Digital
Womanist

TOOLKIT

"Technology is just a tool. In terms of getting the kids working together and motivating them, the teacher is most important."

- Bill Gates

Contents

INTRODUCTION

The Toolkit developed by the partnership of the Erasmus+ Digital Womanist Project (Agreement n. 2021-1-IT02-KA220-HED-000032111) contains methodologies and tools functional to enhance the methodological knowledge and technical-operational skills of European teachers for pedagogical innovation through an evolved process of languages, systems and teaching solutions, based on the transformational and experiential team coaching model to accompany students in the field application of the skills acquired as part of the Digital Womanist university curriculum for the creation of digital, cultural communication products for the cultural and creative businesses

This production phase will be :

• preceded by an as is – to be analysis phase conducted by the female students under the methodological guidance of the teachers in the cultural organizations selected by the partnership to identify the most suitable digital solution to develop and

• supported by lab sessions in which the students will become true protagonists of digital innovation by evolving their mindset.

TABLE OF
TOOLKIT SECTIONS

01   CCI check-up Model

With the definition of objectives and ways of conducting as is – to be analyses to guide cultural organizations in the digital transition. The activity will allow the students to strengthen their possession and adoption of digital skills, thus acquiring greater awareness of the specialization achieved, and to carry out a research/action activity with a high professionalizing content, divided into the following steps :

• Definition of intervention priorities to support digital innovation;
• Preparation of a feasibility plan with an indication of the innovative commitment required and the relative resource requirements;
• Identification of available resources and existing skills to support the digital innovation process;
• Identification and sharing of digital transformation projects to be implemented with the relative allocation of resources;
• Drafting of the implementation plan of the selected projects with indication of activities, outputs, key skills and implementation times.

02   Transformational Team Coaching

Contains the coaching framework to accompany the students in learning laboratories based on the methodological approach of learning by doing and on the experiential method to develop digital innovation prototypes to be introduced in the cultural organizations involved. In particular, the framework will allow you to :

• Create the right welcome for the coachee teams by establishing a climate of trust;
• Search for the objectives to work on and establish action plans through the correct use of questions;
• Encourage the transformation of the beneficiary coachee teams (from "I would like" to "I can");
• Strengthen the teams of coachee beneficiaries, facilitating alignment with their values and resources;
• Use the relational field as a lever for change.

03 WBL session:

This section, starting from the structure to follow to pilot the Digital Womanist toolkit, will be focalised on the design of a laboratory session dedicated to 3D Modelling containing goals, objectives, operating methods, content, timing, that will allow teachers to replicate it on other digital contents in order to guide students in the creation of prototypes that will be directly implemented in cultural organizations.

To this end, the section contains a series of tools for teachers to use in laboratory sessions and for students to develop digital prototypes.

A series of exercises carried out by teachers who took part in a 5-day international mobility at Arkytel in the Czech Republic will allow us to understand the potential of some of the tools contained in the toolkit and see their practical application.
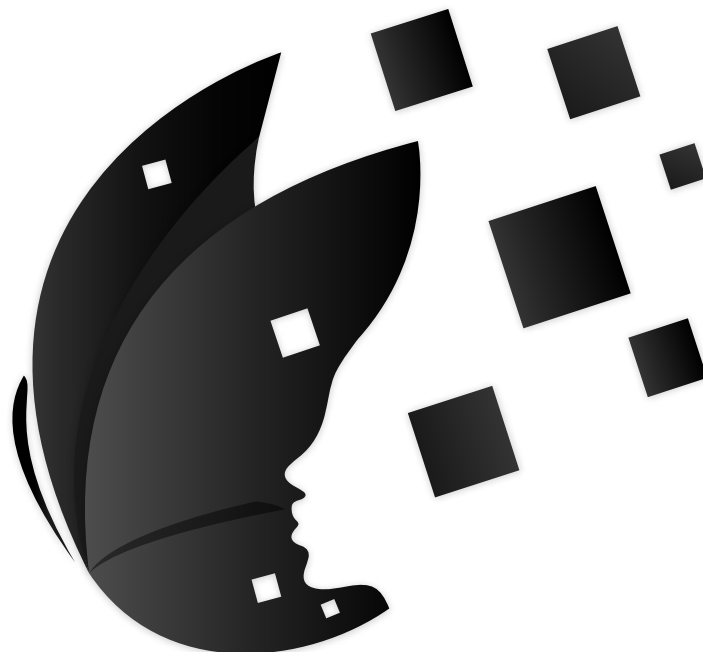
Design of Company Check ups

This report was based on the Digital Womanist partnership input and feedback and was completed thanks to partnership collaboration.

Date: July 24, 2021

1. Definition of CCIs

When we talk about CCI's- Cultural and creative Industries we are referring to "those industries which have their origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of intellectual property" ('Creative Industries Mapping Document', DCMS, 2001).

Cultural and creative sectors are comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions and are defined in the legal basis of the Creative Europe Programme.

A part of the EU Regulation No 1295/2013 on the Creative Europe Programme provides a more precise definition: "All sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether those activities are market- or non-market oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed. Those activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. The cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audio-visual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts."

Cultural and creative sectors are important for ensuring the continued development of societies and are at the heart of the creative economy. Knowledge-intensive and based on individual creativity and talent, they generate considerable economic health. More importantly, they are critical to a shared sense of European identity, culture and values. In economic terms, they show above-average growth and create jobs - particularly for young people - while strengthening social cohesion.

Recognising opportunities and redefining the business model to optimise the final outcome being a hybrid of commercial and non-commercial objectives is vital for all who run business in cultural and creative industries.

Cultural creative industries refer to a broad range of economic activities that involve the creation, production, and distribution of cultural goods and services. These industries combine elements of creativity, artistry, and cultural expression with commercial viability. They encompass various sectors, including visual arts, performing arts, literature, music, design, film, television, architecture, fashion, gaming, and more.

These industries have witnessed significant growth and transformation in recent years due to advancements in technology, globalization, and changing consumer behaviours. Digital platforms and online distribution

channels have expanded the reach and accessibility of cultural creative products, allowing artists and creators to connect with global audiences more easily.

Cultural and creative industries play a significant role in generating employment opportunities and stimulating job creation, thereby making valuable contributions to the overall economy. They often facilitate collaborations between diverse sectors, such as technology and design, which in turn leads to the emergence of innovative products and immersive experiences.

These industries, along with information and communication technologies, are integral components of the new knowledge economies. They possess considerable potential for fostering participatory and community-based development, actively contributing to transformative changes. To ensure the growth of cultural and creative industries, it is crucial to provide comprehensive policy support and development, including their integration into national development goals and implementing cohesive interventions that benefit all sectors within these industries.

In order to bridge the gap between industrialized and developing countries and regions and promote fair and inclusive participation in knowledge societies, it is essential to prioritize comprehensive creativity development initiatives.
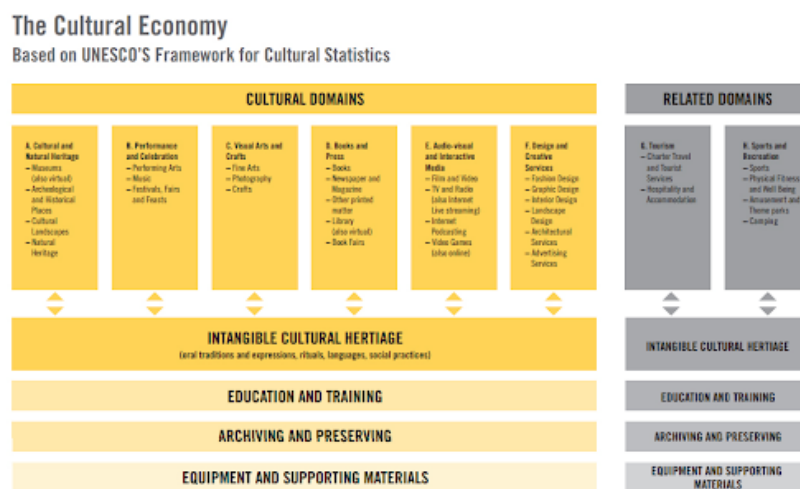
Figure 1 Framework for Cultural Statistics

This framework, which illustrates the different cultural backgrounds and types, will later help us choose companies to interview. The competitive position of cultural and creative sectors (CCS) faces continuous challenges from external factors that impact the creative value chains, particularly due to the influence of digitization as part of the digital revolution.

Throughout the entire value chains, from creation to consumption, new digital solutions and technologies such as augmented and virtual reality (Figure 2) have significantly impacted and transformed the processes, presenting numerous opportunities for innovative practices and even creating entirely new forms of interaction with consumers. However, digitization also brings forth notable challenges for CCIs actors, including increased piracy and mounting pressure on existing models of value creation and compensation. Moreover, the market has witnessed the entry of new actors, blurring the boundaries between creative value chains and other types of value chains.

This blurring of boundaries has been further reinforced by a recent reconsideration of the role of culture, arts, and creativity in a complex society undergoing transitions and facing diverse global challenges that necessitate innovative multidisciplinary approaches. In light of these ongoing changes in the environment, business models within cultural and creative industries (CCIs) necessitate redefinition and adaptation.
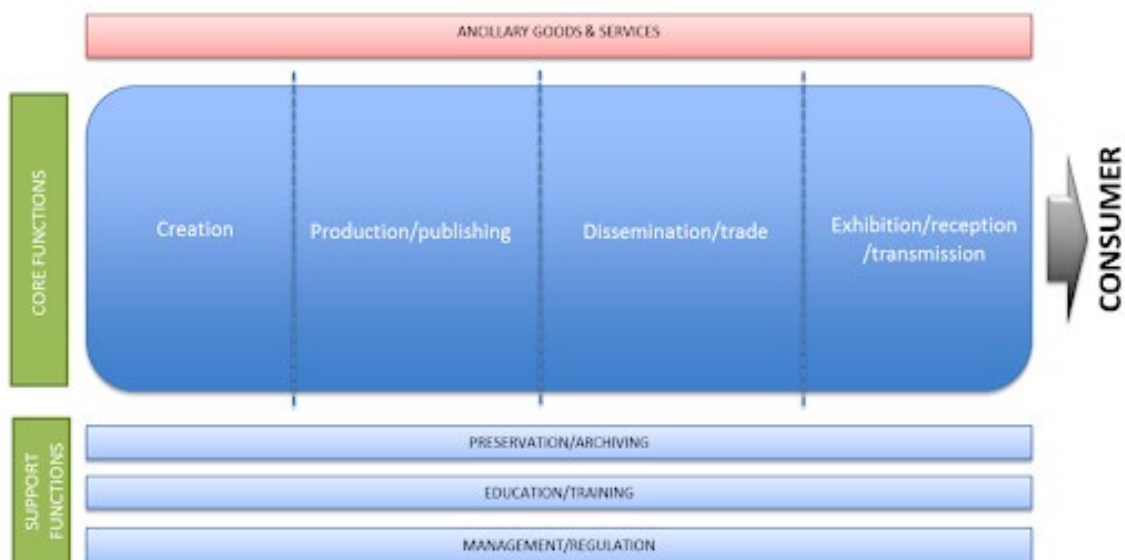
Figure 2 Creative value chain model Source: EU 2017, Mapping the creative value chains: A study on the economy of culture in the digital age, https://op.europa.eu/en/publication-detail/-/publication/4737f41d-45ac-11e7-aea8-01aa75ed71a1/language-en   access 27th Oct 2023 p.11.

In recent years the cultural sector has become increasingly important both for economic growth of countries and for employment. The digital revolution has an important impact on the way in which cultural content are produced and accessed, as well as on the way in which the public interacts with culture.

Therefore, there is a need to focus on the development of digital skills applicable to the cultural sector and their potential for the economic and sustainable growth of the EU. Despite new technologies being one of the strongest drivers of our society, women continue to have limited access to the digital sector in terms of education, career, and opportunities so it is very important to offer girls opportunities for discussion with industry professionals and training experiences to seize the concrete opportunities arising for technological innovation.

Because of the digital revolution with all its components, the sector needs also new employees equipped with new skills and competencies (digital), and cultural valorisation. These are new employees – Digital Womanist. The check-ups shall demonstrate what kind of employees the company has now.

1.2 Methodology

The Check-up is an interactive activity that engages students as "consultants" to participating SMEs.

To carry out this activity effectively, we need to coordinate two main sets of tasks :

1. Preparation, which consists of :

• Organizing female students into groups (suggested group size: 4-8 students per company).
• Assignment of a mentor for each group.
• Selection of companies to be involved.

2. Implementation:

• Execution of the check-up process with the selected companies and creation of the evaluation report

The Criteria for the selection of companies are :

• SMES
• Belong to at least one sector of the cultural and creative industries (or be part of its value chain).
• Focus on the enhancement of cultural heritage.

Potential industries include all companies within the UNESCO cultural domain framework, as well as those involved in the value chain of these industries (e.g., hospitality and accommodation, language agencies, local development agencies, etc.) Figure 3 shows an example of value chain mapping.

The business figures to be involved could be :

• Owner
• CHIEF EXECUTIVE OFFICER
• CHIEF FINANCIAL OFFICER
• Manager

The implementation phase includes all the activities that students must undertake to create the Student Evaluation Report. These activities are listed below :

1. Desk Research :

Students gather information about the company and creative industry in which they are employed. The list of potential industries includes all companies within the framework of UNESCO cultural domains, as well as companies that are part of the value chain of these industries (e.g., hospitality and lodging, language agencies, local development agencies, etc.), and also companies that are part of the value chain of these industries.

2. Submission of a questionnaire :

Students, with the supervision of a tutor, after collecting information about the company, fill a Google Form questionnaire in order to collect quantitative data about the company. (Company's Identikit)

3. Analysis of the results of the questionnaire :

The answers will be analyzed by the students and useful for the purpose of conducting the interview.

