



CIP CPD Concept

Continuous Professional Development Course Curriculum, Development Guide and Planning Resources



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0 Preface

Culture InnoPreneurship - Innovation, Entrepreneurship, Digitalisation and Facilitation Competences for Culture Professionals (CIP) is an Erasmus Plus project aims to make entrepreneurs, artists and adult education professionals ambassadors for innovation and creativity in their local environments.

The CIP Continuing Professional Development Report on hand is the overarching document which outlines the CIP Continuing Professional Development Course and provides planning tools and materials for interested parties to develop their own training base on the CIP approach. It is important to note that this report should be used in conjunction with the CIP learning platform available on www.cip-eu.org.

The report on hand contains 3 parts

- The first part of the practice report describes the CIP CPD course concept, structure, content and relevant learning materials.
- The second part of the report presents the in-person portion of the CPD course programme which was delivered in Amsterdam in 2023.
- The last part details on how to develop of a future CIP Course, the competence validation of the professionals and planning tools and templates.

1 Introduction

The CIP Continuing Development Programme (the CPD) is a specialized learning course designed for entrepreneurs, artists, and adult education professionals aiming to enhance their professional practices. With a focus on integrating competence-oriented learning, creativity techniques, and an entrepreneurial mindset, the CPD aims to equip participants with the necessary skills to excel in their respective fields. Acknowledging the unique competencies and challenges faced by each target group, the programme aims to overcome professional barriers and foster informal learning spaces effectively.

As each target group possesses distinct competencies and skills, the CPD addresses challenges in career development, particularly when individuals transition and/or expand into new sectors or roles. For instance, artists may encounter difficulties in developing entrepreneurial skills as they establish their own businesses, while business owners may struggle to adapt to rapid market changes due to a lack of creativity and innovative thinking. Recognizing the growing need for multifaceted individuals, the CPD seeks to empower participants with the versatility to excel across various domains.

A key focus of the CPD is on "**Contextualising Creative Facilitation**," which involves tailoring learning experiences to meet the specific needs of diverse audiences. This competency enables the **CIP facilitators** to develop, facilitate, and deliver learning offerings and projects related to creativity and entrepreneurship in a manner that resonates with learners from different backgrounds and learning styles. By nurturing an environment conducive to creativity, innovation, and entrepreneurial thinking, the CPD empowers CIP facilitators to guide adult learners effectively in achieving their learning goals within the realm of creativity and entrepreneurship.

1.1 CIP CPD Structure

From a didactic perspective, the CIP CPD incorporates various teaching and learning methods, structured into four stages:

1. **Preliminary Online Phase:** This phase initiates with a synchronous online session, followed by asynchronous learning activities facilitated through the CIP learning platform. Participants engage in interactive online sessions and self-paced learning modules to familiarize themselves with the CPD content and concepts.
2. **Face-to-Face Workshop:** The CPD features an immersive face-to-face workshop conducted over a period of five days. During this intensive workshop, participants actively participate in hands-on activities, discussions, and collaborative exercises to deepen their understanding and practical application of competence-oriented learning, creativity techniques, and entrepreneurial mindset.
3. **Follow-Up Phase:** Following the face-to-face workshop, participants enter a follow-up phase where they apply their learning to design and implement a CIP project within their own professional context. This phase allows participants to translate

theoretical knowledge into practical action, fostering real-world application and skills development.

4. **Self-Competence Validation:** The CPD concludes with a self-competence validation process based on LEVEL5 criteria. Participants assess their own competencies and reflect on their learning journey, using the LEVEL5 framework to evaluate their progress and areas for further growth.

From a content perspective, the CPD comprises three primary areas of focus:

- **Design Thinking and Entrepreneurship:** This content area explores the principles and methodologies of design thinking and entrepreneurship. Participants learn how to apply design thinking techniques to problem-solving and innovation, with a specific focus on entrepreneurship.
- **Storytelling and Creativity Techniques:** This segment delves into the power of storytelling and creativity techniques in fostering innovation and communication. Participants learn how to harness the art of storytelling to convey messages effectively, engage audiences/learners, and inspire action. Additionally, various creativity techniques are explored to stimulate ideation, foster divergent thinking, and inspire innovative solutions to challenges.
- **Competence-Oriented Learning:** This content area centers on competence-oriented learning approaches. Participants explore the concept of competency-based education and its application in adult learning contexts. Emphasis is placed on developing competency frameworks, designing learning experiences that target specific competencies, and assessing competency acquisition.

These three content areas provide a comprehensive framework for participants to develop essential skills and competencies in design thinking, entrepreneurship, storytelling, creativity techniques, and competence-oriented learning. Through a combination of theoretical knowledge, practical application, and experiential learning, participants are equipped with the tools and insights needed to contextualise creative facilitation for their learners and organisations.

1.2 Target groups

The target group of the CPD encompasses a diverse array of professionals with a common interest in advancing their skills and competencies in creativity, innovation, and entrepreneurship.

Adult Educators: These are professionals engaged in the field of education, operating within both formal and non-formal settings such as community colleges, vocational training centers, and adult learning institutions.

Culture Professionals: This category includes individuals who play pivotal roles within the cultural sphere, working in diverse capacities within cultural organizations, museums, galleries, and heritage institutions.

Artists: Artists represent a vibrant and diverse community spanning various creative disciplines, including storytellers, visual arts, performing arts, literary arts, and multimedia arts.

