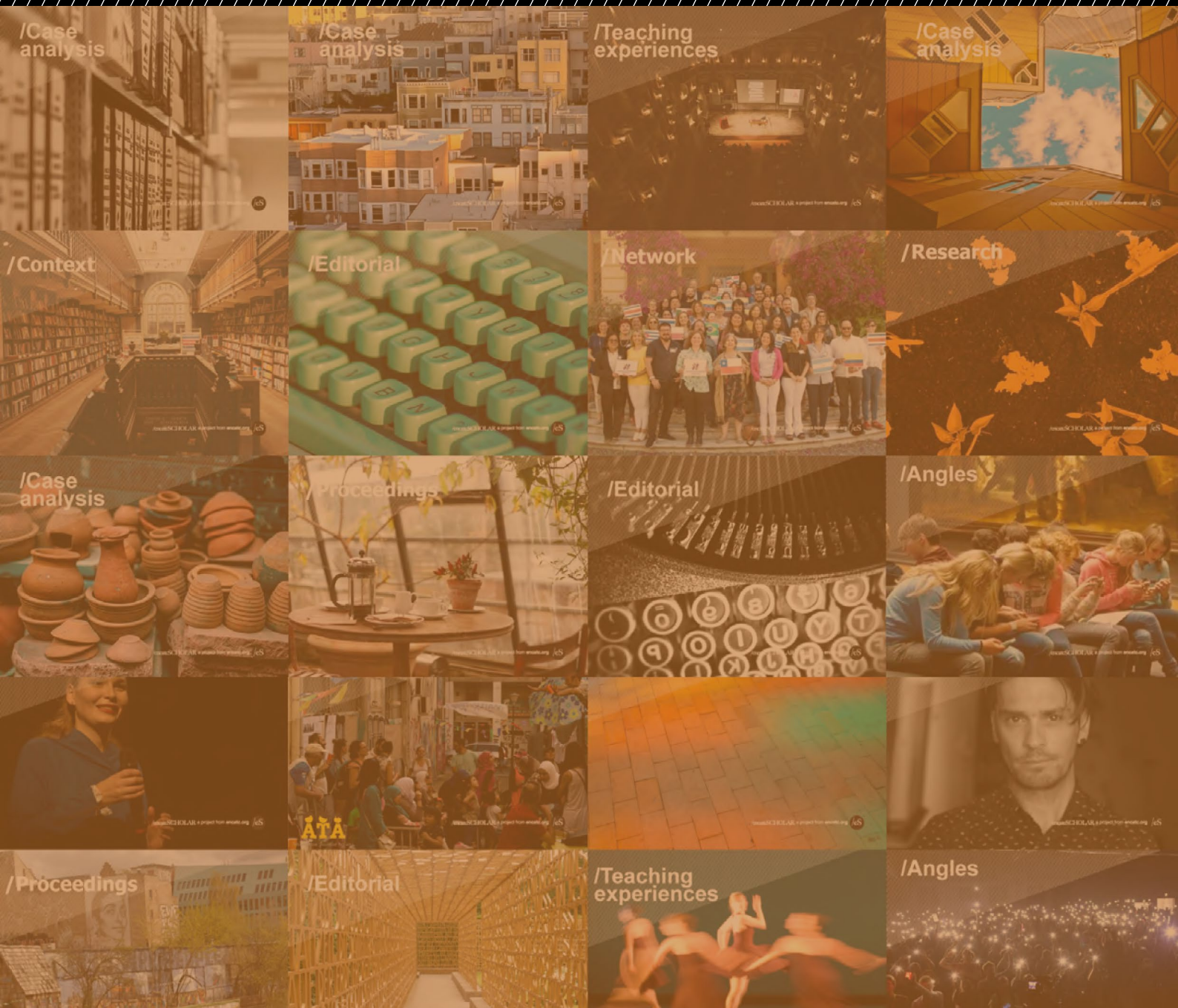
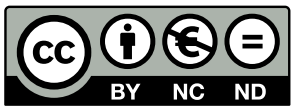
/encatcSCHOLAR
for lifelong learning on policies
and cultural management

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INTERNATIONALIZATION IN FOCUS: THEORETICAL, STRATEGIC, AND MANAGEMENT PERSPECTIVES IN EDUCATION, RESEARCH, POLICY AND PRACTICE





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"Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship"
Androulla Vassiliou

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

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Editorial Advisory Board: ENCATC Board Members

General objective
/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. / encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

Specific aims
To be an open tool that encourages participation and sharing in the creation of teaching materials.
To offer suggestions about some basic and accurate methodological approaches related to how to:
- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target
/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

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2022 ENCATC Congress on Cultural Management and Policy

By ENCATC

The 2022 ENCATC Congress on Cultural Management and Policy **"Internationalization in focus: theoretical, strategic, and management perspectives in education, research, policy and practice"** took place from 17-19 October 2022 in Brussels and Antwerp, Belgium.

Since 1992, the ENCATC annual gathering has witnessed the confluence of academics, researchers, decision makers, influential experts, and practitioners linked to the cultural policy and management education sector from across the world. This year a very special edition of the ENCATC Congress took place in Brussels and Antwerp, marking ENCATC's 30th anniversary and affirming once again its key role in the field of cultural management and policy.

Over the course of 3 days, ENCATC brought together more than 150 scholars,

educators, policy makers, cultural managers and artists to debate together on the most pressing issues of our time, sharing a global conversation about internationalization in the contemporary world. The knowledge, exchange and peer learning opportunities that were generated through the action-packed programme including interactive debates, presentations, panel discussions, group sessions, and networking are impressive.

Keynote on internationalization: Bernd Fesel points out opportunities during crises

The first session of the Congress on October 17 was the Keynote intervention by Bernd Fesel, Interim Chief Executive Officer of EIT Culture & Creativity. In his speech, entitled "The challenges and opportunities of internationalization", Fesel addressed the challenges that the cultural sector is currently facing, touching upon the necessity to reinvent the field dictated by the pandemic, and the role of digital solutions in this mission.

As the newest Knowledge and Innovation Community (KIC) of the European Institute of Innovation and Technology, EIT Culture and Creativity will build world-class partnerships embodied in innovation communities capable of bringing the sector forward.
Furthermore, Fesel reminded the audience of the opportunities that the current crises pose, calling on everyone to contribute, cooperate, and network to help the recovery and sustain the field's flourishment.

