



CREATIVE LEADER OF EUROPE

MANUAL

FACTSHEETS

LEARN TO
EXPRESS YOUR
ART ONLINE

CREATE YOUR
BUSINESS

PROJECT NO. 2020-1-EL02-KA227-YOU-006782



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The CLOE project enhances cultural skills in youth work, unleashes the creative potentials of youths and develops a network of young Creative Leaders Of Europe, by involving youths in an edutainment (education through entertainment) transnational process, made of creative distance co-creating LABS that result into a CONCEPT STREET MUSICAL and several online CONTENTS. The project develops SKILLS and ensures inclusion through creativity and arts while demonstrating how young creative people can lead Europe from the new normal to a future where no one is left behind.

Distance-labs unlock barriers between countries caused by COVID 19, exploit the potential of the web to work transnationally and allows the testing of a new model of "virtual mobility". Due to the impact of COVID 19, youth cultural organizations are calling for new solutions capable to unlock youths' creative potential and to reach everyone's homes, breaking the daily routine through cultural digital contents. CLOE provides young participants with CREATIVE DIGITAL SKILLS and increases capacities of young creative professionals to develop social enterprises, capable of shifting from physical places to digital spaces and vice versa.

Young people born between 1990 and 2005 have already experienced two major global shocks in their first 15-30 years of life: the 2008 crisis and the COVID-19 pandemic affected them directly as students or job seekers, or indirectly for example through the repercussions of crises on their families. Experiencing these crises will have long-term consequences for their access to work and well-being. Strengthening the resilience of young people and youth associations against future shocks is the key to ensuring the inclusion and well-being of today's and future generations. In this context, CLOE designs, pilots and transfers a comprehensive edutainment process based on creative distance co-creation (of a Concept Street Musical and Digital Magazine), to develop skills and promote new hybrid and inclusive business model for the creative sector and young entrepreneurs.

The intrinsic value of cultural production and the intangible added value it generates in terms of well-being and social cohesion, goes far beyond the mere economic value attributed to it. Notwithstanding in a serious crisis like the one determined by the COVID19, the offer of culture in an alternative digital way represents the first response to people's difficulties, being that the creative and cultural remain among the sectors more in difficulty: cultural activities linked to physical events and places are among the most affected by social distancing measures.

The issue of earning from digital production is an open question. During the lockdown, many public and private cultural providers have moved their contents online for free to keep audiences engaged and meet the increase in demand for cultural content. The provision of free and digitally mediated cultural content is not sustainable over time, but has opened the door to many future innovations. Indeed, the suspension of the activities of the "places of culture" has increased the importance of music, audiovisuals, literature, and other products inside the same type of cultural consumption. The traditional approach to create cultural contents is shifting towards a hybrid model where physical and digital places merge, exploiting distance-coproduction, but there are still unexplored ways to produce and consume, yet to be found and different options to generate revenues not identified. While testing original creative distance-labs, the CLOE team sets up to detect hybrid business models to support youths in starting NEW SOCIAL ENTERPRISES. The CLOE hybrid model is designed to help young people to work in the creative sector and to understand how generating revenues from online consumption of arts. Indeed, the creative sector has been innovating rapidly, especially with the current accelerated massive digitization, combined with emerging technologies that can create new forms of cultural experience. The project will lay the foundations for both developing talents and promoting new jobs and enterprises, for a more sustainable and inclusive society.

If on one hand creative sectors are looking for new sustainable solutions, youths, on the other hand, need to be equipped with proper skills. For this it is necessary to address the digital skills shortage, being aware that digital access alone does not replace live cultural experience and cannot replace all jobs. The CLOE project develops hybrid skills and the capacities of shifting from a physical to a digital environment providing youths and creative sectors with a mixed solution tested by means of distance labs and the co-production process of the concept street musical. Europe needs young creative leaders!

In order to address the major societal challenges that cultural and creative sectors are facing in light of the global crisis, and to exploit the opportunities for youths that the crisis has brought to the fore, the CLOE project general objective has been defined: nurturing young creative talents and entrepreneurship capacities by means of an innovative distance edutainment process, while raising awareness on inclusive development.

