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Methodology how to apply arts and literature for education, creativity and innovativeness

2019-1-LT01-KA204-060488

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A. Introduction and Infographic

In the past teachers and educators were told what, when, and how to teach. They were expected to use the same methods as previous generations, and any deviation from traditional practices was discouraged.

Nowadays, educators are encouraged to adapt and adopt new practices that acknowledge both the art and science of learning. They recognise that their most important role is to get to know each learner as an individual in order to comprehend his or her unique needs, learning style, social and cultural background, interests, and abilities. In order to be able to do this, educators and training professionals need new learning tools and innovative practices. And the arts and literature can give them this new approach.

“Applying Arts for Education, Creativity and Innovativeness” (AA4ECI) is a joint project of 6 organisations with different backgrounds and expertise in the field of formal and non-formal education. The partnership includes two NGOs, two private training providers, one university and one public body as follows:

	<p>HUMAN RESOURCES MONITORING AND DEVELOPMENT BUREAU, Lithuania www.zispb.lt</p>
	<p>NIKANOR LTD, Bulgaria www.nikanor.bg</p>
	<p>OPENEUROPE, Spain www.openeurope.es</p>
	<p>EUROPEAN GRANTS INTERNATIONAL ACADEMY SRL, Italy www.egina.eu</p>
	<p>USAK UNIVERSITY, Turkey www.usak.edu.tr</p>

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www.weenerxl.nl

The project is realised with the financial support of the Erasmus + Programme of the European Union, through the Lithuanian National Agency (project # 2019-1-LT01-KA204-060488).

Following the principle that *creative learning needs creative teaching*, the project aims to **encourage creative use of literature and fine arts into non-formal and informal education and to equip adult educators and training professionals with hands-on methodology and tools how to apply them into the educational process.**

The specific project objectives are:

1. Developing a methodology and a ToT handbook for creative use of arts in non-formal and informal adult education and for unlocking creative potential of leaders, decision makers and entrepreneurs;
2. Improving competences and knowledge of adult trainers, educators, human resources professionals, entrepreneurs and adult learners in general how to use arts for provoking creativity and innovativeness, and for boosting self-development and “out-of-the-box” thinking;
3. Enhancing abilities of training professionals and adult learners to boost emotional intelligence in everyday business solutions and decision making, to explore new opportunities and support entrepreneurship spirit;
4. Creating a non-formal network of professionals in the field of non-formal and informal education to enhance international and intergenerational support and exchange of experience, best practices and lessons learned in the field;
5. Promoting cross-sector and transnational cooperation and exchange of best practices between partner countries, educational and training centres from formal, non-formal and informal education.

The innovativeness of the approach is that it will allow educators and training experts who are not professional artists nor specialists in fine arts and literature to use them in the educational process.

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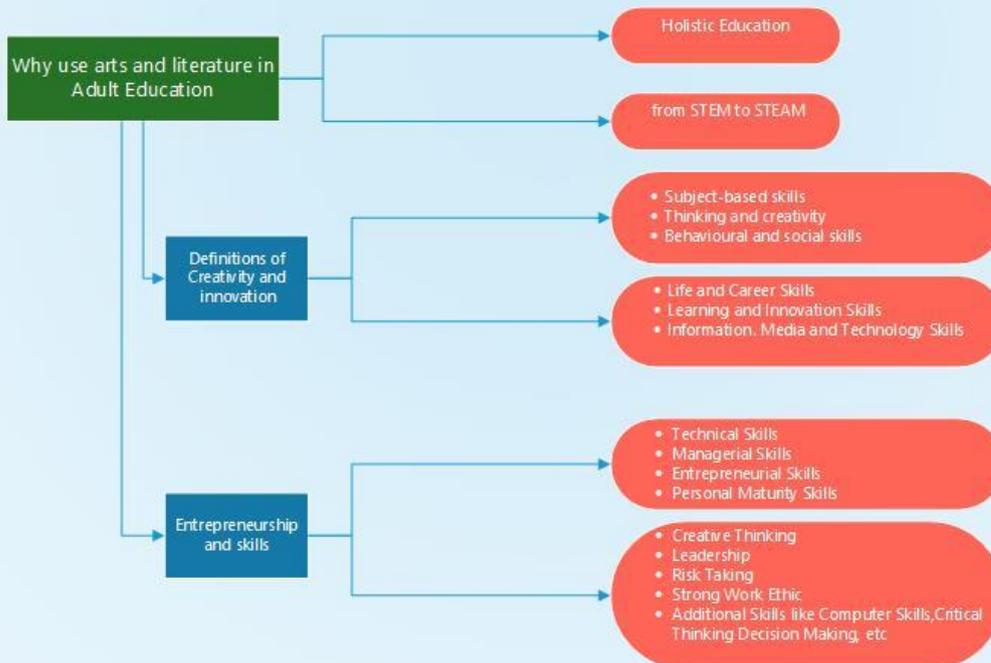
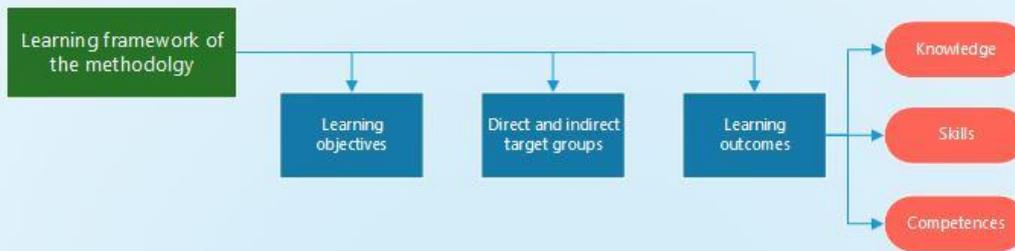
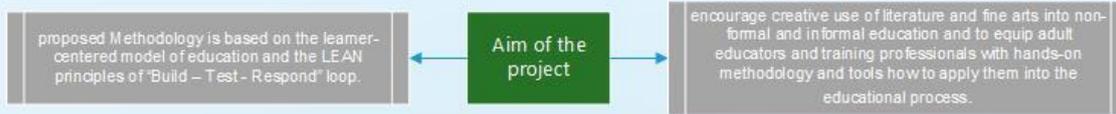


The proposed Methodology is based on the learner-centered model of education and the LEAN principles of “Build – Test - Respond” loop.

The *expected impact from the project* is in several directions. **From one side** - to enrich the knowledge and skills of educators and training professionals how to apply fine arts and literature in formal, non-formal and informal adult education and to use them for boosting emotional intelligence of their learners and for unlocking their critical and “out-of-the-box” thinking, creative potential and innovativeness. **The second aspect** is to raise their knowledge about national and European cultural heritage and awareness how to use it for educational purposes. **The third aspect** is to promote through the project activities networking between adult educational organizations, training providers, NGOs and public bodies at national and international level to foster successful exploitation of the project outcomes and to improve the quality of the educational process in each partner country.

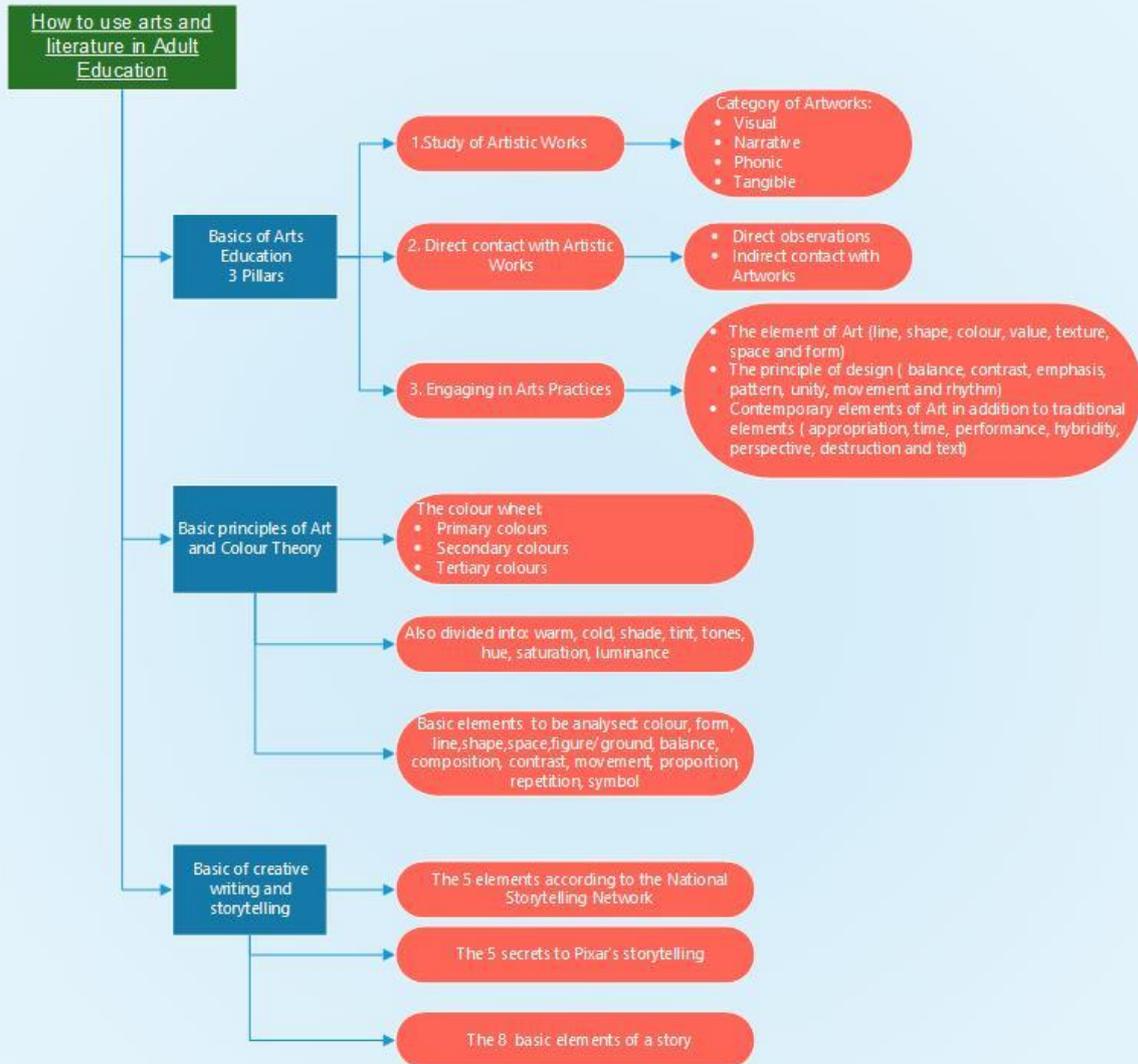
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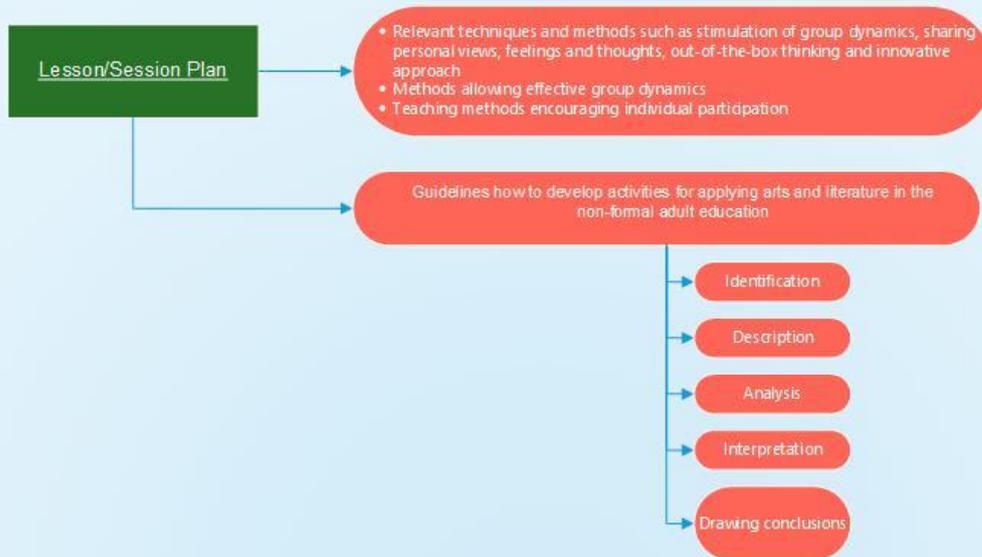
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B. Learning Framework of the Methodology

a) Learning Objectives

The main purpose of the Methodology is to give a common structure of the ToT Handbook developed under AA4ECI project and to introduce partners and target groups with the new method and to help them apply it into their educational activities.