Education and Research sessions & Young and Emerging Researchers Forum: A unique opportunity to professionalize the career of emerging and established researchers

At the Congress, academic research is a key component. Thanks to the precious contribution of the University of Antwerp, the first afternoon of the conference was the opportunity to profit from the wealth of knowledge made available during the event, through the Education and Research Sessions and the Young and Emerging Researchers' Forum.

The E&R sessions addressed 6 different thematic tracks related to current issues in the cultural management and policy field. Organised around 10 sessions, it saw over 50 researchers bringing their knowledge to the table through 33 presentations, fostering a global exchange among participants.

The Young and Emerging Researchers Forum (YERF), the section of the Congress specifically designed for the new generation of talented researchers, saw various sessions taking place over the course of the afternoon.
ENCATC offered the YERF as a contribution to the European Year of Youth, fostering visibility, exchange and networking for the new generation of young academic talents.

ENCATC Research Award Ceremony: Congratulations to Kathrin Schmidt, the winner of this year's edition!

The first day of the Congress featured the Ceremony of the ENCATC Research Award, the recognition aimed at stimulating academic research in the field of cultural management and policy. During the ceremony, three finalists presented their research. The winner, Kathrin Schmidt, a PhD student from Goldsmiths University, presented a thesis on Performing Salone: The impact of local and global flows on the aesthetics and ecology of contemporary Krio theatre in Sierra Leone.

As per tradition, the winning PhD researcher will now see their work published in the Cultural Management and Cultural Policy Education Book Series, a series of publications specialising in topics related to cultural management and cultural policy, published by leading academic publisher Routledge. One of many practical examples of ENCATC's commitment to sustaining young researchers and the advancement of the field in academia.

The Global Conversation or the challenges of decolonizing culture: Deconstructing current mental structures while pushing internationalization

Organized in partnership with the Association of Arts Administration Educators, AAAE, this year's Global Conversation, entitled "Decolonising and diversifying internationalization: from theory to practice", touched upon the challenges that the wider topic of decolonization poses.

A number of speakers, coming from the four corners of the planet to take part in the debate, engaged with the difficulty of reconciling, on one hand, the need to deconstruct current mental structures, and, on the other hand, the current tendency towards internationalization of cultural education programmes. They reminded of the necessity to encourage the adoption of precise actions inside education institutions, and also to continue interrogating the capital-centered system, promoting a shift in focus towards other kinds of values – social, spiritual, emotional.

Partnerships and local legacy: UNESCO, European Commission and city representatives joined us

At the Congress, ENCATC received support from all its key partners, who took an active role in the event. At the international level, Ernesto Renato Ottone Ramirez, Assistant Director-General for Culture of UNESCO, took part. From the city of Brussels, ENCATC welcomed Paul Dujardin, Chief Project Director 50/200, KMKH-MRAH | Jubelpark – Cinquantenaire, and Delphine Houba, Alderwoman of Culture, Tourism, Big Events and Municipal Equipment of the city of Brussels.

Finally, from the European Commission the Congress was joined by Barbara Gessler, Head of Unit at Creative Europe, Directorate-General for Education, Youth, Sport and Culture, Catherine Magnant, Deputy to the Director and Head of the Cultural Policies department at DGEAC, and Walter Zampieri, Head of Culture at EACEA.

Three days, many sessions: Roundtables, panel sessions, debates and more

The richness of the Congress was evident in the great variety of sessions it offered. These ranged from a panel session on "Mentoring in education in the cultural and creative sector: an international perspective", focusing on mentoring practices in the field, to a roundtable named "From data to evidence-based cultural policies: policy actions, research perspective and practical experiences in international cultural cooperation" which delved into the use of data for developing policies in the cultural field.

During the "Resources for collaborative and sustainable practices supporting the international dimension of research in digital times", panelists focused on the role of financing programs like Horizon Europe in the academic and research field. Finally, presentations under the label "The Art of Teaching" provided participants with interesting and innovative insights in educational methods in the cultural field.

Open source ENCATC Journal launch: Innovative publishing agreement between ENCATC and Frontiers on EJCMP

During the Congress, ENCATC announced the special agreement it recently reached with the academic open-source publisher Frontiers. Thanks to this agreement, ENCATC's European Journal of Cultural Management and Policy (EJCMP) will become the first ever publication in the cultural management and policy field to be published on Frontiers. As the 3rd most cited and 6th largest publisher and open science platform, Frontiers will act as a special platform for ENCATC to reach a whole new international dimension, in the pursuit to engage with scholars, educators, policymakers and cultural managers.

Gala dinner to celebrate the anniversary and retrace the legacy of 30 years of history: With the launch of the 2023 Academy and Congress

The second day of the Congress was coronated, in the wonderful premises of the Stanhope Hotel, by a special Gala dinner to celebrate ENCATC's 30th anniversary. The evening, marked by the presence of distinguished guests, was the opportunity to celebrate ENCATC's new birthday with old and new members, retracing the history of the organization together with some of its founding members, recalling the legacy of thirty years of initiatives and events, and exploring the lookout towards future projects, by reuniting together in a cheerful and convivial evening.

The evening represented an opportunity to launch the next series of appointments that ENCATC will host during the course of 2023. Among these, there is the next ENCATC Congress to take place in Helsinki, and also the prestigious Encatc Academy on Sustainable Cultural management and policy, developed in partnership with the city of Santander, and which will take place from 24 to 27 April 2023 in the beautiful capital of Cantabria. During the Academy, cultural practitioners, high level experts, academics, researchers and policy makers will gather to build a dialogue on cultural sustainable development, with a view to advance the sector in an innovative way. It will also be a unique opportunity to discover the very rich cultural offer of the city and some of its key cultural landmarks, like the Centre Botin.

Cultural programme at the Congress: Giving young confirmed and emerging artists the opportunity to have a global audience

With the aim to contribute to the European Year of Youth, during the Congress special attention was devoted to promoting young talents in culture, particularly in the field of music. To this end, during the Gala dinner a young European musical talent was invited to perform: Antonin Musset, French violoncellist, winner of many important competitions and active performer in important festivals such as Verbier and the Seiji Ozawa International Academy, currently an artist in residence of the Queen Elizabeth Music Chapel since September 2021.

