards personal results. It was a good attempt to keep always a real peer to peer approach, in all educational levels and relations (senior coaches to junior coaches, junior coaches to junior coaches, junior coaches to participants).

 In spite of some difficult moments, and of the heavy workload due to the full-residency structure, the group showed a big maturity, an excellent sense of cooperation, and a great openness to the other perspectives in both educational and artistic view. All in all, the Italian Testing Zone was a very positive and constructive experience at every level.

##### Testing Zone Greece 2014

(Andreas Almpanis)

The testing zone activity in Greece has been realized with the participation of 8 national peer coaches. Six of them having participated in the 1st Steps Ahead Academy in Larissa (March-September 2013) and two of them in the 2nd Steps Ahead Academy, which was implemented in parallel with the testing zone. This mixed group of peer coaches was created both for artistic reasons (more variety in the same group) and for comparison/assessment of the learning outcomes of the two Academies (complete outcomes by the 1st Academy and outcomes in progress for the 2nd Academy).

This team worked in the framework of creative workshops, for a 5 week period (February-April 2014) with the teaching staff and the students of the dance school “Ekfrasi” in Agia (a small town 35 km from Larissa), in order to stage the performance “Alice in Wonderland” in a music-theatre-ballet version. The public performance was scheduled for the middle of April in the theatre of the municipal cultural centre “Chrisalida” in Agia.

During the weekly sessions, the peer coaches took on the warm up sessions and coordinated several workshops for dance, theatre, music and collective creativity. In these workshops approximately 70 children from 4 to 16 years old and 4 adults (actors and technicians) were participating. The performance was held as originally scheduled, in the theatre of the cultural centre Chrysalida, on 12th and 13th of April 2014 and was greeted by the audience with enthusiasm.

##### Testing Zone Germany 2012

(Sascha Düx)

In Germany, we organised a Testing Zone right at the beginning of the *Steps Ahead* project: Our organisation jfc Medienzentrum e.V. was asked to do a workshop week at a culture center called “Kreativitätsschule” (creativity school) in the city Bergisch Gladbach. From October 15th to 20th, during the regional school holidays, we organised a workshop with 6 junior coaches plus 1 senior coach monitoring their activities. Three of those 6 junior coaches were already very experienced, the 3 others were quite new to coaching activities. 42 participants, young people with ages from 12 to 17 years, joined the workshops: Dance (split up into breakdance and urban dance), music (split up into three subgroups), video and graffiti.

Each day started at 10:00 with a planning, feedback and reflection meeting of all junior and senior coaches together with the organisational crew. At 11:00, the participants joined for the workshops that went on (with a lunch break of 1 hour) until 17:00. The workshops had a common topic: energy. They all worked towards a common performance that was held in the evening of October 20th at a local youth centre called „Ufo”. The graffiti workshop provided a stage backdrop; the video workshop created short introductions of each workshop that were shown during the performance to introduce the dance and music acts, and to present the work of the graffiti and video workshops.

The Testing Zone was very successful both for the young participants, who enjoyed the workshops and could make first steps in their chosen art form, as well as for the junior coaches who could practice their coaching competencies in a guided environment, learning from each other (especially the less experiences learning from the more experienced junior coaches) and getting feedback from the organisational crew and the professional senior coach.

However, in case we would plan a testing zone like this with 6 junior coaches who ALL have very little or no experience in coaching, we would have needed more, probably 3 senior coaches to safeguard the process, monitor the coaching activities and give the necessary feedback.

##### Testing Zone Netherlands 2014

(Jade Schiff, Ninja Kors)

On July 21st to 25th, 2014, we organised the first Edition of ZOMERTORIES (which is ‘slang’ for Summer Tales) in Artstudio Hoogvliet. Artstudio Hoogvliet is a brand new building, that includes a performance space (up to 120 visitors), recording studio, dance rooms, music studio’s and multifunctional rooms. Hoogvliet is a suburb of Rotterdam, where there are hardly any activities for the youth.

In total 11 Peer Coaches (7 Dutch and 4 international ) from the Steps Ahead Academies gave workshops to around 22 youngsters (12-22yr). The target group of the workshops can be described as multicultural, young and urban.

The different workshops were:

* beatmaking
* rap
* songwriting / Singing
* breakdance
* storytelling

For each workshop, the coaches made a separate program, tutored by a didactics coach and a project manager.

During the workshops a senior coach monitored the 11 peer coaches while they worked with their groups. The senior coach also gave the peer coaches advice on how to work together towards an interesting performance . The age and level of the participants varied quite a bit, so after the first day some of the coaches had to adjust their program a bit.