The Methodology has the following learning objectives:

- To help adult educators and other training professionals improve their knowledge, skills and competences how to apply arts and literature in the educational process so as to boost creativity and innovativeness of their learners;
- To provide guidance how lessons, sessions and activities for applying arts and literature in adult education should be developed;
- To provide a common template of a lesson / session plan for applying arts and literature for promoting creativity and innovation in topics related to entrepreneurial skills;
- To give criteria for mapping suitable pieces of arts and literature for the developed activities and lessons / sessions.

b) Direct and indirect target groups

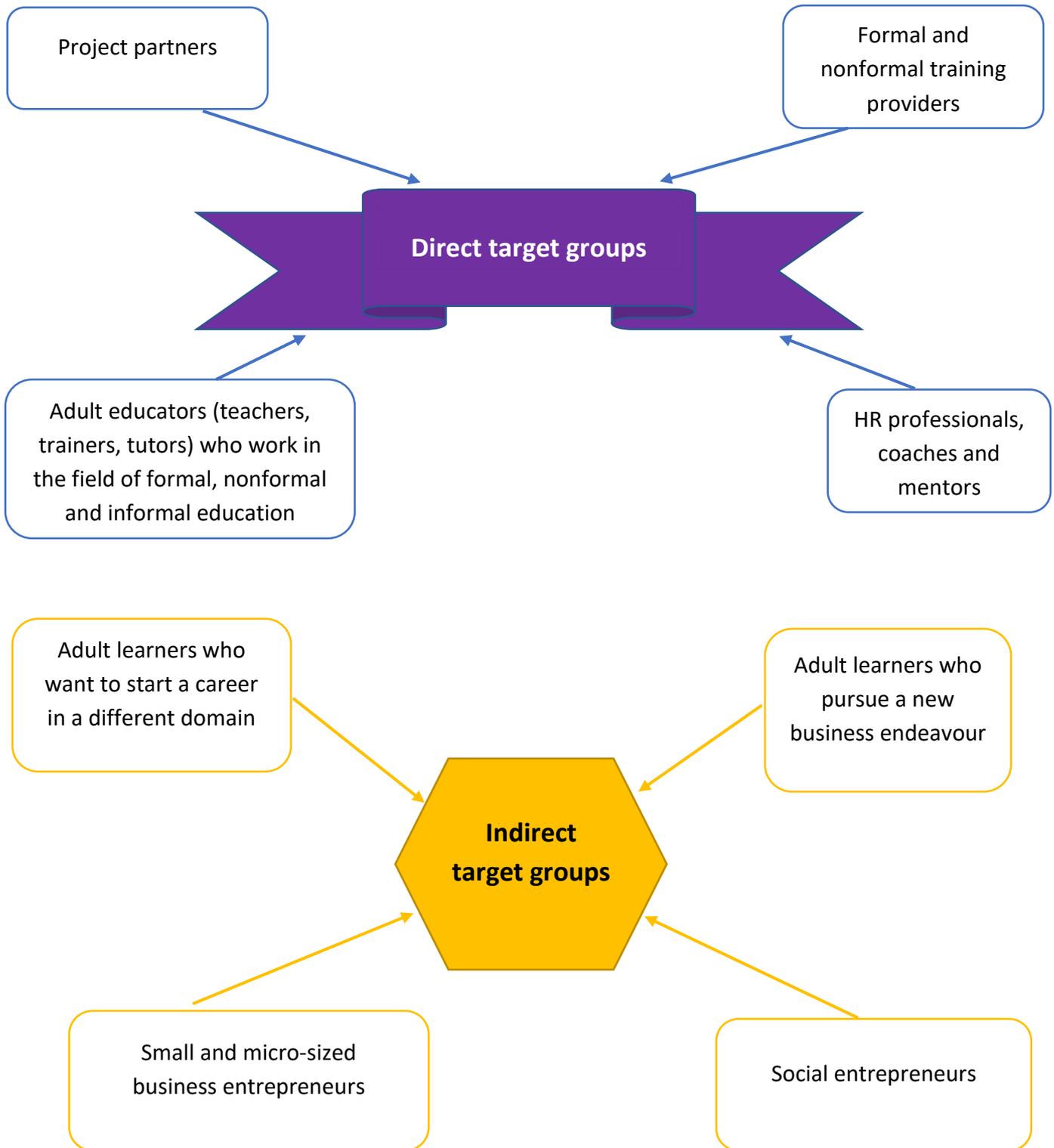
The target groups of the Methodology correspond to the ones of AA4ECI project and are divided into:

- **Direct target groups**, who will be directly benefited from the developed Methodology how to apply arts and literature for education, creativity and innovativeness;
- **Indirect target groups**, who will be indirectly supported by the innovative learning approach to incorporate fine arts and literature into adult education.

Different types of target groups are shown in the charts below:

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c) Learning Outcomes in terms of Knowledge, Skills and Competences

The Learning Outcomes of the Methodology are in three directions:

- Knowledge;
- Skills;
- Competences.

They are presented here below:

KNOWLEDGE
<p>Adult educators and project partners will:</p> <ul style="list-style-type: none"> • Be introduced to the basic principles of Arts Education; • Be familiarized with basic principles of art therapy and colour theory; • Get to know basics of creative writing and storytelling; • Get familiar with educational programmes, initiatives and curricula from formal education, which use arts and literature for stimulating learners' creativity and innovativeness;
SKILLS
<p>Adult educators and project partners will be able to:</p> <ul style="list-style-type: none"> • Combine theory and history of arts and literature with principles of non-formal and informal education; • Develop their own activities for applying arts and literature in the non-formal adult education; • Prepare a lesson / session plan for applying arts and literature for promoting creativity and innovation in topics related to entrepreneurial skills; • Select their own pieces of arts and literature suitable for their activities related to entrepreneurial topics;
COMPETENCES
<p>Adult educators and project partners will be able to:</p> <ul style="list-style-type: none"> • Acknowledge the shift from STEM to STEAM - Science, Technology, Engineering and Mathematics → Science, Technology, Engineering, ARTS and Mathematics; • Value creativity and Innovativeness in nowadays teaching and learning process; • Inspire others about the 3 categories of skills and knowledge learners need to succeed in work and life in 21st century;

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- Successfully put in practice techniques and methods from non-formal and informal adult education, such as group dynamics, coaching techniques, reflection and self-reflection of learners.

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C. Part I: Why to use arts and literature in Adult Education?

a) Combining theory and history of arts and literature with principles of non-formal and informal education

In 21st century business, public bodies, non-for-profit organisations and societies in general are increasingly demanding people who are creative, flexible, adaptable and innovative. According to some researches, 72 % of business leaders say that creativity is the number one skill they are seeking when hiring¹. Unfortunately, both private and public sectors report that many of today's graduates do not have enough skills enabling them to express themselves, to critically evaluate the world around them, and to actively engage in the various aspects of human existence.

This poses new challenges in front of formal and informal education systems, which need to evolve to correspond to these shifting conditions. It becomes necessary for them to combine theoretical and practical knowledge with development of directly applicable skills, such as critical thinking and problem solving, creativity and innovation, communication, collaboration, and entrepreneurship among them, which are essential for successful personal and professional development of today's and tomorrow's learners, employees, business people and entrepreneurs.

***All humans have creative potential, which sometimes needs to be
unlocked***

Arts and literature provide suitable environment and practices, in which learners are actively involved in creative experiences and innovative learning practices. A Policy paper developed by UNESCO² indicates that “introducing learners to artistic processes, while incorporating elements of their own culture into education, cultivates in each individual a sense of creativity and initiative, a fertile imagination, emotional intelligence and a moral “compass”, a capacity for critical reflection, a sense of autonomy, and freedom of thought

¹ <https://www.americansforthearts.org/by-topic/arts-education>

² http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf



and action. Education in and through the arts also stimulates cognitive development and can make how and what learners learn more relevant to the needs of the modern societies in which they live. As extensive educational literature illustrates, experiencing and developing appreciation and knowledge of the arts enables the development of unique perspectives on a wide range of subject areas; perspectives which cannot be discovered through other educational means.”

Applying fine arts and literature in the educational process corresponds with the main principles of the Holistic education, described by one of its pioneers - Ron Miller, as³:

“Holistic education

is a philosophy of education based on the premise that each person find identity, meaning, and purpose in life through connections to the community, to the natural world, and to humanitarian values such as compassion and peace. Holistic education aims to call forth from people an intrinsic reverence for life and a passionate love of learning.”

In this way, education based on the holistic approach and including arts and literature into the learning process seeks to integrate multiple layers of meaning and exploration and experience, rather than defining and providing narrowing knowledge about the subjects to be taught.

³ <http://www.schoolaroundus.org/holisticeducation>

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In other words:

***Holistic education nurtures
a sense of wonder.***

By using real-life experiences, current events, different visual and narrative art forms and other lively sources of knowledge instead of pure textbook information, educators can foster learning attitudes among their students.

By encouraging reflection and questioning practices rather than passive memorization of facts, educators and tutors keep alive the "flame of intelligence" of their students that is much more than abstract problem-solving skill⁴.

Holistic education is therefore more concerned with the development of a person's intellectual, emotional, artistic, creative and spiritual abilities. It works for **changing learner's assumptions and provoking their critical and "out-of-the-box" thinking**. It also encourages students to **reflect on how their actions impact others and the world around them**.

By working on real case studies, learners acquire numerous skills, which are important for their future academic or professional experience. But most importantly, they **learn how to reflect on issues and think critically about them**, which are skills that can be easily transferred and used in multiple circumstances⁵.

Among the other aspects of the holistic approach to education and applying arts and literature in learning environments are:

- the **idea of connections** between different aspects of life and living, which are interrelated, integrated and connected;
- the **idea of meaningfulness**, as people tend to learn better when the topic is important for them. In this way, the learning process should start with what the learner may know or understand from their experience and viewpoint and what has meaning to them rather than what others think or feel should be meaningful to them.