Furthermore, with the aim to offer ENCATC members a privileged space to disseminate deliverables from EU funded projects among the Congress giveaways, participants received a music record linked to a project by ENCATC member, the International Yehudi Menuhin Foundation. The Foundation, which promotes power of the arts to transform society, works through programmes such as the Artist Ambassadors project, a network of artists that act as spokespersons of the values promoted by the Foundation, and MUS-E, a longstanding programme devoted to implementing the use of creative arts in primary school curriculums.

Study Visits, bridging theory and practice at the Congress: 4 different destinations and topics around the city of Brussels

The third day of the Congress focused on the link from theory to practice, bridging the discourses and themes raised during the first two days with in person activities developed with local realities, involving participants in a series of Study Visits and Members' Talks. Divided up in 4 different destinations, participants had an opportunity to look more closely into what some of the most important Belgian cultural institutions, from the Royal Museum for Central Africa to the Migration Museum, the Holland House and the AMVB museum, are doing to innovate, decolonize and experiment on and with their cultural programming.

To conclude the Congress, the Fellowship Award Keynote was delivered by the 2019 Laureate, Milena Dragićević Šešić. She gave an inspiring talk on Ethical Challenges in the Era of Academic Capitalism: Mission of Critically Engaged University. It was stressed

that universities are facing contradictory policy demands and have heavier pressure to be more entrepreneurial and more capitalist. Higher education institutions are expected to compete on the global stage, but also at the same time serve their local communities. It was also important to discuss the role of networks in this era of facing ethical challenges for academic capitalism. Professor Dragićević Šešić said a network like ENCATC is crucial because it provides a place for the academic community to gather, collaborate and stand in solidarity for one another.

Sustainability Policy Debate: A contribution to the European Year of Youth

The Policy Debate on "How to make internationalization greener? Young generation perspectives and recommendations for more sustainable transnational cooperation" raised important questions on one of the hottest topics of today's agenda in the cultural field. Involving young representatives of the cultural sector alongside policymakers, the session was an opportunity to reflect on the opportunities and challenges posed by the Covid pandemic, and on the numerous positive examples introducing concrete sustainability actions into cultural initiatives and projects. Within the framework of the ENCATC Congress, the Policy Debate was a direct contribution to the European Year of Youth, providing emerging professionals with a platform to share their voices and be heard by decision makers.

Promoting environment-friendly practices at the Congress: Acting to reduce the conference's impact

At the Congress, we adopted as many steps as possible to lower the conference's impact on the environment and climate. We acted by recommending to participants hotels with an 'environmental sustainability' label, easily accessible from the conference venues on foot or by a short public transport ride. We made sure to keep track of participants' means of transport to Brussels and the Congress location, encouraging to travel by train or making other sustainable travel arrangements.

During the Congress, catering was selected following sustainability criteria, featuring local, seasonal and vegetarian options. Finally, printed materials and giveaways were kept to a minimum. The Congress tote bags were made of recycled fabric, kindly offered by MAD, Home of Creators, a platform for gathering expertise from Brussels' Fashion and design sectors.

ENCATC Cultural Happy Hour: Drinks & Literature Talk at Bozar

In the frame of the 30th ENCATC Congress, a networking opportunity was offered to participants attending the 2022 ENCATC Congress, taking part in a political and poetic evening at BOZAR about the role of authors under repressive regimes. Egyptian poets and philosophers Lina Attalah, Ahdaf Soueif & Iman Mersal engaged in a conversation on writing as an act of resistance and a way to remember oppression, but also as the foundation for new ideas for a different future. Sponsored by ENCATC members BOZAR and the Creative Europe Desk Flanders, this evening was based on the book of the same name by Alaa Abd el-Fattah, an independent philosopher and political prisoner, who was published in English last year. The line is a metaphor for the fight for justice, as well as a message of hope.

2023 Agenda: ENCATC Congress in Helsinki and ENCATC Academy in Santander: Leading the sector in innovative ways

During the Congress ENCATC launched the next appointments that it will host in the course of 2023, continuing to lead the sector in always innovative ways. Two of them will be the highlights of next year. On one hand, the next Encatc Congress, which will take place in Helsinki on the 11-13 of October 2023, in collaboration with ENCATC's Finnish

partners. On the other hand, from the 24 to 27 April 2023 the prestigious Encatc Academy on Sustainable Cultural management and policy will take place in the beautiful city of Santander. Do not forget to mark these dates down!

The 30th edition of ENCATC's annual Congress helped each participant to deepen and expand their knowledge with latest expertise on the 2022 theme and provided many opportunities to learn about innovative research, projects and teaching methodologies. In a convivial environment, participants exchanged practices, networked with peers, and expanded and strengthened professional relationships across the globe.

The sessions of the 2022 Congress will undoubtedly contribute to the advancement of the scientific debate, to the promotion of new policies and practices, and to the development of new partnerships at the international and local level. The enthusiasm of the numerous participants is a testament to the importance of this event as the occasion to explore ground-breaking innovations, bridge the knowledge gap, promote research esteem and encourage steps to ensure significant improvements in the industry. The high number of participants coming from all over the globe proves again that the ENCATC Congress is today a must for the cultural management and policy community around the world.

To learn more about the 2022 Congress, see the programme, speakers, partners and more, see the dedicated event page on ENCATC's website by clicking here.

To download the 2022 Congress Flash Report presenting this article's information in an illustrated PDF document, click here.





Photo: Diva Plavalaguna, Pexels.com

/CASE ANALYSIS

A reflective case analysis of an interactive and collaborative teaching practice under unexpected circumstances, the use of MURAL digital tool

By Nuria Cortés

Goldsmiths, University of London

Introduction

This case analysis comes from my personal experience as a lecturer in the MA in Tourism and Cultural Policy at Goldsmiths, University of London (United Kingdom). Over the last few years, we have faced unexpected circumstances

that influence and involve the students' experience and learning. The last two years have been characterised mainly by being full of unexpected circumstances. Not just the Covid-19 pandemic shaking our way to relate but also other unexpected events such as Brexit, the Ukrainian war, inflation, industrial actions, etc. have influenced our personal and professional life.

This case analysis looks at the impact on education in two specific circumstances: how covid-19 and industrial actions affect the delivery of the sessions – also applicable to many professional experiences where training and collaborative teamwork is undertaken. Since many in-person sessions and meetings were disrupted the problems of interaction, engagement and experiential learning affected the students and/or participants. Those circumstances as many others, place us in a variety of scenarios where it was imperative to include digital instruments that facilitate the improvement of the student´s experience as well as our own practice.