4. Interview :

Students will interview the company through a face-to-face interview or call conference. (Company's Digital and Inclusion progress Report)
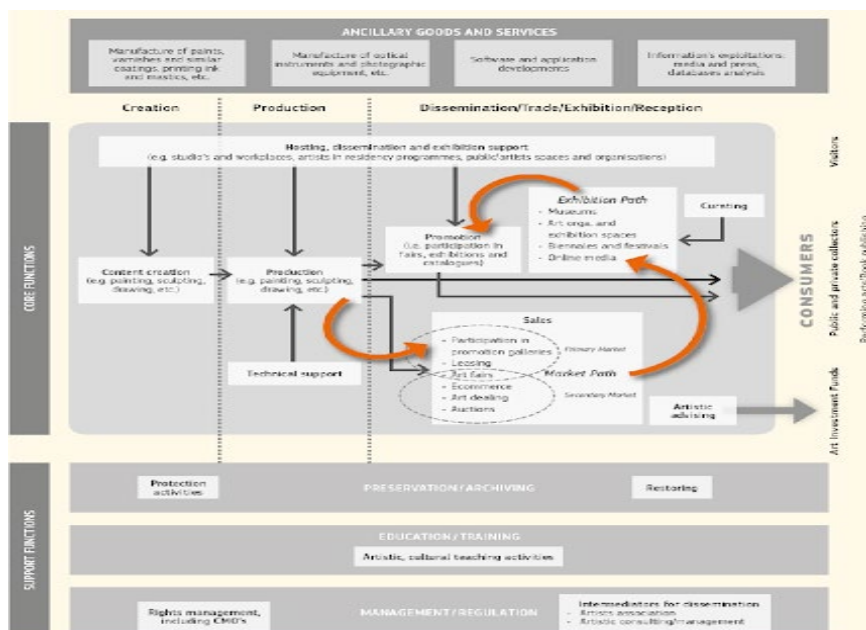

Figure 3 Example of the value chain mapping: visual art value chain Source: EU 2017, Mapping the creative value chains: A study on the economy of culture in the digital age, https://op.europa.eu/en/publication-detail/-/publication/4737f41d-45ac-11e7-aea8-01aa75ed71a1/language-en access 27th OCt 2023.

2. Methodology for conducting interviews

How the interviews will be conducted :

The Check Up tool is a tool contained in the DIGITAL WOMANIST TOOLKIT FOR DIGITAL SOLUTIONS DESIGN that will be used to identify the most suitable digital solution to be adopted to accelerate the digital transition of the supply system that will be prototyped in the Digital Solutions Design Labs.

It is divided into two phases, the first phase consists of a Desk research, in which the female students supported by the university they are part of will be able to choose among the companies investing in the creative and cultural sector that they consider most suitable and a second phase consisting of an interview that. The interview will be divided into two types: the first that we will call Company's Identikit will be conducted online in the form of a Google Form in which the students through targeted questions will analyze the business model of the companies, this first phase aims to focus on the typical activities of the organization, how it has organized its strategy and what relationships it has with its partners and customers.

The second part of the interview, which we will call Company's Digital and Inclusion progress Report will consist of a face-to-face interview.

The on-line form is divided into 3 parts :

1. Understanding company business and requirements,

2. KPI

3. Defining an Impact of the company on the digital solutions, cultural heritage and diversity

(see Part I – Online Questionnaire)

Students have to collect the resulting information from the questionnaire and analyse them to conduct the interviews with the companies' representatives.

How will the Face-to-face interviews be conducted ?

The students' interviews can take the form of a personal interview at a company site, a personal interview at a university facility, or a conference call meeting. In all cases, students are required to request a Non-Disclosure Agreement (NDA). Additionally, students have the option to conduct anonymous interviews or non-anonymous interviews (students must inquire).

The students will interview managers of the selected companies on certain aspects to investigate the digitization of the companies. The questions will still be on a Google Form but will be posed directly by the students to the interviewees so as to have an exchange. This type of interview was chosen because it is possible to receive immediate feedback on the understanding of the questions and answers, and this allows for rephrasing questions or deepening certain topics more effectively.

In Part II - Company's Digital and Inclusion progress Report, we will provide some suggestions on how to conduct personal interviews.

The report submitted by students should include, at minimum, the following sections :

• State of the art (desk research)
• Methodology
• Findings (results of the online questionnaire and face-to-face interviews)
• Recommendations
• References.

Privacy disclaimer

Here is the disclaimer to use to authorize the interview.

The information provided by you is collected in connection with the project implemented in the EU Programme ERASMUS + KA220-HED - Cooperation partnerships in higher education coordinated n° 2021-1-IT02-KA220-HED-000032111" Digital Womanist" coordinated by Università degli Studi di Salerno (Italy), and NAME OF YOUR INSTITUTION is a Consortium Partner.

The "Digital Womanist" project intends to develop the "Digital Womanist" University Curriculum to develop digital hard skills in female humanistic students and to understand the digital solutions companies need to improve for the digital transition of their offer system, which will be prototyped in the Digital Solutions Design introduced in the Companies. More information about the project can be found at https://digitalwomanist.unisa.it/.

Due to the Consortium's concern for the right to confidentiality of the data provided, I kindly ask you to select the option related to the scope of data protection you want, which you will provide in the online questionnaire and during the in-depth interview that will follow. These results will be included in the final report prepared by the group of Students, which will be the basis for passing the course, as well as one of the project results.

Please check the appropriate box or, where relevant, specify your answer :	
The final report may be accessible to the public	
The final report may be accessible to the public, but with a coded company name	
The final report may only be used for the purpose of completing the course for the Digital Womanist project and presenting the project results of the Managing Agency	

2.1 PART I – Company's Identikit

2.1.1 Section 1: UNDERSTANDING COMPANY BUSINESS AND ENVIRONMENT

This first phase aims to focus on the typical activities of the organization, how it has organized its strategy and which relationships it maintains with its partners and customers.

Market and demand

1. Which markets does the company address ? (Give a brief description)

In terms of:	Description
Company name	
GeographicArea (nations)	
Gender Issues (universal or gender oriented)	
Massive or individual	

2. You belong to the following sector :

Sector, you belong to:	Yes/No
Cultural and Natural Heritage including cultural education (Museums, Archaeological and Historical Places, Cultural Landscapes, Natural Heritage),	
Performance and celebration (Performing Arts, Music, Festivals, Fairs and Feasts)	
Visual Arts and Crafts (Fine Arts, Photography, Crafts)	
Books and Press (Books, Newspapers and Magazine, other printed matter, Library, Book Fairs)	
Audio-Visual and Interactive media (Film and Video, Tv and Radio – also internet streaming, Internet – podcasting, Video Games)	
Design and Creative Services (Fashion Design, Graphic Design, Interior Design, Landscape Design, Architectural Services, Advertising Services)	
Tourism (Charter Travel and Tourist Services, Hospitality and Accommodation)	
Sport and Recreation (Sport, Physical Fitness and well-being, Amusement and Theme parks, Camping)	
Other, which is..........	

3. Your customer is :

Type of the customer	Yes/No
Public individual	
Public institutional	
Private individual	
Private institutional	
Domestic	
International	

4. Definition of goods or service you produce :

Characteristic of the output	Yes/No
Standard goods and services	
Innovative goods and services	
Luxury goods and services	
Creative output	
Typical culture	
Other, which is..........	

5. My place in the value chain :

Position in the value chain	Yes/No
Creator	
Producer/Publisher	
Disseminator/Trader	
Exhibitor/Transmitter	
Other, which is..........	

Competitive resources

6. Which are the critical success factors for your business (open question minimum 3 factors)

a)

b)

c)

d)

e)

This marketing tool is essential for my business:	Not at all	To a small extent	To a moderate extent	To a great extent	To a very great extent	I don't know
Website						
Email						
Social media						
Word of Mouth						
Print collateral						
Internet Advertising						
Direct Mail						
Tv, Radio and/or Print Ads						
SEO						
Tradeshows and /or Conferences						

7. My workforce is composed of the following number of people :

we don't have	1 – 5	6 – 20	21 – 50	51 – 100	>100

8. What is the percentage of women in your workforce ?

< 5%	6 – 10 %	11 – 20 %	21 – 50 %	51 % – 75%	75% >

Statement	Not at all	To a small extent	To a moderate extent	To a great extent	To a very great extent	I don't know
My workforce consists mostly of administration						
I have a lot of engineers and technology specialist in my staff						
My workforce has mostly humanist background						
The output I provide, requires highly skilled staff						
My staff mostly does not follow technological and digital change in the world						
My staff has high rotation						
I have a lot of sales force						
I have a big marketing department						
I run vast marketing activities						
Average age of my employees is rather high						

2.1.2 Section 2: KPIs

The second stage of the company check-up consists in the analysis of KPIs related to the sales area. Through this analysis, it will be easy to outline the path taken in the last 3 years by the company and how it is equipped to achieve the objectives set over time.

The macro themes that will be treated: revenue, margins, international markets, channels, customer base, customer loyalty and sales trend. In this case, the questions are a mix of open questions and multiple-choice questions : the first will help the student to draft their final report, while the latter will merge into the automatic dashboard.

Revenues

9. Please refer to the following statements :

Revenue and margin	Yes	Don't know	No
My revenue comes mainly from cultural and creative activities			
The sector in which the company operates is growing now			
The sector in which the company operates will growth in next three years			
The company is able to easily respond to a growing demand			
I expect my revenue will be growing next three years			
Margins in my business are pretty high			
Margins in my cultural and creative business operations are higher than in remaining business operations			

10. To what extent is the following statement true in your company ?

Turnover	Not at all	To a small extent	To a moderate extent	To a great extent	To a very great extent	I don't know
The turnover in the last three years has increased						
All turnover goals have been achieved						
The revenue of the cultural and creative business operations in the last three years has increased						
The cultural and creative business operations had to be subsidies from the remaining business operations in last three years						
The expectations towards the turnover in next three years are positive						

International customers

11. The company's revenue from foreign customers in percentage is :

< 5%	6 – 10 %	11 – 20 %	21 – 50 %	> 50%	I can't answer

Customer base (the group of customers that the company has in its portfolio and who regularly or non-regularly purchase its goods/services)

2.1.3 Section 3: Defining an impact of the company on the Cultural Heritage and Diversity

The third stage of the company check-up consists in the assessment of the impact of the creative and cultural activity of the company. The instrument will prove useful to assess areas in which organizations have strengths and weaknesses related to increasing cultural diversity and the protection of cultural heritage.

Please rate the degree to which you agree or disagree with each of the following statements. As you respond, please consider the business operations, and produced outputs of how things actually are.

12. Contribution to the protection of the cultural heritage

Statement	Strongly disagree	Disagree	Some-what disagree	Neither agree or disagree	Some-what agree	Agree	Strongly agree
My activities are important for the protection of the cultural heritage of the region							
My activities are important for the protection of the national cultural heritage							
My activities are important for the protection of the international cultural heritage							
I can increase my impact on the protection of the cultural heritage							
Digital revolution increases my possible impact in the protection of the cultural heritage							
I need more skilled workforce to increase my impact on the protection of the cultural heritage							
I need more capital to increase my impact on the protection of the cultural heritage							

13. Contribution to the valorising the cultural diversity

Statement	Strongly disagree	Disagree	Some-what disagree	Neither agree or disagree	Some-what agree	Agree	Strongly agree
My activities are important for the cultural diversity of the region							
My activities are important for the national cultural diversity							
My activities are important for the international cultural diversity							
I can increase my impact on the cultural diversity							
Digital revolution increases my possible impact in the cultural diversity							
I need more skilled workforce to increase my impact on the cultural diversity							
I need more capital to increase my impact on the cultural diversity							

14. Contribution to the sustainable development

Statement	Strongly disagree	Disagree	Some-what disagree	Neither agree or disagree	Some-what agree	Agree	Strongly agree
My activities are important for the sustainable development							
I can easily increase my impact on the sustainable development							
My activities are important for the economic well-being of the society							
My activities are important for the natural environment							
My activities are important for the social inclusion							

15. Training

Statement	Strongly disagree	Disagree	Some-what disagree	Neither agree or disagree	Some-what agree	Agree	Strongly agree
The organization offers training and fun exercises to facilitate cultural education and awareness							
The organization offers training and fun exercises to facilitate digital skills and competencies of employees							
The organization has a process in place to facilitate cultural education and awareness							
The organization has a process in place to facilitate digital skills and competencies of employees							
The organization is committed to producing leaders and employees who digitally skilled							
The organization promotes intentional reflection on cross-cultural interactions							
The organization responds promptly to emerging cultural issues that affect the organization							
The organization offers on going opportunities for cultural interaction coupled with intentional reflection							

16. Intentionality

Statement	Strongly disagree	Disagree	Some-what disagree	Neither agree or disagree	Some-what agree	Agree	Strongly agree
My activities are important for the sustainable development							
I can easily increase my impact on the sustainable development							
My activities are important for the economic well-being of the society							
My activities are important for the natural environment							
My activities are important for the social inclusion							

17. GDPR Privacy Policy - General Data Protection Regulation

I here by authorize the use of my personal data in accordance with the GDPR 679/16 - "European regulation on the protection of personal data".

The questionnaire is available at the following link or QR code:

https://digitalwomanist.unisa.it/company-identikit

2.2 PART II: Company's Digital and Inclusion Interview

2.2.1 Students' instructions for the personal interview

Aspects that may need to be deepened are :

• Understand the business and market
• Understanding Company needs for expanding internationally
• Understand the improvement areas, eg. if the market is growing and the turnover has fallen
• Cultural Quotient gap like Digitalisation, Inclusivity, Training, Internationalisation, etc
• Use of funds for internationalization.

   The following are some example to help the student to ask the right questions and to direct the conversation to the right reflections during the face-to-face interview to be carried out in this phase of the check-up.

Talking about Digitalisation...