⁴ http://www.holisticeducationinitiative.org/wp-content/uploads/documents/ron_miller-holistic_education_a_brief_introduction.pdf

⁵ <https://www.educationcorner.com/holistic-education.html>

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In most cases, **art-based pedagogy** is focused on children, while in adult education arts and literature are generally regarded as “time off”-activity or as therapy, or as activities, which are supposed to bring joy and a sense of calmness. In this way, their potential for boosting creativity, innovativeness and out-of-the-box thinking is not fully explored.

Professor P. Vijayakumar, who is the Chairperson of the Centre for Social and Organisational Leadership (CSOL) at Tata Institute of Social Sciences (TISS), Mumbai, India, **uses art as a teaching tool extensively in the Organisation Development and Change course for master’s students.**



"Art facilitates reflection. Reflective practice needs to be an integral part of any management education".

He states⁶:

Why are Arts and Literature such a powerful tool in the educational process?

- They **reflect human progress** and mirror the greatest achievements in human history throughout the centuries and cultures;
- They **touch people emotionally**, as when a person sees a powerful painting, print, photograph, sculpture, poem or novel, s/he is influenced much deeply on a psychological level, rather than by reading simple facts or figures;
- They **create awareness among people and cultures** as artworks are based on values, which are universal and transferable from culture to culture and from the past to the present;
- They **narrate visual or oral stories** and, in this way, present the information in easily understandable way even to people who are less educated;

⁶ Lubna Kably, "Brushing up on HRD through Art", Times of India, 25 November 2013



- They **break cultural, social and economic barriers among different nations and ethnic and religious groups**, as artworks and literature relate to people's emotions and experiences. Therefore, everyone could appreciate art and literature irrespectively of their social background, gender, religion, economic situation or political affiliation;
- They do not make learners just absorbing information but help them **think about their own experience and practices and encourage them to bring new ideas**.

Arts and literature unlock learners' potential and inspire them to make their own discoveries and creatively link them with their current knowledge and competences.

Nowadays jobs are complex and interdisciplinary, and people need to develop not only excellent technical skills, but to learn how to combine different aspects of **Science, Technology, Engineering and Math (STEM)** into their education and work. They need to know how different subjects integrate and work together. But also need to develop a passion for exploration and growth.

In this way, formal and informal education is no longer about simple memorizing of facts, but learning about how to read data, evaluate information, pose questions, think critically and solve problems. The need for applied skills and innovation changes the requirements to education and increases the importance of integrated form of learning that resembles real life.

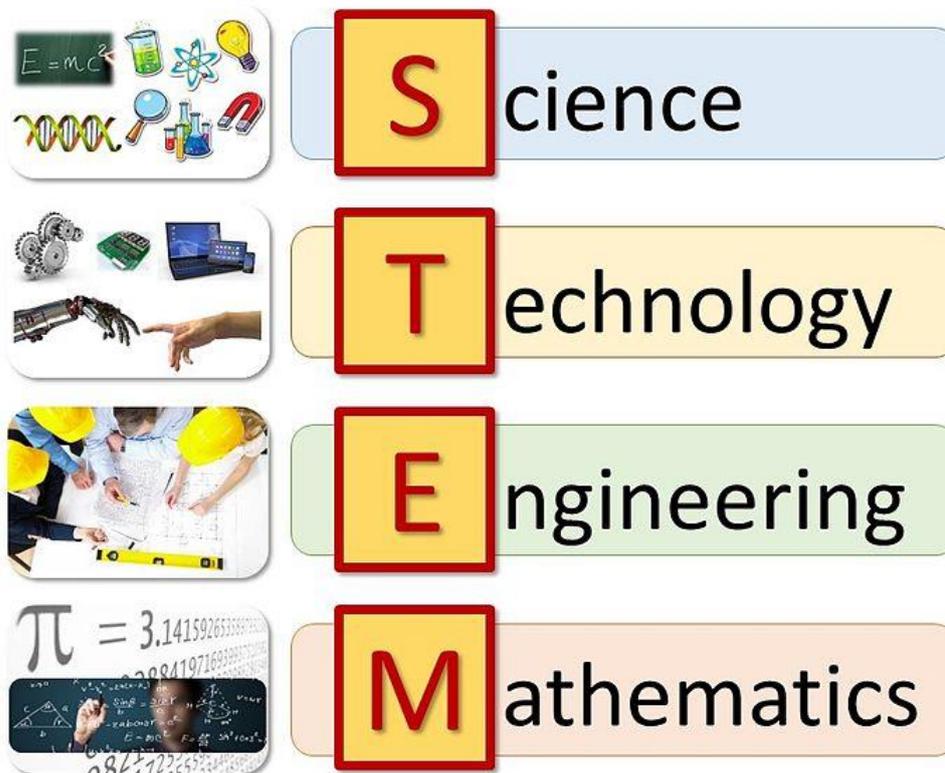
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Shifting from STEM to STEAM and benefits of adding A

What is STEM?

This is an educational curriculum that combines **Science, Technology, Engineering, and Math**. It is meant to be a comprehensive approach and instead of teaching each subject separately, educators aim to incorporate some or all elements of STEM into each project⁷. STEM-based learning programmes can span from preschool through masters-degree programs and are now available in many countries.



Source: <https://www.differencebetween.com/difference-between-stem-and-steam/>

⁷ <https://www.niche.com/blog/stem-vs-steam-vs-stream/>

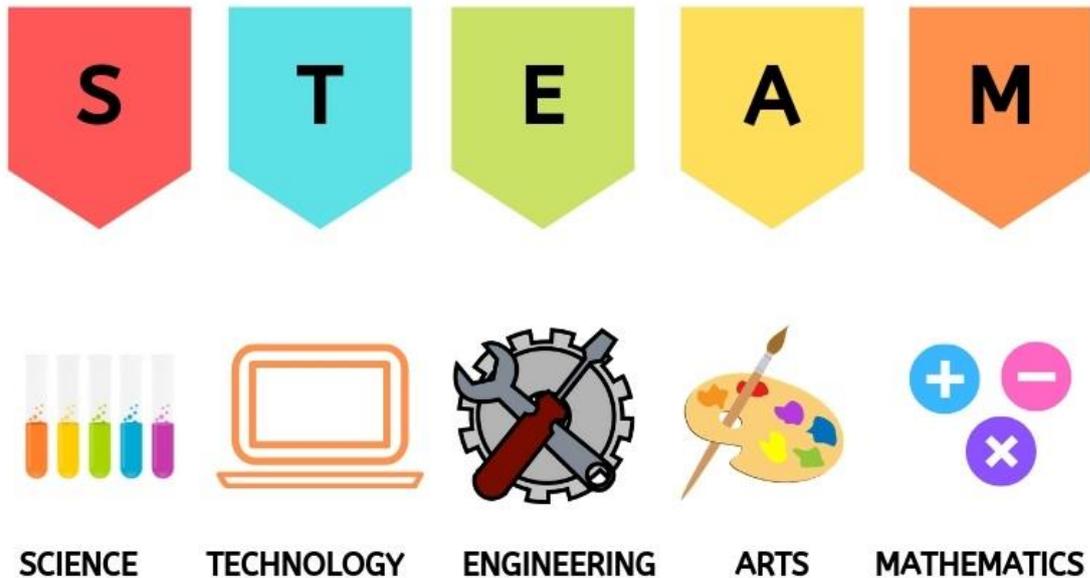
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What is STEAM?

It incorporates the elements of **STEM** but adds **ART** to the mix. The projects are again science-based, but also include artistic expression, and lessons incorporate creative thinking and applied arts in real situations.



 Visit www.differencebetween.com

Source: <https://www.differencebetween.com/difference-between-stem-and-steam/>

The STEAM approach is based on the understanding that art is not only about working in a studio, but it is about discovering new approaches to the things and creating novel ways of solving problems. It covers all types of arts - humanities, language arts, dance, drama, music, visual arts, design and new media, and is a way to encourage learners to think outside the box, even in usual situations and everyday problems.

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Georgette Yakman, a founder of the STEAM initiative, describes it as⁸:

“Science and Technology,
interpreted through
Engineering and the Arts, all
based in elements of
Mathematics”

STEM and STEAM education models are based on integration, comprehensive approach and interdisciplinary learning. They are aligned with the way people work and solve problems nowadays and help educators prepare them to successfully compete in the 21st-century innovation economy. The lessons are based on inquiries, exploration and reflection and are rounded around real cases and hands-on projects.

“Schooled by science” initiative defines the 6 benefits of STEAM Education⁹:

1. It encourages independent and critical thinking;
2. It offers an interdisciplinary approach and is based on collaboration and innovation across subjects and throughout lessons;
3. It utilizes goal-oriented learning;
4. It develops creative problem-solving skills, which are essential for the current job market;
5. It engages real-world applications and urges learners to think outside the classroom and to look at the bigger picture;
6. It promotes meaningful collaboration and stimulates teamwork and communication skills.

Combining theory and history of art and literature into the educational process also stimulates empathy and emotional intelligence of learners. These help them better understand as themselves, as well as others, which is vital for the 21st century working environment and successful career development.

Art- and literature-based activities contribute to increasing learners' capacity to make links and connections and understand meanings. In this way, artistic endeavours can be used as a prism in which we make sense of the world around us. In her Winston Churchill Memorial

⁸ <https://www.differencebetween.com/difference-between-stem-and-steam/>

⁹ <https://schooledbyscience.com/6-benefits-of-steam-education/>



Trust Report – “The Arts as a Means of Increasing Emotional Intelligence in Teens”¹⁰, Jeanine Whalley outlines the following positive impacts as a result of art-based programmes:

- Improve the sense of authenticity;
- Create consistency, which engineers real change;
- Nurture a sense of belonging, which encourages learners to trust and engage in activities;
- Cultivate a sense of purpose, by creating an artistic product of which to be proud. It also shows learners that rewards come with efforts, perseverance and discipline;
- Art and literature can be used as therapy or for helping learners integrate into a new community (especially for refugees, immigrants, and other socially vulnerable groups). In these activities it is completely up to participants to decide what they want to share and how far they wish to take this;
- Constructing an identity, as by taking part in the creation of a piece of art or literature, learners are able to construct an understanding of themselves and their place in the world. Sometimes this might take the form of creating a shared identity. At other times, this could be more about challenging the status quo.

Many educators use literature for strengthening learners’ empathy skills by discussing¹¹:

- stories about people who are not immediately likable;
- stories about people who are similar but also very different;
- stories about people from other places;
- anything that gets students questioning their own assumptions.

In this way, through incorporating art and literature in the education process, educators help learners feel compassion, understanding and patience for other people, question and probe themselves and challenge their own viewpoints about the world around them.

¹⁰ https://www.wcmt.org.uk/sites/default/files/migrated-reports/738_1.pdf

¹¹ <https://www.edutopia.org/discussion/teach-empathy-literature>



b) Creativity and Innovativeness in nowadays teaching and the 3 categories of skills and knowledge learners need to succeed in work and life in 21st century

Nowadays facts are “on a click” distance and could be easily browsed and found on the Internet via a variety of mobile and desktop devices. This makes the need learners to memorize pieces of information less important than teaching them to make links between facts, to critically think about them and to explore creative solutions to problems.

Thus, teaching in 21st century encourages inquiry among learners, fosters their curiosity and questioning skills.

Creativity and Innovation in nowadays teaching

The World Leading Futurist on Global Trends and Innovation Daniel Burrus¹² describes **creativity as a function of knowledge, curiosity, imagination, and evaluation.**

But creativity and innovation are different.