The activities included:

* daily warming up with the whole group, given by 2 different peer coaches every day
* daily ca. 6 hours of workshops in their own disciplines and in some workshops the disciplines worked together
* creating and rehearsing the final performance

At the end of the four working days, a performance took place in the performance hall of the Artstudio. Around 80-100 people attended the performance, mainly family and friends of the participants. For most participants it was their first time on stage. At the end of the week, the participants really bonded amongst themselves and with their peer coaches.

#### Module “External Practical Fieldwork”

(Sascha Düx)

##### What?

External practical fieldwork for peer-coaches-to-be means taking the first steps out on the market: Running workshops or courses at schools, youth or culture centres or any other suitable setting.

The professional trainers and organisations facilitating the peer coach training are mostly out of the picture here: They may support their participants in finding suitable work placements, and they should come for a monitoring visit – but mostly, the peer-coaches-to-be are on their own in this module.

##### Why?

Since the ROOTS & ROUTES Peer Coach Training aims to empower the peer coaches to stand on their own feet and enable them to work as independent freelance coaches, going out on the market and putting one’s skills to the test is a crucial part of the training.

##### For whom?

External practical fieldwork is relevant for all participants.

##### Where and when?

We recommend to do at least half of the 60 compulsory practical fieldwork hours in external practical fieldwork (i.e. outside “protected” settings like the Testing Zones described above). Especially for rather young and inexperienced peer coaches, we recommend to join a Testing Zone first before doing External Practical Fieldwork.

##### Which resources?

The organisation running the peer coach training needs a network of contacts to possible employers / internship placements for peer coaches; and they should have enough human resources to visit each participant at least once in his\_her external practical fieldwork.

##### How (description)?

The organisation running the peer coach training can support the participants in various ways to find a suitable placement for their practical fieldwork:

* Training participants in writing concepts for own workshops/courses, in identifying their markets, promoting themselves and in approaching possible employers
* publishing profiles of Peer-Coaches-to-be with their specific skills on websites run by the organisation or by partners
* networking and mediating between Peer-Coaches-to-be and possible employers

Once the external practical fieldwork has started, the organisation should send a representative (preferrably one of the academy trainers / senior coaches) to a monitoring visit, giving feedback to the Peer-Coach-to-be. Also, a peer monitoring visit would be advisable (see also Module “Peer Monitoring”): Participants can form “peer monitoring pairs” visiting each other, monitoring one session, taking notes on provided sheets with monitoring criteria and give feedback. One copy of the sheet should go to the monitored participant, one should go to the organisation running the peer coach training.

# Part III: The Steps Ahead Project and Partnership

## 1. Steps Ahead: The Project

(Janna Hadler, Sina Schindler, Sascha Düx)

The project “Steps Ahead – Professionalisation of Junior Coaches in Performing Arts and Media” is the ROOTS & ROUTES network’s most recent step in developing an up to date training for young artists and media makers aiming to become coaches in their artistic disciplines. The curriculum you are currently reading is one of the results of this project.

### 1.1 Background and History

ROOTS & ROUTES (R & R) started off as an initiative to empower young artists from diverse cultural backgrounds in Rotterdam/Netherlands in 2001. In 2004/05, R & R evolved into a European network that was formalised 2008, when the ROOTS & ROUTES International Association (RRIA) was founded. At that time, the network had developed a set of relevant competencies for young artists with three dimensions:

* Artistic competencies
* Entrepreneurial competencies
* Educational competencies

Until then, most projects of the network had focussed on the artistic competencies, with some focus on entrepreneurial competencies in the LEONARDO DA VINCI funded project “ROOTS & ROUTES Summer Courses”. Especially in the Netherlands and Germany, a growing demand for development of young artists’ educational competencies became visible: More and more of the young artists participating in ROOTS & ROUTES projects were being asked by schools, youth centres and other institutions to do music, dance or media workshops and courses. Many of them felt thrown in at the deep end: Though having artistic competencies and often also some intuitive pedagogical skills, they lacked preparation, methods and tools, as well as knowledge about the legal and financial dimensions of becoming a young freelancer. This lead to the idea of developing a training for young artists in the process of becoming coaches: The ROOTS & ROUTES Peer Coach Academy was born.

