CULTURE ON PRESCRIPTION

TRAINING KIT

Co-funded by the European Union

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Culture on Prescription Training Kit

The Culture on Prescription project aims to create new approaches to educational provision by combining the positive health effects that have been demonstrated for both cultural activities and learning. This toolkit provides facilitators in the social and health care sectors with practical support in delivering low-threshold educational offers to people experiencing or at risk of loneliness or social exclusion. The aim of the Culture on Prescription project, and consequently of this training kit, is to engage facilitators within organisations trusted by and connected to potential future learners. In this context, the primary target audience for this training kit includes facilitators of local cultural courses, members of local networks, and other relevant stakeholders.

It will enable and support trainers to plan, prepare, carry out and evaluate Culture on Prescription courses and support persons in need of more resilience in tackling their challenges creatively and effectively. Facilitators who are already implementing or planning to implement Culture on Prescription activities will find this kit invaluable. It offers additional materials, inspiration, and can serve as an initial step in their implementation process.

Members of local networks can utilise the toolkit to influence decision-makers, key stakeholders, and patrons to consider the Social/Cultural Prescribing (SP/CP) approach. By presenting a concrete example of its successful implementation, the approach becomes less abstract and more approachable. Additionally, this comprehensive toolkit can help reduce barriers to adopting the SP/CP approach, providing a fully developed curriculum, supporting materials, and country-specific insights.

Other relevant stakeholders, including social and healthcare providers, policymakers, and organisations dedicated to working with or for older people, can also benefit from adopting the SP/CP approach. Throughout the Erasmus+ project on which this toolkit is based, these stakeholders have been engaged at various stages, to encouraging their active participation and raise their awareness. By showcasing the Cultural/Social Prescribing approach and its potential benefits, stakeholders may be inspired to explore its implementation within local institutions or propose it as a viable solution to relevant decision-makers.

The developed recommendations for decision-makers in municipalities and associations can be found **here.**

Cultural and social prescribing serve as powerful tools. Participants may be grappling with social concerns such as loneliness, isolation, and mental health issues, or they may be part of (re)integration programmes.

In recent years, the healthcare scene has undergone a paradigm shift, recognising that health and well-being extend beyond the traditional biomedical model. This shift has led to the emergence of innovative therapeutic and preventive approaches that emphasise the integration of cultural and social factors into healthcare interventions. In this chapter, we explore three interconnected concepts: Cultural Prescribing, Social Prescribing, and Culture on Prescription, each offering unique perspectives on the importance of culture and social context in healthcare.

However, throughout the following pages, Cultural and Social Prescribing are used interchangeably, representing an approach that addresses the health and well-being of people through community-based

initiatives. Cultural and social prescribing, increasingly popular and proven preventative mechanisms, play a pivotal role in enhancing mental and physical well-being, reducing loneliness and isolation, and promoting improved health behaviours (HSE, 2021). These approaches yield numerous benefits for individuals and society.

Studies have demonstrated significant advantages of Cultural and Social Prescribing, including reduced costs to health services, decreased demand for healthcare facilities, and enhanced health and well-being among participants. An evaluation of existing Social Prescribing programmes in the UK revealed a remarkable 28% reduction in General Practitioners (GP) demand, a 24% reduction in Emergency Department visits, and an impressive 64% drop in hospital referrals (Polley et al., 2017).

1. So, what are Cultural / Social Prescribing, Cultural Prescription and the Culture on Prescription project?

Cultural Prescribing encompasses a therapeutic framework that acknowledges the influence of cultural beliefs, practices, and values on an individual's health and well-being. It recognises that culture plays a fundamental role in shaping health behaviours, attitudes towards illness, and treatment preferences. Healthcare practitioners adopting Cultural Prescribing actively engage with patients to understand their cultural backgrounds and tailor interventions accordingly. By embracing cultural competence and sensitivity, they aim to promote patient engagement, improve treatment outcomes, and foster cultural humility in the delivery of care.

On the other hand, **Social Prescribing** acknowledges the significant impact of social determinants on an individual's health and recognises that healthcare extends beyond medical interventions. Social Prescribing entails the process of linking patients with non-clinical community resources and support networks to address underlying social factors affecting health. Healthcare providers using Social Prescribing collaborate with community organisations, link workers (where applicable), social workers, and other relevant professionals to connect patients with services such as exercise programmes, art therapy, support groups, or housing assistance. By addressing social determinants, Social Prescribing aims to enhance overall well-being and tackle health inequalities at the community level.