Entrepreneurs: This cohort comprises individuals from diverse entrepreneurial ventures and small and medium size business owners. This includes startup founders, business owners, or aspiring entrepreneurs.

1.3 Objectives

Innovative Use of Arts and Creativity: Participants explored innovative approaches to leverage arts and creativity for societal change, focusing on best practices and case studies from organizations already employing creativity as a tool for community development.

Design Thinking and Digital Competences: The training incorporated sessions on design thinking methodology and digital competencies, emphasizing practical applications and hands-on exercises to develop innovative educational formats and products.

Skills and Competences for Cultural Innopreneurship: Special attention was given to the skills and competencies required to become Cultural Innopreneurs, including entrepreneurial skills, digital literacy, and adaptability in diverse cultural contexts.

2 Learning Content

The CIP CPD consists of three main content areas:

1. Design Thinking and Entrepreneurship
2. Storytelling and creativity techniques
3. Competence oriented learning

This sector of the report will provide a general outline of each topic. The complete learning modular content is available on the CIP learning kit at www.cip-eu.org

2.1 Design Thinking, Entrepreneurship and Creative facilitation

Design thinking is a framework and methodologic approach that equips cultural professionals and adult educators with the essential entrepreneurial skills and innovative thinking needed to thrive in today's dynamic landscape. It helps to foster an entrepreneurial mindset and facilitating creativity by providing a structured approach to problem-solving, promoting innovation and user-centricity, and supporting iterative learning and adaptation. By embracing design thinking principles, cultural innopreneurs gain a deeper understanding of their audience's needs, enabling them to develop innovative and meaningful cultural initiatives that resonate with diverse communities. Design thinking encourages a collaborative and interdisciplinary approach, fostering co-creation and integration of diverse perspectives in cultural projects. This collaborative mindset is particularly valuable for cultural professionals, artists, and adult educators who often work in multidisciplinary environments and rely on cross-sectoral collaborations to drive innovation and address complex societal challenges. Furthermore, this collaborative approach not only enriches the creative process but also enhances the relevance and impact of cultural initiatives.

As cultural innopreneurs encounter intricate challenges, design thinking provides a framework that emphasizes empathy, ideation, prototyping, and iteration – all vital aspects of entrepreneurial mindset. By focusing on user needs and fostering adaptability, design thinking ensures that cultural initiatives resonate with diverse audiences, catering to the ever-evolving demands of the cultural sphere. Moreover, its problem-reframing approach empowers cultural innopreneurs to creatively tackle complex challenges, driving innovation and meaningful cultural transformation.

The methodology's emphasis on prototyping and testing enables cultural innopreneurs to experiment with new ideas and concepts, ensuring that initiatives are not only innovative but also effective in addressing the needs of their communities. Ultimately, design thinking places community engagement at the forefront, aligning with the collaborative nature inherent in cultural entrepreneurship and fostering a culture of inclusivity and innovation within the cultural sphere.

Design Thinking Overview

Many changes in our world are driven by innovation. Innovation means to create something new; may it be from already known parts which are assembled in a new fashion, or something entirely new and unknown before. Innovation is present in all fields of our society, it is fuel for economic growth and progress, and provides new solutions to problems and challenges. An important pre-requisite of innovation is creativity, the soil in which new ideas root and flourish.

Design thinking provides us with a systematic and structural approach to solving complex problems from many fields and to find new solutions that meet the needs of those involved. The method is based on a multi-step, agile and iterative process. This design thinking process helps us to narrow down and actually understand our problem, identify solution spaces, and generate concrete ideas. In each step of this process, we apply different creative techniques and thus approach innovative solutions for our problem. Users and their needs are always in the foreground.

What is Design Thinking and How Does It Work?

Briefly summarised, Design Thinking is a philosophy, combined with a set of tools, to help us solve problems creatively. It is a human-centered problem-solving approach that consists of six phases, each contributing to a holistic and iterative design process (Figure 1).