The focus of this piece of work relies on the use of the MURAL tool to prove interactive and collaborative digital workshops and activities. This tool, better known in the professional sector to run workshops and brainstorming meetings, allowed me to investigate educational experiences hence, totally applicable to professional spheres in the cultural and creative industries. The present case analysis will present two practices undertaken to fulfil some of the areas and tasks of the ABC methodology for designing learning[1] and providing a co-creative experience for the learners (Laurillard, 2022). Both workshops allow me to reflect critically not only on my teaching practise but also to improve my understanding of digital skills as a facilitator and engage with a range of sources to decolonise my pedagogical approach. Firstly, the MURAL digital tool will be briefly explained in terms of teaching and learning purposes, followed by the exposition and description of both workshop practices, to conclude with some conclusive observations coming from my and the student's reflections.

Why MURAL?

The MURAL[2] digital tool is a collaborative digital platform that enhances the experience of teamwork and as it states on its official website "connects teams with a digital whiteboard and collaboration features designed to inspire innovation" (MURAL, website). It is mostly addressed to multidisciplinary teams which belong to the same company or a consortium of parties who work collectively on a project. The platform also allows the use for teaching and learning purposes, providing a special price bundle. Its features highlight the importance of this specific tool in the development of teaching actions and how it allows the achievement of learning outcomes as well as being a good practice for the student's future and potential employability.

The theoretical framework that relates this digital platform with the teaching and learning foundations is based on the regard for experiential learning (Kolb, 1984), and fosters engagement by providing online interactive activities, an innovative practice of reflective learning (Brookfield, 1998). On the other hand, this practice was the intent of using all the digital knowledge acquired to deliver a high standards quality of blended or entirely online lessons during the covid-19 times; it was implemented by the ABC methodology

1. Further information available at: https://abc-ld.org/6-learning-types/

2. For further information about the MURAL tool, visit its website: https://www.mural.co

– design for learning (Laurillard, 2022). All are based on the two levels of the learning process: theory and practice which captures three key ideas: a) the essentially iterative nature of learning, b) the communication flow, and c) the goal-oriented actions with feedback that are necessary to complete the learning process (Laurillard, 2022). All six learning types were included in the lesson planning and the MURAL platform helped to reach some of them due to the methodology used being completely focused on the six different actions required.

On another note, it is important to mention that the figure of the teacher becomes a facilitator within the dynamic. Their task is not just to be a mere observer who provides the content and materials. They merge within the idea of becoming a technical and educational facilitator creating a digital environment of freedom (hooks, 1994) and inclusivity. It might be interesting to reflect on this "new" environment and what are the criteria to transform physical etiquette into the virtual one.

Focusing now on the MURAL workshop practices, both represent a moment of discussion and teamwork about a case study to connect with the materials and theories undertaken in the previous sessions. Below, there is a brief description of each under the same categories: date and context, participants, the methodology utilised and outcomes.

King´s Cross workshop – lockdown scenario

The first workshop entitled "King's Cross case study analysis – Co-Creation workshop" was a synchronous session delivered in the spring term of the academic year 2020/21 (see image 1). It was noticeable that this session came after months of lockdown and the students were used to receiving and interacting with Teams and Zoom digital software. Even though all of them did not know the MURAL platform, this was a new experience for them.

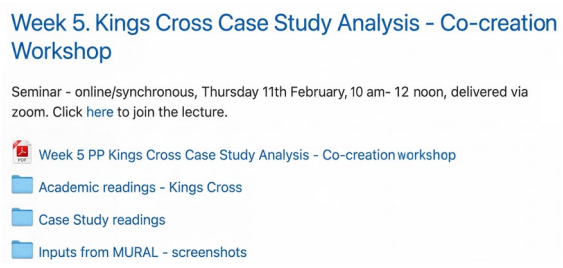


FIGURE 1: King´s Cross VLE area details and materials (source: https://learn.gold.ac.uk/course/view.php?id=15735)

Regarding the participants, this module had eight students who were divided into four groups, small teams of two members to boost participation. All the needed materials were uploaded to the VLE Moodle specific area: academic and case study readings (two sources per folder). A presentation contextualising the topic was given by the teacher before starting the activity. Moreover, the students had 15-20 minutes to familiarise themselves with the use of the platform and its features and settings.

The students were asked to investigate and retrieve the information needed to complete the square assigned to each group within 45 minutes in a freestyle – the topic was the King´s Cross regeneration process but no more details or guidance was provided. After the collection of the information required, the groups posted sticky notes on the whiteboard and rehearsed for their presentations – 15/20 minutes presentation with Q&A. It was a final discussion with all the participants individually, after each group presentation. As it is shown in the image below all groups finished the tasks successfully.



FIGURE 2: King´s Cross workshop outcomes
(source: https://learn.gold.ac.uk/course/view.php?id=15735)

After the session, and out of recording, all the participants (teacher included) had an informal voluntary conversation where everyone was welcome to give their opinions and feedback about the MURAL tool and the materials and topics developed and worked with.

Nine Elms workshop – Industrial actions scenario

This second workshop was addressed to the Nine Elms area and was also held as a synchronous session. In this case, this session was the second online due to industrial actions (academic year 2021/22) and the students were used to Teams and Zoom software too. Again, just a few of them knew the MURAL application so it was new software for most of them.

On this occasion, there were twenty-eight participants who were divided into five groups; it was considered small groups of 5/6 members. Previous materials were uploaded to the VLE area some days prior; this workshop was supported mainly by official websites with relevant information about the topic: the regeneration project of Nine Elms. The manager of the tourism and experience department of the Battersea Power Station was the person in charge to open the session with a talk/ conversation explaining part of the project and its relationship with the district. Again, the students had 15-20 minutes to familiarise themselves with the use of the platform and its features before starting the workshop.