Specific objectives are:

- unleashing CREATIVITY SKILLS of youths, by involving 360 young people (18-30 y.o) in an experimental distance-cocreation process, which results into significative cultural products: a concept street musical and a digital magazine;
- supporting creative young people to develop new social ENTREPRENEURSHIP, by providing them a novel hybrid business model, which will question existing mechanisms and will generate revenues from cultural DIGITAL Products;
- conveying the message that young people are the protagonists of the “new normal” leading transformation towards a more sustainable and INCLUSIVE European perspective, in other terms: “Creative youths will lead Europe from the new normal to the future leaving no one behind”.

Target Group

Venue-based sectors linked to physical events and places (such as performing arts, live music, etc.) are the most affected by social distancing measures. The sharp decline in revenue puts their financial sustainability at risk and has led to wage cuts and layoffs affecting the value chain in the creative sector: “The health crisis has had a profound impact on the culture sector and its workers. Due to the often-informal nature of their employment, cultural professionals are often excluded from conventional social or economic safety nets, making measures tailored to workers in the creative sector vital for their survival” (UNESCO). Young creative professionals are affected by the crisis more than other groups. If we also consider on of the the major concerns in the EU (and mainly in the southern EU), as the increasing of youth unemployment rates due to the current pandemic, we realize the importance of engaging youths (in particular those living at the margin of society) to feel actors of positive changes. Youths unemployment in the EU for young people aged 15 to 24 was 14.9%, down after the peak of 24.4% reached in 2013, but in August 2020, unemployment reached 17.6%, a figure destined to increase with the impact of COVID-19.

The crisis has exposed youths and the creative sector to structural fragility, as it is mostly composed of micro-enterprises, non-profit organizations and young professionals, who often operate on the fringes of financial sustainability.

According to OECD, the global emergency COVID-19 and its economic and social impacts have affected the lives of people in different ways. For young people, and mainly vulnerable group, COVID-19 poses significant risks in the areas of education, employment, mental health and disposable income. While young people and future generations will bear much of the long-term economic and social consequences of the crisis, there may be a tendency to overstate their well-being due to short-term economic considerations.

This cultural ecosystem in time of COVID 19 highlights even more clearly the weaknesses of the young professionals. New digital channels are not a solution by itself. The need is much more complex and asks for skilled youths able to mix cultural production in real life with new ways to ensure digital fruition to the largest audiences. IF THE SECTORS NEEDS YOUTH ENERGIES, YOUNG PEOPLE NEED TO improve their skills to unlock their creative potential to SHORTAGE the GAP.

To avoid exacerbating intergenerational inequalities and to engage young people in building social resilience to COVID, it is opportune to test creative digital solutions raising new creative leaders.



KEAN

“KEAN” was founded in 2004 in Athens, Greece aiming the development and implementation of humanitarian programs for social and physical environment. Its ultimate goal is upgrading the lives of vulnerable social groups, combating social exclusion and poverty, promoting a better organized society with respect for human rights and the environment and promoting volunteering spirit and familiarity with the new technologies.

It is a non-profit association, legally constituted, founded by natural persons and operating independently of any government and which expressly prohibits the distribution of any profit.

Main purposes of KEAN are:

- developing creative learning and creativity for social inclusion.
- providing vulnerable groups with support services
- promoting solidarity spirit through active participation in the design and implementation of social programs and actions to combat their socio-economic exclusion.
- creating networks of volunteers for their further education and engagement in actions promoting values such as equality, solidarity, democracy, environmental awareness, human rights.
- protecting and promoting the rights of the child and developing their educational, livelihood and intellectual level..
- participating in welfare programs for combating unemployment, poverty and promoting entrepreneurship.
- providing services for environmental education, new technologies, alternative crops, sport, school bullying, discrimination, racism and violent behavior, creativity, diversity and culture.
- cooperating with municipalities, Universities, Public Bodies, private bodies, businesses, research centers, transnational bodies, other NGOs to improving the standard of living of citizens.

KEAN organization’s activities are divided in 5 main axes undertaken by different but interrelated smaller departments within the organization:

- 1)Environmental protection, awareness and education.
- 2)Social inclusion, solidarity and Human Rights.
- 3)Employment, entrepreneurship and New technologies.
- 4)Well-being, sports and health.
- 5)Creativity initiatives in all action fields

For meeting the above aims, KEAN implements a range of activities such as educational and training workshops, artistic workshops, poetry evenings, acting scientific research and analysis, round table discussions, volunteering activities, sport events, dissemination, visibility and awareness raising activities. Since its foundation, KEAN has gained substantial experience in projects and activities at national and European level, establishing reliable partnerships and collaborations with a range of organizations from the public and private sector. In addition, the organization has actively participated in national programs, designed and managed by national authorities.