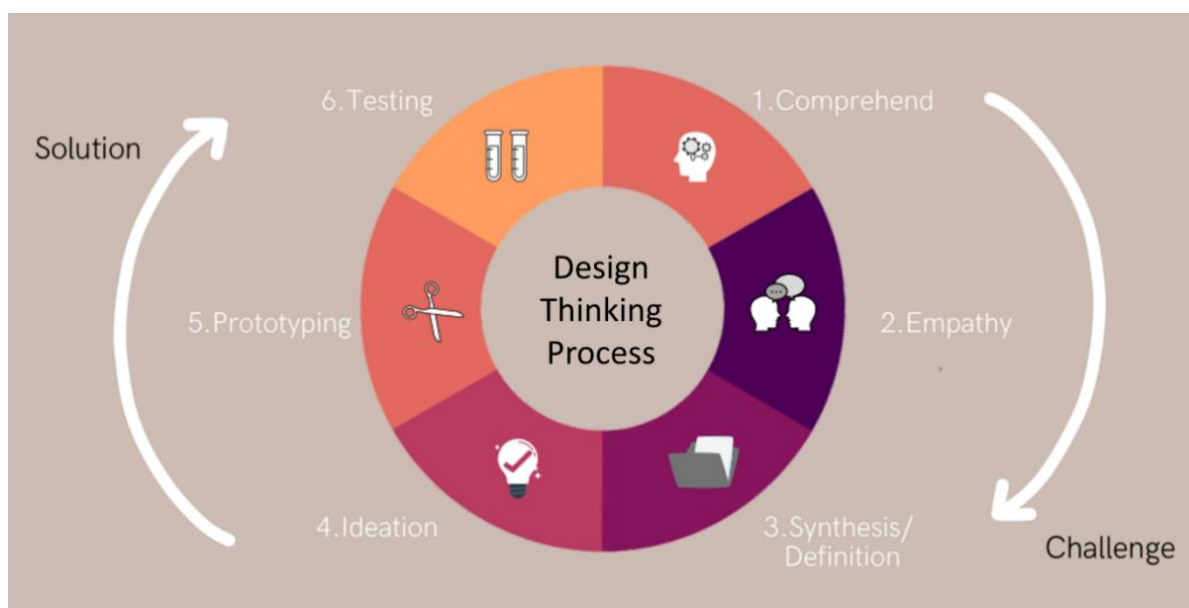


Figure 1. Six Phases of Design Thinking

Overview of the six-phases:

- 1. Understand** (Research and Explore): In this phase, designers delve into the problem by conducting research, interviews, and observations to gain a broad understanding of the context and the user's world.
- 2. Empathize** (Understand User Needs): Building on the understanding phase, designers seek to empathize with users, developing a deep appreciation of their needs, emotions, and motivations.
- 3. Synthesis and Define** (Frame the Problem): With insights from the empathize phase, designers define the problem statement, synthesizing data and user needs to form a clear, actionable problem statement.
- 4. Ideate** (Generate Ideas): Next, designers brainstorm and ideate, generating a multitude of creative solutions without judgment to address the defined problem.
- 5. Prototype** (Build Tangible Solutions): Designers create low-fidelity prototypes or representations of their ideas, allowing them to quickly test and refine concepts based on user feedback.
- 6. Test and Evaluate** (Gather Feedback): Prototypes are presented to users for feedback and evaluation, leading to further refinements and insights to inform the final solution.

2.2 Creative and Storytelling techniques

In the paragraph below we reflect on creative and storytelling techniques in learning – and change processes. We start with explaining how storytelling works and emphasise the importance of empathic exchange. That is where other creative techniques come in. It is always about sharing a story, whichever creative technique you apply. In order to choose which creative techniques to use, we refer to literature about those specific disciplines. There are many books written about the application of theatre, visual arts, and writing. Common denominator is that they all deal with empathy, so we describe how to come to this empathic exchange in the following sub-chapters.

[What is storytelling and how does it work?](#)

Storytelling is about sharing between two people, the teller and the listener. What is important is that sharing stories is all about 'the other'.

A good storyteller – and with this we mean every human being with the ability to speak and listen – is always aware of the resonance of his or her story in the mind of the other and is not delivering a monologue. He or she shares his or her values, insights and emotions and registers the reaction of the listener.

A good story is a journey, taking us along opposing and supporting forces. Containing personal, emotional and universal information, that is true and authentic. Often expressing the vulnerability of the teller. We are dealing with oral stories opposed to digital stories, because we are convinced that there is a huge difference between sharing information digitally and face to face. In the latter we can feel, smell and touch each other. 'Touch' may sound strange when we talk about storytelling, but sometimes a touch means more than a thousand words¹.

Empathy

In the end it all comes down to empathy and this is exactly what a good story can evoke. The teller takes the listener on a journey and as soon as the two are on this journey together, there is every chance they will find a common ground; something that connects the teller and the listener emotionally. This is the moment we talk about empathic exchange².

Storytelling and empathy

It is important to remember that there is only one place for the story to actually take shape: in the listener's head. By pronouncing words, the narrator only offers images that are translated into the listener's own images.

Simply put, it is the resonance that causes it. The vibration the narrator causes by producing words and images are transmitted through the story, also cause a vibration in the receiving. You relate what you receive to images you know. When that happens, it connects feelings and emotions to those images. And where the exact memory of the storyteller and you, the listener, are often far apart, those feelings often match. At that moment a feeling of connection and understanding will be formed.

That is what can be called resonance, which is the first step towards empathy.

Personal stories resonate, but so do fictional stories that are well constructed and told in a visual way. The fear the seven goats experience when the wolf knocks on their

¹ De Wachter, D., *De Kunst van het ongelukkig zijn*, Tiel 2019

² Brown, B., *I Thought it Was Just Me (But It Isn't)*, New York 2007

door is felt just as we feel the pride of Simba in *The Lion King* when he defeats Scar and takes over the leadership to become a good king of animals. Small and big emotions take people to a different reality than the one that you base on your own memories, stories and images that shaped you. Triggering the imagination is the key concept in this process³.

The need for personal, emotional and universal layers

As said, every (good) story contains personal, emotional and universal information⁴. It is important to explore these three domains in order to determine their value in the sharing of stories and the need to involve them when storytelling is used as an intervention.

By universal we mean the domain of the so-called big stories. They give direction, teach you what is good and evil, how you can best arrange your life, at least according to a certain ideology and; what you shouldn't do. It can also be described as the factual or ideological information in the story.

Factual information has been stripped of all imagination and can be traced back to something that can be established. For example, in a historical story: the fact that a certain event has taken place on a certain date, has been witnessed and written down or recorded by people that were present, makes it belonging to the universal domain (though we are aware of the different perspectives that can colour the facts).

The same counts for stories that certain ideological or religious groups assume to represent a truth. In that case the universal domain is the area of the message of a story, that is there to teach the listener something. If you look at fairy tales, folk tales and myths, this is the wise lesson to be learnt.