• Can you recognize the area where adaptation to the digital revolution is required?
• Are there any areas where your company is technologically lagging behind competitors?
• Is the digital revolution generally relevant for your company? How important it is for the cultural activities you run operations in?
• Digitalisation is more important in terms of producing or selling the output?
• Which emerging technologies or digital trends do companies consider most relevant for their industry and how do they intend to address them?
• How do companies currently assess and improve the digital skills of their staff? Are there existing training programs or initiatives?
• What digital and technological skills do you think are crucial for companies to remain competitive and innovative?

Talking about Inclusion....

• Considering the opportunities given to employees, would you describe your organization as inclusive? Are the opportunities equal regardless of gender, ethnicity, etc.?
• Do you think your organization strategically makes use of the diverse voices within it (in terms of different genders, ethnicity, etc.)?
• Could you please describe a case which indicates that the organization understands the dynamics of diversity and inclusion?

Talking about Training....

• Does your company offer any training programs for the workforce? Are there specific programs focused on helping the workforce to act effectively in a digital environment?
• Does your staff need special training on exploiting modern, technologically advanced tools?

Talking about the use of funds for internationalization.....

• What kind of funds do you use for internationalization? Are you satisfied with them or not?
• What professional development opportunities do you offer women in your organisation?
• What measures are you taking to ensure equal pay for men and women in your staff?
• What specific skills do you think are most important for women humanities graduates in the digital transition?

It is important to focus on the questions that the respondent has not been able to answer and/or on the negative indicators that could emerge as an answer to the questions. Students should ask for insights and try to bring out the causes that have generated the latter. By doing so, it will be easier to identify the problems and thus circumscribe the areas of hypothetical improvement.

Female students will have the opportunity to enter questions they deem appropriate into the Google Form that will emerge later during the interview.

The questionnaire is available at the following link or QR code:

https://digitalwomanist.unisa.it/company-digital-inclusion

3. Student Evaluation Report

Once the interviews are completed, the students together with their Tutor will analyze the responses derived from the questionnaires. The questionnaires are all in digital format, this will facilitate analysis by the students. The report aims to analyze and understand what digital solutions cultural companies are looking for that they can integrate and can be used by the students as a tool to understand what digital knowledge and skills they need to acquire or improve in order to be more competitive at the job level. The steps to be followed for the evaluation of the report are as follows.

• Comprehensive data collection: students at this stage will collect the results derived from the completed questionnaires into a single document, making sure that there are no missing data or errors in capturing the responses.
• Analysis of quantitative and qualitative responses: the goal is to extract quantitatively relevant information and detect key trends in digitization within the CCIs and provide important, in-depth details.
• Data-driven conclusions: Based on the analysis of quantitative and qualitative responses, conclusions are drawn that reflect the findings from the data collected. Conclusions should be objective and based on the evidence collected.
• Recommendations and Decision: Based on the conclusions drawn, clear recommendations are made. The recommendations should indicate which digital solutions might be most suitable for cultural enterprises to integrate into the academic system. This phase may also include decisions on possible future actions.
• Prototyping: students will prototype the solution that emerged from the previous phase that will be integrated as an additional service of the company
• Presentation of results: Students will present the results of the data analysis, including conclusions, recommendations and the prototype

You will find the evaluation form below.

CHECK-UP EVALUATION

PARTNER : _____

GROUP (TEAM MEMBERS) :

- _____
- _____
- _____
- _____
- _____
- _____

OVERALL QUALITY OF THE REPORT :

Mark on a scale of 1-10 the overall quality of the report. 1 means indicates poor quality and 10 is excellent quality.

Comments : _____

_____

_____

_____

Does the students...	Yes	No
...follow the structure of the report?		
...set the context by providing sufficient details?		
...adequately describe the company situation?		
...present a clear description of the results including their discussion and conclusions?		
...make clear how the results may inform and assist practice?		
Does the report make useful contribution to the company and/or similar companies?		

LABORATORY ACTIVITY EVALUATION

PARTNER : _____

GROUP (TEAM MEMBERS) :

- _____
- _____
- _____
- _____
- _____
- _____

Prototype Summary:

_____
_____
_____
_____

Scores	1	2	3	4	5
Is the topic clearly addressed?					
Is the topic well developed?					
Are the innovative techniques presented applied?					
Are the digital tools used properly used?					
What level of critical and creative thinking is being adopted?					
Teamwork/Organisation/Time Management					

Comments : _____
_____
_____
_____

SECTION II

INTRODUCTION

The aim of this section of the toolkit is to help you :

• To apply transformational team coaching so as to accompany the students in digital solutions design labs (learning labs based on the learning by doing and experiential methodological approach) to develop digital innovation prototypes to be introduced in the cultural organisations

We will be specifically touching upon :

1. Introduction to coaching

• Understand what is involved in being an effective coach and the skills that you need
• Explore what is meant by coaching and provision of guidelines that will help you to deliver effective coaching sessions
• Learn about how you should plan and deliver coaching sessions with your team members

2. Coaching into practice

• Provides an insight into the practical skills and techniques used by coaches. How to how ask questions, how to listen and how to use coaching in the context of performance management
• Learn how to use the grow coaching model to plan and deliver effective coaching sessions

What exactly is Coaching?

Well, the word 'coach' derives from the Hungarian word for 'carriage', the link being **the transportation of someone from where they are to where they want to be.**

This can be seen as the broad aim of coaching – to facilitate the learning, development, and increased performance of an individual – to take them from one place, where they are now, to another place, where they want to be.

Coaching is a method that helps teams and team members to develop their self-awareness, skills and knowledge to improve their job performance or personal growth. It is about questioning and enabling teams and individuals to identify gaps in their skills or knowledge and to plan and support them in addressing these through a range of work-based activities.

It is essentially non-directive, with the emphasis on helping the people being coached to learn, rather than teaching or training them, and on encouraging them to try things out for themselves.

The term non-directive means that the coach gives very little direction or instruction to the coach. Instead they support coachees to come up with their own goals, ideas, and conclusions. Doing this means that coaches are more likely to work for them and use the unique skills they have. A hands-off approach also builds self-awareness, promotes engagement, and develops the ability to solve problems independently and creatively.

The ICF (International Coaching Federation)[*], founded in 1995, defines coaching as a partnership with clients that, through a creative process, stimulates reflection, inspiring them to maximise their personal and professional potential. In fact, each client is seen as a creative and resourceful person. Through coaching, these clients are able to learn and develop techniques and action strategies that will enable them to improve both their performance and the quality of their lives.

So, what could you consider as not being coaching ?

SHARE YOUR OPINION

* https://coachingfederation.org/

Differences between coaching and other disciplines

Let's look at some main differences between Coaching, mentoring, psychology, psychotherapy and counselling :

Coaching deals with specific tasks and skills that can be mastered and measured. There is an equal partnership relationship between the Coach and the Coachee. Coaching supports Coachees to recognise their thinking patterns and to activate all internal resources to achieve their self-defined goal. Coaching does not have an interpretative approach and does not make personality diagnoses, it does not make assessments of the person of any kind. It may, if necessary, use questionnaires only to stimulate the person's awareness of specific behaviours.

Mentoring, on the other hand, focuses on longer-term development or progress within an organisation.

Psychology offers psychological support and diagnoses and evaluates the person.

Psychotherapy is geared towards treating psychological disorders or pathologies to help people return to a state of well-being.

Counselling instead explores the past, is a supportive relationship and offers solutions to existential hardships

What about the main differences between coaching, consultancy and training?

Well, coaching focuses on the growth and development of the person by accompanying him or her in defining attainable goals, developing awareness, creating possibilities and finally choosing a plan of action that goes in the direction of the goal. It knows a method. The main tool is the REQUEST to support the AUTONOMOUS development of Coachee performance to the maximum. It essentially works on the 'who' and 'what' the coachee wants and guides him or her in discovering his or her goals and how to realise them. Finally, its focus is on performance, particularly in unblocking, support or performative development.

Consultancy is aimed at solving specific problems. A consultant is an expert in a particular field and has the task of focusing on 'what to do' to improve the situation of the client company, applying his or her own experience.

In Training, the tool is the SAYING, the asserting, and the affirming to get the content across. In those cases where training, e.g. in experiential training, instead of using 'saying' when using 'making do' and 'making say', we are closer to the world of facilitation. Finally, the focus of training is on learning.

But what exactly does a Coach do?

The coach's main responsibilities include :

● facilitating the discovery, clarity and alignment of the objectives that the coachees wants to reach;
● accompanying the coachee in a personal discovery of these goals;
● making solutions and strategies emerge from the coachee himself/herself;
● leaving full autonomy and responsibility to the coachee.

Some features that are specific to coaching

Coaching is generally carried out in 1:1 meetings, or coaching sessions, usually between a coach and coachee. In coaching, you observe "where the coachee is today", what the current starting situation is, and defines, by mutual agreement, what he or she is willing to do to reach "the goal where he or she would like to be tomorrow" by defining outcome indicators. Coaching tends to focus on a short-term performance goal, with sessions scheduled as required to facilitate the achievement of that goal. This goal focus or focus on future solutions is also a feature of coaching. In fact, coaching conversations are about progress, personal development, finding solutions and committing to action.

 What skills do you think a coach should have ?

SHARE YOUR OPINION

What skills should a Coach have?

A good coach should be able to express the coaching mindset i.e. develop and maintain an open, curious, flexible and coachee-centred mindset.

He/she should be able to cultivate confidence and trust and work with the coachee to create a safe and supportive environment that allows the coachee to share freely. He/she should maintain a relationship of mutual respect, trust and presence. He/she should be fully aware and present with the client, employing an open, flexible, centred and confident style. A very important skill is to be able to listen carefully. In fact, he/she should focus on what the coachee says and does not say in order to fully understand what is being communicated in the context of the client's systems and to support the coachee's self-expression.

A good Coach should be able to evoke awareness and facilitate client insights and learning by using tools and techniques such as powerful questions, silence, metaphors or analogies. He/she should be able to facilitate client development and work with the client to transform learning and insights into action. he/she should do his/her utmost to promote the client's autonomy in the coaching process. finally, he/she should be aware of his/her own strengths and weaknesses.

Team or Group Coaching

Today, group coaching is also becoming increasingly popular. Teams can come together to share knowledge, problem solve and plan together. After all, the team is greater than the sum of its parts.

By using models such as the GROW coaching model, teams can identify goals and plan how they will achieve them. This gives a fresh take on difficult problems. It is likely that the team, or individual, are trying coaching because they are stuck, and their usual ways of working are not delivering the goods. In fact, coaching can 'un-stick' problems and provide space for new ideas. Team coaching also helps foster a sense of shared accountability, buy-in to plans and decisions, and, of course, a sense of engagement. Coaching can also support organisational change initiatives by helping individuals and teams to connect with, accept and adapt to change in a manner consistent with their personal values and goals. Coaching often proves popular as it helps to achieve a balance between the goals of the organisation and the personal development needs of individual employees. It can also facilitate cultural change.

Clutterbuck and Megginson describe a coaching culture as one where: 'Coaching is the predominant style of managing and working together, and where a commitment to grow the organisation is embedded in a parallel commitment to grow the people in the organisation.'[*]

Gradually, **coaching leadership and management styles and coaching conversations are becoming increasingly common**. With this, comes the opportunity to transform an organisation's culture. Many leadership theories and models, such as distributed leadership and systems leadership, encourage senior managers to enable and empower leadership at all levels of the organisation and beyond. Coaching supports this because it is a non-directive approach, acting in direct contrast to a dependent command and control style.

There are clear benefits to be had from a coaching culture :

• The organisation is adaptive
• It makes the most of its collective intelligence and potential
• And the continual learning that coaching cultures bring creates an organisation that is best equipped for the next challenge.
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* Clutterbuck & Megginson, 2005, p. 19

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• The organisation is adaptive
• It makes the most of its collective intelligence and potential
• And the continual learning that coaching cultures bring creates an organisation that is best equipped for the next challenge.

The benefits from a coaching culture can be summed up as shown in the following table :

PERSONAL BENEFITS	BENEFITS IN TEAMS AND ORGANISATIONS
Establish and act towards achieving goals	Empowers individuals and encourages them to take responsibility
Become more self-reliant	Increases employee and staff engagement
Gain more job and life satisfaction	Improves individual performance
Contribute more effectively to the team and the organisation	Helps identify and develop high potential employees
Take greater responsibility and accountability for actions and commitments	Helps identify both organisational and individual strengths and development opportunities
Work more easily and productively with others (boss, direct reports, peers)	Helps to motivate and empower individuals to excel
Communicate more effectively	Demonstrates organisational commitment to human resource development

Remove interferences to "unlock" people's potential

For KEITHSON AND PARTNERS, the purpose of coaching is to "unlock" people's potential.

To help people understand this, you can use the metaphor of the Iceberg.

The visible tip of an iceberg represents what others see, while the vast majority lies beneath the surface. This metaphor can remind people that there is more to them than meets the eye, including hidden potential and untapped strengths.

Instead, W. Timothy Gallwey[*] defines the formula that defines the inner game as :

P=P–I

or PERFORMANCE = POTENTIAL – INTERFERENCE

> "Truth, like gold, is to be obtained not by its growth, but by washing away from it all that is not gold".
> **Leo Tolstoy**

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* W. Timothy Gallwey, The Inner Game of Work (Random House, 2000)

But what are the INTERFERENCES ?

They are the "Stories" that we tell to ourselves.
There are many different types. Let's have a look at some that you have probably said or thought yourself.

"Stories we tell ourselves"

"I don't speak in meetings because others have already said everything".
"Everyone always relies on me because i am responsible and because they are not autonomous".
"The people I work with are not up to my standards".
"I am an accommodating person. That's why others take advantage of me"
"I've tried everything possible. If I see no alternative, it's because there isn't one".

"From stories to limiting thoughts"

"That's just the way I am"
"I can't... And I don't think I ever will". "If I do that... It works better'
"It's useless..."
"I can't help it"
"What's the point?"

"From the stories to... the bias"

"They're not going to change anyway"
"They fill their mouths with fine words, but..." "They're all idiots"
"Homo homini lupus"
"If he says that, it means that."