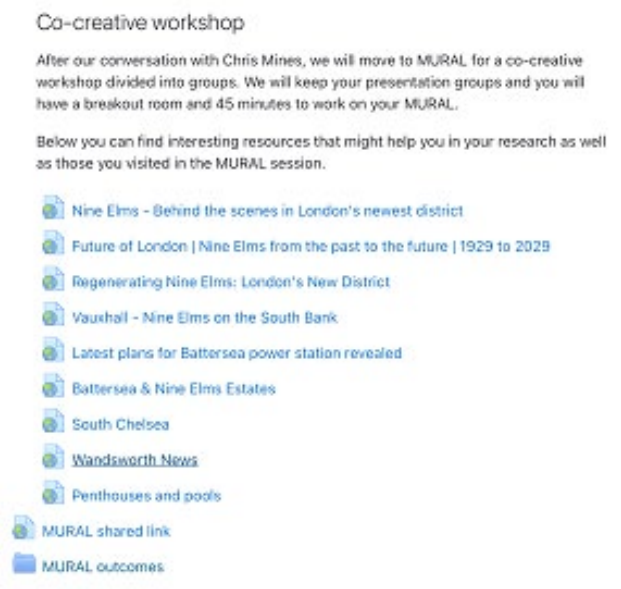


FIGURE 3: Nine Elms workshop materials
(source: https://learn.gold.ac.uk/course/view.php?id=19903)

The same methodology was conducted by the students – investigate, retrieve, fulfil the square assigned, put the sticky notes, and get ready for the presentation – but this time, detailed instructions were provided. The timing was the same, 45 minutes to collect and analyse the information and 15/20 minutes presentation with Q&A. As shown in the image below (image 4), just one group was not able to finalise time the tasks successfully however, all the students participated in the final discussion.

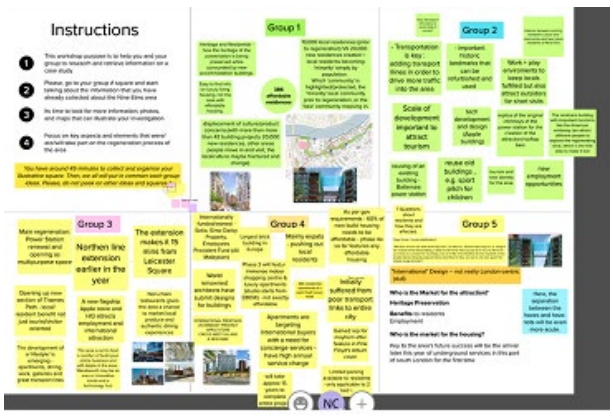


FIGURE 4: Nine Elms workshop outcomes
(source: https://learn.gold.ac.uk/course/view.php?id=19903)

Again, after the session – out of recording, all participants (teacher included) had an informal voluntary conversation where feedback and opinions were regarding the MURAL tool and the materials and topic developed.

Workshop insights and thoughts

Based on Kolb´s reflective learning[3], the learning and teaching process was critically tested and validated from the first event to the second, moving through each of the phases. The student´s feedback and the teacher´s own experience and observations were critical points to be able to critically analyse this case study through the lens of experiential learning, digitalisation of the educational practises and the application of the ABC methodology. As follow, some of the main inputs noted down from the sessions.

Insights from the teacher-facilitator

Demographics or/and age might interfere in the development of the teamwork – digital gap existing as well as connection accessibility.	The previous conversation with a guest speaker aid and feed the workshop.	Cocreation and collaborative learning were achieved through a digital tool.	Experiential learning experiences achieved regarding the students and the teacher – indirectly many of the participants went through each of Kolb's cycle phases without realising. Nevertheless, within the final feedback, they exposed that reflective journey.	As teacher and facilitator, the second event worked better than the previous one. I mastered myself reaching a proficiency level of undertaking a wide range of workshops and activities synchronously.

Insights from the students-participants

In both workshops were more than a group which experienced technical difficulties.	The MURAL platform was not very pleasant for some of the participants, generating feelings of frustration and being overwhelmed.	Aside from the previous points, almost all the students expressed that they had an enjoyable time and considered the workshop a successful session.	The students mentioned that they would have appreciated having more time to work on the whiteboard.

3. Further information available at: https://www.simplypsychology.org/learning-kolb.html

Conclusion

This case analysis portrays a good practice to illustrate challenges undertaken in terms of communication and connectivity throughout those unexpected circumstances worldwide and how to implement digital tools to sort out those unexpected situations. The reflection made on both workshops connects with so many layers and levels for both approaches – professional and educational – that opens a variety of questions for further discussion. I encourage you to reflect on the importance of experiential learning not only towards education but also in professional environments, the technological gap (digital natives) and how to even those unbalances, inclusion and cohesion of multicultural groups, engagement and how to promote it, stimulation of co-creative and collaborative team working as well as the creation of a safe and free environment where all participants are treated with respect and equality.

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Nuria Cortés holds a BSc in Business Management and Administration from the University of Navarre, Spain. After her degree studies, she achieved an International Commerce Graduate Course for the Chamber of Commerce of Navarre, Spain. She also obtained her MA. in Leisure Management Projects (culture, sport, tourism, and recreation) at the Institute of Leisure Studies of the University of Deusto-Bilbao where, in 2016, read her Ph.D. in Leisure and Human Development. Her Ph.D. research project studied the different methodologies for measuring and assessing both quantitative and qualitative impacts of major leisure events (culture, sport, and tourism). An extensive bibliographical revision of impact measurement methodologies was carried out and the study was based on a variety of case studies at international levels. Her doctoral journey also included a doctorate stay at the ICCE of Goldsmith, London. From a professional perspective, she has a vast experience working as a Lecturer at Goldsmith, University of London as well as at the University of Deusto-Bilbao. She taught at undergraduate and postgraduate level in the fields of business, leisure, tourism, and cultural policy. Furthermore, she has been in charge of the organisation and coordination of several field trip projects. Moreover, she have working in research and consultancy projects about leisure, cultural and creative industries and cultural policy at the World Leisure Organisation, and 3Walks Consultancy. In addition to her academic experience, Nuria has an extended experience of organising events, including a range of cultural events. She was Head of events at Dock-Bilbao, a hub belonging to a council building BFF: the first urban ecosystem of innovation and entrepreneurship located in Bilbao. There, she has managed an integral production of corporate events, workshops, talks, meetings, exhibitions, and networks being one of the promoters of an initiative for networking to entrepreneurs called Speed Meeting. Her research interests include the measurement of qualitative and quantitative impacts/outcomes of the major events, tourism, urban regenerations, and city transformation from a glocal perspective of development projects.