From 2008 to 2010, the LEONARDO DA VINCI funded project “The ROOTS & ROUTES Academy” brought together partners from The Netherlands, Germany, France, the UK and Hungary to develop a pilot Peer Coach Academy. As a result, Peer Coach trainings (academies) were running in the five partner countries, and a draft curriculum of ten A4 pages was developed. In Germany, with additional national funding from the national Aktion Mensch foundation, three editions of the Peer Coach training could be carried out until 2012.

### 1.2 Steps Ahead Project Structure

The Steps Ahead project, funded from October 2012 to September 2014 in the LEONARDO DA VINCI Transfer of Innovation line, took the concept to the next level: Involving new partners from Greece, Italy and Hungary brought in new perspectives and offered the chance to extend and test the ROOTS & ROUTES Academy curriculum in new countries. The project had several elements:

* as a starting point, Dutch partner Mira Media did a research on best practices in the field of peer coaching related to entrepreneurial, artistic and pedagogical competencies
* in 3 international Transfer of Innovation Seminars, project managers and trainers / senior coaches from all partner countries met to exchange best practice, methods, ideas and information about the national environments for the implementation of ROOTS & ROUTES Peer Coach trainings
* the three new partners – S.Mou.Th Greece, Associazione Fabbrica Europa Italy and Subjective Values Foundation Hungary – implemented pilot Peer Coach trainings in their countries in project year one.
* at the same time, Stichting ROOTS & ROUTES Netherlands and jfc Medienzentrum Germany – both partners from the previous ROOTS & ROUTES Academy project – organised Further Training Seminars (FTS) for previously trained ROOTS & ROUTES Peer Coaches in response to evaluating their experiences on the labour market and their demands for further development
* in project year #2, a consolidated curriculum integrating the experiences from the pilot trainings in the new partner countries and elements from the Further Training Seminars in the „old” partner countries was developed; and based on that curriculum, ROOTS & ROUTES Peer Coach Academies were organised in all 5 partner countries.
* as a transnational surplus, international Testing Zones (Italy, Netherlands, Germany) and Further Training Seminars (all partner countries, with specific content focus in each country) were organised after the year #2 Academies. There, international employability of trained ROOTS & ROUTES Peer Coaches was tested, and the Peer Coaches were encouraged to practice transnational mobility
* a final conference in Rotterdam/Netherlands wrapped the project up

## 2. Steps Ahead: The Partnership

The Steps Ahead Partnership connects six partner organisations from the international ROOTS & ROUTES network. These organisations cover a diverse range of competencies and work fields which was very helpful in developing and implementing this curriculum. Two of the organisations – Stichting ROOTS & ROUTES (Netherlands) and jfc Medienzentrum (Germany) – were involved in the forerunner project “The ROOTS & ROUTES Academy”; three came in as new partners: Associazione culturale Fabbrica Europa (Italy), Synergy of Music Theatre (Greece) and Subjective Values Foundation (Hungary). Mira Media (Netherlands) had a special role in the project, not implementing activities directly addressed to junior coaches, but rather doing research and organising the final conference.

### 2.1 jfc Medienzentrum e.V.

jfc Medienzentrum is a registered non-governmental, non-profit association specialized in media and arts education for youth. One key topic of jfc’s work is intercultural and international youth work. In order to create and promote an inclusive contemporary European youth culture, jfc develops quality projects and programmes, that meet the cultural needs of a diverse range of young people and communities. Its main aim is to help young people to make use of arts and media for their purposes, for reflecting their lives and articulating their wishes and demands – thus making arts and media a tool for self-empowerment and participation on social, cultural and political level. Jfc also offers a children cinema festival, mobile workshops and seminars for different target groups.

### 2.2 Associazione culturale Fabbrica Europa

AFE is an cultural association with a European dimension, integrating education, professional growth and artistic production. The many projects carried out at local and European level focus on permanent laboratories, international workshops and artistic residencies. They are aimed at fostering the mobility of artists and art-works, the research of an interdisciplinary approach to artistic languages, and the professional growth of talented artists and culture professionals, as well as at promoting (inter)cultural and social diversity in arts through the dialogue of different forms of thought, ways of expression and styles of life.

In 2003, AFE co-founded the Foundation “Fabbrica Europa per le arti contemporanee”, that has taken over the responsibility for the design, organisation and management of the interdisciplinary and multicultural yearly Festival Fabbrica Europa, taking place in May in Florence in the former railway station Stazione Leopolda (21 editions since 1994). At local level, AFE collaborates with the Department of Youth Politics of the Municipality of Florence and with the Department of Education, University and Research of the Tuscany Region, as well as with a large network of (inter)cultural actors in Florence and surroundings in the sectors of formal and non-formal arts education and of contemporary artistic production.