Creativity refers to generating new and novel ideas. Innovation refers to the application of an idea and, in many cases, is a collaborative enterprise.



The greater someone's knowledge base and level of curiosity, the more ideas, patterns, and combinations they can achieve, which then correlates to creating new and innovative products and services.

Daniel Burrus

In this way, **innovation could be seen as applied creativity.**

¹² https://www.huffpost.com/entry/creativity-and-innovation_b_4149993?guccounter=2

Daniel Burrus proposes **10 Strategies for Increasing Creativity and Innovation**¹³, which adult educators could use in their teaching practices and could encourage their learners to follow:

1. Truly creative people have developed their ability to observe and to use all of their senses, which can get dull over time. Take time to learn this skill;
2. Innovation is based on knowledge. Therefore, learners need to continually expand their knowledge base. This could be done by reading or observing things s/he does not normally read or look at;
3. Person's perceptions may limit their reasoning. That is why, they need to be careful about how they perceive and judge things;
4. Practice guided imagery so learners can "see" a concept come to life;
5. Let ideas "incubate" by taking a break from them. This shifts the brain into another place and helps the learner be more innovative and creative;
6. Experience as much as they can. Exposure puts more ideas into someone's subconscious. Actively seeking out new experiences broadens learner's experience portfolio;
7. Treat patterns as part of the problem. Recognizing a new pattern is very useful, but it is necessary to be careful not to become part of it;
8. Redefine the problem completely. When learners define the real problem, they can solve it and move on;
9. Look where others aren't looking to see what others aren't seeing;
10. Come up with ideas at the beginning of the innovation process ... and then stop. Many times we come up with several ideas and start innovating, and then we come up with more ideas and never get a single idea done. At some point you have to turn off the idea generation part of the process and really work on the innovation and execution part in order to bring a project to life.

In its report "Innovating Education and Educating for Innovation - THE POWER OF DIGITAL TECHNOLOGIES AND SKILLS"¹⁴, OSCE groups **skills for innovation** into the following three broad categories:

- ❖ Subject-based skills, which represent knowledge and knowhow in a particular field;
- ❖ Thinking and creativity, including both higher-order skills and creative cognitive habits. These competencies include critical faculties, imagination and curiosity;

¹³ https://www.huffpost.com/entry/creativity-and-innovation_b_4149993?guccounter=2

¹⁴ <http://www.oecd.org/education/cei/GEIS2016-Background-document.pdf> , p. 24



- ❖ **Behavioural and social skills**, including skills such as self-confidence, leadership and management, collaboration and persuasion.

Thus, OSCE defines **the role of education in innovation** as¹⁵:

Developing excellent subject-based knowledge is undoubtedly important for an innovative society, but it is not enough on its own. In addition to raising academic achievement across all levels of education, innovation policies need to pay more attention to which skills young people acquire.

Fostering critical thinking, creativity, and behavioural and social skills should be viewed as a central element of the remit of schools, colleges and universities.

The Manifesto of the European Year of Creativity and Innovation, 2009 outlined the following steps for education to prepare people for the learning society and to develop the necessary knowledge, skills and attitudes for intercultural dialogue, critical thinking, problem-solving and creative projects:

1. Nurture creativity in a lifelong learning process where theory and practice go hand in hand;
2. Make schools and universities places where students and teachers engage in creative thinking and learning by doing;
3. Transform workplaces into learning sites;
4. Promote a strong, independent and diverse cultural sector that can sustain intercultural dialogue;
5. Promote scientific research to understand the world, improve people's lives and stimulate innovation;
6. Promote design processes, thinking and tools, understanding the needs, emotions, aspirations and abilities of users;
7. Support business innovation that contributes to prosperity and sustainability.

Source: *European Ambassadors for Creativity and Innovation (2009), Manifesto, European union*¹⁶

¹⁵ <http://www.oecd.org/education/cei/GEIS2016-Background-document.pdf>, p. 24

¹⁶ <http://www.oecd.org/education/cei/GEIS2016-Background-document.pdf>, p. 29



3 categories of skills and knowledge learners need to succeed in work and life in 21st century

The **Framework for 21st Century Learning**, developed by Partnership for 21st Century Learning (P21)¹⁷ in collaboration with teachers, education experts and business leaders, defines the following 3 categories of skills and knowledge as essential for students and people in general to succeed in work and life in 21st century:

- Life and Career Skills;
- Learning and Innovation Skills – Critical Thinking, Communication, Collaboration, Creativity (4Cs);
- Information, Media and Technology Skills.

The Framework is presented in the following figure:



Source: http://static.battelleforkids.org/documents/p21/P21_Framework_Brief.pdf

¹⁷ <http://www.battelleforkids.org/networks/p21>

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CATEGORY OF SKILLS		
LEARNING & INNOVATION SKILLS	INFORMATION, MEDIA & TECHNOLOGY SKILLS	LIFE & CAREER SKILLS
<i>Learning and innovation skills are what separate students who are prepared for increasingly complex life and work environments in today's world and those who are not. These skills include:</i>	<i>Today, we live in a technology and media-driven environment, marked by access to an abundance of information, rapid changes in technology tools, and the ability to collaborate and make individual contributions on an unprecedented scale.</i>	<i>Today's students need to develop thinking skills, content , and social and emotional competencies to navigate complex life and work environments.</i>
<ul style="list-style-type: none"> • Creativity and Innovation 	<ul style="list-style-type: none"> • Information Literacy 	<ul style="list-style-type: none"> • Flexibility and Adaptability
<ul style="list-style-type: none"> • Critical Thinking and Problem Solving 	<ul style="list-style-type: none"> • Media Literacy 	<ul style="list-style-type: none"> • Initiative and Self-Direction
<ul style="list-style-type: none"> • Communication 	<ul style="list-style-type: none"> • ICT (Information, Communications, and Technology) Literacy 	<ul style="list-style-type: none"> • Social and Cross-Cultural Skills
<ul style="list-style-type: none"> • Collaboration 		<ul style="list-style-type: none"> • Productivity and Accountability • Leadership and Responsibility

Source: http://static.battelleforkids.org/documents/p21/P21_Framework_Brief.pdf

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In order to correspond to business and societal requirements, teaching in 21st century needs to nurture learner's **Creativity, Collaboration, Critical Thinking, and Communication**, and to cultivate:

- Increased love of learning among students,
- Creative approaches to looking at everyday situations and facts, and
- Finding innovative solutions to problems.

c) Entrepreneurship and entrepreneurial skills

There are many **definitions of Entrepreneurship**, among them:

The capacity and willingness to develop, organize and manage a business venture along with any of its risks in order to make a profit. The most obvious example of entrepreneurship is the starting of new businesses.....

Entrepreneurial spirit is characterized by innovation and risk-taking.

Business Dictionary

(<http://www.businessdictionary.com/definition/entrepreneurship.html>)

Entrepreneurship is both the study of how new businesses are created as well as the actual process of starting a new business – the term is used interchangeably. An entrepreneur is someone who has an idea and who works to create a product or service that people will buy, by building an organization to support those sales.

Shopify's business encyclopaedia

(<https://www.shopify.com/encyclopedia/entrepreneurship>)

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Investopedia defines **Entrepreneur**¹⁸ as

“an individual who creates a new business, bearing most of the risks and enjoying most of the rewards. **The entrepreneur is commonly seen as an innovator, a source of new ideas, goods, services, and business/or procedures.**”

In its report “Entrepreneurship Skills for Growth-Orientated Businesses”¹⁹, OECD defines **4 main dimensions of skills, which entrepreneurs should have or develop in order to grow and succeed:**

- **Technical Skills** - which are those skills necessary to produce the business’s product or service. Such skills include: Operations Specific to Industry; Communications; Design; Research and Development; Environmental Observation;
- **Managerial Skills** - which are essential to the day-to-day management and administration of the company. Such skills include: Planning; Decision-Making; Motivating; Marketing; Finance; Selling;
- **Entrepreneurial Skills** - which involve recognizing economic opportunities and acting effectively on them. Such skills include: Inner Discipline; Ability to Take Risk; Innovative; Change-Orientated; Persistence;
- **Personal Maturity Skills** - which include self-awareness, accountability, emotional skills, and creative skills.

¹⁸ <https://www.investopedia.com/terms/e/entrepreneur.asp>

¹⁹ http://www.oecd.org/cfe/leed/Cooney_entrepreneurship_skills_HGF.pdf, p.7

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The website “The Balance Careers”²⁰ divides **Entrepreneurial skill set** into 4 major categories, plus a series of additional skills, each of them associating with the following abilities:

<i>Creative Thinking</i>	Innovation, Emotional Intelligence, Ability to Understand Root Problems, Identify Causes, Brainstorming, Technology, Think Outside the Box, Building a Team
<i>Leadership</i>	Persuasion, Sales, Tenacity, Perseverance, Collaboration, Initiative, Confidence, Competitive
<i>Risk Taking</i>	Risk Management, Sales Forecasts, Break-Even Analysis, Experimentation, Ongoing Improvement, Self-Efficacy, Growth Mindset, Negotiation, Analytical, Stress Tolerance
<i>Strong Work Ethic</i>	Building Business Plans, Consistency, Diligence, Project Management, Focus, Goal Oriented, Results Oriented, Work Independently
<i>Additional skills</i>	Business Storytelling, Compulsion to Succeed, Computer Skills, Critical Thinking, Decision Making, Drive, Flexibility, Interpersonal, Logical Thinking, Nonverbal Communication, Optimism, Organization, Passion, Planning, Positivity, Prioritization, Problem Solving, Relationship Building, Social Media, Stamina, Strategic Planning, Success Driven, Time Management, Transformation, Trend Setting, Vision

²⁰ <https://www.thebalancecareers.com/list-of-skills-entrepreneurs-need-2062391>

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d) Examples of educational programmes, initiatives and curricula from formal education, which use arts and literature for stimulating learners' creativity and innovativeness

Country:	Name of the project/institution:	Weblink/s:	Approach:
Erasmus + funded project	e-ARTinED / online resource	http://www.eulib.eu	A new approach to education using art in every primary school subject
Erasmus + funded project	Museums Art & Alzheimer/ online resource	http://www.maaproject.eu/moodle/	Training materials and resources for museum educators and geriatric activity coordinators how to create or implement museum programmes for people with dementia and their carers; and a manual (toolkit) on how to communicate with people with dementia through the arts, dedicated to family and professional carers
Erasmus + funded project	Developing English competences through Art-oriented activities / online resource	http://arteducation.eu/	Course curricula for a competence-centred teaching approach for developing elementary, lower-secondary and upper-secondary school students' English communication skills by Art-oriented activities, including an Augmented reality book "English through art"

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Grundtvig funded project	Opera-Q Project	https://www.operaq.eu/	Developing a learning approach based on musical arts and opera for supporting social integration of vulnerable people (namely the migrants) of poor social background
The Netherlands	ESF project MOVE (2017-2019)	https://www.youtube.com/watch?v=MxcbiK_BsqE	The project aims to provide a non-formal training for trainers, teachers, coaches and educators, who are not experts in arts and sports, how to support youngsters to develop positive awareness and their talents in a creative way.
Italy	Europass Teacher Academy, through ERASMUS+ ART.1.THERA	https://www.teacheracademy.eu/course/art-as-therapy-self-expression-special-needs-in-art-education/	“Art as Therapy: Self-Expression and Special Needs in Art Education” - one-week course which aim is to present the therapeutic power of Visual Arts through first-hand experimentation with various art techniques, such as painting, 3D, collage, mixed media and photography
UK	University of Cambridge	https://www.repository.cam.ac.uk/bitstream/handle/1810/274063/Rivers_Publication_STEAM_chapter_9788793609372C11.pdf?sequence=1	The Art of Co-Creating Arts-Based Possibility Spaces for Fostering STE(A)M Practices in Primary Education