Often these 'lessons' hardly stick if they are transferred without context. But if these are communicated through a story, they usually resonate and will be remembered.

This is because of the other two domains, the personal and the emotional.

The personal domain is touched in a story when personal information is given, about a main character and its environment. Not only in autobiographical stories; also in existing fictional stories it is important to provide the characters (and therefore the situation) with such personal information. Based on this, the listeners create their own images that enables them to process the information they receive in a logical and meaningful way. An anecdote will only be created if this process is successful.

³ Alma, H., *Het verlangen naar zin*, Utrecht 2020

⁴ Barel, A., *Storytelling en de wereld*, Amsterdam 2020

However, this is not yet sufficient to achieve resonance. Therefore, it is necessary to touch the emotional domain. The vibration is only passed on when there is something that can actually be shared. This does not happen on the first narrative level, the level of the anecdote. But if a layer of feelings is added to the story, it changes. After all, emotions are generally human and enable us to feel and emphasize.

In fact, the emotional domain is the lynchpin in the transmission in a story. Without it, the story loses much of its power. That doesn't mean that the other domains don't matter. The emotional information only comes across when the context is clear and there is a structure based on images in which it can land. The universal domain is the foundation for the story, without that there is no reason to share a story.

Techniques

Based on this theoretical background, several techniques to apply storytelling were developed. Again, these techniques are not applicable in oral storytelling only, they serve many creative methods that can be used in learning processes.

We would like to mention the most common technique, which is the heroes' journey, as developed by Joseph Campbell, almost 80 years ago.

We explain Campbell's metaphor in bird's-eye view in order to extract the key points that can be applied when working with storytelling.

Campbell describes the hero's journey in seventeen steps, divided into three main phases:

- Departure
- Initiation
- Return

In the departure phase of the story, the hero finds themselves in the ordinary world and receives a call to go on an adventure. The hero doubts whether they should answer the call, but a mentor helps them along their way.

The initiation is when the hero crosses the threshold of the unknown and enters a 'special world', where they encounter assignments and challenges, which they must solve alone or with the assistance of helpers.

In the end, the hero reaches the innermost cave or the ultimate crisis in their adventure, where they must endure an ordeal and defeat the main obstacle or their greatest enemy. They undergo an apothecic epiphany - that is, a revelatory moment in which they achieve their greatest potential - and are rewarded, usually with a treasure or an elixir.

Upon receiving their reward, the hero must return to their old world. Sometimes they don't want to, and then they may be forced to do so by an outside intervention.

In the return phase, the hero again crosses the threshold between the two worlds and returns to the ordinary world with the reward they have received. A reward they can now use for their fellow humans. The hero has changed through their journey, gaining wisdom and spiritual power.

This last sentence suggests the basis of the application of stories in communities, as well as the creation of personal growth and social impact. It's about undergoing a metamorphosis by making a physical or mental journey. In fact, the hero's journey is the perfect metaphor for the classic human crisis. It describes the process along with everything that goes with it: a challenge, losing control, regaining control, and self-realisation. Using a process that is so much a part of our everyday reality is important. It allows the narrator to be aware of the flow of the story (the so-called red thread), and also gives the listener the chance to recognise and mirror their own experiences within the story.

Simplified version of heroes' journey

Let's break this down even further in order to make the heroes journey accessible for a larger audience. A reduced five point story structure could look like the following:

- Situation A - initial situation
- Situation B - final situation
- Trigger
- Helpers
- Opponents

Situation A is the starting situation, the humdrum daily routine, where our protagonist is living a carefree life, at least with regard to what they are about to go through.

Situation B is the final situation, the destination, in which the main character has gained new insights, due to what they have experienced along the way. Examples of these lessons can be: that you always have to obey your parents (as in Little Red Riding Hood), that good behaviour always triumphs (the Lion King), that greed is always punished (the Chinese fairy tale of the Master of the Crane) or that whoever is good to their friends is good to themselves (several folk tales, such as the one about the cunning spider Anansi).

There must always be a reason to travel, to set out on this journey. People can get used to staying in one place, stagnant passivity can easily become their default state. So, something needs to happen to change this. That's what we call the trigger, the

call, or the motor moment. Often the main character finds some sudden inspiration or is given an assignment. An example is Little Red Riding Hood being asked by her mother to take a basket of cookies to her sick grandmother. The trigger in a personal story could be, 'I hadn't heard from Siobhan for months, even though we had bumped into each other every week before that. One day I decided to go to her house and ring the bell.'

During the journey, the hero encounters all kinds of situations as well as people, both helpers, and opponents. Some help the hero on the journey and others work against them. It's not just about living beings. For example, a large lake encountered while trying to escape an evil witch can be quite an obstacle. The hero's own character can also act as either a helper or an opponent. The fact that she is a go-getter may be the reason why she reaches the final goal, but fear might make her wonder whether she will actually finish the journey. Of course she will deal with that fear in the end, and that process of overcoming will contribute to her understanding of the final situation.

This simplified structure allows everyone to create a story quickly, because the elements are easily explained and clearly identifiable. It often works best to apply the reverse method. Someone is invited, not to build a story according to this structure, but is given the opportunity to tell their story as they choose. Once they do so, we then ask them how the structure is relevant to their story. Nine times out of ten, the structure already forms the story's backbone. Usually this is done unconsciously, which indicates the extent to which this story structure is in our thinking. This is an important lesson for storytelling work. We are not reinventing the wheel. We are only choosing to highlight ideas and concepts that already exist.