The association has 20 members, 4 of which internationals, and a board of 6 members. Activities focus in particular on intercultural and youth exchange projects on a Europe-wide scale, as well as on educational projects aimed both at life-long adult education and at vocational training of performing arts professionals. AFE is also active in empowering its younger members, as well as other young semi-professional artists, supporting them in their professional growth and in designing and organising own mobility projects.

At international level, AFE has a core role as founding member in the European network ROOTS & ROUTES, with reputable cultural, welfare and educational partner organisations in 12+ European countries. AFE contributes to the implementation with its comprehensive experiences developed in various European projects within the last 10 years, funded by the Culture, Lifelong Learning and Youth in Action Programmes of the EU.

Within “Steps Ahead”, AFE was responsible for holding 2 peer coach academies in Florence, Italy, which involved all together 19 national participants. Also we organized a transfer of innovation meeting for managers and senior coaches of all partners in Florence, an international Further Training seminar in Florence for 10 nationally trained peer coaches (8 internationals, and 2 Italians) within the frame of Fabbrica Europa Festival, and an international Testing Zone in Cecina and Castiglioncello, on the Tuscan coast, within the frame of Inequilibrio Festival. Some of the Italian peer coaches were delegated to international activities in The Netherlands, Germany, Greece, Hungary.

### 2.3 Stichting ROOTS & ROUTES

Stichting ROOTS & ROUTES (Stichting R&R) started in 2001 as a grass roots organisation, organizing master classes for urban talents in the field of music, dance and media. In the following years Stichting R&R developed a range of alternative programs, especially for young people who are less likely to enrol in the regular art education and/or professional creative industry because of their cultural and/or socio-economic background. Most of the participants are youngsters with a multiple cultural identity, who develop their talents in informal neighbourhood settings. Stichting R&R developed special working methods to enhance their capability to learn theory through practice, to learn to work together and recognize each other’s qualities, to raise their awareness of their differences and ways to bridge those, to develop their personalities. Stichting R&R also runs an Agency in cooperation with Albeda College which helps arts students to gain work experience by matching them with the creative industry. Stichting R&R is co-founder and member of the international R&R network. With partners in 12 European countries Stichting R&R created a powerful network to bring European urban youth together in a cultural, creative, educational exchange celebrating European diversity and unity, and to exchange experiences, working methods and best practices.

Stichting R&R Netherlands has extensive experience in working with young people in music, dance and media, with a special focus at youth from urban neighbourhoods that often develop their skills amongst themselves and for whom it is not common to go to regular arts education. Stichting R&R cooperates with formal education institutions like conservatories and (vocational training) schools, but also developed their own training methods, much more focused on informal learning, learning by doing, and teaching by peer coaches and inspiring examples. Stichting R&R also teaches talents to become peer coaches. Stichting R&R also has extensive experience in working in international projects, both with young people and with youth workers and teachers/coaches. Stichting R&R was the project coordinator of the forerunner project “The ROOTS & ROUTES Academy” in which a Peer Coach curriculum was developed and implemented in 5 countries.

In recent times, Stichting R&R took part in the international projects U-CARE and Steps Ahead, in which Peer Coaches are trained and the curriculum and method is further developed and implemented. The project Steps Ahead targets young artists who wish to develop skills and gain methods for updating and upgrading their ability to work, encouraging self-employment pathways in the field of education and artistic and cultural production. The development of so-called academies, at national and international level, allows trainers and participants to identify opportunities and threats of professional profiles in arts and culture, helping to clarify expectations and skills of the young adults. Also, since the project is developed in the context of the international ROOTS & ROUTES network, different stages of fieldwork and testing zones, both nationally and internationally, allow to implement a concept of learning that can’t disregard direct experiential aspects, both through a relationship with those already active in the sector (cultural enterprises, professionals, practitioners, artists), and by putting the learning into practice on a real operational setting, in direct contact with young people, students, artists (schools, cooperatives, art schools, etc.).

### 2.4 SMouTh

Synergy of Music Theatre [SMouTh] is a non-profit organization, created in 2001, by young professional artists in the areas of Theatre, Music, Dance and Media. In its initial stage it was an initiative supported by the Municipality of Larissa and later established its independent legal entity in 2008. The primary objectives of SMouTh are: to provide youth and adults opportunities of initiation, training, education, creation, research and professional issues, in the arts that combine Music Theatre, and by this process, to reinvent the means of artistic, cultural and social expression. SMouTh plans and implements regularly workshops for various artistic languages (writing, music, dance, acting, kinesiology, media, photography, etc), organizes professional and educational performances & cultural productions and is actively involved in European projects & networks.