KEAN has gained significant experience in the development and implementation of educational programs, both at National and European level. KEAN boasts an energetic and rich history of actions and activities and has developed organising skills for the preparation and realisation of a diverse range of projects, including co-organisation of transnational partnerships with other NGOs & Institutes, worldwide promotion of human values and joint actions for the protection of vulnerable groups. During the last few months, the organisation has created a new channel of dissemination, KEAN WEBRADIO TO GIVE VOICE TO THE YOUNG. KEAN devotes special attention to include creative activities for the young to unite against discrimination, racism and violence. In short, we fight for the protection of human values, an informed youth generation with strong education and a participatory society.



ROSTO SOLIDARIO

Rosto Solidario (RS) work aims to foster global citizenship and solidarity by enhancing local communities' human and social development. RS core principles are civic participation, social integration, solidarity, networking and partnership. The organization scope of work includes four main areas: International Development Cooperation, Global Citizenship Education, Volunteering and Family-based Social Support.

Gender Equity, Human Rights and Social Inclusion are addressed as cross-cutting issues in all programs implemented. Also Rosto Solidário takes Non Formal Education approaches to foster lifelong learning opportunities following Global Citizenship Framework.

RS legal status of public utility as NGO has been recognized by the Ministry of Foreign Affairs in 2008. RS is a member of the Board of the Portuguese NGOD Platform and it is represented in Working Group on Development Education and Global Citizenship. RS is a credited hosting and sending organization for European Voluntary Service projects since 2011. At the local level, RS is a member of Rede Social do concelho de Santa Maria da Feira (local network of 115 organizations providing social services - following National Action Plan for Inclusion guidelines). Within this network, RS has been awarded four times with a recognition of its work in fostering volunteering work and supporting local communities' development

RS has experience on foster global citizenship awareness with youth groups and associations through non-formal education and training. Working in Global Citizenship Education for more than 10 years, RS has been implementing activities at the local, regional and national level in different thematic areas taking into consideration the global agendas and the local trends and particularly the needs and concerns of the people we work with. As examples RS developed workshops at schools, EVS programmes, information campaigns, international volunteering, etc.

From 2013 to 2016 RS implemented a programme on gender equity with youth in partnership with youth associations and groups within the municipality.

One of the topics addressed in the programme was the gender stereotypes and the ways people mirror it in their speech with the objective of changing it to a more inclusive speech.

Recently RS has been working together with the city council in a Council of Europe Anti-Rumor project. RS engaged an initiative within an informal network of partners from civil society at the European level with the aim to contribute to constructive dialogue about immigration and refugees within European countries and at European level. To do that, this network worked on mapping narratives non-inclusive and transform it in bridge-building narratives.

RS works closely with local media in order to convey messages on Global Citizenship but also to have them supporting and engaging global causes as the Global Campaign for Education. Currently RS is promoting workshops on intercultural awareness and support to refugees and anti-rumour campaigns with local communities. Global Citizenship Education it's a core area at Rosto Solidário as we seek social transformation by raising critical awareness of the existing inequalities, promoting civic participation and intercultural dialogue as well as fostering solidarity and action towards common good and social change.



USMA

USMA is a youth association, founded in 1963. Strongly convinced of the importance of youth social development, USMA assumed the ambitious commitment to provide young people with an educational inclusive environment and positive role models for life; provides youths leaders with learning and promotes volunteering, social integration and youths skills development. USMA believes in the social dimension of sport and culture and promotes youths participation in local life; organizes inclusive activities involving children, families and local communities, allowing them to practice, having fun, learning and competing with the successes and failures.

USMA collaborates with local regional and national stakeholders to organize cultural and creative events also with a fundraising aim USMA represents a field for experimentation where kids express themselves and develop talents, taking part in local communities and making their voices heard; a place where sport practices and social inclusion initiatives provides added value to societies and youths engagement.

We are focused on youths sector and work to MAKE YOUTHS GROW AND DEVELOP THEIR TALENT IN LIFE, we promote youth participation and support all kids. We believe talent is a combination of genes and Environment, so we work to offer the best environment for all children to raise personal aptitude and skill and to develop attitude to take part in communities life.