Stories are a result of Cognitive bias which is a systematic pattern of deviation from norm or rationality in judgment. Individuals create their own "subjective reality" from their perception of the input. An individual's construction of reality, not the objective input, may dictate their behaviour in the world. Thus, cognitive biases may sometimes lead to perceptual distortion, inaccurate judgment, illogical interpretation, and irrationality. The notion of cognitive biases[*] was introduced by Amos Tversky and Daniel Kahneman in 1972[**] and grew out of their experience of people's innumeracy, or inability to reason intuitively with the greater orders of magnitude. Tversky, Kahneman, and colleagues demonstrated several replicable ways in which human judgments and decisions differ from rational choice theory.

In an ideal setting, the Coach leads the Coachee from the problem to the objective, from "I must" to "I want", from the need to the desire. With the help of the Coach, the Coachee moves and leads to action and he/she enters a logic of possibilities.

Sir John Whitmore offers more insights into the world of coaching in Coaching for Performance: The Principles and Practice of Coaching and Leadership[***].

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* To learn more about cognitive bias please consult the following: https://www.visualcapitalist.com/wp-content/uploads/2021/08/all-188-cognitive-biases.html

** Kahneman D, Frederick S (2002). "Representativeness Revisited: Attribute Substitution in Intuitive Judgment". In Gilovich T, Griffin DW, Kahneman D (eds.). Heuristics and Biases: The Psychology of Intuitive Judgment. Cambridge: Cambridge University Press. pp. 51–52. ISBN 978-0-521-79679-8.

*** https://www.amazon.it/Coaching-Performance-Principles-Practice-Leadership/dp/1473658128?asin=B01HPVHM0C&revisionId=a213afbb&format=1&

PUTTING COACHING INTO PRACTISE

We have looked at the theory, now we will look in more depth at

The GROW MODEL

The adoption of this model will help you to use various coaching tools and to build an effective coaching relationship.

The model was originally developed in the 1980s by business coaches Graham Alexander, Alan Fine, and Sir John Whitmore[*].

The model consists of four phases :

1. GOAL - establishes what the team member is aiming to achieve.
2. REALITY- is where the team member is right now – their situation and circumstances.
3. OPTIONS - are the choices that team members have identified to help themselves to achieve their Goal.
4. WILL- is about deciding on what the team member will do next and for confirming their willingness or motivation to move forward.

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* Alexander, G. (2016). Behavioural coaching – The GROW model. In J. Passmore (Ed.), Excellence in coaching – The industry guide (3rd ed.). London: Kogan Page; Taylor, F. (1911). The principles of scientific management. New York: Harper & Row; Whitmore, J. (2017). Coaching for performance (5th ed.). London: Nicholas Brealey.

The steps and things you should consider are :

• You need to start by asking Questions.
The aim of coaching is NOT to TELL or DIRECT team members, but to help them to reflect on challenges and problems and to help them to decide on how to proceed and challenges that they need to make. Being able to ask awesome questions is an essential skill for the managers as a coach.

• Having asked awesome questions, you need to actively listen to the response.
This means not just listening to what was said, but how it was said and the 'hidden' meaning and context of the response. Active listening involves more than simply listening; it involves demonstrating your interest and that you value the ideas and comments of team members.

• To be effective as a coach, you need to develop and build a strong rapport with team members. This involves building trust and respect using an array of techniques and skills including 'matching'. The stronger the rapport you have with team members, the more challenging you can be during coaching sessions.

• Then you need to get feedback. In fact, we all need feedback on how we are doing. Delivered in a positive and constructive manner, feedback can build confidence, self-esteem, and motivation. Delivered in the wrong way, feedback can have the opposite impact resulting in poor performance and a breakdown in the relationship between you and your team members.

• You need to bear in mind different kinds of Coaching Questions. One of the aims of a coaching session is to encourage team members to review and comment on their own performance as much as possible. The effective use of questions will enable you to engage team members and to increase their commitment to proposed actions and objectives. Effectively phrased questions are important. You should avoid accusing style questions such as: 'Why did you do that?'

Questioning

There are **three types** of questions which can be used effectively as part of a coaching session: **Open, Coaxing or encouraging and Challenging or probing questions.**

Open Questions.

We often start questions with phrases like 'Can you ...', 'Will you ...', 'Are you ...'. These questions usually get limited responses because they are **closed questions**. Open questions cannot be answered with 'yes' or 'no', or a closed response such as 'left' or 'right' because they invite people to express their thoughts and opinions.

Open questions usually begin with one of the following :

WHY, WHAT, WHEN, WHERE, WHO AND HOW.

Some examples for you :

• What result are you trying to achieve?
• What outcome would be ideal?
• What do you want to change?
• What has worked for you already?
• How could you do more of that?
• What is the hardest/most challenging part of that for you?
• What is the best/worst thing about that option?

Coaxing or encouraging questions

   The aim of coaching is not to always tell people how or what needs to be completed, but to encourage them to identify potential ideas and solutions for themselves. Coaxing or encouraging questions are designed to tease out people's ideas and opinions, thereby getting them involved and committed to an action.

These types of questions are highly effective when used with TED.
T = TELL ME ABOUT ...
E = EXPLAIN MORE ABOUT.....
D = DESCRIBE MORE ABOUT

Some examples for you :

• Tell me more about how you could....

• Tell me what are your next steps?

• Explain a little more about how this would work.

• Explain in more detail why you feel this is important.

• Describe how you would complete this if it were up to you.

• Describe where this problem happens most of the time.

Challenging or probing questions

Where you are unable to agree with what a team member has said, rather than openly dis-agreeing with them, which could be confrontational, a challenging question could be used to establish how they see things and how they will achieve the required standard or do things better, such as: "You say that sales are difficult at the moment because of the recession, but what extra activities will you undertake to get your figures back on target?" Too many challenging questions should not be used because this could put too much pressure on your team member, so challenging questions should be used sparingly.

Some examples for you:
• Interesting ... why do you think that is the case ?
• How does this compare to the previous three months ?
• What ratio of complaints to customers did you achieve ?
• What would be an example of that ?
• Who else might be able to help you ?
• Where in the process are the bottlenecks or blockages ?

Going back to the GOAL model :

ACTIVITY 1: AWESOME COACHING QUESTIONS ?

The key to effective coaching is being able to ask awesome questions. This is a skill that improves with practice. It is a good idea to have key questions prepared in advance of a coaching session. Make a list of potential questions you could ask at each stage of a coaching session using the grow model.

GOAL	REALITY	OPTIONS	WAY FORWARD

Here follow some example questions you could try using when adopting the GROW MODEL

GOAL	REALITY	OPTIONS	WAY FORWARD
• What do you want to achieve from this coaching session? • What goal do you want to achieve? • What would you like to happen with _____? • What do you really want? • What would you like to accomplish? • What result are you trying to achieve? • What outcome would be ideal? • What do you want to change? • Why are you hoping to achieve this goal? • What would the benefits be if you achieved this goal?	• What steps have you already taken to achieve this goal? • Where are you now in relation to your goal? • On a scale of one to 10, where are you? • What has contributed to your success so far? • What is working well right now? • What do you think is stopping you? • Do you know other people who have achieved that goal? • What did you learn from _____? • What have you already tried? • How could you turn this around this time?	• What are your options? • What could be your first/next step? • What do you think you need to do to get a better result (or closer to your goal)? • Who else might be able to help? • What has worked for you already? how could you do more of that? • What is the hardest/most challenging part of that for you? • What is the best/worst thing about that option? • Which option do you feel ready to act on? • What could you do differently? • Who do you know who has encountered a similar situation?	• What do you think you need to do right now? • Tell me how you are going to do that. • How will you know when you have done it? • On a scale of one to ten, what is the likelihood of your plan succeeding? • What obstacles are getting in the way of success? • What resources can help you? • How will you know you have been successful? • What support do you need to get that done? • What do you need from me/others to help you achieve this? • What are three actions you can take that would make sense this week? • On a scale of one to ten, how committed/motivated are you to doing it?

Now you know about different types of question and have lots of examples of them but you need to plan how and when to use them.

Here are some practical tips :

• PLAN YOUR QUESTIONS - Before your coaching session, consider your goal and then plan a sequence of related questions to help you follow the conversation and cue your notes.

• KNOW YOUR PURPOSE - Every question you ask should help you gather either facts or an opinion. Know which kind of information you need and frame your questions accordingly.

• USE OPEN QUESTIONS - Open questions are great questions because they invite team members to give you full answers.

• AVOID ASKING MULTIPLE QUESTIONS AT ONCE - Questions containing multiple questions are not great questions because they can get people confused – which question should they answer first ?

• FOCUS YOUR QUESTIONS SO THEY ASK ONE THING AT A TIME - To get more complete answers, use short questions, where each one covers a single point. If you really want to know two different things, ask two different questions.

• ASK QUESTIONS USING THEIR LANGUAGE NOT YOURS - Ask questions using words and phrases that team members understand. It avoids misunderstandings and will help to build rapport. Avoid unnecessary 'jargon'.

• AVOID ASKING LEADING QUESTIONS - Leading questions can result in your team member telling you what he thinks you want to hear, rather than the full truth. This will not help you moving forwards.

• FOLLOW GENERAL QUESTIONS WITH SPECIFIC ONES - Build a hierarchy of questions that begins with the big picture and gradually drills down into specifics with follow-up questions.

• ASK SUPPLEMENTARY QUESTIONS - Follow on questions are great because they show that you have been listening to your team member and help you to understand what they are saying more fully.

• DO NOT INTERRUPT ANSWERS - Listen to the full answer to your question. The art of good questioning lies in truly wanting the information that would be in the answer which means listening.

• TRANSITION NATURALLY - Use something in the answer to frame your next question. Even if this takes you off your planned path for a while, it shows that you are listening, not just hammering through your agenda, and it ensures that the conversation flows naturally.

NOTA BENE -

Questions that are really statements of assumptions put in the form of a question can be aggressive, which often leads to hostility. For example, the intent of a question like :

"Can you name one occasion where you met the deadline?"
"Why do you constantly talk over people?" are not about acquiring a better understanding of a situation – they are about making a statement about your point of view or an assumption.

Instead, break down the question so team members have an opportunity to provide you with information that can further your understanding whilst raising their awareness and understanding as well. For example, you could ask :

"How important are deadlines in your work?"
"What happens when a deadline is missed?"
"How could you change things to ensure you meet the next deadline?"
Being able to ask clear and concise questions as part of a continuous coaching conversation is a key skill that requires preparation, planning and practice.

ACTIVITY 2 : WHY USE COACHING QUESTIONS

Take five minutes to reflect on this question: why do trainer/professor as coaches use questions during coaching sessions with team members?

Listening

Effective listening is an essential coaching skill. You cannot be an effective coach unless you really, really listen. Effective listening is much more than just hearing what has been said. It also means listening to what is not being said.

There are four levels of listening skills :

1. Attentive Listening involves giving your team member your full attention.

2. Accurate Listening means understanding everything that has been said as your team member intended.

3. Empathic Listening entails showing appreciation of your team member's feelings by 'putting yourself in their shoes'.

4. Generative Listening is fully understanding the issue enabling you to ask insightful questions.

By seeking to understand your team member's points of view before explaining our own, you are making a statement that their ideas and perspective are important. You are demonstrating that they are important. They are more likely to return the compliment and listen attentively to you when you are speaking.

Most of us find active listening skills difficult, as our natural tendency is to want to speak first and tell other people about our views and opinions, especially if we feel particularly strongly about something. Many of us develop bad habits which we often use unconsciously However, by recognising some of our bad habits, we can improve our active listening skills considerably.

The first stage in improving your listening skills is to become more aware of some of the behaviours or habits, which inhibit active listening, and therefore the effectiveness of your communication. Once you have recognised them, you are then able to take steps to modify your behaviour.

ACTIVITY 3: HOW WELL DO YOU LISTEN?

Read through the list of behaviours and tick the behaviours that you often undertake. Be honest with yourself.

How often do you :	Often	Sometimes	Never
1. Interrupt people before they finish speaking			
2. Jump to conclusions			
3. Not check what you have heard			
4. Jump in with the punch line of a joke being told by someone else			
5. Make judgements on people's behaviour			
6. Finish sentences for other people			
7. Think about something else when you should be listening			
8. Become impatient with people who take too long to explain their ideas			
9. Not make eye contact with people when talking			
10. Wish other people would get to the point more quickly			
11. Want to tell other people what to do			
12. Keep looking at your watch			
13. Doodle in meetings whilst people are speaking			

So why do people not listen ?

Here are some reasons, an explanation and ideas as to how you can overcome the barriers :

Reason	Explanation	Overcoming the barriers
Interest and relevance	They find the topic boring and have no interest in what is being said – they do not perceive it to be relevant to them.	To overcome this barrier, you need to find a way of making what you have to say directly relevant to people – how does it affect them, why do they need to know?
Distractions	They are distracted by things such as telephone calls, other interruptions, such as noises or even thinking about something else which is worrying them rather than actively listening.	Try to anticipate distractions by selecting when and where you will talk to them – just before the end of the working day is not the best time to hold people's attention!
Self-talk	They are holding a conversation in their own mind such as 'I could be doing something much more productive than sitting here listening to this!'	Think what you can do to engage people – this means asking questions and listening to the answers
Poor delivery	The person speaking is speaking too slowly or with a monotone voice, is inaudible or sounds bored with what they are talking about	If you sound disinterested or speak in a monotone voice, this will be transmitted to others – try varying the tone of your voice and the speed at which you speak
Poor body language	The person speaking does not maintain eye contact, or their body language is inconsistent with their spoken message	Body language conveys as much if not more than the words we use, therefore sit forward, nod and smile from time to time – look interested
Waiting to speak	The listener has thought of something that they want to say and has switched off waiting for an opportunity to speak	Build in lots of pauses and natural breaks where people can ask questions or put their own point of view across
Self defence	The listener wants to challenge the speaker and defend them self against what they believe to be unfair or inaccurate observations	Aim to provide a supportive, open environment where people can put their own ideas forward. To do this, provide people with regular and constructive feedback

Like the use of questions in coaching, active listening skills can be developed through practice. One technique is to use the **EARs technique.**

E = Empathise	A = Acknowledge	R = Reflect
Demonstrate that you understand their perspective and opinions even if you disagree with them.	Demonstrate that you are listening through body language such as by nodding and hand gestures and other nonverbal signals.	Demonstrate that you are listening by repeating key words and phrases and taking time to think about what has been discussed.
EXAMPLES "If I understand you properly, what you are saying/are feeling/believe/ are worried about is …."	EXAMPLES "Mm-hm" Head nodding	EXAMPLES "Thinking about what you have just said …." "Tell me more about…." "Explain a little more about …."