SMouth’s activities:

1. Training workshops in local-national and European level,
2. Educational methodologies and tools development-implementation,
3. Researches,
4. Peer Coaching trainings,
5. Consulting services to professional artists and young talents in performing arts and media,
6. Professional Performances (music theatre, opera, street theatre, dance theatre, theatre for children, installations, media art),
7. Organisation of festivals and social events,
8. Youth and vocational exchange programs,
9. Promoting of events, concerts, artistic performances and initiatives,
10. Collaboration with several artistic, cultural, scientific, educational and professional organisations/associations.

The SMouTh participates as a core partner in European projects (Fundamental Rights and Citizenship, Culture, Grundtvig, Leonardo Da Vinci, Youth in Action, etc) since 2009 and collaborate closely with organisations from: UK, Belgium, France, Germany, Spain, Italy, Hungary, Romania, the Netherlands, Denmark , Serbia and Greece.

The SMouTh is an active member of the following International Networks:

* 1. ROOTS & ROUTES International ([http://www.rootsnroutes.eu](http://www.rootsnroutes.eu/))
* 2. European Music Day ([http://www.europeanmusicday.eu](http://www.europeanmusicday.eu/))
* 3. Anna Lindh Foundation (<http://www.euromedalex.org/networks/81/members>

### 2.5 Subjective Values Foundation

Szubjektív Értékek Alapítvány (Subjective Values Foundation) was founded in 2002. The primary aim of the founder, Levente Bod, was to struggle against racism. Besides the president (Marcell Lőrincz) of the advisory board, there are two more members: Ákos Dominus and Bálint Jósa. All of them are active participants in non-profit civil campaigns. The foundation also involves volunteers into the coordination of different projects; they are usually young people between the age of 20 and 30 and they participate in organizing programs for the youth generation.

One of the main aims of the foundation is to provide a platform for young individuals, to present and transfer those values and ideas to other young people, which play an important role in their life. This is why SVF was able to implement projects connects to cultural diversity, art, anti-racism, poverty or environmental protection. Also, we organized business-related trainings for those third country- immigrants, who live in Hungary and aiming to start an enterprise in the country.

Organizing cultural events on the UN Day Against Racism are among the foundation’s main activities since 2001. These events approach the theme of discrimination and human rights; usually targeted the young audience. Besides, professional round table discussions, music events, trainings, video presentations, exhibitions and games attract the attention of people to the social problems of discrimination and racism.

The British Embassy of Budapest has chosen SVF to coordinate an international anti-racist music event, called Music Against Racism. The foundation is an accepted and active member of the largest European-level anti-racist network, called United for Intercultural Action. SVF became also known as the organization, which organized the first large-scale Lunar New Year Festival in Hungary, in 2013 and 2014. The events attracted 10.000 visitors each year.

Since 2009, the foundation is participating in an international talent-scouting network, called ROOTS & ROUTES. We are coordinating different types of training program for young talented people who are active in the field of performing, visual and fine arts.

Within the project, the foundation was responsible for holding 2 junior coach academies in Budapest, Hungary, which involved all together 18 national participants. Also we organized a further training seminar in Veszprém, Hungary for 10 participants (8 international, and 2 Hungarian), who were involved in the academy sessions beforehand. Some of the Hungarian participants were delegated to international activities (Italy, The Netherlands, Germany, Greece).

In the Hungarian peer coach academy we follow the theory and practice of experiential education. This is the basis we build our blocks on and this is the approach we follow during the contact phase and practical fieldwork. The theory and practice of experiential education gives a great platform to understand and learn how a group works and what are those successful facilitation types that support the groups in the best way.

We also put emphasis on how to work with challenging youth and how to manage difficult behaviors. Our Hungarian partner Pressley Ridge Hungary Foundation that works with children and youth with challenging behavior provides experts and opportunity to practice.

In the structure of the Academy developing online presence and communication also takes a significant part. These block usually contains topics such as how to use different blogging platforms, how to build up an online portfolio, how to communicate to producers etc.