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/TEACHING EXPERIENCES

O-City Learn: An open and free learning resource for creating competences in the Orange Economy

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Introduction

The creation of open educational tools for building digital and entrepreneurial competences aimed to enhance creativity and sustainability in the cultural heritage sector can boost Cultural and Creative Industries economy, as well as meeting the educational needs of future citizens. Indeed, this

approach is consistent with the 21st Century metacognitive framework (Fadel, Bialik & Trilling, 2015) that allows learners to think and act as professionals in the current and future scenarios. In detail, the educational model is based on the integration of three different aspects enclosed in a meta-learning space for reflection and adaptation: the acquisition of knowledge, especially across different disciplines, both traditional and modern; the application of the acquired knowledge through specifically-designed activities for the development of creative, collaborative, communicative, and critical skills; and the nurturing of self-empowerment and life skills shaping the character, such as curiosity, mindfulness, leadership, etc. In this framework, digital technologies acquired a crucial role as they support the learning process and, at the same time, are the tools that learners need to master to innovate and promote their professional competences, such as the creation and widespread of multimedia products.

Based on these premises, in the framework of the EU Commission funding programme, O-City Learn was developed as an innovative tool for creating competences in the Orange Economy, in tight connection with a dedicated promotional platform, O-City World, opening to opportunities at cultural, social, economic, and environmental level (Pérez Pascual et al., 2022).

Project overview

The Orange-CITY: Creativity, Innovation & Technology (O-CITY) project, funded by the European Commission through the Erasmus+ (Knowledge Alliance) programme, run for three years, from 1st January 2019 to 31st December 2021. It involved 13 partners among universities, incubators, cultural and development entities, and private SMEs from 6 different Countries: Spain (Universitat Politecnica de Valencia – UPV, Instituto Internacional of Competences for Sustainable Development – IICDS, MEUS), Italy (Link Campus University, Materahub), Greece (University of Thessaly – UTH, GM STUDIO), Serbia (Business Incubator Novi Sad – BINS, Novi Sad Foundation), Slovenia (BSC Kranj, Carnica Institute -Layer House Kranj), and Colombia (Universidad del Norte – UNINORTE, I-Solutions Ceipa). The project was coordinated by UPV that is now hosting in its servers the two main platforms (O-City Learn and World) developed by the project and maintained after the end of the funding period.

The two mentioned open access platforms are the core of the learning path designed and implemented to train teachers (and their young students), professionals, and organizations (e.g., CCIs) in entrepreneurship and in the use of creative technologies to promote heritage, with the main goals of:

1. Discovering and promoting natural and cultural heritage from cities and territories.
2. Actively creating and promoting competences in the heritage sector.
3. Innovating teaching methodologies in universities.
4. Encouraging the creation of multimedia products, i.e., creative items, about the local natural and cultural realities.
5. Boosting the Orange Economy and the well-being of the city through the value generated by the connection between education, digital technology, and heritage promotion sectors.

The O-City open library

O-City Learn is an open e-learning environment aiming at building competencies and innovating learning methodologies that can apply in O-City World or in the larger Orange Economy.

In detail, it is an e-learning platform based on a library of 17 courses about 4 fundamental

areas in the creative economy, including the training needs of CCIs along the entire value chain of creative products: Cultural Heritage and Intellectual Property, Technical Skills, Business Development, and Soft Skills, as shown in Figure 5.

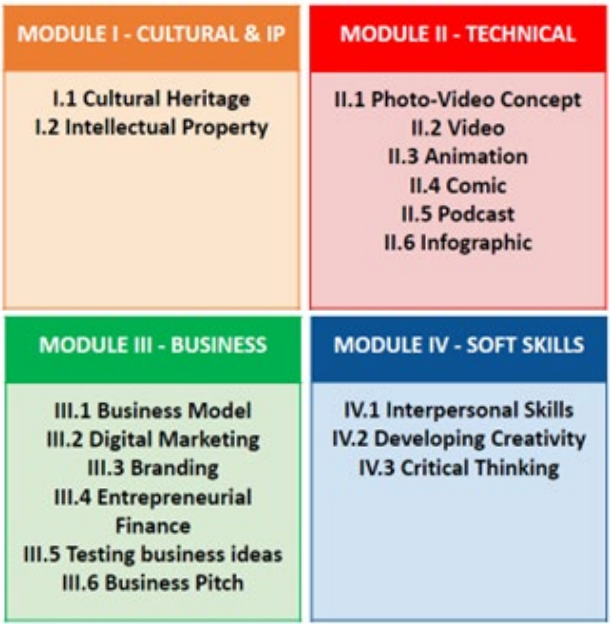


FIGURE 5: THE COURSES DEVELOPED BY THE O-CITY PROJECT AND AVAILABLE ON O-CITY LEARN. Source: Elaboration by the authors.

All the courses have the same structure, except for the technical courses that allow working on real multimedia projects to be published on the O-City World platform, and therefore they also include indications about the creation and promotion of multimedia products (e.g.: technical requirements; steps for implementing E-Scrum projects based on teamwork approach; rubrics for assessment, i.e., the evaluations grids about multimedia and E-Scrum activities).

All the courses provide a presentation including general information, learning objectives, expected results, translations, and certificates. Then, the platform offers free and open access contents of different formats (video, pdf, slides) for training teachers and students (Teacher to Learn), supporting teachers in delivering practical activities in the classroom (Teacher to Teach) and students in extra training (Student to Practice).

Further resources are an overview of innovative learning methodologies that can be applied in implementing classroom experiences (i.e., Project-Based Learning, Flip Teaching, Blended Learning, E-Scrum and Gamification) and an introductory bibliography.

In this way, the platform offers a pathway to facilitate teacher's work in training young people in the classroom to let them acquire creative, digital, and entrepreneurial competencies in the heritage sector.

The O-City pathway in the Orange Economy

The O-City pathway in the Orange Economy to Acquire Competences uses the two O-City platforms with two different, but integrated goals:

1. Creating competencies about creative economy in the heritage sector while improving traditional teaching methods, for example, by promoting project-based individual or collaborative activities.

2. Promoting the heritage by disseminating creative products and creating networks around city natural and cultural assets, as well as educational organizations.

The pathway is made of three main training phases.

1. The first step is the training of the teachers through the O-City Learn platform. They can decide which courses to attend, according to their needs. Moreover, they can obtain a certification through the UPV university's LMS (Sakai-PoliformaT).

2. The second step is training the students through skills transfer and possibly creating multimedia products.

3. The third step consists in uploading the multimedia (if any) on the O-City World platform that will be validated by the teacher after registering to the platform.

> In this way, teachers can recognize the competencies acquired by the student by using a schema of competencies connected to the on-platform Student CV.