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USA	Wolf Trap Institute for Early Learning Through the Arts / Wolf Trap Foundation for the Performing Arts	https://www.wolftrap.org/about.aspx https://www.wolftrap.org/education/arts-integration-early-childhood/institute-early-learning-arts.aspx	Trains and places teaching artists into preschool and kindergarten classrooms. The artists collaborate with the teachers to integrate math and science into the arts
USA	ARTSEdge - The Kennedy Center	http://artsedge.kennedy-center.org/educators.aspx http://artsedge.kennedy-center.org/educators/lessons	Arts education programmes and materials for secondary students
Ireland	Arts in Education	http://artsineducation.ie/en/home/	Arts in Education Portal with digital resource of arts in education practice in Ireland
India	Centre for Social and Organisational Leadership (C SOL), Tata Institute of Social Sciences (TISS)	https://www.tiss.edu/view/6/mumbai-campus/school-of-management-and-labour-studies/centre-for-social-and-organisational-leadership/about-24/	Use of art as a teaching tool in the Organisation Development and Change course for master's programmes
USA	The National Endowment for the Arts	https://www.arts.gov/artistic-fields/arts-education	Arts education programme focused on pre-K to 12th-grade students

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New Zealand	The New Zealand Curriculum, at the Ministry of Education	https://seniorsecondary.tki.org.nz/The-arts/Valued-knowledge-in-the-arts https://seniorsecondary.tki.org.nz/The-arts/Who-are-the-arts-for https://seniorsecondary.tki.org.nz/The-arts/Pedagogy/Exploration-and-innovation	Learning resources for teachers how to use arts for senior secondary subjects
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e) What could the expected results be if we use arts and literature in adult education for teaching entrepreneurial skills?

By applying arts and literature into non-formal and informal adult education on entrepreneurial topics and skills, **educators, training practitioners, mentors and coaches** could expect the following results:

- ❖ Enrich their training methods regarding entrepreneurial skills and business related themes;
- ❖ Diversify approaches they use in their daily practices, including for teaching personal development skills and business and entrepreneurship related topics;
- ❖ Improve their abilities to value uniqueness of each learner's opinion, as in art and literature-based education there is no right and wrong answer, neither one way to arrive at the answer;
- ❖ Further develop their emotional intelligence and cultural awareness;
- ❖ Familiarise with European and world's cultural heritage.

As a result of using arts and literature in non-formal and informal adult education, **learners** could experience the following benefits:

- Foster, challenge and extend their curiosity, imagination and originality;
- Nurture their creativity and innovation;
- Learn to think critically and reflectively. They will develop understandings that will enable them to enjoy working, both independently and collaboratively, to create, perform in, and evaluate art works²¹;
- Learn how to think "outside the box", engage with unexpected outcomes, and discover multiple solutions to challenging problems²²;
- Encourage their critical thinking and problem-solving skills, which are vital for their successful career development on 21st century and in our increasingly technology driven world;
- Further develop their emotional intelligence and cultural awareness;
- Be introduced to European and world's cultural heritage and develop lifelong interest in the arts and literature.

²¹ <https://seniorsecondary.tki.org.nz/The-arts/Who-are-the-arts-for>

²² <https://seniorsecondary.tki.org.nz/The-arts/Who-are-the-arts-for>



D. Part II: How to use arts and literature in Adult Education?

1) Basics of Arts Education – 3 complementary pedagogical pillars

There are many definitions about **Arts Education**, among them:

Art education refers to learning, instruction and programming based upon the visual and tangible arts.

USLegal Ink

(<https://definitions.uslegal.com/a/art-education/>)

Visual arts education is the area of learning that is based upon only the kind of art that one can see..... **Art education** may focus on students creating art on learning to criticize or appreciate art or some combination of the two.

www.definitions.net

(<https://www.definitions.net/definition/visual+arts+education>)

Arts-Cultural Curriculum - one in which the arts connect the child's culture or worldview to cultures in their immediate community (neighbourhood, school and/or family), to cultures of nations, to culture viewed broadly, as the connection to humankind.

Grantmakers in the Arts

(<https://www.giarts.org/article/glossary-arts-and-education-terms>)

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Arts-Included Curriculum - one in which the arts are taught alongside of the core curriculum; the arts are considered as important as the basic subjects being taught.

Grantmakers in the Arts

(<https://www.giarts.org/article/glossary-arts-and-education-terms>)

Arts Infusion - infusing the arts into the core curriculum to develop higher order thinking skills by creatively seeking solutions. Also defined as a child-driven process stimulating creative ability to translate and analyze one form of information into an art form. It is also defined as infusing curricular activities with visiting artists.

Grantmakers in the Arts

(<https://www.giarts.org/article/glossary-arts-and-education-terms>)

Arts Integration is an approach that incorporates the arts into core curriculum (also known as “arts-curricular integration.”) Students engage in the creative process which connects an art form and another subject area (e.g., English Language Arts) and meets in-depth objectives in both.

Grantmakers in the Arts

(<https://www.giarts.org/article/glossary-arts-and-education-terms>)

More related definitions and terms could be found on the website of the *Grantmakers in the Arts*²³.

²³ <https://www.giarts.org/article/glossary-arts-and-education-terms>

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According to the **“Road Map for Arts Education”** (UNESCO, The World Conference on Arts Education: Building Creative Capacities for the 21st Century Lisbon, 6-9 March 2006), **Art-based pedagogy is based on the 3 complementary pillars**²⁴. They are:

1. Study of artistic works;
2. Direct contact with artistic works (such as concerts, exhibitions, books, and films);
3. Engaging in arts practices.

Therefore, **Arts Education combines the following three dimensions**²⁵:

- (1) the student gains knowledge in interaction with the artistic object or performance, with the artist and with his or her teacher;
- (2) the student gains knowledge through his or her own artistic practice; and
- (3) the student gains knowledge through research and study (of an art form, and of the relationship of art to history).

Study of artistic works

Developing the Cambridge Learner Attributes guide²⁶ proposes educators to encourage learners to look and discuss artworks in order to encourage critical thinking in any subject area and about a topic. The study of artworks is not necessarily limited to art or art history lessons. Carefully chosen artworks prompt discussions and help learners of any age develop their visual literacy, creative thinking and communication skills.

Suitable methods to support the process are: use of different Visual Thinking Strategies (VTS) /a learning method with open questions about art, in which skills such as perception, critical thinking and (visual) literacy are improved through guided group discussions/, encourage learners to keep journals, notebooks and sketchbooks, create an environment for peer review and feedback activities among learners, as well as for experimentations between students²⁷. Among the advantages are²⁸:

²⁴ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf, p.8

²⁵ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf, p.8

²⁶ <https://www.cambridgeinternational.org/Images/417069-developing-the-cambridge-learner-attributes-.pdf>

²⁷ <https://www.cambridgeinternational.org/Images/417069-developing-the-cambridge-learner-attributes-.pdf>, p.69

²⁸ <https://www.cambridgeinternational.org/Images/417069-developing-the-cambridge-learner-attributes-.pdf>, p.69

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- All the creative skills can be practised by keeping a record of a learner’s observations, ideas, reflections and collections;
- By recording and collecting a wide range of information, a learner can then start to cultivate creative connections between different elements and come up with more unique and original ideas;
- Peer reviews and feedback help learners build independence, gain insight into their peers’ working and thinking processes, and develop confidence in themselves as creative individuals;
- Experimentations foster what Boden calls “combinatorial creativity” – generation of new ideas by combining or associating existing ideas.

During this stage, the following types of artworks could be studied (the lists is not exhaustive):

Category of artworks	Types of artworks included
Visual	Paintings, sculptures, installations, craftworks, photographs, movies/videos, collages, wall panels, graphics, cartoons, prints, comic strips
Narrative	Poems, novels, play scripts, essays, fairy tales, myths, comic strips
Phonic*	Classical music, folk music, songs, opera, instrumentals
Tangible*	Folk and modern dances, ballet, theatre, pantomime, art performances, musicals

**Remark: Due to the scope of AA4ECI project, these two categories are only mentioned in the Methodology but will not be fully explored.*

Direct contact with artistic works

The 2nd pillar of Arts Education is based on acquiring hands-on experience with the artwork/s, which are to be studied as part of the learning process. This could be done by:

- **Direct observation** – through visiting exhibitions, galleries, art ateliers, museums, watching movies, reading books, attending concerts, going to theatre, opera or ballet, etc;

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- **Indirect contact with artwork/s** – through preparing and projecting PowerPoint presentations with pictures of artworks, photos from concerts and performances, watching video records of concerts, plays and performances, preparing and distributing handouts of narratives, etc.

Engaging in arts practices

The 3rd pillar of Art-based pedagogy encourages learners to experiment and make their own discoveries and artworks. This could further boost their creativity and engagement, as with the topic under discussion, as well as with arts and European and world's cultural heritage in general.

The Art of Education University has developed **3 helpful elements and principles**²⁹, through which teachers, educators and training professionals could teach art subjects and involve their students in fruitful art appreciation discussions. They are:

- **The Elements of Art**, which are the *building blocks of making art* – line, shape, colour, value, texture, space and form;
- **The Principles of Design**, which are the *tools and plans to organise an artwork* – balance, contrast, emphasis, pattern, unity, movement and rhythm;
- **Contemporary Elements of Art (Postmodern Principles)**, which *nowadays artists use in their works in addition to traditional elements and principles* - appropriation, time, performance, hybridity, perspective, destruction and text.

The full explanation of each element and principle is available on the University's website, in the Resources section³⁰, as well as in the Article "3 Helpful Elements and Principles Downloads"³¹.

Therefore, **Arts Education** could efficiently contribute to³²:

- ❖ Understanding the challenges to cultural diversity posed by globalization and the increasing need for imagination, creativity and collaboration as societies become more knowledge-based;
- ❖ Noting that among the most important 21st century challenges is an increasing need for creativity and imagination in multicultural societies – which Arts Education can address efficiently;

²⁹ <https://theartofeducation.edu/2015/12/24/3-helpful-elements-and-principles-downloads/>

³⁰ <https://theartofeducation.edu/resources/>

³¹ <https://theartofeducation.edu/2015/12/24/3-helpful-elements-and-principles-downloads/>

³²

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf

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- ❖ Recognizing the value and applicability of the arts in the learning process and their role in developing cognitive and social skills, promoting innovative thinking and creativity, and encouraging behaviours and values which underlie social tolerance and the celebration of diversity.

(Road Map for Arts Education, UNESCO, The World Conference on Arts Education: Building Creative Capacities for the 21st Century Lisbon, 6-9 March 2006)

2) Basic principles of art therapy and colour theory

The British Association of Art Therapists defines art therapy as “a form of psychotherapy that uses art media as its primary mode of expression and communication. Within this context, *art is not used as a diagnostic tool but as a medium to address emotional issues which may be confusing and distressing.*”³³

Dr. Sarah Deaver from the **American Art Therapy Association** defines **Art Therapy** as³⁴:

“a mental health profession in which an art therapist facilitates the client’s use of art media and the creative process to reach a number of treatment goals or personal goals such as exploring feelings, reconciling conflicts, improving self-awareness, behaviour management, social skills.”