### 2.6 Mira Media

Mira Media is the Dutch national centre of expertise on Media and diversity. Activities include:

* helpdesk for immigrant media professionals
* diversity databases for media professionals
* media training and support of immigrant and religious spokespersons and organizations
* roundtables with journalists and representatives of immigrant groups
* intercultural media education projects in schools
* media monitoring
* intercultural consultancy towards media organizations
* project development on using media in integration processes
* dedicated websites and magazines
* transnational media projects and networks

Mira Media has extensive experience in managing international projects, one of which was the ROOTS & ROUTES Summercourses project that was supported by the Leonardo da Vinci ToI programme. Mira Media was also partner in The ROOTS & ROUTES Academy. In the Steps Ahead project, Mira Media advised in the coordination and implementation of the project, organised the final conference and contributed to the dissemination of the final results. Mira Media also was in charge of the research part of the project.

# Part IV: Annexes

## 1. References

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## 2. Other Annexes

### 2.1 Task Sheets for The Godfather Game

These are helpful templates for preparing tasks for the [Module „The Godfather Game”.](#h.45jfvxd)

###### A typical tasks list for the prince-crews would be:

1. Decide who of you has which role. You need: 1 Prince, 1 Troubadour (Singer/Rapper) of the Prince, 1 Dancer of the Prince and 1 PR-Agent of the Prince. (3 minutes)
2. Find a good name for your crew. (3 minutes)
3. Dress to impress! Put on appropriate clothes for your role. For this task, you may run to the bedrooms and get additional clothes/cosmetics. And you may come to the game management and borrow wigs and costumes there. But do it fast, please! (20 minutes)
4. Prepare a short presentation of your group: Who are you, and why is your prince the perfect man for the princess? Don’t use music/ dance/ media/ art yet; do that in the upcoming tasks. (10 minutes)
5. Prepare your group’s contribution to the 3 battles that will be held at the tournament: Prepare a love song, a dance and a media presentation for the princess (30 minutes)
6. Come to the big tournament and fight to win the princess! (3 minutes)

###### A typical tasks list for the royals would be:

1. Decide who has which role. You need 1 king, 1 queen, 1 princess, 1 master of ceremony. (3 minutes)
2. Find names for the king, princess and master of ceremony. (3 minutes)
3. Dress to impress! Put on appropriate clothes for your role. For this task, you may run to the bedrooms and get additional clothes/cosmetics; but do it fast. (20 minutes)
4. Plan the big tournament. The tournament will be hosted by the master of ceremony. The king should be the timekeeper. (20 minutes to prepare; the tournament should take not more than 45 minutes)
Elements that have to be in the tournament:
	1. Master of ceremony introduces the king and the princess
	2. Short welcome speech by the king
	3. Master of ceremony announce all crews, including the priests
	4. Crews present themselves
	5. Battles in Music, Dance and Media as prepared by the princes crews
5. Royal family chooses the prince who will marry the princess
6. Wedding procession leaves the building, guided by the priests that will lead the group to the wedding ceremony
7. Set up and decorate the royal court arena for the tournament. You need an arena, seats for all visitors, thrones for the royals, decoration (20 minutes)
8. Start the tournament. The master of ceremony guides all groups to their seats and starts the tournament. (3 minutes)

###### A typical tasks list for the priests would be:

1. Invent or define your religion (3 minutes)
2. Find names for each one of you (3 minutes)
3. Dress to impress! Put on appropriate clothes for your role. For this task, you may run to the bedrooms and get additional clothes/cosmetics; but do it fast. (25 minutes)
4. Prepare a presentation of your group for the beginning of the tournament. (10 minutes)
5. Prepare the wedding ceremony that will be held after the tournament and decorate the temple. (25 minutes)
6. Now come to the big tournament! Present your group when the master of ceremony calls you. At the very end, when the royal family has decided who will marry the princess, guide the whole group in a big marriage procession to your room and do the wedding ceremony there. (3 minutes)

### 2.2 The Forming-Storming-Norming-Performing-Adjourning Model

This model of group development was first proposed by Bruce Tuckman in 1965, and has become the basis for many widely used similar models of group behaviour. Tuckman maintained that each of these stages were necessary for teams to grow, meet challenges, find successes, and perform efficiently without unnecessarily sacrificing values. Since then, it has been adapted for use in management theory, business, education and numerous other settings in which healthy group process is important to success.

Although groups will move through these stages sequentially, some groups may not progress through all of them. As time progresses and internal and external conditions change, groups may move back into a previous stage. Leadership styles may be very different at each stage. Suggested leadership approaches are included in each section.

##### Forming

In the first stages of coming together, the group is said to be in the forming stage. The team begins to learn about the opportunities and challenges and to agree upon goals. They start to tackle the initial tasks before them. In this stage, people are often on their best behaviour, but are often focused only on themselves. Team members may be motivated but are often unaware of group issues. Mature individuals begin to show signs of group behaviour.