In addition, there is a concept known as **Culture on Prescription**, which acknowledges the transformative power of cultural engagement in promoting health and well-being. It involves prescribing cultural activities, such as music, art, dance, or literature, as part of a healthcare intervention. Recognising that cultural participation can enhance social connections, reduce stress, and foster personal growth, Culture on Prescription encourages individuals to explore and engage with cultural practices that resonate with their interests and backgrounds. By prescribing cultural activities, healthcare practitioners aim to enhance the quality of life, promote mental well-being, and nurture a sense of identity and belonging.

Within this training kit, however, we will be interchangeably referring to Social Prescribing (SP) and Cultural Prescribing (CP) when referring to their praxis in general and Culture on Prescription when we are referring to the Erasmus+ Project.

Learn more about Cultural and Social Prescribing, the Culture on Prescription project and the issues at stake in the European **Compendium: Health Promotion through Cultural Learning Experiences**

The project brought together multiple organisations from Ireland, Belgium, Portugal, Germany, the Netherlands, and Romania. This collaborative effort, active from January 2022 to March 2024, had a primary objective: to address the pervasive issues of loneliness and isolation in older adults and individuals grappling with mental health challenges. In this, the project pursued an innovative approach by encouraging the active participation of lonely people in cultural activities. By facilitating their engagement with their local communities, Culture on Prescription aimed to bolster social interaction and enhance the resilience of these individuals in their day-to-day lives. At its core, the Culture on Prescription project sought to disseminate knowledge about an evidence-based CP/SP approach and harness the positive impacts of cultural activities and learning experiences to improve overall health and well-being.

So, within this training kit, you will find valuable resources and practical support for social and healthcare facilitators and professional artists who accompany adult learning.

In the section **resources** of the Learning Platform, you will find guidelines for municipal decision-makers and associations interested in adopting the principles of Social and Cultural Prescribing.

2. Different national contexts

In the following chapter, we want to explore the concept of Cultural and Social Prescribing in various national contexts, providing a glimpse into the current situation of SP/CP in partner countries.

The chapter aims to shed light on the diverse approaches and experiences of SP/CP implementation across different countries. By examining the partner countries' perspectives, we gain valuable insights into the challenges, successes, and unique aspects of SP/CP within each context.

Through this exploration of national contexts, we aim to foster a deeper understanding of SP/CP's potential benefits and its role in supporting holistic healthcare. By examining the varied approaches to SP/CP, we can identify common trends and best practices that may inform the development and implementation of initiatives in other settings.

2.1 Belgium – Concept in its early stages

Cultural, respectively Social Prescribing are relatively new concept in Belgium, and while there have been individual initiatives within each language community, there remains a clear lack of collaboration and shared learning among stakeholders. It appears that SP/CP in Belgium is primarily driven by the voluntary efforts of individual stakeholders, which significantly increases their workload and leaves them with limited resources for exchange and networking. Thus, most initiatives rely on private endeavours, either through non-profit organisations or private entities, which require participants to make a private contribution.

Despite the demographic structure and biannual happiness report highlighting the high demand and potential benefits of Cultural and Social Prescribing in Belgium, there is a scarcity of public funding available for such initiatives. Most publicly funded projects seem to prioritise prestige rather than aiming for fundamental changes in educational offerings.

To further advance SP/CP in Belgium, a comprehensive information campaign is needed. This campaign should target relevant stakeholders, policymakers, and gatekeepers, emphasising the benefits of Cultural and Social Prescribing. It would require a collaborative effort involving all three language communities to ensure its success. However, the current landscape does not indicate the development of a comprehensive and likely cost-intensive initiative at the national level.

Overall, the concept of Cultural and Social Prescribing in Belgium is still in its early stages, with a pressing need for increased cooperation, public funding, and a joint effort to raise awareness and understanding of its potential benefits.

2.2 Germany – Issues at stake getting more visible

In Germany, the concept is also still in its early stages, although private and smaller political initiatives have been discussing these offerings for several years, there has been limited political acceptance in recent times. However, the COVID-19 pandemic and the increase in isolated and mentally distressed individuals have brought the issue of loneliness and suitable solutions into greater prominence. Political parties have begun to focus more on this topic, as evidenced by initiatives like the Loneliness Network, funded by the Ministry of Family, Seniors, Women, and Youth. Isolated examples of prescribing approaches to healthcare have also emerged.