Art therapy can be used to help people improve their cognitive and sensory motor function, self-esteem, self-awareness, emotional resilience, or to help them in resolving conflicts and reduce distress. It could be done either individually or in a group, depending on the needs and goals of the patient.

Art therapy could suggest some *self-reflective, verbal communication, relaxation and de-stressing techniques*, which could be adapted by educators and training professionals into their art-based training activities.

³³ <https://www.baat.org/About-Art-Therapy>

³⁴ https://www.huffpost.com/entry/art-therapy-guide_n_6755178

Colour theory is based on the Colour Wheel (Colour Circle) about:

-  **Primary Colours** - red, yellow and blue;
-  **Secondary Colours** - green, orange and purple; and
-  **Tertiary Colours** - yellow-orange, red-orange, red-purple, blue-purple, blue-green & yellow-green;

Primary colours are the 3 pigment colours which cannot be mixed or formed by any combination of other colours. All other colours originate from these 3 ones.

Secondary colours are formed by mixing two primary ones.

Tertiary Colours are formed by mixing one secondary colour with a primary colour.

The colour spectrum includes 22 colours and tints. The Colour Wheel (Colour Circle) with the three colour categories is shown below:



Primary Colors



Secondary Colors



Tertiary Colors

Source: <https://colormatters.com/color-and-design/basic-color-theory>

Colours are also divided into:

- **Warm** – for the spectrum from red through to yellow;
- **Cold** – for the spectrum from blue to green and purple.

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Source: <https://www.canva.com/colors/color-wheel/>

In addition, colours vary by their³⁵:

- ❖ **Shade**, which is created by adding black to a base hue. This darkens it and creates a deeper, richer colour, which gives dramatism;
- ❖ **Tint**, which is created by adding white to a base hue, lightening the colour. This can make a colour less intense, and is useful when balancing more vivid colour combinations;
- ❖ **Tones**, which are created by combining black and white - or grey - with a base hue. They are subtler versions of the original colour, are less likely to look pastel and can reveal complexities not apparent in the base colour.

Colours also vary depending on their³⁶:

- **Hue**, which is basically any colour on the colour wheel;
- **Saturation**, which gives the intensity or purity of the colour;
- **Luminance**, which shows the amount of brightness or light in a colour.

³⁵ <https://www.canva.com/colors/color-wheel/>

³⁶ <https://www.canva.com/colors/color-wheel/>



According to the Colour theory, **some colours placed to others increase or decrease their effect**, for example red to green, orange to blue, etc. This creates simultaneous perception of contrast colours in viewer's eyes and is much used by modern artists.

Basic elements of a visual artwork, which educators, teachers, tutors and training professionals should consider when analysing it:

(adapted from "Orchestrating Collaboration at Work, Using Music, Improv, Storytelling and Other Arts to Improve Teamwork", Arthur B. VanGundy / Linda Naiman, 2007, and from Art of Education University's article "3 Helpful Elements and Principles Downloads"³⁷)

-  **Colour** – which includes the way light is reflected on the surface of an object; The colours have 3 features: hue, saturation and luminance;
-  **Form** – which could be flat or three-dimensional (length, width and height, and could form triangle, square, pyramid, cube or sphere)
-  **Line** – which is the path made by a moving point through space; it can vary in width, direction and length
-  **Shape** – which is the external surface of an object or body; is could vary in height and length and be geometric or organic
-  **Space** – which is the area around, within or between images or elements; it could be used to create an illusion of depth in the artwork
-  **Figure / Ground** – which is the relationship between foreground and background, or subject and object
-  **Balance** – which is the distribution of visual weight in an artwork; it could be symmetrical, asymmetrical and radial

³⁷ <https://theartofeducation.edu/2015/12/24/3-helpful-elements-and-principles-downloads/>



-  **Composition** – which includes how elements are arranged or combined to form a whole
-  **Contrast** – which shows the placement of opposite elements next to one another to create an effect in the artwork; this could be achieved by size or colour difference or by value change
-  **Movement** – which is the way how elements of design are organised, so that the viewer’s eye travels through the artwork and from one aspect of the composition to the other
-  **Proportion** – which is the relationship between objects relative to size or number
-  **Repetition** – which is the repeated use of one element (colour, shape, object, etc) to create a sense of consistency and continuity in the artwork
-  **Symbol** – which is a sign, icon or image that represent something else by association, resemblance or convention

3) Basics of creative writing and storytelling

Some definitions of **creative writing, story and storytelling**:

Creative writing is a form of writing that expresses writer’s feelings, emotions, experiences, ideas, or thoughts obtained at a conscious or subconscious level. It is more driven by the writer’s need to “express”, and is generally articulated in the most unique, inventive, and poetic way.

(<https://www.writeawriting.com/creative/definition-creative-writing/>)

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Creative writing is considered to be any writing, fiction, poetry, or non-fiction, that goes outside the bounds of normal professional, journalistic, academic, and technical forms of literature.

(<https://www.writeawriting.com/creative/definition-creative-writing/>)

The story is the only form of language that can fix the hearer's affective orientation to the events, characters, ideas, or whatever, that make it up. Stories, basically, are little tools for orienting our emotions.

(<http://www.educ.sfu.ca/kegan/ArtsBasics.html>)

Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.

(<https://storynet.org/what-is-storytelling/>)

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The **National Storytelling Network** (USA) states the following elements of the storytelling³⁸:

1. Storytelling is interactive.

It involves a two-way interaction between a storyteller and one or more listeners. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience.

2. Storytelling uses words.

It uses language, whether it be a spoken language or a manual language, and this distinguishes storytelling from most forms of dance and mime.

3. Storytelling uses actions such as vocalization, physical movement and/or gesture.

These actions are the parts of spoken or manual language other than words. Their use distinguishes storytelling from writing and text-based computer interactions.

4. Storytelling presents a story.

It always involves the presentation of a story—a narrative.

5. Storytelling encourages the active imagination of the listeners.

In storytelling, the listener imagines the story. In most traditional theatre or in a typical dramatic film, on the other hand, the listener enjoys the illusion that s/he is actually witnessing the character or events described in the story.

³⁸ <https://storynet.org/what-is-storytelling/>



According to

National Storytelling Network³⁹

The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events—the reality—of the story in his or her mind, based on the performance by the teller and on the listener's own past experiences, beliefs, and understandings. The completed story happens in the mind of the listener, a unique and personalized individual. The listener becomes, therefore, a co-creator of the story as experienced.

The **filmmaking company Pixar** has developed **22 rules of storytelling and screenwriting**, as stated by its Story Artist Emma Coats. They are⁴⁰:

1. You admire a character for trying more than for their successes.
2. You have to keep in mind what's interesting to you as an audience, not what's fun to do as a writer. They can be very different.
3. Trying for theme is important, but you won't see what the story is actually about till you're at the end of it. Now rewrite.
4. Once upon a time there was _____. Every day, _____. One day _____. Because of that, _____. Because of that, _____. Until finally _____.
5. Simplify. Focus. Combine characters. Hop over detours. You'll feel like you're losing valuable stuff but it sets you free.
6. What is your character good at, comfortable with? Throw the polar opposite at them. Challenge them. How do they deal?
7. Come up with your ending before you figure out your middle. Seriously. Endings are hard, get yours working up front.

³⁹<https://storynet.org/what-is-storytelling/>

⁴⁰<https://nofilmschool.com/2012/06/22-rules-storytelling-pixar>

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8. Finish your story, let go even if it's not perfect. In an ideal world you have both, but move on. Do better next time.
9. When you're stuck, make a list of what WOULDN'T happen next. Lots of times the material to get you unstuck will show up.
10. Pull apart the stories you like. What you like in them is a part of you; you've got to recognize it before you can use it.
11. Putting it on paper lets you start fixing it. If it stays in your head, a perfect idea, you'll never share it with anyone.
12. Discount the 1st thing that comes to mind. And the 2nd, 3rd, 4th, 5th – get the obvious out of the way. Surprise yourself.
13. Give your characters opinions. Passive/malleable might seem likable to you as you write, but it's poison to the audience.
14. Why must you tell THIS story? What's the belief burning within you that your story feeds off of? That's the heart of it.
15. If you were your character, in this situation, how would you feel? Honesty lends credibility to unbelievable situations.
16. What are the stakes? Give us reason to root for the character. What happens if they don't succeed? Stack the odds against.
17. No work is ever wasted. If it's not working, let go and move on - it'll come back around to be useful later.
18. You have to know yourself: the difference between doing your best & fussing. Story is testing, not refining.
19. Coincidences to get characters into trouble are great; coincidences to get them out of it are cheating.
20. Exercise: take the building blocks of a movie you dislike. How do you rearrange them into what you DO like?
21. You have to identify with your situation/characters, can't just write 'cool'. What would make YOU act that way?
22. What's the essence of your story? Most economical telling of it? If you know that, you can build out from there.

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In addition, there are **5 Secrets to Pixar's Storytelling**⁴¹:

1. Write about feelings you know

Effective storytelling is about taking universal sentiment and conveying it in a unique situation.

2. Brilliant ideas come from everyday places

3. Use "what if" statements

In a chapter titled "What if...," the storytellers encouraged letting yourself wonder. "[A "what if" question] really shuts down the logic part of your brain, and it lets you engage in the dream part," Patel said. "It opens up the doors to imagination."

4. A good story is emotional

5. Start with either world or character

World: an environment or set of rules. **Character:** the subject you follow. Your story needs both, but you can start with either.

⁴¹ <https://nofilmschool.com/2017/02/pixar-storytelling-story>



Basic elements of a story, which educators, teachers, tutors and training professionals should consider when analysing it⁴²:

-  **Setting:** Where and when is the story set? Setting represents both the physical location but also the time (i.e. past, present, future) and the social and cultural conditions in which the characters exist.
-  **Character:** A person or animal or really anything personified. There can be one main character or many, and often there are secondary characters, but not always.
-  **Plot:** The events that happen in a story are called the plot. In a plot you typically find an introduction, rising action, a climax, the falling action, and a resolution. Plot is often represented as an arc.
-  **Conflict:** Every story must have a conflict, i.e. a challenge or problem around which the plot is based. Without conflict, the story will have no purpose or trajectory.
-  **Theme:** Idea, belief, moral, lesson or insight. It's the central argument that the author is trying to make the reader understand. The theme is the "why" of the story.
-  **Point-of-view:** "Who" is telling the story? First person ("I") or third person ("he/she/it"). Limited (one character's perspective), multiple (many characters' perspectives) or omniscient (all knowing narrator). Second person ("you") is not often used for writing stories.
-  **Tone:** The overall emotional "tone" or meaning of the story. Is it happy, funny, sad, depressed? Tone can be portrayed in multiple ways, through word and grammar choices, choice of theme, imagery and description, symbolism, and the sounds of the words in combination (i.e. rhyme, rhythm, musicality).
-  **Style:** This is **how** things are said. Word choices, sentence structure, dialogue, metaphor, simile, hyperbole. Style contributes significantly to tone.

⁴² <https://www.dreamerswriting.com/elements-of-a-story/>



E. Part III: Lesson / Session Plan

- a. Relevant techniques and methods from non-formal and informal adult education to be used (group dynamics, coaching techniques, reflection and self-reflection of learners)

Effective adult education requires **active involvement** of learners and **encouragement of mutual sharing and exchange** of information, experience and thoughts.