Group leaders in this stage should be directive. Not having established their own rules concerning tasks, priorities, and leadership, the group will often flounder without direction from the group leader.

##### Storming

Every group will enter the storming stage. In this stage, different ideas and priorities among group members compete for attention and often result in conflict. The team begins to address real group issues like leadership, time management, and how to function both independently and together.

In some cases, storming can be resolved quickly. In others, the team never leaves this stage. The maturity of some team members usually determines whether the team will ever move out of this stage. Immature team members will begin “acting out“ to demonstrate how much they know and convince others that their ideas are correct. Some team members will focus on minutiae to evade real issues.

The storming stage is necessary to the growth of the team. It can be contentious, unpleasant and even painful to members of the team who are averse to conflict. Tolerance of each team member and their differences needs to be emphasized. Without tolerance and patience the team will fail. This phase can become destructive to the team and will lower motivation if allowed to get out of control.

Although this is a good stage to begin allowing the group more freedom to explore decisions and priorities, leaders in this stage will still often need to be rather directive in their guidance around appropriate behaviour and decisions.

##### Norming

At some point, the group may enter the norming stage. Team members adjust their behaviour to each other as they develop work habits that make teamwork seem more natural and fluid. Team members often work through this stage by agreeing on rules, values, professional behaviour, shared methods, working tools and even taboos. During this phase, team members begin to trust each other. Motivation increases as the team gets more acquainted with the project.

Teams in this phase may lose their creativity if the norming behaviours become too strong and begin to stifle healthy dissent.

Supervisors of the team during this phase tend to be participative more than in the earlier stages, moving toward consultative, democratic, and even consensus approaches to decision making. The team members can be expected to take more responsibility for making decisions and for their professional behaviour.

##### Performing

Some teams will reach the performing stage. These high-performing groups are able to function as a unit as they find ways to get the task done smoothly and effectively without inappropriate conflict or the need for external supervision. Team members have become interdependent. By this time they are motivated and knowledgeable. The team members are now competent, autonomous and able to handle the decision-making process without supervision. Dissent is expected and allowed as long as it is channelled through means acceptable to the team.

In this stage, the group should be relatively autonomous. Group leaders should be participative almost all the time, as a high performing group can make most necessary decisions.

##### Adjourning

Some people choose to include a fifth phase, adjourning, into their models of group development. This stage begins to occur when it is time to break up the team. It is acknowledged as a distinct stage in group development because of the unique dynamics that members of a high performing team may attach to separation.

Team leaders need to be aware that the time leading up to the final meetings of the group may be difficult for some group members. Talking about the process of transformation and separation is appropriate and often useful to group members. Debriefing and processing during this stage can be a great opportunity to enhance the transfer of learning to aspects of group members’ lives beyond the time spent in the group.

### 2.3 Characteristics of constructive feedback

|  |  |
| --- | --- |
| **Good constructive feedback is*** given with the goal of improvement
* timely
* honest
* respectful
* clear
* issue-specific
* objective
* supportive
* motivating
* action-oriented
* solution-oriented
 | **Destructive feedback is*** unhelpful
* accusatory
* personal
* judgmental
* subjective
* undermines the self-esteem of the receiver
* leaves the issue unresolved
* the receiver is unsure how to proceed.

  |

### 2.4 Debriefing techniques

Debriefing or reflection techniques are used in experiential based programs to give opportunity to the participants to process their experience in order to step in a deeper learning process about themselves or about each other or about the topic you covered with them during the session(s).

Debriefing takes part always right after an activity because its purpose is to process experiences what participants just had.

Every experience is unique so during debriefing you’ll probably hear different things from the participants meanwhile they have participated in the same activity. Don’t worry if you don’t hear those things what you ‘want’ to hear from the participants. Remember that the more we can encourage participants to express their individual experiences the most they can learn.

In the list above you’ll find 6 different debriefing methods with the instructions and with the equipment/preparation needed.

These are descriptions and we know that every group is different so feel free to make changes in the debriefing techniques in order to fit to the group.

#### Tell the story of the activity

Equipment: none

The group has to make/create a complete story of their experience about the activity what they’ve just finished.

Ask participants to sit in a circle and tell them they are going to make/create their own story about the previous activity by going in circle.

Everybody has to tell one sentence about his\_her experience and the sentence has to be connected to the previously told sentence (this is the way they are creating a continuous story instead of stand-alone sentences).