Experts emphasised the societal need for sociocultural-medical approaches, given the changing life situations resulting from demographic change, climate change, digitalisation, and increasing individualisation in society. Additionally, the potential to enhance the quality of life for affected individuals through the introduction of prescribing approaches, such as activating self-efficacy and group efficacy in social and cultural activities has been recognised among experts. However, challenges in implementing Culture on Prescription initiatives, due to the prevailing federal structures with a variety of health insurance companies and local branches including issues of affordability and increased workload for doctors, have been underlined as well.

Despite a variety of challenges, German experts agree on the importance and necessity of testing such new Culture on Prescription approaches highlighting their potential benefits, such as cost savings in the health sector. The aim now must be to raise awareness and make CP a part of the political and social agenda. In 2023, national networks emerged, focussing on exchanging and promoting the benefits of Healing Culture and Social Prescribing.

2.3 Ireland – Elaborated Social Prescribing structures

Social prescribing in Ireland originated as a grassroots project in 2012. By 2020, SP was available in 30 sites across the country. By 2022, Social prescribing had further expanded to over 40 local communities in Ireland.

In Ireland, healthcare and other professionals refer patients to social prescribing link workers, who collaborate with the patients to address their concerns through personalised coaching and co-production approaches. Concretely, social prescriptions may include locally available activities like walking groups, reading groups, painting classes, stress management programmes, community gardening, arts and cultural opportunities, and men's sheds. In this, the social prescribing link worker works closely with the patient, developing an individualised plan specific to their needs and providing ongoing support and evaluation.

To effectively implement social prescribing, it is important to:

- **consider external evaluation,**
- **learn from existing providers,**
- **tailor the approach to community needs,**
- **ensure trained social prescribing link workers,**
- **provide training for identifying concerns and engaging with appropriate resources,**
- **prioritise patient-centred care,**
- **support the well-being of social prescribing link workers,**
- **and maintain confidentiality and safety in the process.**

2.4 Portugal – Growing Social Prescribing concepts

The concept and methodology of social prescribing (SP) are gaining momentum in Portugal, with initiatives and projects establishing good practices in the field. Thus SP, Culture on Prescription and other health-promoting strategies are already emphasising the connections between community, primary healthcare, and social services.

Existing systems in Portugal allow for GPs to refer patients to social workers using an electronic platform and handing the responsibility for checking with third-sector organisations to the social worker as well as whether the patient is following the prescribed activities. Example of this approach is the work done in Lisbon Downtown Family Health Unit and Almirante Family Health Unit, that provides healthcare to patients with a high variability of sociodemographic characteristics.

Consequently, reports and experts acknowledge the need for further development. In this, the importance of continuously improving digital infrastructure still has been raised.

In general, social and cultural prescribing is growing in Portugal, but there is a pressing need for investment. Respective concepts are not yet well-defined or firmly established, making it challenging to fully embrace cultural and social prescribing practices at this stage.

2.5 Romania – Some potentialities identified

Romania is also in the early stages of shifting perceptions regarding public policies in the social and community field, however, presenting an opportunity for arts and culture to play a role in improving outcomes in the health and care sector. A national public debate that allows for the re-establishment of social, health, and community services is urgently needed.

The effectiveness of a potential CP system will heavily rely on personalised and localised support, as demonstrated by successful past initiatives and projects implemented. Therefore, the fostering and broad establishment of social and cultural prescribing requires collaboration with various stakeholders. In this, municipalities in Romania play a crucial role in organising frameworks that bring institutions together. It is essential to replicate projects that have shown positive results and disseminate the outcomes of successful models at the local level, allowing for their implementation in other communities and municipalities.

By pre-testing or incorporating socio-cultural prescription practices within specialised social assistance departments at the municipal level, there is a greater likelihood that similar institutions in Romania will adopt these programmes more quickly. This, in turn, contributes to the development of a new approach to addressing the public social sector.

2.6 The Netherlands – Culture meets wellbeing on prescription

In the Netherlands, Welzijn op Recept (social prescription) has been a national knowledge network since 2018. It was established without including arts and culture. Welzijn op Recept is applied in 135 out of 352 municipalities in the Netherlands (figures June 2022). Art on Recipe was developed on the initiative of the LKCA (Landelijk Kennisinstituut Cultuureducatie en Amateurkunst). This has recently become an official brand.

Key outcomes from the monitoring of Welzijn op Recept include its recognition as a regional chain approach, contributing to a national prevention agenda. The initiative primarily focuses on addressing

loneliness in older residents. Despite its growth in the number of municipalities adopting it, there is a need to address the quality of implementation. Some municipalities are transitioning from a referral to a collaborative model in learning networks, a promising development.