Some TIPS for you to LISTEN better :

Make notes - This will indicate you are listening and will help your memory.

Maintain eye contact - Avoid staring, but do ensure you make eye contact every few seconds.

Speak and listen in the ratio of 1 – 2 - You have one mouth and two ears - therefore, aim to use them in that ratio.

Allow people to finish - Avoid completing sentences for others, as it will discourage them from continuing.

Avoid jumping to conclusions - Listen to the whole story or explanation without pre-judging the outcome.

Respond to people - Nodding, smiling and the occasional 'mmm', or 'yes' indicates you are listening.

Ask questions - Use questions to show interest and to check your understanding or to clarify a point.

Building rapport.

Rapport is an essential element of effective coaching. Rapport is one of those things that when you do not have it, you know! You need to be able to :

• Show genuine interest in team members
• Demonstrate empathy and understanding
• Respect the needs, values, and opinions of team members
• Build on common ground.

To be effective and influential, coaches need to have rapport with team members and know how to build and maintain rapport. Everyone knows when they are in rapport with another person but defining and building rapport can be more difficult. When there is a 'disconnect' during a coaching session, rapport has been lost: regaining it quickly can be difficult.

NOTA BENE

Rapport, like the concept of trust, is not an absolute: there are degrees of rapport. It can be viewed as an indicator of the quality of a relationship. The deeper the level of rapport the stronger the relationship. To build rapport, team members need to feel that you are genuinely interested in them and what they are trying to achieve: the interest must be authentic. It is not possible to fake authentic interest.

Rapport is not manipulation. To be effective as a coach, you need to be able to influence team members and be willing to be influenced by them as well because rapport is a two-way, interactive process.

Rapport is not the same thing as being friends. Although being in rapport is usually enjoyable, it is possible to have rapport and mutual respect whilst not liking or getting on personally.

Rapport is not about agreeing. It is possible to agree with a team member or vice versa and not have rapport. It is also possible to have rapport with them and not agree with them.

Techniques to develop and build rapport. Building rapport requires you to adopt the 'second person' perspective. The second person perspective is achieved when you try to understand the team member's point of view rather than looking at things from your own perspective which is known as the 'first person' perspective.

How can you build rapport ?

ACTIVITY 4: STRATEGIES FOR BUILDING RAPPORT

Take five minutes to list as many ways as you can of building rapport with team members.

There are diverse techniques to develop and build rapport.

1. MATCHING

This simply involves you mirroring and complementing one or more aspects of the team member. It is not copying or mimicking: it is more like a dance. Effective matching should look and feel natural and serves to demonstrate that you are willing to enter their 'model of the world'.
They will intuitively perceive this which helps them to feel more at ease and to share more about their feelings, ideas, and concerns.

When people speak, a great deal of meaning is conveyed by non-verbal means which always accompany the spoken word whether they are intended or not. In other words, a spoken message is always sent on two levels simultaneously, verbal, and non-verbal.
People communicate through words, the language they use and the way they say it and through the way they use their body - gestures, body posture and facial expressions.

Without knowing it, we all recognise the hidden meaning in the gestures, body language and facial expressions of people with whom we interact. As a coach, the key is developing a heightened awareness and using all of the information presented to you (e.g. what a team member has said, how they said it, how they looked and behaved when sharing it with you and so on).

The language that some people use can sometimes cloud their objectivity and understanding of a situation. Rather than contradicting them which would emphasise difference, you can 'match' using techniques such as 'paraphrasing' and 'summarising'.

This has the effect of enabling them to hear back what they have said which sounds familiar to them. It also enables them to reflect on what they said and often simply 'playing back what they said' helps to bring more objectivity to the situation.

1.1 PARAPHRASING

This requires that you to make a short statement of what your team member has just said. It helps them to clarify their thinking by hearing it played back to them. By doing this without giving advice or interrupting with your own judgement, you will deepen their level of trust in you. It will demonstrate that you are fully listening to them, you care about what they are saying, and you are trying to understand their point of view. It is a similar technique and helps to draw out the main themes in the conversation as those are what matter.

The skill in summarising is the time and method. It is best to wait for a natural break before offering a summary but sometimes, if information is coming thick and fast, it is helpful to interrupt gently and suggest a summary might be beneficial.

1.2 SUMMARISING

'Can I check what I think we have covered so far? you mentioned ...' (then summarise the key themes).
'I would like to make sure that I have heard what you have said so far. I believe you mentioned ...' (then summarise the key themes).
'I wonder if I could check in with you. Am I right in thinking that you have discussed ...' (then summarise the key themes).

Once you have provided a summary, it is crucial to leave space for the team member to verify the summary and add to it if they want. Summarising helps those who think aloud explore lots of points along the way by connecting them back to the key points of what they want to cover in coaching. Summarising helps those who think first before speaking by showing they have been heard and understood. It also helps people think further and deeper about what they are sharing in the coaching session.

2. MATCHING THROUGH NON-VERBAL COMMUNICATION

Everyone communicates using a combination of verbal and nonverbal communication behaviour whether intentional or not.

- intonation
- tone of voice
- pace of speaking
- body posture
- body gestures

ACTIVITY 5: BUILDING RAPPORT

Take a few minutes to complete these short self-assessment questions to check your understanding of rapport.

Identify which of these words and phrases correctly describe rapport	Yes	No
Being friends with someone		
Respecting someone's needs, values, and opinions		
Agreeing with someone's point of view		
Building common ground with someone		
Being genuinely interested in someone		
Manipulating someone		

Which of the following is it possible to match	Yes	No
Language		
Tone of voice		
Body posture		
Facial expressions		
Gestures		

Feedback

Delivered skilfully, feedback conveys the idea that you are interested in the person, that you want them to improve and that you value their contribution.

However, feedback given clumsily can look like blame or anger – it can be very destructive and erode the individual's self-esteem and confidence: it can damage the relationship between you and the individual. Poorly managed feedback will make improvement unlikely – in some cases it can make performance worse.

Feedback types	
Negative feedback	or corrective feedback comments concern actions and behaviours from the past: these are things that did not go well
Positive feedback	or affirming feedback comments concern actions and behaviours from the past: these are things that went well and need to be repeated
Negative feed forward	These are corrective comments concerning actions and behaviour in the future: these are things that do not need to be repeated next time
Positive feed forward	These are affirming comments concerning actions and behaviours in the future: these are things that would improve performance in the future

Effective feedback focuses on :

- Behaviour not the person
- Observation not interference
- Description not judgement
- Sharing ideas not giving advice
- Exploring options not providing answers
- Asking not telling

1. Feedback models and techniques : JOHARI WINDOW

THE JOHARI WINDOW is a simple but powerful visual tool for developing self-awareness, and for building trust and better workplace relationships. The model is based upon four window panes which represent four aspects of knowledge about individuals and others, which are known to one, both or neither of the parties.
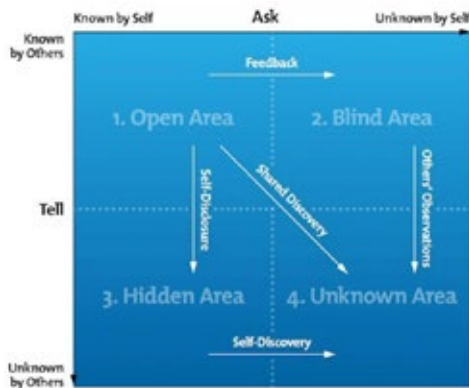
THE OPEN PANE relates to things that the team member already knows about themselves and that you also know.

THE BLIND PANE is the pane containing things you and other people know about the them, but which they do not know about themselves: things such as regular habits or behaviours which are apparent to others, but not apparent to the team member themselves.
People have positive blind spots (e.g. strengths) and negative or development blind spots (e.g. weaknesses). The more an individual seeks feedback from others, therefore, becoming aware of such things, the smaller the blind spot pane will be.

THE HIDDEN PANE. The 'private' or 'hidden pane' relates to things a team member knows about themselves, but which you or other people do not know about them. These may be things the individual has chosen to keep hidden or which are not immediately apparent.
The extent to which a team member shares information with you from their 'hidden pane' is often a reflection of the level of trust and rapport that exists between the two of you as some things might be sensitive and/or of a personal nature.

THE UNKNOWN PANE. The final pane is called 'unknown pane' because it relates to those things hidden in the people's unconscious of which neither the team member nor other people are aware.
Such information might include information and experiences that are unknown to the individual and to others. These unknown issues take a variety of forms: they can be feelings, behaviours, attitudes, capabilities, aptitudes, which can be quite close to the surface, and which can be positive and useful, or they can be deeper aspects of a person's personality, influencing the individual's behaviour.
Large unknown areas would typically be expected in younger people and individuals who lack experience or self-belief.

2. Feedback models and techniques : The 3W feedback model

The model is particularly effective when the aim is to encourage team members to reflect on a scenario and, therefore, they provide much of the feedback themselves.

It is based upon a semi structured brainstorming exercise.
It requires you as the coach asking awesome questions, pausing, and leaving space for them to reflect and then make suggestions requiring you to actively listen.

The sequence deliberately starts with what worked well (i.e. focusing on the positive) before exploring what did not work well. This is important as it is easy to slip into blaming people, making excuses, and generating negative feelings.

When exploring the third question it is important to build on what worked well (i.e. successes) and to identify how to address as many of the actions, choices and behaviours that did not work so well, as possible.

• What worked well ?
• What did not work well ?
• What can be done differently next time ?

ACTIVITY 6: REFLECTION EXERCISE POST COACHING

Take a few minutes to reflect on a recent coaching session or use this reflection tool after future sessions.
1 = POOR, 3 = SATISFACTORY, 5 = EXCELLENT.

	1	2	3	4	5	Comments and actions
How pleased are you with the way the coaching session went?						
How did you feel before delivering the coaching session?						
How did you feel after delivering the coaching session?						
How effectively do you feel you used questions during the coaching session?						
Who did most of the speaking and who did most of the listening? Do you feel that you got the right balance – if not why?						
How well do you feel you listened to the person you were coaching?						
How did the person you coached respond? What changes have you noticed in their performance, attitude, skills and so on?						
What changes and/or improvements would you make if you had to do it again?						

SECTION III

INTRODUCTION

This section contains an example on how to test the entire toolkit from the individualisation of the CCIS needs to the realisation of the digital communication product. Particular attention will be given to the designing and implementation of the laboratory session on high digital skills defining goals, objectives, operating methods, content, timing, human and logistical as well as organisational resources required. We have selected 3D modelling one of the most important competences for a Digital Womanist to implement digital cultural and communication products. Based on the example proposed, you can design and implement laboratory Session using diverse topic and tools.

At the end of the section, you can find a series of case studies carried out by teachers who took part in a 5-day international mobility at Arkytel in the Czech Republic that will allow you to understand the potential of some of the tools contained in the toolkit and see their practical application.

How to test the Toolkit

Here follows the structure to test the different section of the toolkit in order to allow the female students to realise the final output foreseen in the Digital Womanist Curriculum.

1. Presentation of the Toolkit

Method : direct

Number of attendance (suggested) : from 10 to 50

Topic :
Presentation of the diverse section of the toolkit and in particular: Check-ups, Laboratory session and WBL session

Time : from 2 to 4 hours

2. Company Check-up phase

Method : group activity

Number of attendance (suggested) : max 6-8 people each group, one leader per group, you could have a moderator for 1-3 groups (teacher)

Topic :
a) Selection of the CCI
b) Presentation of Check-up format (see section 1 of the toolkit)
c) Conduction of on field/online interviews
d) Preparation of the report (see section 1 of the toolkit)

Time : from 2 to 4 hours

3. Digital Communication Solution Laboratories

Method : group activity

Number of attendance (suggested) : max 6-8 people each group, one leader per group, you could have a moderator for 1-3 groups (teacher)

Topic :

a) Introduction to Laboratory
b) Definition of the general theme
c) Presentation of the tool
d) Short discussion on the topic
e) Training session, if necessary
f) Choose a title and the technology of the digital communication solution
g) Description of the main steps to implement the digital communication solution
h) Realization of a prototype of the digital communication solution

4. Introduction to WBL session

Method : group activity

Number of attendance (suggested) : max 6-8 people each group, one leader per group, you could have a moderator for 1-3 groups (teacher)

Topic :

a) Presentation of the digital solution realized in CCI
b) Feedback collection
c) Finalization of the prototype based on the feedback received
d) Release of the final version of the digital communication solution

Time : from 2 to 4 hours

How to design a laboratory session on 3D modelling and animation with Blender

3D modelling and animation are skills that are increasingly in demand in the design industry, animation, film, video games and many other creative fields. It also offers great potential for disseminating cultural heritage by creating virtual reconstructions. As a trainer interested in teaching your students how to use Blender, a powerful open-source software tool for 3D modelling and animation, it is important to keep in mind that the learning environment is appropriate to encourage creativity, teamwork and active practice.

Here are some recommendations on how to set up a laboratory session for teaching 3D modelling and animation fundamentals with Blender, from beginner to intermediate level.