Anybody can start and the next on the left/right should continue the story telling.

You can make a second round continuing the story so participants get a deeper processing opportunity.

#### Random object

Equipment: different and random objects. They can be anything.

This way of debriefing gives participants the opportunity to connect their experience to symbols.

Put different and random objects on the floor and ask everybody to pick an object one by one what can express their feelings or things they’ve learnt or things that were important to them etc.

Ask them to pick only one and if needed one object can be chosen by multiple participants.

Once everybody picked his\_her own ask them to show the object to the group and tell why it was chosen.

#### ABC of feelings/lessons learnt/important things/etc.

Equipment: flipchart paper, flipchart table or tape for placing the paper on the wall, markers.

Preparation: write down the letters of the alphabet on a flipchart paper. Place the letters below each other so space is given to place words next to the letters.

Ask participants to collect words individually about feelings/lessons learnt/important things/ related to the activity and ask them to go to the flipchart table one by one and write down the words next to the letter the word(s) starts with.

You can variate the question: after one activity you can ask them to collect feelings and after another one you can ask them to collect words about lessons learnt. This way of debriefing helps participants a lot to express experiences so use your creativity to make up more questions.

#### What part of the car/boat/house would you be?

Equipment: flipchart paper, flipchart table or tape for placing the paper on the wall, markers.

Preparation: draw a big car or boat or house on a flipchart paper.

Ask participants to imagine that the group is a car/boat/house and decide what part (door, wheel, engine, window, chimney, etc) of the car/boat/house they would be. Ask them to show the chosen part to the group and tell also why.

#### The barometer

Equipment: none

First of all make sure there are no physically injured or disabled participant(s)!

Tell the groups that we all have a living barometer and it’s always in our hand and it’s not else than our hand and we can use this barometer to show each other that how we are doing right now. If you raise your hand fully it means 100% yes and if you don’t raise it at all means 100% no. Between these two stages there could be a lot more so if you are unsure than you could raise your hand half way or a little bit more or less. Show it to the participants when you’re explaining it.

You can make up different questions to ask the participants to show their opinion about a topic e.g. how did you feel yourself during the activity? How was cooperation? Did you feel your opinion was heard and accepted? Etc.

So make up a question and ask participants that first decide their opinion and then show it to the group by the count of three.

You can variate this by asking participants to stand up or stay sit or in between.

#### Arrow on the floor

Equipment: rope or tape for marking

Preparation: make a long arrow on the floor

You can use this debriefing technique in different ways. One of them is using it along specific questions like how did you feel yourself during the activity? How was cooperation? Did you feel your opinion was heard and accepted? Etc.

Another way of using this technique is when you arrived to close a term in the work with the group. In this way you ask participants to stand at the start of the arrow and tell favorite stories and memories from the very beginning of the group. Then make a few steps together along the arrow and ask them to tell stories from the e.g. first month. Then make another few steps and ask them to tell stories from the second….and so on until the group reaches the end of the arrow. Here ask them what they would like to keep or protect from the time they spent together for the future.

1. Recommendation of the European parliament and of the council of 18 December 2006 on key competences for lifelong learning (2006/962/EC) [↑](#footnote-ref-1)
2. For example for the “Cultural awareness and expression” (one of the 8 key competences according to the ERF) is not enough if one has the ability (skill) to express themselves through works of art and performances as well as self-expression through a variety of media using one’s innate capacities. It is also required to continually develop cultural knowledge (“an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it and the importance of aesthetic factors in daily life”). Also he\_she should be able to show a positive attitude related to the cultural expression (“A solid understanding of one’s own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.”) [↑](#footnote-ref-2)
3. T. Iaria, Regole e fughe, 2014 [↑](#footnote-ref-3)
4. (Key Competences for Lifelong Learning: European Reference Framework, 2007: 3) [↑](#footnote-ref-4)
5. [www.en.wikipedia.org/wiki/Thomas\_Gordon\_%28psychologist%29](http://www.en.wikipedia.org/wiki/Thomas_Gordon_%28psychologist%29) [↑](#footnote-ref-5)
6. Lorgene A. Mata, PhD, December 2004, quoted from [www.businessballs.com/consciouscompetencelearningmodel.htm](http://www.businessballs.com/consciouscompetencelearningmodel.htm) [↑](#footnote-ref-6)
7. More about Heckman’s lectorate may be found here: [www.sustainableperformance.nl](http://www.sustainableperformance.nl) [↑](#footnote-ref-7)