Although the reported results from those individual projects have been positive, scientific research evidence proving the positive impact of CP is still lacking. To ensure the successful implementation and continuation of cultural prescribing, the gap between traditional medical interventions on prescription and CP must be bridged. For this, CP initiatives must be professionalised, e.g., courses to be provided by professional artists with social and coaching skills, clearly defining the course offerings and evaluation processes, and specifying the types of arts and culture involved, such as photography, painting, sculpture, music, and writing, is a must.

Against this background, CP can be considered as alleviating the workload of general practitioners by expanding the group of prescribers to include practice assistants, wellbeing coaches, and social workers. It is also considered to be beneficial to provide opportunities for potential prescribers to experience performing arts themselves as well as to offer alternatives to financial payments, such as in-kind contributions, to support the development and implementation of SP/CP initiatives.

Most evidently it is also of vital importance in the Netherlands to provide not only training for professional artists, methods and educating potential prescribers about the benefits CP can offer but also attract participants by addressing their needs. However, the challenge faced is to simultaneously maintain an artist's role rather than becoming a caregiver and enhancing social and coaching skills – on an individual level as well as on a social one.

3. Video tutorial for facilitators

The comprehensive guide offers insights into the introduction, planning, and execution of a Culture on Prescription course. Divided into eight parts, each segment delves into specific aspects of the process, providing an overview, considerations, and practical tips drawn from our project partners' experiences.

Initially, the tutorial provides a concise overview of the Culture on Prescription project, outlining its goals, addressing challenges in social and cultural prescribing, and highlighting potential benefits. The second part focuses on key tasks and challenges, with a project partner outlining three crucial conditions for a successful start.

Moving forward, the tutorial explores participant activation and motivation, offering insights from piloting Culture on Prescription courses on effective recruitment strategies and essential considerations. The fourth part focuses on the organisation of the courses, with a diagram illustrating the selection of participants in the two model courses in Frankfurt M. (Germany) according to their interests, level of loneliness and other characteristics. The role of facilitators is then examined, accompanied by a practical example from a pilot course in Germany.

Drawing from positive feedback in completed Culture on Prescription courses, the tutorial shares participants' experiences and connections forged during pilot courses. The concluding sections detail essential elements for implementation, highlight key partners to engage, and offer tips for presenting your course idea effectively.

Please find our video tutorial for facilitators on the Learning Platform.

4. Selecting and preparing artists for Culture on Prescription initiatives

In the implementation of Culture on Prescription initiatives, the careful selection of artists is a critical step that significantly influences the success of the program. The process of identifying artists for such projects involves considering their background, expertise, and ability to work effectively in a community-focused, therapeutic context.

1. **Adult Educators from Social or Health Sectors**: Look for artists who have experience in adult education, particularly in social or health sectors. This ensures a foundational understanding of the potential challenges and needs of the target audience.
2. **Artists Experienced in Adult Education and/or Therapeutic Background**: Prioritise artists with a proven track record in adult education, preferably those with a therapeutic background. This blend of skills allows for a more holistic and empathetic approach to addressing the well-being goals of the participants.
3. **Diversity in Artistic Disciplines**: Consider artists with diverse skills across various artistic disciplines. This ensures a rich and varied programme that caters to different preferences within the participant group.
4. **Understanding the Local Context**: Artists familiar with the local community and its cultural nuances can create a more resonant and impactful experience. Their understanding of the community's dynamics contributes to a tailored and culturally sensitive approach.
5. **Passion for Community Engagement**: Seek artists who are genuinely passionate about community engagement and social impact. This passion will translate into a more committed and invested facilitator, fostering a positive and supportive learning environment.
6. **Ability to Adapt and Innovate**: In the dynamic landscape of cultural initiatives, the selected artists should demonstrate adaptability and innovation. This ensures that the program remains fresh, engaging, and responsive to the evolving needs of the participants.
7. **Alignment with Project Objectives**: Ensure that the selected artists align with the objectives of the Culture on Prescription initiative. This involves a shared understanding of the project's goals, whether they be reducing loneliness, enhancing well-being, or fostering social connections.

By thoughtfully considering these criteria, project coordinators can identify artists who not only possess the necessary skills but also embody a genuine commitment to the well-being and development of the participants in Culture on Prescription initiatives.