In the same time, when talking about art and literature, people have different interpretations and feel visual and narrative works in different ways. Thus, stimulation of group dynamics and sharing of personal views, feelings and thoughts among learners are vital for unlocking creativity, out-of-the-box thinking and innovative approach to seeing things and seeking solutions.

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Training methods supporting effective group interaction, which could be used in art and literature-based activities

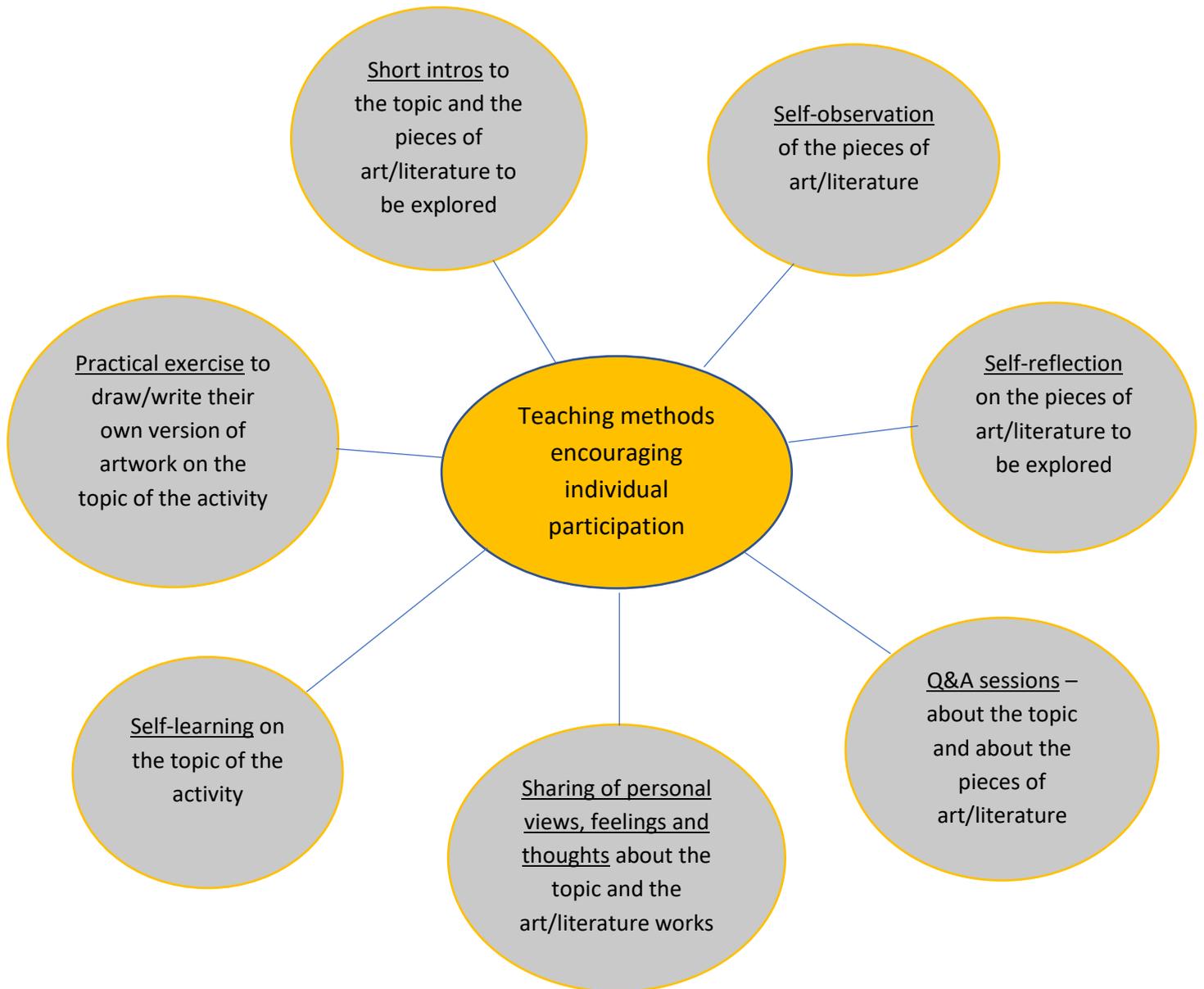


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Training techniques provoking individual sharing and learning, which could be used in art and literature-based activities



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b. Guidelines how to develop activities for applying arts and literature in the non-formal adult education

Examples 1 – 3 present three model versions of lesson/session flowcharts, in which educators, training professionals, coaches and mentors could teach entrepreneurial-related topics through applying arts and literature in the educational process.

The charts allow teachers and trainers to combine different activities and methods from non-formal adult education and art-based pedagogy, depending on their learning objectives, learners' profile, topics and subtopics, duration of the lesson/session and learning environment.

Steps 2 – 5 guide educators and training professionals how to approach the analysis of the selected artworks and where to focus their attention on during the respective activity.

Step-by-step tips for educators, teachers, training professionals and coaches how to analyse artworks

(adapted from "Orchestrating Collaboration at Work, Using Music, Improv, Storytelling and Other Arts to Improve Teamwork", Arthur B. VanGundy / Linda Naiman, 2007, and from "Steps to Text Analysis"⁴³)

Step 1 – Identification (*Usually this is part of the preparation phase and happens during the development of the lesson / session plan*)

Selection of the most suitable artworks – visual and/or narrative, for the topic. In case of narrative works, it is necessary to be decided if the whole work will be included in the learning activity or only part(s) of it.

Step 2 - Description

Ask learners to describe what they see / understand from the selected piece(s) of art. Possible questions might include:

- What do you think the artwork is about?
- What in your opinion is the focus of the artist's / author's attention?
- In your opinion, what aspects of the topic / problem are touched upon in the work?

The focus of the discussion is on sharing personal views, feelings and thoughts of participants about the artworks. The purpose is to encourage participants to share their opinion by pointing out that there are no wrong answers.

⁴³ <https://hubpages.com/education/Steps-to-Text-Analysis>



Step 3 - Analysis

Ask learners to elaborate their description about the entrepreneurial topic under discussion by analysing the work in terms of elements and art principles (such as aesthetics, balance, contrast, similarity, rhythm, emphasis, repetition, and so on). During this stage, the focus should be on colours, lines, shapes, symbols and metaphors, organisation of the composition and the plot, main characters, linguistic elements and stylistic features of the text, verbal compositions, etc.

Step 4 - Interpretation

Ask learners to share their interpretation with other participants and the connection of this piece with aspects of their own background, experience, and viewpoints. Possible questions might include:

- What meaning does this work have for you?
- What is your emotional response to the piece?

Step 5 - Drawing Conclusions

Possible questions to learners might include:

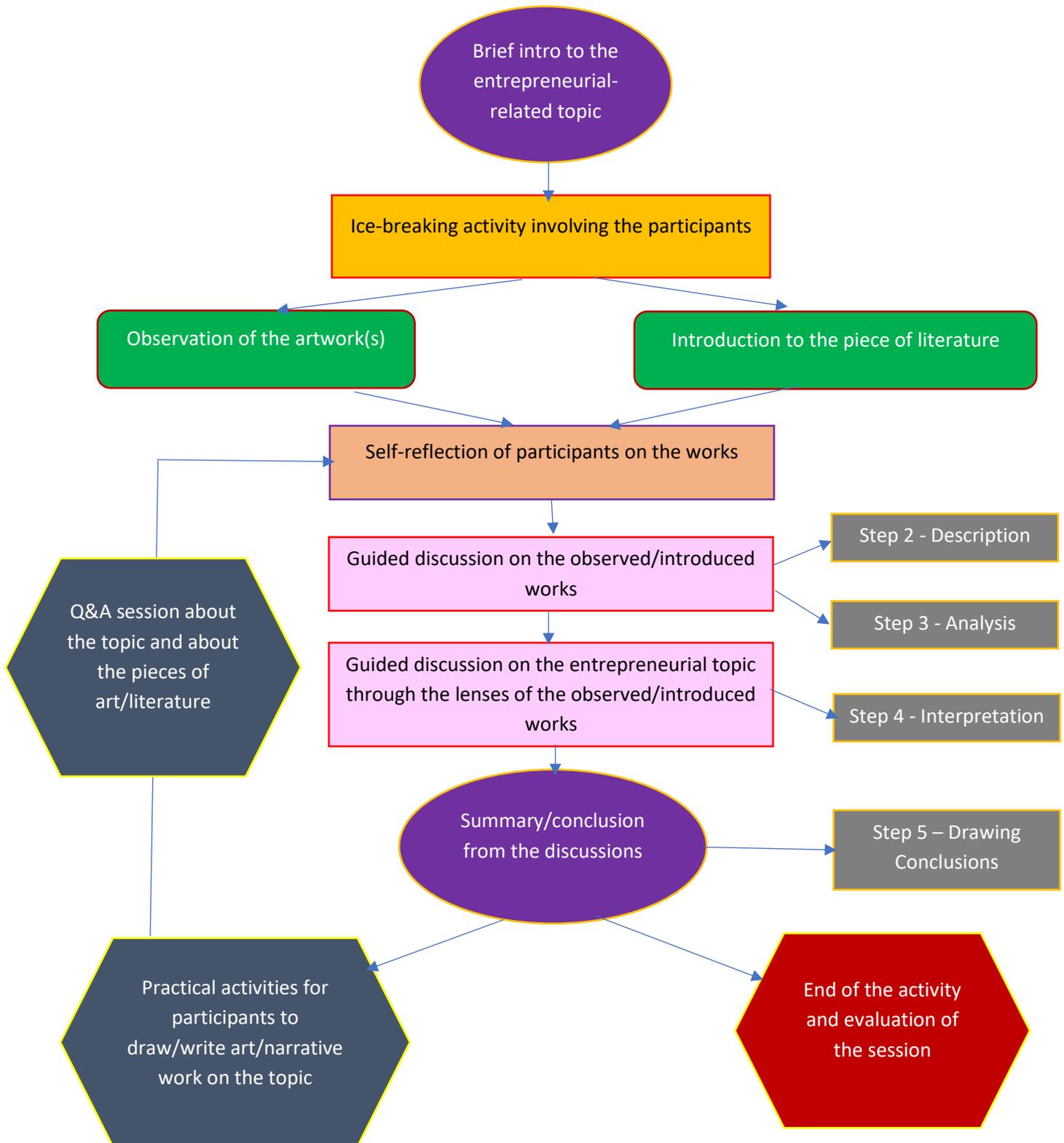
- What relevance does this piece have for you and your entrepreneurial ideas?
- Does this piece of art change your way of thinking, your way of living?
- Does this piece of art help you deal with some issues in your life, or make future plans?
- What criteria did you use to judge the main message in the artwork?
- How has your perception of this artwork changed since you first saw it?
- Do you recognize yourself or issues in your own life in this piece of art?, etc.