As all youths associations, USMA attracts volunteers and collaborators, including highly skilled and professional persons. Among them we find experts in Euro-project design, Management and Communication, artists, economists, musicians, coreographersm experts in psychology and in social inclusion, experts in educational resources and courses design, and in media dynamics, notably experts in the relevant topic of the project. USMA Staff is able to develop high quality outputs and at the same time, have the chance to test the applicability of them in an actual sport dimension.

Key activities of USMA are:

- Cultural events
- Dance school of Hip Hop
- Sport activities and schools (volleyball, football, basket physical activit)
- Education in and through sport and cultural activities,
- Sport as a means of inclusion
- Social activities
- Train to trainers
- International cooperation with association and NGO in ACP countries
- Organization of events in collaboration with municipalities and other cultural associations including charity events.



PURPOSE



HANDBOOK PURPOSE

The main purpose of this handbook is to share our experience with others, giving some tips, suggestions, step by step about how to follow the process related to street musical in distance labs and what could be avoid in this universe, serving as a source of inspiration for other people, young people or entities who want to venture into the artistic business at a distance co-creation process.

We hope this material can help as many individuals as possible, specially the young artists, encouraging them to reach their objectives and achieve their goals in their lives.

HOW TO CREATE DISTANCE LABS

STEP BY STEP

- 1** Define the labs objective
- 2** Define the core team
- 3** Define the leaders for each lab and the responsibilities
- 4** Define the distance labs schedule
- 5** Plan the distance labs activities and tasks
- 6** Define the tools will be used during distance labs, such as Zoom, Google meeting, etc
- 7** Replicate what was done/decided in the distance labs to the local context and with the local team

WHAT SHOULD BE AVOIDED?

Avoid to have distance labs with big groups, it could be harder to work with.

TIPS

it is recommended to use digital tools and it is desirable to have digital skills.

HOW TO DEFINE THE MESSAGE OF THE STREET MUSICAL

STEP BY STEP

- 1** Based on the project objectives and what was written on application form, do a brainstorming with project partners, aiming to define the message of the street musical
- 2** Collect all the information given during brainstorming and with the local teams make a proposal
- 3** Schedule a meeting with all partners to show the proposal
- 4** Ask for partners' feedback and approval of the proposal, having a final agreement and a final message for the street musical

WHAT SHOULD BE AVOIDED?

Lack of partnership, lack of active listening and lack of motivation. Don't let the partners freely express their ideas and feelings..

TIPS

Be creative, focus on the purpose of the street musical and encourage the free expression of new ideas.

HOW TO SELECT THE PLACES TO PRESENT THE STREET MUSICAL

STEP BY STEP

- 1** Consider the message of the street musical defined previously
- 2** Do a brain storming with the local team to map the best places for the street musical
- 3** Visit the places in person to verify if they have all the conditions needed and structure to present and record the street musical
- 4** Select with the local team based on the analysis of the places and conditions available at least three different locals per section of the street musical message
- 5** Ask for permission to use the locals chosen to the respective authority or owner of the place
- 6** Present the places selected to the core international team and have a final agreement

WHAT SHOULD BE AVOIDED?

Small spaces with low light and/or lack of electrical connections

TIPS

Verify if the place has enough space to present the street musical and for your audience to watch, enough natural light and possibility for electrical connections, if necessary.

HOW TO CREATE THE SCRIPT IN A DISTANCE LAB

STEP BY STEP

- 1** Define the core team
- 2** Define the local team
- 3** Define the leader for the lab and the responsibilities
- 4** Define the script language
- 5** The leader should create a common part in English (a song, a choreography, ...), considering the message defined previously
- 6** The common part should be shared with partners and validated by them
- 7** Each partner entity should create the rest of the script in their own language, using the common part as a reference and the message defined previously. They can use songs that already exist or create their own lyrics and music. At least three songs must be selected per entity.

WHAT SHOULD BE AVOIDED?

Avoid to have distance labs with big groups, it could be harder to work with.