4.1 A preparative workshop for facilitators

To better prepare future facilitators of SP/CP initiative, preparative workshops can be offered to them, aiming at providing essential skills and understanding to effectively manage different participant backgrounds and potential challenges. Such workshops allow for a solid preparation and foster a safe and respectful environment for all participants. During those prep workshops facilitators e.g. learn how to establish clear roles, use appropriate warm-up activities, analyse the target group, and practice role-playing scenarios.

Additionally, facilitators are taught to e.g. understand the backgrounds of their participants, which allows them to tailor workshops more effectively and avoid potential pitfalls due to misunderstandings. Role-playing exercises and discussions are also practiced assuring that facilitators can confidently navigate diverse workshop dynamics and provide meaningful support to participants.

Finally, prep workshops conclude with reflections on the positive aspects of the SP/CP initiative, so that facilitators can share their feedback and ideas for future sessions.

Through these interactive prep workshops, are facilitators not better equipped to create enriching and inclusive workshop experiences but also empowered to potentially take on a new or broader target group and/or SP/CP format.

As part of the preparations for the pilot phase, a concept for such a workshop was developed and tested in the Netherlands. This adequately prepared the artists selected to deliver Culture on Prescription courses for their new role as facilitators. The template for a preparation workshop can be downloaded from the Culture on Prescription Learning Platform.

If you are interested in exchange with other facilitators, please visit our **Community of Practice** on EPALE. This **video guide** gives you guidelines on how to join the group.

4.2 Digital Badge

For better support and motivation, the project also developed a quality badge for SP/CP initiative facilitators. To attain the badge, individuals must develop a curriculum and deliver a cultural course for individuals or groups. The badge applicant should demonstrate expertise in crafting and delivering cultural programmes, encompassing various disciplines such as art, theatre, drama, singing, dancing, etc., with a focus on participant well-being. They should also possess knowledge of referral support systems.

Encouraging professionalism, empathy, and the ability to design programmes for audiences with complex needs, this badge emphasises the creation of modules for cultural prescribing. Evidence for meeting the criteria includes a sample or demonstration of the work, testimonials, and a sample curriculum with evidence of delivery. For this, the badge recognises specific expertise in working creatively with challenging or marginalised groups, enhancing credibility and recognition for practitioners. It can be added to CVs or LinkedIn profiles.

The badge is awarded by the lead partner of the Culture on Prescription project, assessed through evidence-based criteria, including a curriculum vitae, work demonstration, and testimonials. It is intended for professional artists/facilitators delivering cultural programmes, providing recognition for expertise in this specialised field. The badge's credibility is endorsed by Culture on Prescription project partners supported by the EU Erasmus+ programme. Information about the badge and the application form can be found on the Culture on Prescription Learning Platform.

5. The European framework curriculum

Guidance on selecting facilitators for Culture on Prescription initiatives is crucial for the success of the programme. Facilitators play a decisive role in creating a conducive learning environment. If you are wondering, 'What do I need to have to be a facilitator?' consider two primary profiles. First, adult educators from the social or health sector, collaborating with artists, bring a valuable blend of educational expertise and health-related insights. Second, artists experienced in adult education and/or with a therapeutic background contribute a unique creative perspective. When selecting facilitators, ensure they align with the project's ethos and possess a commitment to fostering supportive learning spaces. The collaboration between adult educators and artists can enrich the learning experience, combining educational rigour with creative approaches to enhance the overall impact on participants' well-being.

The development of the Culture on Prescription framework curriculum was a vital process to the project, involving the design of a comprehensive and structured outline of the knowledge, skills, and competencies that participants were to acquire. In this, the framework curriculum served as a guide for the artists involved during the piloting period. Not only was it providing a clear roadmap for the Culture on Prescription approach of the course but also the assessment of it and the effect on the perceived loneliness and wellbeing.

The development of a framework curriculum offers several benefits. First, it provides a standardised and consistent approach to curriculum design and implementation. By defining the core concepts, learning outcomes, and assessments, a framework curriculum ensures that all learners have access to an experience that has been developed according to their needs. This helps to ensure that learners receive the support they need and reduces the risk of harmful approaches.

Generally, it has been shown during the piloting of the Culture on Prescription courses, that it is most expedient to stay within the frame of 6 to 10 meetings/sessions for each course, along with an additional pre-meeting and an after-meeting to prepare and wrap up the course efficiently without losing valuable course time. Additionally, meetings are ideally scheduled on a weekly to every three-week basis, with a maximum of four weeks between sessions to maintain engagement and momentum. It is recommended that a group should contain at least 8 to 10 participants, as this can foster a supportive and interactive learning environment while giving participants the possibility to also fully emerge into the group. The piloting, however, has also shown that theatre groups might start from a larger participant group as drop-out rates might be higher.