Although each course allows the development of specific bits of knowledges and abilities, a general schema of ten main competences have been developed for students' evaluation by the teacher (digital content creation, learning through experience, working with others, planning and management, communication and collaboration in digital environments, sustainable thinking, information and data literacy, spotting opportunities, creativity, critical thinking). Additionally, each competence has a defined rubric based on 4 different levels that students can reach: knowledge, when demonstrating basic understanding of concepts, facts, and techniques, and three ability levels, while creating a multimedia item with different grades of autonomy.

The schema has been built on EU DigComp (Riina et al., 2016) and Entrecomp (Bacigalupo et al., 2016) frameworks for developing and understanding digital and entrepreneurial skills, adapted to the specificities of the heritage sector. Indeed, new technologies can motivate students since they incentivize creativity and critical thinking (Shen, 2020), especially when combined with a project-based approach.

The classroom experiences

The tools offered by O-City Learn support both the online learning (self-study) or the classroom experience.

The O-City Pathway has been applied in different contexts (e.g.: regular courses at university, Erasmus + students' programs, soft skills and orientation path initiatives) and at different educational levels (e.g.: high school, undergraduate, and graduate students, etc.). Moreover, it has been implemented in different European Countries (Volpi, 2022; O-City Newsletter) and abroad (i.e., in Colombia), further demonstrating the large applicability of the learning resources, also seen as e-learning interactive tools and innovative methods for improving conventional teaching.

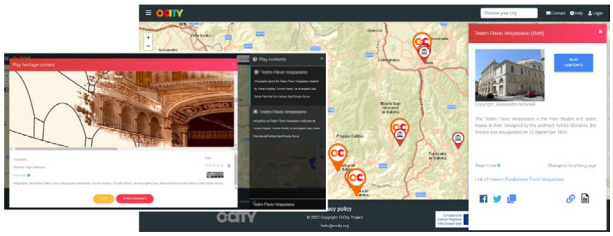


FIGURE 6: CULTURAL HERITAGE WITH ITS MULTIMEDIA PRODUCT UPLOADED ON THE O-CITY WORLD PLATFORM AFTER CLASSROM EXPERIENCE. Source: Elaboration by the authors from the O-City World platform

Conclusion

O-City Learn allows the implementation of different learning and capacity building activities, while effectively meeting social and educational needs in enhancing the digital, entrepreneurial, and creative competencies of students, teachers, and professionals. Since it is supposed to remain available as an open and free learning resource, students and professionals from different countries can benefit from this ongoing educational opportunity, as well as from the visibility given to their creative products by the O-City World platform. Although the courses were primarily created to facilitate teachers' work in training young people in the classroom, everyone accessing O-City Learn can enjoy its resources and materials, including CCIs.

At the same time, the assets created by the O-City project generated a multiplier effect between cities, mainly in Spanish regions where the platforms have been used for tourism and cultural marketing purposes. Indeed, it is an easy-to-access system for less known and peripheral destinations or natural and cultural heritage that takes advantage of an International and participatory approach since people from all over the world can enrich and improve it with new information and multimedia. Moreover, it offers an interoperable open database of global

destinations and routes for the management and marketing of smart tourism (Marín-Roig Ramón, J. et al., 2022).

Therefore, it is expected to attract further educational, research, and market projects involving different stakeholders, including tourism suppliers and CCIs interested in exploiting data, tools, libraries, and other assets produced and collected during and after the experimentation.

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/TEACHING EXPERIENCES

Sharing learning and teaching experiences during the Covid-19 pandemic

By Carla Figueira

Goldsmiths, University of London

Introduction

Despite all the challenges that the Covid-19 pandemic brought about, it represented, in my personal context of postgraduate teaching in Higher Education in the UK, an amazing learning opportunity. The switch from face-to-face teaching to online teaching was very swift: from one week to the other I moved my lectures online. This was March 2020, towards the end of the Spring term, and the rest of the academic year – the Summer term, when students are mostly dedicated to their dissertations – quickly passed with

me trying to do the best I could with existing tools. It was not a big challenge, with the cohort I had, and the personal experience of speaking with colleagues and friends abroad via free audio and video tools. The bonds between students, and myself and the students, had long been established, and most work to be done was one-to-one tutorials, with occasional group sessions, and thus could be delivered with Skype, with a reinforcement of guidance on what to do via the Virtual Learning Environment (VLE). At this stage, it was also of extreme help, the outpour of freely available online resources that mitigated, to an extent, the lack of in person access to library collections. However, as this cohort ended their one-year programme, unexpectedly online, a new cohort was starting in late September, and the teaching scenarios were varied: for sure I had to be designing learning for online and hybrid teaching. Online and in person are different environments that have their own affordances and constraints, and I could use elements of both, to tailor my teaching delivery as pandemic scenarios changed.

This transition period, although difficult to navigate as there was a lot of uncertainty, was also exciting, as I dived into learning how to teach online. A wealth of teaching resources became available free of charge to educators, including a course on *Teaching Online* and another on *Blended Learning* from the Oxford University Press – Epigeum. I invested a lot of time in doing these courses and sieving through a wide range of resources, such as those made available by the Open University, JISC Open Educational Resources, to the Khan Academy and to various TED Talks. Online platforms were also expanding and Zoom won my heart over Teams – although at times, old Skype was still necessary.

Before I move on, in the next section, into the case study of using e-tivities, based on the work of Professor Gilly Salmon (https://www.gillysalmon.com/), I would like to briefly share with you my pedagogical approach to online. Teaching online is different from teaching in person. This may seem obvious, but I think many educators do not fully appreciate the difference, nor make the most of it. Some seem to just want to transfer what they already do in the traditional classroom straight to the online space. It is undeniable that some activities work better in one environment than in the other. Online allows playfulness with time and space: students can review recorded lectures, and they can engage with you, even if you are not there, through online forums for example. Thus, when designing online learning it is important to consider the functions of different technologies than just the technologies *per se*.

Online teaching has helped me to be even more collaborative in the teaching and learning with my students. Although, I always favoured more listening than instructional models of learning, the online tools have allowed for more space in which the dialogue to happen. I feel that the online space, used correctly, favours students' construction of knowledge and the development of collaborative learning communities. This was my aim using the e-tivities, as I explain in the next section.