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Example 1

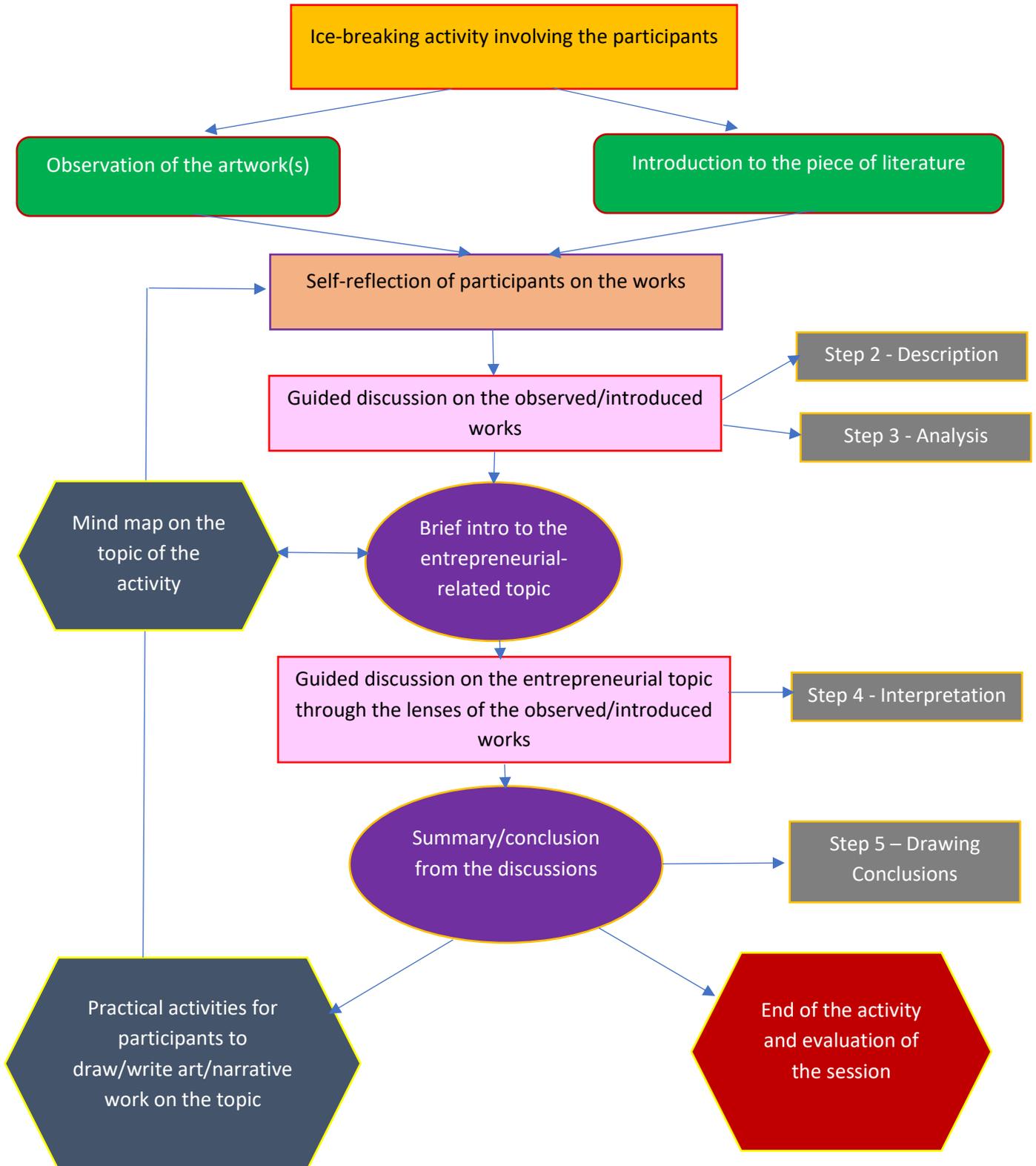


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Example 2

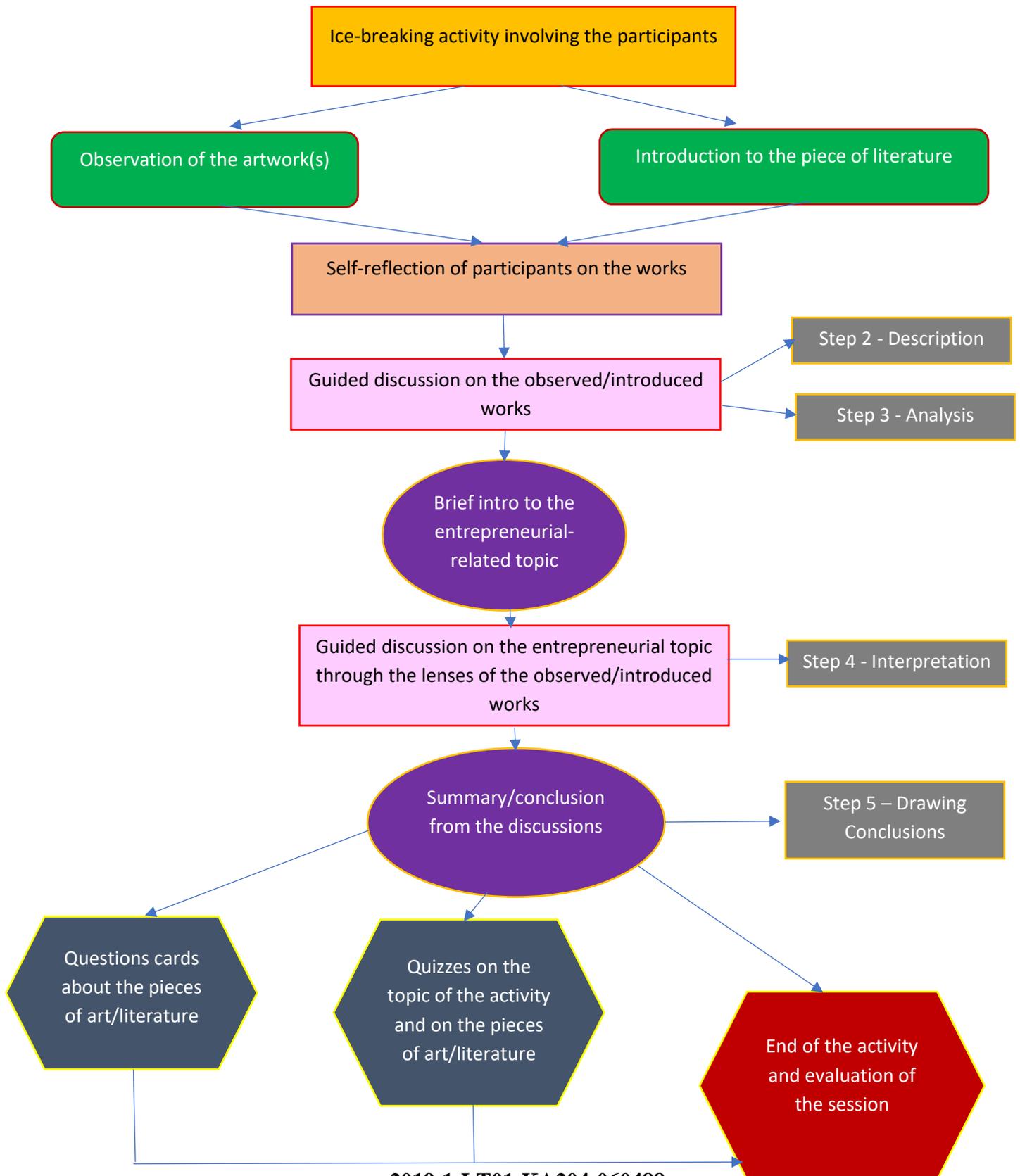


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Example 3



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c. Template of a lesson / session plan for applying arts and literature for promoting creativity and innovation in topics related to entrepreneurial skills

LESSON / SESSION PLAN FOR APPLYING ARTS AND LITERATURE FOR PROMOTING CREATIVITY ON TOPICS RELATED TO ENTREPRENEURIAL SKILLS	
General Entrepreneurial skill to be discussed during the lesson/session	
Sub-categories of the selected Entrepreneurial skill to be covered within the lesson/session	<ul style="list-style-type: none"> • • •
Learning Objectives of the lesson/session	<ol style="list-style-type: none"> 1. 2. 3.
Duration of the lesson/session*	
Target audience of the lesson/session	

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Learning Outcomes from the lesson/session	<p>Knowledge:</p> <ul style="list-style-type: none"> • • • 	<p>Skills:</p> <ul style="list-style-type: none"> • • • 	<p>Competences:</p> <ul style="list-style-type: none"> • • •
Teaching/training/coaching methods to be used	<p>For face-to-face activities:</p> <ol style="list-style-type: none"> 1. 2. 3. 		<p>For group-based activities:</p> <ol style="list-style-type: none"> 1. 2. 3.
Art form to be used <i>(please mark the relevant one/s)</i>	<p>Visual arts</p> <div style="text-align: center;"><input type="checkbox"/></div>	<p>Narrative arts</p> <div style="text-align: center;"><input type="checkbox"/></div>	
Types of artworks included <i>(please state the relevant one/s)</i>	<p>Visual arts</p> <ol style="list-style-type: none"> 1. 2. 3. 		<p>Narrative arts</p> <ol style="list-style-type: none"> 1. 2. 3.
Necessary equipment & materials, including handouts	<ul style="list-style-type: none"> • • • • • 		

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Procedure / sequence of the steps	For face-to-face activities: 1. 2. 3.	For group-based activities: 1. 2. 3.
Sample questions for discussion	<ul style="list-style-type: none">••••	
Specific knowledge or skills needed by the teacher/trainer/coach <i>(if any)</i>		
Cultural elements / specifics to be observed during the lesson / session <i>(if any)</i>		
Evaluation of the activities <i>(please mark the relevant one)</i>	<ul style="list-style-type: none"><input type="radio"/> Happy faces<input type="radio"/> Test<input type="radio"/> Assignment	

Remark: Due to the scope of AA4ECI project, the proposed duration of lessons/sessions will include methods and approaches suitable for one-hour coaching sessions and for half-a-day (4 hours) group-based activities.

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d. Criteria to map pieces of arts and literature suitable for activities

General criteria to visual and narrative artworks:

1. All mapped visual and narrative artworks have to have a clear author and sources of origin;
2. In case of visual artworks, they should be displayed / exhibited in public galleries or museums – national, regional or local, which have websites and preferably - e-gallery sections;
3. In case of narrative works, they should be included in official educational curricula, be easily found in public libraries or sold in official bookstores, including legal e-book markets;
4. “Universal piece of art” is defined as “a well-known piece of art, which author is universally recognised and exhibited in art galleries or museums as part of their international collections”;
5. “Universal piece of literature” is defined as “a well-known piece of literature, which is included in educational curricula at school or university level, as representative for the respective country, and which author is universally recognised”;
6. “Country-specific piece of art” is defined as “a piece of art, which author is recognisable and well-accepted at national level in the respective country and is exhibited in art galleries or museums as part of their national collections”;
7. “Country-specific piece of literature” is defined as “a well-known piece of literature, which is included in national educational curricula at school or university level, and which author is well recognised at national level in the respective country”;
8. Narrative works that are in a language different from the one in which they are created, should preferably be used with their official translation. If there is not such, unofficial translation could also be made for educational purposes.

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How to identify visual artworks:

Type of artwork (painting, sculpture, installation, craftwork, photograph, movie/video, collage, wall panel, graphic, cartoon, print, etc)	
Author, Nationality	
Title	
Year of creation	
Size	
Artistic method used	
Source (where it could be found)	

How to identify narrative works

Type of work (poem, novel, play script, essay, fairy tale, myth., etc) / genre	
Author, Nationality	
Title	
Year of creation	
Original language in which the work is created	
Source (where the work could be found in the original language)	
Source (where a link to the translation could be found)	

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