TIPS

Focus on the message and define the chorus in advance

HOW TO DEVELOP THE COMPOSING LAB (MUSIC)

STEP BY STEP

- 1** Define tasks and assign them to the partners according to their expertise and preferences. You may divide them into writing, composing and arranging teams.
- 2** Make sure the message is clear for everyone.
- 3** You may start by the melody or the lyrics:
 - In case you start with the lyrics, make sure to create a poem that reflects the message agreed, be inspired by it, by the context you intend to address and the needs of the audience you are aiming for. If possible, tell a story: concrete situations and characters tend to create much more empathy. If the music is the second step, then you must guarantee it fits the feeling of the poem. You may make the needed changes to the lyrics in order to respect the metric you've created, without neglecting the original idea of the lyricist.
 - In case you start with the melody, make sure it reflects the general idea defined by the partnership in terms of mood, rhythm, tone. The lyrics should then accompany it, translating into words the general message that will be conveyed by the music.
- 4** Once music and lyrics are put together, it's time for the arranger team to work its magic and put flesh into the bones created. Make sure all partners agree on the style of the music. Define what instruments would better fit that choice, gather the appropriate musicians and experiment.

WHAT SHOULD BE AVOIDED?

Avoid to have distance labs with big groups, it could be harder to work with.

Avoid trying to do everything by yourself. All phases shall be followed by all partners approval. If the lyrics, for example, don't comply with the common agreed objective, going further in the creation might not be the best option, at least until all are in the same page regarding it. Keeping all participants involved and informed is the only way to cooperate effectively.

TIPS

Be creative and free, but practice openness and cooperation also, and you'll be sure to get the closest results possible to what the whole group has envisioned as the perfect product.

HOW TO DEVELOP THE DANCING LAB

STEP BY STEP

- 1** Define the core team
- 2** Define the local team
- 3** Define the leader for the lab and the responsibilities
- 4** The leader of the lab should create the chorus coreography
- 5** The chorus coreography should be recorded and a tutorial should be made for the other partners have access
- 6** The chorus coreography should be approved by partners
- 7** Each partner entity should create the coreography with the local team for the local songs selected or created before
- 8** The entire coreography should be recorded and presented to the partners

WHAT SHOULD BE AVOIDED?

Avoid to have distance labs with big groups, it could be harder to work with.

TIPS

Be creative, use the message and the song to develop an unique coreography.

HOW TO DEVELOP THE ARTISTIC SKILLS

STEP BY STEP

- 1** Focus on one skill at a time
- 2** First show how it can be done
- 3** Let the members try to do by themselves, giving feedback
- 4** Practice, practice and practice
- 5** Explore the creativity and creation process
- 6** Potencialize the personal talents from each member of the group and allow new skills to be incorporated

WHAT SHOULD BE AVOIDED?

Limit the creativity or do not give space to the members of the group express themselves as they want.

TIPS

Encourage the members of the group express their creativity freely. Encourage them to take risks and do not be afraid to fail.

HOW TO USE TECHNOLOGICAL TOOLS IN THE LABS

STEP BY STEP

- 1** Define what online meeting software will be used
- 2** Record the meeting in case to be necessary
- 3** Use e-mail and cloudland system to share documents and files among all partners
- 4** Use cell phone or camera to record the coreography and to produce tutorial
- 5** Use microphones and specific softwares to record the song and to edit it
- 6** Use cell phone or camera to record participants' interviews and testimonials

WHAT SHOULD BE AVOIDED?

Complex and difficult-to-handle technological equipment/tools/software

TIPS

Meeting softwares: Zoom, Google Meet, Microsoft Teams

Cloudland systems: Google Drive, One Drive

HOW TO DEVELOP TRANSNATIONAL CO- CREATION PROJECTS

STEP BY STEP

- 1** Define the objective of the project, target group and expected results
- 2** Select the partners profile according to the project's details
- 3** Propose the entities to partnership
- 4** Define the responsibilities and duties from each entity
- 5** Maintain a clear and open communication among project members
- 6** Monitor the deliveries, tasks, budgets and deadlines
- 7** Do periodically meetings
- 8** Send periodically reports
- 9** Disseminate the final outcomes
- 10** Do a final project evaluation

WHAT SHOULD BE AVOIDED?

Lack of communication among partners, conflicts without resolution, decision-making for the relevant steps without involving all the project team members, lack of reports.

TIPS

Be inclusive and open to new ideas, encourage the participation of all project's members and partner entities, maintain a good communication and ensure they are well informed about project's status.