Hardware configuration :

Make sure that your classroom hardware is properly configured for the use of Blender. Blender is a 3D modelling and animation application that requires a powerful computer to run smoothly. Here are some recommended specifications for computers in your classroom :

• **Processor.** Intel Core i7 or equivalent processor with at least 4 cores and a clock speed of 3.0GHz or higher is recommended.

• **RAM.** At least 16 GB of RAM is recommended for optimal performance when working with complex 3D models and animations.

• **Graphics card.** Dedicated graphics card with at least 4 GB of VRAM, compatible with OpenGL 3.3 or higher is recommended.

• **Storage.** An SSD hard drive with at least 256GB of free space is recommended for fast loading of files and projects.

Software and Licences :

Ensure that classroom computers have the necessary software installed. Blender is free and open source software, so there is no need to purchase licences. You can download the latest version of Blender from the official Blender website (https://www.blender.org/). In addition to Blender, you might consider installing additional plug-ins and add-ons that are relevant for different purposes, such as rendering or physics simulation plug-ins.

Physical space configuration :

   The physical space of the classroom is also important for an effective 3D modelling and animation learning environment. Here are some recommendations for configuring the physical space :

• **Computer layout :** Ensure that computers are arranged in a way that facilitates teacher interaction with students and tracking of individual student progress. The classroom should be large enough to allow for student mobility and access to their computers or workstations. A U-shaped or circular layout is recommended to facilitate student interaction and collaboration. The teacher should have a visible and accessible space to give instructions and guide activities.

• **Workspace :** Each student should have access to a computer capable of running Blender and other related software, as well as a three-button mouse and a full keyboard. Large monitors or projectors are recommended so that the teacher can share the screen and show demonstrations in real time. A stable internet connection should also be provided to access online tutorials and resources. Ensure that each student has sufficient workspace to accommodate their computer, graphics tablet or preferred input device, as well as paper and pencils for note-taking or sketching. It is also important to have additional space for reference materials, such as books or tutorial printouts. Students should be provided with height-adjustable chairs and desks to ensure an ergonomic posture when working at the computer.

• **Lighting :** Classroom lighting should be adequate to minimise visual fatigue for students. It is recommended that LED lights with a neutral or warm colour temperature are used, evenly distributed throughout the classroom. Good ventilation is also important to ensure a comfortable and healthy classroom environment.

Supporting material :

The teacher should have support materials, such as online Blender manuals, quick reference guides, and printed or digital tutorials, to facilitate teaching and learning. You can also have examples of previous projects to inspire students and show them examples of quality work.

Laboratory organization :

It is important to have an efficient classroom organisation system to keep the space clean and tidy. Areas can be designated for student materials and tools, as well as a specific area for teacher demonstrations and presentations. Posters with keyboard shortcuts and other useful tips for students can also be displayed.

Hands-on and collaborative activities :

The classroom design should encourage hands-on, collaborative activities. Workstations can be set up in groups or pairs where students can work together on modelling and animation projects. In addition, activities for feedback and review of work can be planned.

Laboratory Layout :

The curriculum for teaching 3D modelling and animation with Blender can vary depending on the level of the students and the duration of the course. The obvious aim is to get students up and running as quickly as possible. Here we suggest a possible syllabus for a beginner to intermediate level 10 hours short-course :

Beginner to intermediate level :

Module 1 (5 hours).

• **Introduction to Blender.** Familiarisation with the Blender interface, navigation in 3D space, configuration of preferences and initial settings. **1 hour**

• **Modelling Tools.** Learn the basic modelling tools such as creating and editing primitive objects, using transformation tools (translation, rotation, scaling), editing meshes and modifying vertices, edges and faces. **1 hour**

• **Textures and Materials (shaders).** Introduction to using textures and materials in Blender, applying basic materials to objects, adjusting material properties such as colour, brightness and transparency. **1 hour**

• **Lighting.** Understanding the concepts of lighting in Blender, setting lights and shadows, using studio lights and HDRIs to light scenes. **1 hour**

• **Basic Animation.** Introduction to animation concepts in Blender, creating and editing keyframes, animating simple objects and cameras. **1 hour**

Module 2 (5 hours).

• **Advanced Modelling.** Use of more advanced modelling tools such as modifiers, subdivision modelling, digital sculpting and use of add-ons to create more detailed and complex models. **1 hour**.

• **Advanced Texturing and Materials.** Using material nodes in Blender, creating procedural textures and UV mapping, applying complex and realistic textures to models. **1 hour.**

• **Advanced animation.** Character animation with already rigged, animated characters using free tools and motion libraries (Adobe Mixamo, Make Human) creating basic motion animation. **1 hour.**

• **Rendering.** Configuring rendering options in Blender, using rendering engines such as Cycles and Eevee, optimising render times and post-processing rendered images. **1 hour.**

• **Theory.** An introduction to Ethics in reconstructions and virtual recreations. Basics, international charters, conventions. Available tools: Extended Matrix, Scale of Historical Archaeological Evidence. **0.5 hours.**

• **Theory. Review of case studies** and real professional virtual reconstruction projects applied to heritage valorisation. **0.5 hours.**

Practice and short project (2 hours).

   Development of short projects where students can apply the knowledge acquired in the course to create complete virtual scenes and camera animations, with the option of making presentations and receiving feedback from the teacher and classmates. **2 hours.**

   It is important to adapt the syllabus to the needs and level of the students and to the duration of the course. Additional topics can also be included depending on the interests and goals of the group of students, such as particle simulation, visual effects, compositing, etc.

Laboratory objectives and targeted skills to be acquired :

• **Basic skills in the use of 3D modelling software.** Students should acquire skills in the use of Blender as a 3D modelling software widely used in the field of virtual reconstruction. This includes an understanding of basic and advanced tools and the ability to create complex 3D models.

• **Research and analysis skills.** The student should be able to research primary and secondary sources related to archaeology and virtual reconstructions, and to analyse and synthesise the information gathered to produce accurate 3D models based on available scientific information.

• **Modelling and texturing skills.** The student should be able to produce accurate 3D models of terrain and archaeological objects and structures, and apply textures and materials to models to achieve a visually coherent and plausible appearance.

• **Basic understanding of ethics applied to cultural heritage virtual reconstructions** (main principles, international charts and tools available).

• **Basic animation skills.** The student should be able to animate 3D objects, including animation of the virtual camera to visualise virtual reconstructions in motion, as well as basic animation of objects or light sources to create dynamism in the scene.

• **Basic skills in virtual lighting.** The student should understand the basics and basic strategies of lighting a virtual scene in virtual reconstructions: global scene lighting (sun, HDRI images) and spot lighting, lighting in outdoor and indoor scenes.

• **Basic skills in rendering virtual scenes.** The student should know the basics of rendering different outputs (image and video) and know how to tweak the related settings to optimise the rendering process.

• **Basic skills in working with 3D objects generated by 3D survey technologies** (digital photogrammetry, 3D scanners): import, optimisation, export to online 3D repositories (Sketchfab).

TOOLS FOR TEACHING

In this section you will find some tools to be applied in education and research.

Mentimeter

LINK : https://www.mentimeter.com/

WHAT IS IT : Test knowledge, start discussions, and give students the chance to ask you the right questions at the right time. Gain valuable insights from everyone around you with Word Clouds, Polls, and Quizzes.

FEATURES :

• Dynamic Word Clouds : A vibrant way to visualize your audience's ideas

• Livepolls : Live & Instant Polling to let your audience answer any question you may have for them

• Entertaining quizzes : Run factual , fun , or icebreaker quizzes

• Q&A : Informative Q&As to let your audience ask questions without the fuss

• Online survey : Insightful Surveys to Gather all -important insights with our easy-to-create surveys.

Kahoot

LINK : https://kahoot.com/

WHAT IS IT : Create your own kahoot in minutes or choose from 100+ million ready-to-play games. Engage students virtually with our distance learning features, play in class, and dive into game reports to assess learning.

FEATURES :

Creator features

• Create a quiz in minutes
• Add slides with a classic layout
• Choose one of our pre-designed templates as the basis
• Import questions from a spreadsheet
• Insert YouTube videos into questions
• Combine different question types in one Kahoot : quiz, poll, puzzle, typeanswer, word-cloud, open-ended question
• Create interactive lessons by importing existing presentations

Gameplay

• Host Kahoots live in class or via video conferencing
• Display questions and answers on student's devices in live Kahoots
• As sign student-paced challenges for review or homework
• Get students to play individually or in teams
• Adjust timer options depending on complexity of question
• Toggle points between 0, 1000 and 2000
• Gather student feedback and pulse-check with polls
• Give more context with slides
• Test deeper under standing with puzzles
• Grab attention with true/false questions
• Check knowledge without cues with "Type answer" questions
• Give students a voice with word cloud and open-ended questions
• Change up game dynamics with image reveal in questions

Reports & assessment

• Download basic reports in a spread sheet
• See visual reports with actionable insights into class progress
• Share reports with othe reducators in your school

Padlet

LINK : https://padlet.com/

WHAT IS IT : visual bulletin boards for organizing and sharing content

FEATURES :

• **Choose beauty :** Buttons, typography and graphics are pixel perfect. Posts are automatically sized and aligned. Clear file previews and selected colours.

• **Express your style :** Choose from 119 selected backgrounds or upload your own. Complementary colour options for posts with endless font choices. Customize your favicon with over a thousand emoji.

• **Post what you want :** Post images, audio and video. Add any type of file. Link YouTube videos, tweets or any web page. Draw. Sing. Dance.

• **Organize your ideas visually :** Arrange information on a map, bulletin board, or free canvas. Group and sort posts by different properties.

• **Present and share in many ways** : Create a slide show. Share via link or QR code. Embed anywhere. Export to PDF.

• **Collaborate in real time :** Live up dates on a shared screen.Comment, vote and like posts. Push and email notifications.

• **Choose between private or public mode :** Create a private, password-protected padlet or totally public. Decide who can see it and who can contribute to it.

• **Use it any where on any device :** 45 languages. App for web, Chromebook, Mac, PC, iOS, Android.

Gephi

LINK: https://gephi.org/

WHAT IS IT : the leading visualization and exploration software for all kinds of graphs and networks. Gephi is open-source and free. Runs on Windows, Mac OS X and Linux.

FEATURES :

• **Exploratory Data Analysis :** intuition-oriented analysis by networks manipulations in real-time.

• **Link Analysis :** revealing the under lying structures of associations between objects.

• **Social Network Analysis :** easy creation of social data connectors to map community organizations and small-world networks.

• **Biological Network analysis :** representing patterns of biological data.

• **Poster creation :** scientific work promotion with hi-quality printable maps.

WordArt

LINK : https://wordart.com/

WHAT IS IT : an online word cloud generator that enables you to create amazing and unique word clouds with ease. Professional quality results can be achieved in no time at all, even for users with no prior knowledge of graphic design.
Word clouds (also known as tag cloud, word collage or wordle) are visual representation of text that give greater rank to words that appear more frequently.
Word clouds are perfect for creating stunning personalized gifts. No sign up required!

FEATURES :

• We put a lot of efforts to make WordArt.com easy to use. No prior knowledge of graphic design is required !

• It's fun playing with word cloud art, experimenting with plenty of options and seeing the results after each visualization !

• You can customize every bit of word cloud art including: words, shapes, fonts, colours, layouts and more !

Wombo

LINK : https://dream.ai/
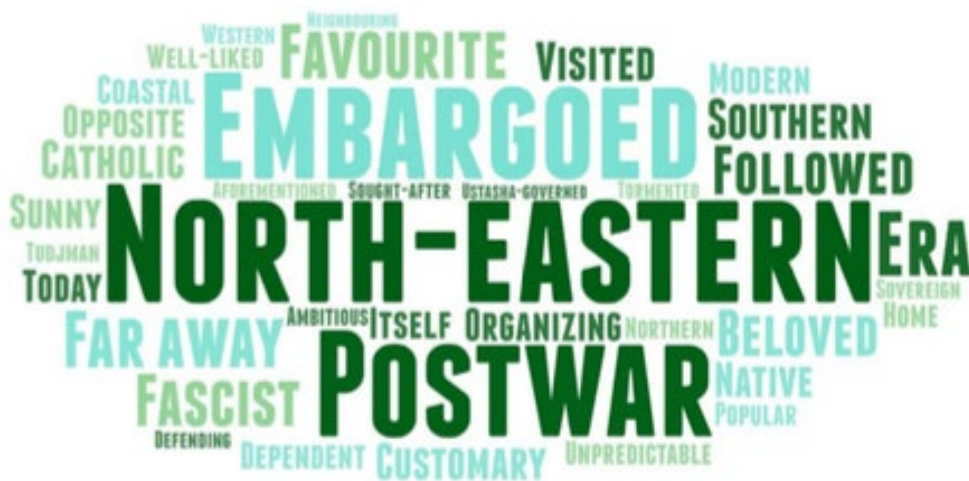
WHAT IS IT : Create AI-powered painting in seconds and gain access to new AI models, special profiles and more. Enter a prompt, pick an art style and WOMBO Dream turns your idea into reality.

FEATURES :

- Gain access to exclusive art styles.
- Speed up your creation by making 4 at a time !
- Fine tune your best out put with 3 alternative options.
- View and download your Dream's generation video.
- Unlockable on Discord.

DeepL

LINK : https://www.deepl.com/translator

WHAT IS IT : Translator

FEATURES :

• Select alternative words or phrases.
• Just click on a word, choose from the alternative options, and the surrounding text will be adapted automatically.
• Translate entire PowerPoint and Word files.
• All translated documents retain their original formatting.
• Set the right tone for your texts.
• Adjust the tone of your translation by applying the formal or informal voice option, which automatically updates pronouns and surrounding text.
• Create your own glossary.
• Customize your translations with words and phrases suited to each context.
• Specify how to translate certain words or phrases.

Elicit

LINK : https://elicit.com/

WHAT IS IT : Automate time-consuming research tasks like summarizing papers, extracting data, and synthesizing your findings.