Case study on the use of Gilly Salmon's e-tivities

The need to teach online in the context of the Covid-19 pandemic led me to the use of e-tivities to scaffold students' development, based on the model proposed by Gilly Salmon. I found them a great solution to support learning in online and blended / hybrid environments. This is a lesson from the pandemic, that I will keep for the future, as this type of active online learning keeps learners engaged, motivated and participating from day one.

Salmon in her book *The Key to Active Online Learning* provides a very detailed framework

to guide the development of e-tivities:

Numbering and pacing and sequencing	Number as follows: week. sequence of task. (e.g. 2.4 would be week 2, task 4)
Title	• Enticement to open the invitation to take part. • Very brief descriptor. • Be inventive and creative but keep it very short.
Purpose	• Explain. If you complete this activity you will be able to... • You will understand better how to... • You will find it essential for assignment X... • Use verbs! • Link directly with your outcomes and/or objectives for the unit, module, course, and programme.
Brief summary of overall task	• If you find you have more than one major activity or question, divide into more e-tivities. • Clear brief instructions on how to take part and what to do. • One question or task per message. • When you have written this part , check that the task is self -contained.
Spark	• Spark to light the fire for the topic, interesting little intervention. • Directly link with topic for this week. • Opportunity to expose 'content' but with the purpose of a *spark to start a dialogue with others.*
Individual contribution	• Give clear instructions to the individual participant as to what he or she should do in response to the spark. • Specify exactly what you are expecting the participant to do and in what media (e.g. Wiki, discussion board, audio file etc.) and by when (i.e. the day and date). Tell them the length of contribution expected. • Create a link from this part of the invitation to the location for posting.
Dialogue begins	• Request response from an individual to others, what kind of response, how long, where and by when. • Key point: students come online to see if others have read and responded. Make this happen • Create a link from this part of the invitation to the location for posting the response to others.
E-moderator interventions	• Clearly indicate what the e-moderator will do and when. • Explain that the e-moderator will: summarise, give feedback and teaching points and close the e-tivity, and when this will happen.
Schedule and time	• Total calendar/elapsed time allowed for this e-tivity. • Completion date, • Estimate total study time required (e.g. 2 x 1 hour)
Next	• Link to next e-tivity • You can suggest additional resources to help with the task- indicate whether they are required or optional, place the links at the end of the invitation.

FIGURE 7: FRAMEWORK TO GUIDE THE DEVELOPMENT OF E-TIVITIES.
(source: https://www.gillysalmon.com/e-tivities.html)

The proposal is that these e-tivities support the student through a structured developmental process, the five-stage model:

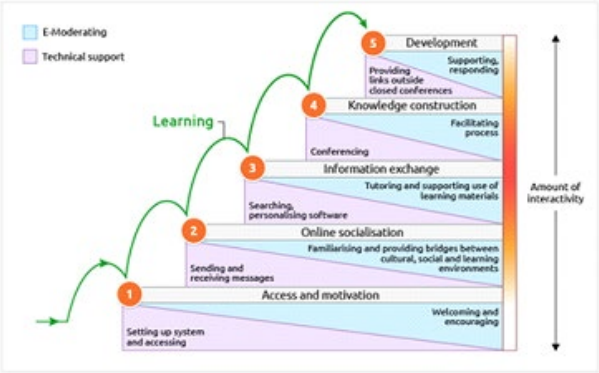


FIGURE 8: THE FIVE-STAGE MODEL.
(source: https://www.gillysalmon.com/five-stage-model.html)

In my teaching practice, I used a simpler version. Here is an example of an initial e-tivity in a joint forum bringing together two different MA programmes, aimed at introducing the students to each other, encourage interactions, and getting them used to the Virtual Learning Environment (VLE):

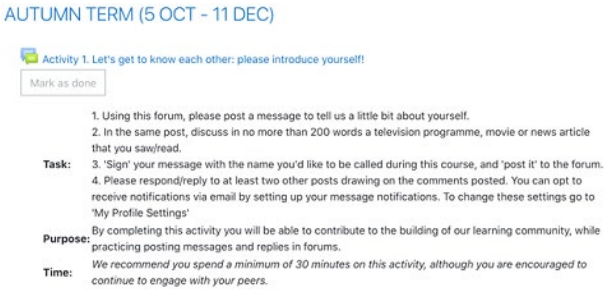


FIGURE 9: INITIAL E-TIVITY: JOINT FORUM.
(source: Carla Figueira)

In another VLE area, related to a specific module Autumn module for the MA Cultural Policy, Relations and Diplomacy students, one of the first modules in the academic year, I developed weekly tasks that were both subject specific and encouraged the development of academic skills. The progression went from practicing retrieval of information and referencing of sources to summarising and analytical skills. In many cases, I associated tasks, but, of course, you can break them down, or further complexify them.

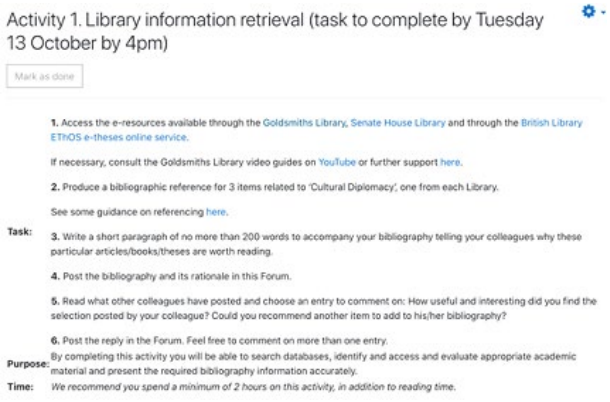


FIGURE 10: E-TIVITY 1. LIBRARY INFORMATION RETRIEVAL.
(source: Carla Figueira)

Many of the e-tivities had associated weekly forum discussions, and, in some cases, they also had folders with reading packs available. Animating the forums is a task that takes time – which needs to be considered in your time allocation – but it is important to encourage and maintain the engagement of the students. In other cases, the e-tivities

were adaptations of existing activities, such as a diagnostic essay or the development of group work. These online adaptations allowed for information to be permanently available to students and for richer peer-to-peer learning, as in the cases where comparisons and comments were invited.

Students found the e-tivities very useful and asked for more in other modules. E-tivities will be a tool I will continue to use in my teaching. Besides the e-tivities, I used other tools, such as Padlet, with varying degrees of success. The key, I guess, is to try, learn from the experience, adapt, and 'keep calm & carry on'!



Carla Figueira

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