2.3 Competence Oriented Learning

In a world where information is accessible to everyone it becomes more and more important in a professional context to not simply know things, but to display competences required for a task. Competence oriented learning is a form of learning adapted to the needs of today.

Cultural entrepreneurs that focus on competence-oriented learning know how to assert themselves in a highly competitive environment and realise innovative ideas. In addition, competency-based learning enables them to continuously develop and keep pace with the ever-changing demands of the market. It is therefore an important building block for the success and long-term competitiveness of cultural entrepreneurs.

Competence based learning and competence-based education do not consist of traditional teaching situations. They are based on the idea that the learners learn by experience and discovery. This concept has an impact on how learners may be educated. It is a combination of Knowledge (cognitive), Skills (behavioural) and Attitude (affective) elements required for effective performance of a real-world task or activity. A competence is defined as the holistic

synthesis of these components. If we see it this way it may be explained as the (inner) potential of a person to tackle a task. From another (an external) perspective a competence may again be divided in three aspects. A competent person is able to:

- demonstrate behaviour
- in a specific context and
- at an adequate level of quality

The most distinctive features of this approach may be summarized as follows:

Meaningful contexts	<p>For learning to take place it is recommended to provide or look for meaningful contexts in which learner will experience the relevance the competences to be acquired in a natural way.</p>
Room for initiative and creativity	<p>To acquire competence(s) learners are given room to take initiatives. It is a vital condition since competence implies taking initiatives, being creative, seeking to fulfil one's own ambitions.</p>
Constructive learning	<p>The philosophy of competence-based learning has its roots in the social constructivism that pervades our views on learning these days. Learning is conceived as a process of constructing one's own knowledge in interaction with one's environment, rather than as a process of absorbing the knowledge others try to transmit.</p>
Cooperative, interactive learning (with peers, teachers and other actors.)	<p>The basic idea behind competence-based learning is to help learners develop and construct their own knowledge and seek ways to make optimal use of other people's competence in their own learning itinerary. Co-operation and interaction are both domains of learning, and vehicles of learning.</p>
Discovery learning	<p>Open learning processes require learning that may be characterized as active discovery learning. This does not imply that learning content should not be made available and accessible. It means that the way of acquiring this knowledge, or these competences, cannot be just a process of providing information, but should always be embedded in a discovery-based approach.</p>
Reflective learning	<p>Competence based learning requires, apart from a focus on the competences, also an emphasis on the learning processes as such. By reflecting on one's own needs, motivation, approach, progress, results, one develops learning competences/strategies that may be considered meta-competences.</p>

Personal learning

In the competence-oriented theories learning is conceived as a process of constructing one's own personal knowledge and competences. Information, knowledge, strategies, only become meaningful for a person if they become an integral part of his/her own personal body of knowledge and competences. This implies that learners need to be able to identify with the contexts, the people, the situations, and interests which are included in the learning domains involved.

Active learning

In a realistic situation, in which learners have a distinct and valuable role, makes the learning process a worthwhile event with personal results, that will prove to be useful in many other contexts. The processes which lead to competence acquisition involve five basic elements: motivation, room for initiative, action and reflection.

3 In-Person Workshop

A core component of the CPD is the in-person workshop, which serves as a crucial learning space following an initial online phase. This workshop provides participants with practical experiences in design thinking processes, storytelling techniques, and creative methods. It also offers the opportunity to observe and learn facilitation skills from the trainer, as well as collaborate with peers to develop solutions to real-life challenges.

In the following section, details of the piloted CIP CPD in-person workshop will be outlined. It will be a point of reference for the design and implementation of future CIP CPD workshop. It is important to note that all participants should deliver their own learning courses or community project based on the CIP as the ultimate application and transfer of the CIP course.

3.1 Programme and CPD-Course in Amsterdam

The workshop, held from 17-20th April 2023 in Nieuw West, Amsterdam, a suburb recognized for its cultural diversity and socio-economic complexities, commenced by providing participants with invaluable insights into the neighborhood's context and prevalent challenges. Engaging in visits and discussions with local NGOs, community projects, and museums, attendees gained a comprehensive understanding of the area's intricacies and dynamics.

Integrating principles and stages of design thinking, the workshop facilitated group collaboration, enabling participants to devise innovative solutions tailored to address specific challenges identified during their explorations. Utilizing a blend of storytelling activities and creativity techniques, the workshop fostered an inclusive and transparent team environment, encouraging participants to think beyond conventional boundaries.

Through collaborations, participants developed practical prototypes attuned to the unique historical and socio-economic backdrop of the neighborhood, and responsive to the needs of stakeholders. Split into two groups, participants created prototypes like "Nieuw West Air bnb" and "Bureau Postjesweg Sparks," with the aim of enriching the community's tourism appeal and nurturing creativity among residents while supporting cultural initiatives. The workshop culminated in participants presenting their prototypes to local stakeholders, seeking valuable feedback to refine and enhance their solutions.

3.2 Case studies used

During the training, the participants met and worked around four real challenges in the neighbourhood:

1. Vrouw en Vaart, an emancipation organization for women in the Nieuw West boroughs of Amsterdam, celebrates its 20 years of existence. The organization is looking for ideas to mark this anniversary. They would like to create a certain product, involving the skills of the women attending the centre, but maybe other creative ideas are also possible.

2. Bureau Postjesweg. A couple of years a little gallery opened in a new building in Nieuw West. The idea was to connect to the neighborhood, but also to be an incubator for your artists from the neighborhood, dealing with (visual) arts. However, the future of the gallery is insecure. There are no funds left and the organization kind of run out of ideas.