FEATURES :

• Ask are search question and get back a list of relevant papers from our database of 200 million.
• Get one sentence abstract summaries.
• Select relevant papers and search for more like them.
• Extract details from papers into an organized table.

You

LINK : https://you.com/

WHAT IS IT : AI software to create content

FEATURES :

• Immediate answers : No more scrolling through a list of blue links.
• Comprehensive responses with GPT-4.
• Write emails, social posts, essays and more with our AI writing tool.
• Create copyright-free art with our cutting-edge AI image generator.
• Combine text and images to create stunning content for any purpose.

Dear [Audience Member's Name],

I wanted to take a moment to express my gratitude for the opportunity to present my work to you today. I sincerely appreciate your attention and engagement throughout the presentation.

It was a pleasure sharing my insights on [insert specific topic of the presentation] with such an attentive audience. I hope that you found the information valuable, and that it will have a positive impact on your work in some way.

Once again, thank you for your time and attention. If you have any further questions or comments, please don't hesitate to reach out to me.

Sincerely, [Presenter's Name]

TOOLS IMPLEMENTED IN DIGITAL HUMANISM

It is the predominant assumption that humans shape technology using top-down, intelligent design, suggesting that technology should instead be viewed as the result of a Darwinian evolutionary process where humans are the agents of mutation. Consequently, we humans have much less control than we think over the outcomes of technology development.

Humans shape technology using top-down, intelligent design. Technology should be viewed as the result of a Darwinian evolutionary process. Introduction Humans have less control than we think over technology development.

• AI may replace most white-collar jobs.
• AI may be come super intelligent and surpass human capabilities.
• AI may fragment information and create disjoint sets of truths.
• AI may supplant human decision making in various domains.
• AI may enable surveillance capitalists' monopolies and destroy small businesses.

1. We believe we still have some control over technology.
2. We can still 'pull the plug' on technology.
3. Designing and regulating technology should give us control.

We need new thinking to solve the problems we created. Today's technology threatens us but also feeds and lifts billions of people. Information accessibility has greatly increased due to technology. Knowledge is the foundation of technology.

This section contains an excursus of the most impactful inventions and discoveries and their impact on Arts to then focus on artificial intelligence tools that can be applied in the creation of digital cultural products highlighting pros and cons of their use.

The most impactful inventions and discoveries from the 19th century to now :

19th Century

• **Electricity and Electric Power Distribution** : Led to the development of many electronic devices and appliances we use today.

• **Telegraph and Telephone :** Revolutionized long-distance communication.

• **Internal Combustion Engine :** The core technology behind automobiles and many forms of air travel.

• **Photography :** Revolutionized the way we capture and preserve moments, affecting art, journalism, and record keeping.

• **Steam Engine :** Key to the Industrial Revolution, changing manufacturing and transportation.

• **Vaccines :** Advances in vaccination led to eradication or control of diseases such as smallpox and rabies, greatly impacting public health.
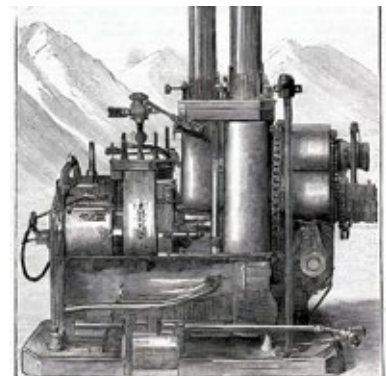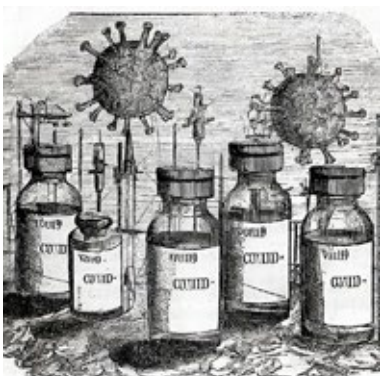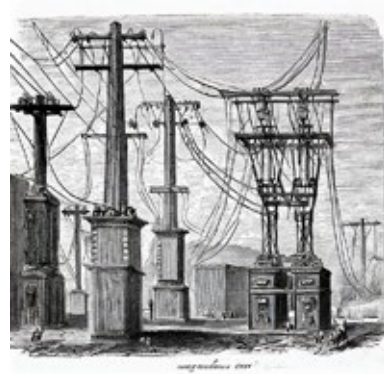
20th Century

• **Radio and Television :** Revolutionized mass communication, entertainment, and information dissemination.

• **Computers :** Fundamentally changed how we process information and perform complex tasks.

• **Internet** : Transformed communication, business, education, and entertainment, among other areas.

• **Nuclear Power and Weapons :** Revolutionized warfare and energy production, with major political and environmental implications.

• **Antibiotics :** Enabled effective treatment of bacterial infections, drastically reducing mortality rates.

• **Airplanes :** Made long-distance travel quick and affordable.

• **Semiconductors :** Enabled the digital revolution, miniaturization of electronic devices, and

advancements in computer technology.

• **Plastics :** Revolutionized manufacturing and packaging, but also created significant environmental challenges.security measures.
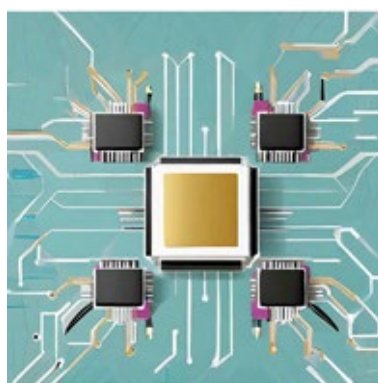
21st Century

• **Smartphones :** Handheld computing devices that further revolutionized communication, internet access, and personal technology.

• **Genome Sequencing and CRISPR :** Enabled in-depth understanding of genetics, with far-reaching implications in medicine, agriculture, and more.

• **Artificial Intelligence and Machine Learning :** From voice assistants to self-driving cars, these technologies are fundamentally reshaping various industries.

The impact of inventions and discoveries on Art:

Photography as game changer :

A photographer prepares to photograph a woman in his studio in about 1900. © Library of Congress, Washington, D.C. (LC-USZ62-17713)

Romanticism and Neoclassicism :

Pompeo Batoni: Diane et l'Amour, 1761, 124,5 x 172,7 cm, New-York, The Metropolitan Museum of Art

Romanticism and Neoclassicism reflected in photography :

Ludwig and Malvina Schnorr von Carolsfeld as Tristan and Isolde, 1865

Impressionism: An Art Movement Shaped by Photography :

Impression, Sunrise, Claude Monet 1872

The Modernist Art Movement: A New Conception of Art

LUDWIG MEIDNER, RECTO: APOKALYTPISCHE LANDSCHAFT, 1912
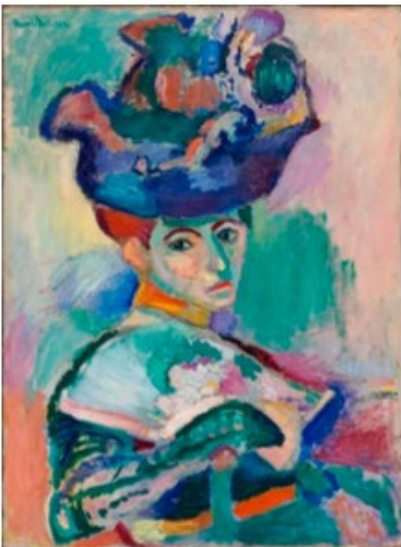
Henri Matisse, Woman with a Hat 1905

Salvator Dali, The Sublime Moment, 1912

How Modernist Painting Influenced Photography :

Jackson Pollock, Yellow Islands, 1952

How Modernist Painting Influenced Photography :

Equivalent, Alfred Stieglitz, 1927

PROS and CONS of implementing AI tools in Digital Humanism :

PROS

* **Personalization:** AI tools can tailor experiences for individual users, providing personalized recommendations, content, and services.

* **Augmented Creativity:** AI tools can assist in generating novel ideas and creative solutions, augmenting human creativity.

* **Enhanced Efficiency:** AI tools can automate repetitive tasks and streamline processes, which leads to increased efficiency.

* **Improved Decision Making:** AI tools can analyse large amounts of data quickly and provide valuable insights, leading to more informed decision making.

* **Increased Accessibility:** AI tools can make digital resources, services, and information more accessible

CONS

* **Ethical Concerns:** The use of AI tools raises ethical questions regarding privacy, bias, and potential job displacement.

* **Reliance on Technology:** Overreliance on AI tools may lead to reduced human skills and capabilities, diminishing the role of human intervention.

* **Lack of Human Touch:** AI tools lack emotional intelligence and human empathy, which can be crucial in certain domains.

* **Technical Limitations:** AI tools may have limitations in accurately understanding complex contexts or making nuanced decisions.

* **Security Risks:** AI tools can be vulnerable to cyber threats and attacks, requiring robust security measures.
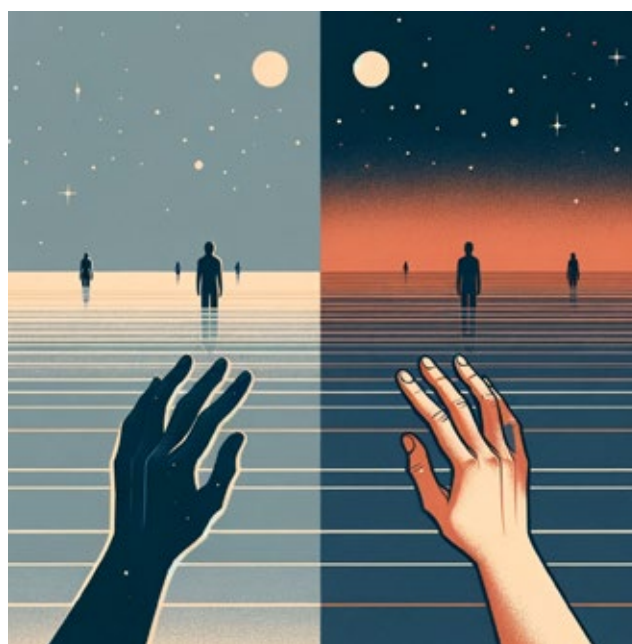
AI Ethics: Concluding Remarks:

The AI ethics agenda primarily focuses on ethical issues in specific AI application domains. Examples include loans, careers and job hiring decisions, insurance evaluation, and tribunal judgments. These local ethical issues selectively affect specific groups of stakeholders.

Global ethical issues in AI have a broader impact on humankind and all members of the human species. Exemplary cases such as the climate crisis and the AI arms race highlight the difference between local and global ethical concerns.

A universal endorsement and support of human values are necessary for any digital humanism doctrine or movement in the context of the digital revolution.

The proper governance of AI ethically ambivalent roles is crucial in addressing global ethical issues

TOOL 1: CHATGTP

LINK:

https://chat.openai.com/auth/login
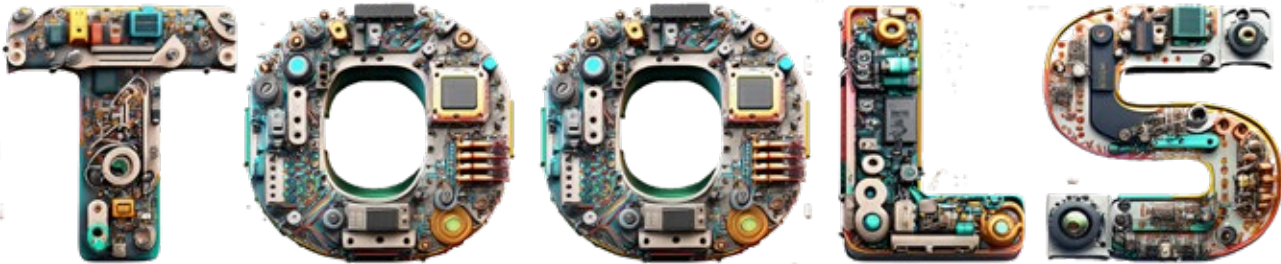
WHAT IS IT:

it is an AI-powered language model

FEATURES:

● a model which interacts in a conversational way.

● The dialogue format makes it possible to answer followup questions, admit its mistakes, challenge incorrect premises, and reject inappropriate requests.

● get users' feedback and learn about its strengths and weaknesses

TOOL 2: DISCORD

LINK:

https://discord.com/

WHAT IS IT:

a space where to be part of a school club, a gamer group, a worldwide art community, or where to spend time together with a small group of friends-a space where it is easier to chat every day and get together more often.

FEATURES:

● Discord servers are organized into thematic channels where you can collaborate, share, or just

talk about your day without clogging up a group chat

● Discord servers are organized into thematic channels where you can collaborate, share, or just

talk about your day without clogging up a group chat

● Start a community with moderation tools and customizable member access. Grant members special powers, create private channels, and more.

● Low-latency video and audio will make you feel like you're all in the same room. Wave hello

videos, watch friends play streaming games, or gather in a drawing session with screen sharing.

TOOL 3: SYNTHESIA

LINK:

https://www.synthesia.io/

WHAT IS IT:

AI video generator

FEATURES:

● Choose from 150+ ethnically diverse stock AI Avatars.

● 120+ languages and accents

● Text-to-speech: Simply type in your text and turn it into professional voiceovers in minutes.

● Custom your own custom AI avatars (your digital twin).

● Add micro gestures to your avatar such as head nods or raised eyebrows.

● Voice cloning: You can clone your own voice and pair it with your own custom AI Avatar.

TOOL 4: DALL.E 2

LINK:

https://openai.com/dall-e-2

WHAT IS IT:

it is an AI system that can create realistic images and art from a description in natural language.

FEATURES:

● original, realistic images and art from a text description. It can combine concepts, attributes, and styles.

● expand images beyond what's in the original canvas, creating expansive new compositions.

● make realistic edits to existing images from a natural language caption. It can add and remove elements while taking shadows, reflections, and textures into account.

● take an image and create different variations of it inspired by the original.