3. De Vuilnisoproer (The Garbage Turmoil) is a civil society movement dealing with the garbage problem in the neighborhood. At the one hand they deal with cleaning, at the other hand they also try to raise awareness amongst inhabitants of Nieuw West. How can this message become even more prominent, using the different events that are organized in the neighborhood.

4. The city of Amsterdam is overrun by tourists. The municipality even started a campaign to repel (certain types of) tourists. However, tourism is mainly a problem of the centre of the city. Hardly any tourist comes to the Nieuw-West boroughs. Is it possible to come with creative ideas to spread tourism better over the entire city and to seduce people to visit Nieuw West as well?

3.3 The Course Programme

The piloted CPD course was organised as a 4-day training event, considering a 1 travel day within a work week. Team dinner and cultural activities were organised by the host and participants in the evenings but were not compulsory.

CIP CPD In-Person Training

Date: 17-20th April, 2023

Venue: Burgemeester Rendorpstraat 1 1064 EL, Amsterdam



	17/10/2023	18/04/2023	19/04/2023	20/04/2023
10:00	Welcome Programme & Get together	Case Study and Visit (3): Vrouw en Vaart	Recap	Recap
10:30			Group work: update	Group work: update
11:00	Introduction to Storytelling Centre	Case study and visit (4): Bureau Postjesweg	Case Study and Visit (4): van Eesteren Museum	Group work: Prototype
11:30	Introduction to the CIP project and CPD concept		Case study and Visit (5): New Metropolis Nieuw West	
12:00				
12:30	Lunch Break			
13:00				
13:30	Case study and visit (1): Buurtwerkplaats Noorderhof	Input: Design Thinking and selection of challenge	Input: Creativity Techniques for Ideations	Group work: Presentation Preparation
14:00				
14:30	Case study and visit (2): Turnclub	Group work: Personas and Client orientation	Group work: Ideation and Prototype	Presentation and Feedback for local community
15:00				Training Evaluation
15:30	Wrap up			
End of day at 16:00				

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3.4 Workshop Competence: Contextualising Creative Facilitation

Creative facilitation is the practice of guiding a team through a creative process to solve problems, generate new ideas, and create shared visions and opportunities. It involves helping groups of people generate innovative ideas and solutions by creating an environment conducive to creativity and using techniques that encourage out-of-the-box thinking. It can be applied in various settings, from businesses to schools to community organizations, as a powerful tool to overcome challenges, foster innovation, and drive change.

With a diverse array of target groups including entrepreneurs, adult and higher education professionals, artists, and cultural professionals, it becomes imperative for CIP facilitators to possess the competence to tailor adult learning experiences that promote creativity to specific contexts or environments.

It is essential for CIP facilitators to be able to contextualize creative facilitation for their learners' diversity and unique characteristics and the specific environment in which learning takes place. Ensuring the relevance and transferability of training content for various groups of learners poses a significant challenge for prospective facilitators of cultural entrepreneurship within the CIP project.

The CIP CPD Competence "Contextualising Creative Facilitation" involves the incorporation of creative and innovative approaches that cater to the unique needs, preferences, and goals of adult learners within their respective contexts. Recognizing the importance of factors such as learners' backgrounds, interests, learning styles, and broader socio-cultural contexts, this approach aims to effectively engage and support adult learners in their educational journey.

To bring this about, the CIP CPD combined design thinking and competence oriented learning to meet the unique needs, preferences, and goals of adult learners within their particular context. This approach recognizes the importance of considering factors such as the learners' background, interests, learning styles, as well as the broader socio-cultural context and challenges in which learning occurs and tackles. Furthermore, the inclusion of storytelling and creativity techniques within the CPD enables the CIP facilitators to have practice activities and readiness to foster openness, imagination, empathy and inspiration among their learners.

The key themes and areas of contextualizing creative facilitation:

Relevance and Engagement: Contextualized facilitation ensures that the learning experiences are relevant to the learners' backgrounds, interests, and real-world situations. This relevance enhances engagement, as learners are more likely to connect with and find meaning in the content when it aligns with their context.

Cultural Sensitivity: Different cultures have distinct ways of learning and understanding concepts. Contextualization allows facilitators to adapt their approaches to align with cultural nuances, making the learning experience more inclusive and respectful of diversity.

Tailored Learning Pathways: Learners have unique learning styles, preferences, and prior knowledge. Contextualization allows facilitators to tailor learning paths, incorporating activities and materials that resonate with the learners' specific needs, ensuring a more effective and personalized learning journey.

Application of Knowledge: Contextualized learning facilitates the application of knowledge in real-world situations. By integrating the learners' context, facilitators help them see the

practical relevance of what they are learning, promoting a deeper understanding and increased retention.

Motivation and Ownership: When learning is contextualized, learners are more likely to feel a sense of ownership and motivation. Understanding how the acquired knowledge and skills apply to their lives or work motivates learners to actively participate and take responsibility for their learning.

Problem-Solving in Familiar Settings: Contextualized learning prepares learners to apply their creative problem-solving skills in familiar settings. It enables them to address challenges within their own context, enhancing the transferability of skills and knowledge to real-life situations.

Adaptation to Learning Environment: The learning environment itself may vary based on factors such as the organization, community, or industry. Contextualized creative facilitation allows for flexibility and adaptation to different learning environments, ensuring that the facilitation methods are suitable for the specific setting.