TOOL 5: MIDJOURNEY

LINK:

https://www.midjourney.com/

WHAT IS IT:

It is a bot to generate stunning images from simple text prompts in seconds. Work directly in Discord. No specialized hardware or software is required.

FEATURES:

● After joining the Midjourney server on Discord, you'll see several channels listed in the sidebar. Image of the Sidebar for Midjourney's Discord server highlighting the newbie channels.

● Locate and select any channel labeled general-# or newbie-#. These channels are designed for beginners to start using the Midjourney bot. The Midjourney Bot will not generate images in other channels.

● Interact with the Midjourney Bot on Discord using a Command. Commands are used to create images, change default settings, monitor user info, and perform other helpful tasks

● After submitting a text prompt, the Midjourney Bot processes your request, creating four unique image options within a minute. This process utilizes advanced Graphics Processing Units (GPUs), and each image generation counts towards the GPU time included with your Midjourney subscription.

TOOL 6: MIDJOURNEY PROMPT HELPER

LINK:

https://promptfolder.com/midjou ney-prompt-helper/

WHAT IS IT:

a software that modifies images

FEATURES:

● prompt Optimization: It assists in refining text prompts to better align with the Midjourney AI's capabilities, enhancing the quality and relevance of the generated images.

● keyword Suggestions: Offers suggestions for keywords and phrases that can help in achieving more precise results, based on the desired theme or style of the image.

● syntax Guidance: Provides guidance on the syntax and structure of prompts, which is crucial for effectively communicating with the Midjourney AI system.

● visual Examples: Some versions of the helper might include visual examples or templates to inspire users and demonstrate the potential outcomes of different prompt styles.

● user Community and Feedback: Might offer access to a community of users where one can share prompts, get feedback, and see examples of successful prompts.

Recommended Online Prompt Helpers for Midjourney:

https://lexica.art/: Provides a searchable database of images generated by AI, which can be used for inspiration and understanding of how different prompts translate into visual outputs.

*https://www.aiprm.com/*Tools like these offer automated prompt generation, which can help users start with a basic idea and then refine it for Midjourney.

https://promptomania.com/:

A resource offering a collection of prompt examples, tips, and templates specifically tailored for AI art generation tools.

TOOL 7: SKETCHFAB

LINK:

https://sketchfab.com/

WHAT IS IT:

It is a platform for 3D & AR on the web

FEATURES:

- Manage your 3D assets.
- Distribute 3D & AR experiences.
- Collaborate with others.
- Showcase your work.
- Buy & sell 3D models.

TOOL 8: POLYCAM

LINK:

https://poly.cam/

WHAT IS IT:

It is an app for LiDAR scanning and photo-grammetry

FEATURES:

- With the LiDAR sensor on Pro iOS devices you can scan the world around you in stunning 3D.
- Use Photo Mode on your device or on the web to get instant, accurate 3D models of absolutely anything
- Capture photo spheres and full 360 sky-box images instantly. Processed quickly on device.
- Discover free 3D models in the explore feed. Join the largest community of 3D capture enthusiasts and share your 3D content directly on Polycam
- View your 3D models in AR. Create and save videos to wow and share.
- Polycam's sharing feature allows you to send captures and collaborate with anyone, from anywhere.
- Bring your team into 3D. Create and share captures within an organization-wide library.
- Upload drone imagery to Polycam Web to generate 3D scans of entire buildings, structures or city blocks.

TOOL 9: REALITY SCAN

LINK:

https://www.unrealengine.com/en-US/reali-tyscan

WHAT IS IT:

3D Scanning App

FEATURES:

● Scan with your phone or tablet: Turn almost any object into a highly detailed 3D model simply by taking photos of it. The application's intuitive user interface makes it easy to quickly scan objects, wherever you are.

● AR guidance: You don't need any previous scanning experience to create a high quality 3D model. The app's AR guidance tool will take you through the process, highlighting any area of the object that requires extra photos. You can easily check the coverage from the different camera positions when you're done. View and remove all uncon-nected/unaligned images.

● Cropping box: Time to remove the noise around your object. Just select the cropping box tool and scale to the size of the object you want to replicate in CG. You can review the cropped image using the preview mode and make further adjustments as needed.

● Review mode: Quality check your model to make sure you're getting the best re sults. InReview mode, view the model as it would look if you exported right now or by photo coverage quality — the areas of the model in green have sufficient photo cover-age, those in red or orange need additional photos.

● Export to Sketchfab: Share your creation with the world! When you're happy with the result, you can export your model directly to Sketchfab. Download your model from there to use it in Unreal Engine, Twinmotion, Mesh to MetaHuman, or post-processing tools.

● Project Library: View all your scanned models in the Project Library. Give your models a name and a description, fix un-connected images, and preview your final version as a directly embedded Sketchfab model.

OPEN-SOURCE BASED LEARNING

Open-Source Learning is an emerging educational practice that allows students to use the internet, social media, and interdisciplinary inquiry to create and manage their own learning experiences that can be shared online with everyone. An open-source curriculum (OSC) Open-source based curriculum and learning utilizes freely accessible and modifiable educational resources to promote knowledge sharing and collaborative learning.

Development Community in Open-Source Learning:

The development community is crucial in the open-source learning ecosystem because it ensures that resources remain up-to-date, relevant, and of high quality. The collaborative nature of the community means that resources benefit from diverse perspectives and expertise, leading to comprehensive and well-rounded educational tools and content. Shared Philosophy: Members of the development community typically believe in the principles of open access, transparency, and collaboration. They work towards making education more accessible and customizable. Feedback and Iteration: Open-source communities thrive on feedback. As users engage with the resources, they can provide feedback, which the community can then use to refine and improve the materials or tools.

Community Support: Beyond development, these communities often provide support to users, helping them navigate and utilize the open-source resources effectively.

Pros of Open-Source Based Learning
- Accessibility: Resources are freely available to anyone, reducing barriers to education.
- Collaboration: Allows educators and learners to contribute, refine, and update content.
- Customizability: Institutions and individuals can tailor content to specific needs.
- Up-to-Date Content: Continuous contributions keep the material current and relevant.
- Diverse Perspectives: Open contribution can lead to a richer variety of content and viewpoints.

Cons of Open-Source Based Learning
- Quality Control: Without a centralized authority, content quality can vary.
- Overwhelming Choices: The vast amount of resources can be daunting for learners to navigate.
- Lack of Formal Recognition: Many open-source courses don't offer formal accreditation.
- Dependency on Community: The system relies on active contributions and may stagnate without them.
- Potential for Misinformation: Without rigorous checks, there's a risk of spreading incorrect or outdated information.

AVAILABLE AND POPULAR SOURCES

edX
Description:
A collaborative platform offering courses from top universities worldwide.
Courses:
Topics like "Ethics of AI," "Digital Culture and Humanities," and more.
Website:
edX.org

MIT OPEN COURSEWARE
Description:
Free lecture notes, exams, and videos from the Massachusetts Institute of Technology.
Courses:
"Technology and Culture," "Ethics and the Law on the Electronic Frontier," and others.
Website:
OCW.MIT.edu

P2PU
Description:
A grassroots open education project that offers learning circles and courses on varioustopics.
Courses:
"Digital Literacy," "Understanding the Digital World," and more.
Website:
P2PU.org

YOUTUBE
Description:
Diverse Audience: YouTube has over 2 billion logged-in monthly users, making it a platform with one of the largest audiences in the world.

Global Creators:
Educators from different countries, backgrounds, and expertise levels share their knowledge.
Localized Content:
Tutorials are available in multiple languages, catering to a global audience.
Website:
youtube.com

Chat GPT 4
Description:
Innovative Learning: ChatGPT offers a dynamic way to enhance e-learning, making education interactive and personalized
Call to Action:
Embrace conversational AI in education to foster a more engaging and effective learning environment. Integrate with E-Learning Platform: If you have a custom e-learning platform, integrate ChatGPT using the provided API for real-time interactions.
Website
https://chat.openai.com/

Moodle
Description:
Moodle is a free, open-source system designed to provide educators, administrators, and learners with a single robust, and integrated system to create learning environments.
Used by universities, schools, companies, and independent educators globally.
Website:
https://moodle.org/

PRACTICAL EXERCISES

**Here follows three examples realised by teachers involved in a 5-day Mobility using some of tools
include in this section of the toolkit.
Each exercise was based on a specially given outline on the basis of which the most appropriate
tools were to be selected. For each exercise, the question is given along with the outline.**

COMPLETE EACH EXERCISE

Exercise 1
OBJECTIVE:

To design a revolutionary concept of Italian cuisine with an emphasis on sustainability and climate change adaptability. This could be inspired by traditional Italian cuisine but is not a necessity. The key is to create a new gastronomic paradigm based on sustainable and future-focused ingredients and practices.

Deliverables:

1. Five sustainable Italian recipes, including the list of ingredients, step-by-step instructions, and a brief explanation of how each recipe aligns with the sustainability and climate adaptability goals.
2. Conceptual images for each of the five dishes.
3. A well-drafted social media campaign for the new restaurant including a minimum of 10 social media posts (texts, hashtags) and a conceptual layout of how the images will be integrated.

TOOLS USED:

Midjourney

STEPS FOR THE IMPLEMENTATION:

The trainees registered to Discord, a chat app designed for gamers, and they accepted the invitation to the Midjourney Discord channel. They went to a #newbies channel and they marged Discord to Midjourney, a generative artificial intelligence of photos. They headed back to Discord and started generating images. They edited, upscaled and downloaded the images they used to build the social media campaign for their new concept of Italian sustainable food.

FINAL OUTPUT:

PRACTICAL EXERCISES :

Exercise 2

OBJECTIVE:

To generate unique poems inspired by the styles of five predetermined traditional German poets including: Johann Wolfgang von Goethe, Friedrich Schiller, Rainer Maria Rilke, Heinrich Heine, Bertolt Brecht.

DELIVERABLES:

1. Five original poems, each inspired by one of the poets from the list.

2. An analysis for each poem, explaining how the poem reflects the style of the poet it's modelled after.

TOOLS USED:

ChatGPT, Synthesia

STEPS FOR THE IMPLEMENTATION:

The purpose of this exercise is to propose a way of introducing digital tools, like ChatGPT, in a literature seminar, the group of students being on B1 level German. The theme of the exercise will be to distinguish the similarities between poems created by ChatGPT and poems by the poets Johann Wolfgang von Goethe, Bertolt Brecht and Rainer Maria Rilke. We had an extremely interesting experience using ChatGPT: On the first try, I asked ChatGPT to generate poems similar to those written by the mentioned poets. The result was that all three poems were in Goethe's style. In the following attempts, we mentioned the request more and more precisely, as the theme, the literary era, its characteristics, in order to obtain amazingly similar poems. We encountered difficulties when we requested a certain number of verses for each stanza or a certain number of stanzas.

During the seminar, students can be offered poems generated by ChatGPT and original poems by poets with the requirement to identify the original poem and to justify the choice made. In this sense they have to read before Goethe's, Brecht's and Rilke' poems to know and understand their style, themes (for example, in Goethe's case often love, natura, human condition), symbolism, their metaphors, the way they use language, the complex emotional depth of their poetry, meters and rhyme schemes, to the flow and sound of their verses. In case of Bertolt Brecht the students have to recognize its distinctive and thematic elements, because Brecht's poems are around social injustices, issues, often characterized by the political commentary, by simplicity and directness, he uses concise words for conveying the message, he often uses irony, satire and explores opposing views of point and dialectical contradictions, encouraging critical thinking and reflection. Rainer Maria Rilke's poems are around love, human experience, nature, Rilke is known for introspective and emotional poetry, for the rich imagery, for his Dinggedichte, for describing the themes in detailed and evocative language, for metaphors and symbols to convey deeper meanings.

Analyzing similar poems through ChatGPT to the poetry of Johann Wolfgang von Goethe, Bertol Brecht, Rainer Maria Rilke or from other influential German-language poets or authors can be for sure a valuable exercise for exploring distinctive styles, themes, techniques, for providing insights how poetry has evolved influenced by changing social, political and cultural issues.

FINAL OUTPUT:

https://drive.google.com/file/d/11YeC3ig-OrX-bfgyAS3VpuiiYOteeTRln/view?us-p=drive_link

PRACTICAL EXERCISES

Exercise 3
EXPLORING MEDIEVAL CULTURAL HERITAGE THROUGH AI-GENERATED IMAGES
OBJECTIVE:
● To immerse students in the rich history of medieval cultural heritage.
● To introduce students to the capabilities of AI language models in generating visual content.
● To encourage creative thinking and storytelling using AI-generated images.
DELIVERABLES:
● Five AI-generated images related to medieval cultural heritage.
● A brief description of each image, including its historical context and significance.
TOOLS USED:
● AI language models (e.g., DALL·E, Midjourney, stable diffusion).
● Access to historical and cultural resources related to the medieval period.
STEPS TO FOLLOW:
● Provide an overview of the medieval period, its significance, and its cultural heritage.
● Discuss the importance of visual representation in understanding history.
● Familiarization with AI Language Models: introduce students to AI language models like DALL·E and their ability to generate images from text descriptions.
● Image Conceptualization (Brainstorming): individually, students brainstorm ideas for images related to medieval cultural heritage. They should focus on historical events, artifacts, or aspects of medieval life.
● Image Generation: using the selected AI language model, students generate five images based on their conceptualized ideas. They can input textual descriptions to guide the model.
● Description and Contextualization: for each AI-generated image, students provide a brief description (1-2 paragraphs) explaining the historical context and significance of the depicted scene or object.
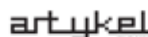**OUTPUT (FIVE VARIATIONS OF IMAGES)**
● Students will produce five AI-generated images, each showcasing different aspects of medieval cultural heritage. These images will be accompanied by contextual descriptions that enhance their understanding of the historical significance.
● This activity not only engages students in exploring medieval cultural heritage but also introduces them to the creative potential of AI language models in visually representing historical concepts and narratives.