3.5 Key Considerations when designing the in-person workshop

The key objectives of the in-person workshop in the Cultural InnoPreneur (CIP) Continuing Professional Development (CPD) program are:

Practical Application: Provide participants with opportunities to apply the concepts, skills, and techniques learned during the online and preliminary phases of the CPD program in real-world scenarios. This hands-on approach enables participants to gain practical experience and develop confidence in their ability to implement cultural entrepreneurship and innovation principles.

Collaboration and Networking: Facilitate collaboration and networking among participants from diverse backgrounds, including entrepreneurs, artists, and adult education professionals. Through group activities, discussions, and shared experiences, participants have the opportunity to learn from one another, exchange ideas, and build valuable professional connections.

Real-World Relevance: Ensure that the workshop content is relevant and applicable to participants' professional contexts by integrating real-world case studies, challenges, and scenarios. This allows participants to explore creative solutions to authentic problems faced by cultural and creative industries, enhancing their understanding of how cultural entrepreneurship and innovation principles can be applied in practice.

The in-person workshop adds value to the entire CPD program by providing a dynamic and interactive learning experience that complements the online and preliminary phases. It offers participants the opportunity to consolidate their learning, gain practical experience, and build connections with peers and industry experts. Additionally, the workshop reinforces key concepts and skills introduced earlier in the program, enhancing participants' ability to apply cultural entrepreneurship and innovation principles in their professional practice.

4 Developing & Planning The CIP Course

The CIP Project adopts the principle and framework of "Design-Based Collaborative Learning" (DBCL) to support the practice of contextualizing creative facilitation. DBCL serves as an approach for fostering innovative idea generation and problem-solving. With a focus on collaboration and constructive teamwork, DBCL guides participants through a design and development process aimed at producing tangible outcomes such as products, services, or prototypes while facilitating collective learning experiences. This approach aligns with the essence of contextualized creative facilitation, prioritizing learner-centric approaches while promoting collaborative and team-based learning environments. By integrating DBCL principles, the CIP Project empowers participants to engage in hands-on, experiential learning journeys that encourage creativity, innovation, and collective problem-solving.

The DBCL concepts, how to facilitate and plan for DBCL, and how it will help CIP facilitators to contextualised their learning offers and community projects are detailed in the report "CIP COLV Approach" and therefore will not be reported here. The CIP COLV Approach are available for download on <https://cip-eu.org/downloads/>

4.1 Choosing the Relevant Competence

Designing a Continuing Professional Development (CPD) course for the Cultural Innopreneurship Project (CIP) involves careful planning and understanding of the specific competencies that need to be developed to meet the needs of your target audience. Here's a detailed guide on how to choose the relevant competencies for your CIP CPD course:

1. Understand the CIP Competence Framework

The CIP Competence Framework encompasses four main areas:

- **Entrepreneurship**
- **Conveyance**
- **Digitalisation and Facilitation**
- **General Competences**

Each of these areas includes specific skills and knowledge essential for cultural innopreneurs.

2. Conduct a Needs and Context Analysis

Before selecting the competencies, conduct a thorough needs and context analysis using a structured template. Gather information about your target participants' demographics, professional context, learning needs, goals, and preferences. This analysis helps identify the gaps in their current competencies and the areas they wish to develop.

Key Questions to Ask:

- What are the main professional goals of the participants?
- What specific skills or knowledge do they need?

- What challenges do they face in their current roles?
- Which competencies are most relevant to their work?

One may consider creating a context analysis framework to assist with the design and development process. Below you will find an example of a context analysis table.

Relevant aspects	Questions (central or stimulating questions)	Example	Your own answer, notes
Target group	Who are the participants/beneficiaries of the project/ programme? Are there different target sub-groups?	Artists who want to develop training program Storytellers, musicians, actors	
Demands	What are the challenges that your target groups are facing? Which “solutions” you have to offer	Do not know who to develop proposal for learning/training offers; lack of workshop facilitation skills Design thinking facilitation;	
Goals	Which competences your learners want to develop	Facilitation competence; project management competence	

3. Align with Participants' Professional Goals and Context

Analyze the information from the needs assessment to align the competencies with the participants' professional goals and context. For instance:

- **Entrepreneurship** competencies may be prioritized for participants looking to start or scale cultural projects.
- **Conveyance** competencies might be crucial for those needing to improve their ability to communicate and present cultural concepts effectively.
- **Digitalisation and Facilitation** competencies are essential for participants who need to leverage digital tools and platforms in their work and facilitate learning experiences.

- **General Competences** could be critical for educators and trainers who need to guide others through the learning process.

4. Prioritize Competencies Based on Impact

Determine which competencies will have the most significant impact on the participants' ability to achieve their professional goals. Prioritize these competencies in your CPD course design.

Consider:

- The relevance of each competency to the participants' job roles and responsibilities.
- The potential for these competencies to drive positive change in their professional practice.
- The feasibility of developing these competencies within the course's timeframe and format.

4.2 Choosing and designing Learning activities

To select learning activities to facilitate the process of competence acquisition we return to the philosophy of competence-oriented learning.

Meaningful contexts	<p>Based on that approach it is recommended to select Meaningful contexts. This is done by inviting participants to present a real case they are working on and to serve as the one involving peer learners in the community building process that comes with it. So, one or a few of the participants become project leaders, or project owners of a heritage community building project they have introduced, and which will be further elaborated with a small group of fellow participants.</p>
Room for initiative and creativity	<p>In the small group the one having introduced the project explains the context and involves all others in inventing and elaborating the community building plan according to the distinguished phases. Each phase may be considered a distinct, yet integral module of the complete competence acquisition process aimed for. Several techniques and tools for promoting entrepreneurial and creative work are included (design thinking; co-creation, visualisation, expressive technique, brain writing, collaboration model, a viability desirability feasibility model)</p>
Constructive learning	<p>In the course the participants will work on an actual initiative and to plan and where possible present, or even implement that during the course. So, while the time of face-to-face activities and related online activities passes the community building initiative becomes more and more tangible and visible. The proof of the pudding is in the eating, so attempts are made to</p>

	<p>pilot some of the planned activities on the (other) participants in the course.</p>
<p>Cooperative, interactive learning (with peers, teachers and other actors.)</p>	<p>Although per subgroup one of the participants serves as the project owner/leader, all participants are involved in the various stages the community building process goes through. They contribute, they discuss, they interview each other, they engage in role play, they pilot and evaluate and thus together they move forward to better plans, better products, better actions and better results.</p>
<p>Discovery learning</p>	<p>The case introduced by the one who is the project leader, is new to the others, the questions posed by the participants to the one who brought the case sheds new light on the case and thus reveals new aspects to all involved. That way the process of analysing a case, identifying the stakeholders, helping people to connect and articulate their needs and goals, plans and actual community building may be considered a discovery process and be discussed as such, to identify what new issues arise and what new strategies and plans are required to deal with such issues. The discovery process serves as the vehicle that facilitates reflection.</p>
<p>Reflective learning</p>	<p>While making progress in going through the constructive steps of the community building process, the learners are asked to reflect on the learning process they experience. They monitor the progress, explore the strengths and weaknesses of the learning process, identify specific learning outcomes (both competences and products) and discuss strategies to optimize their learning.</p>
<p>Personal learning</p>	<p>Apart from going through a learning process together also activities are included to help learners to reflect on what they personally gain from this process, which competences they acquired and how these may be integrated in their personal and professional toolkit and how these competences may come in useful in future work or activities. Participants are also led through ideas on what story telling may contribute to community building. The course activities and experiences are also meant to contribute to their own professional, or personal stories. Through these stories and by sharing these stories participants become the author and protagonist of their own personal and professional life stories. This process of meaning making is part of the community building they are learning about, as well as of their own development as a person.</p>

5 CIP Resources

A variety of resources have been developed throughout the CIP project to support the transfer and adoption of the CIP Approach, as well as the creation of new CIP learning offers and community projects. These resources include:

CIP Guideline for Competence Oriented Learning and Validation Approach

This resource provides guidelines and methodologies for implementing competence-oriented learning and validation processes within the CIP framework.

CIP Competence Framework

A comprehensive framework outlining the key competencies required for cultural innopreneurs, covering areas such as entrepreneurship, conveyance, digitalisation and facilitation, and general competences.

CIP Learning Toolkit

An extensive collection of tools, materials, and resources designed to support cultural and arts education professionals in implementing CIP methodologies and fostering innovation.

CIP Moodle with LEVEL Validation Pathway

An online learning platform offering in-depth modules on facilitating design thinking, competence-oriented learning, and CIP competence validation, complete with a structured validation pathway.

CIP Marketplace

A platform that connects professionals, educators, and organizations, providing access to virtual exhibitions, expert communities, mobility learning offers, and funding opportunities for sustainable projects

6 Planning Tools and Templates:

6.1 Action Field Template

Please give a short description on the action field (the context) related to your cultural project:

What is the environment, the specific challenges and the overall objectives of the stakeholders

• Name of your project	
• Context	
• Target Group	
• Aims	
• Resources	
• Activities	

6.2 Learning Fields Template

Before designing the learning pathway it might be necessary to determine (after some thorough reflections) some basic “ingredients” of your learning offer.

You should do that in rather rough format -

• Name of your project	
• Competences needed/fostered	<ul style="list-style-type: none"> • Problem solving • Creative thinking •
• (Content) Themes tackled	<ul style="list-style-type: none"> • List of relevant contents • Context related themes •
• Competence dimensions	<ul style="list-style-type: none"> • Knowledge • Skills: Activities, Capabilities • Attitudes: Emotions, Values

6.3 Reference System Template

COGNITIVE / KNOWLEDGE		ACTIVITY		AFFECTIVE		
L	Level Titles	Individual description/ explanatory statement	Level Titles	Individual description/ explanatory statement	Level Titles	Individual description/ explanatory statement
5	Know where else (knowledge for transfer)		Developing/ Constructing Transfer		Incorporation Internalisation	
4	Know when (Implicit understanding)		Discovering/a cting indepen- dently		Commitment Volition	
3	Know how		Deciding/ selecting		Appreciation Motivation	
2	Know why (Distant understanding)		Application, Imitation		Curiosity Perspective taking	
1	Know- what/know that		Perceiving		Self oriented, neutral	

6.4 Sequencing table

Learning pathways

Please describe the learning pathway of your learning project. Learning pathways are sequences of learning steps or learning units. To fill the table, you need to break down your learning project in chronicle steps/units.

Please also add your reference systems.

Step No.	Title	Content	Learning objective	Method Activity	Media/Resources	Duration/ Time	Competence column <i>Please indicate if the unit targets knowledge, skills or attitudes and if the difficulty is rather easy, medium or hard.</i>