If the CP/SP initiative is to conquer loneliness and isolation, organisers, prescribers or link workers might instrumentalise the questionnaire UCLA (University of California, Los Angeles) Loneliness Scale or the Warwick-Edinburgh Mental Well-being Scale (WEMWBS) to measure the feeling of isolation before and after the course. However, for these, one must acquire permission to use them.

After finalising the course, one might use the course evaluation questionnaire (and Annex II) to gather feedback on the overall course experience, allowing you to refine and improve future workshops.

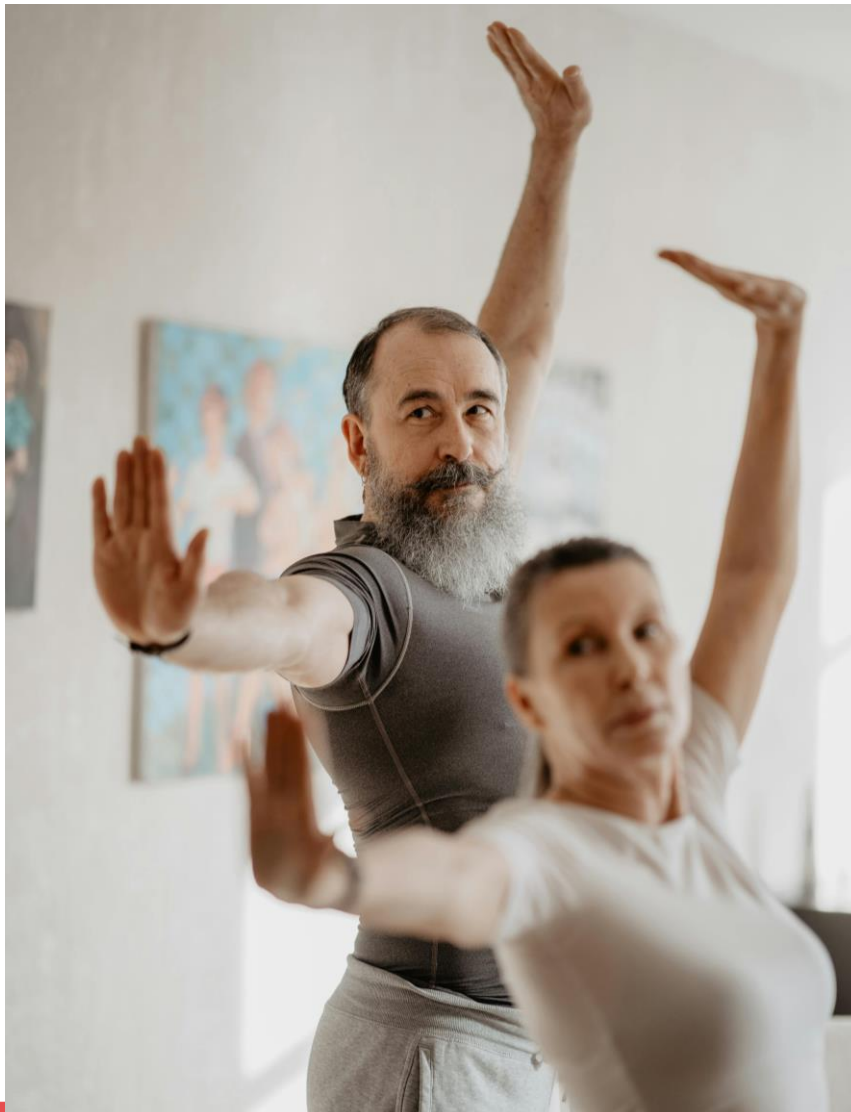
Overall, when following the structured curriculum provided in the toolkit, facilitators should first and foremost ensure a smooth introduction of the course, of themselves, as well as introducing the participants to each other during the initial session. Throughout the course, it is most valuable to continuously encourage active participation and creativity as well as provide continuous support and guidance as a facilitator. Towards the end of the course, and especially during the closing session, participants are not only given time to finalise their work but also to celebrate their achievements. This will lay the ground for the retrospective reflection on the impact and outcomes of the course the participants have experienced. Also, the post-survey, if used, is to be distributed and filled in to gather valuable insights.

By incorporating these suggestions into your workshop planning, you can create a meaningful and impactful learning experience for participants and facilitators alike.

5.1 The framework curriculum: extended and shortened

To accommodate the different levels of CP being established in the different partner countries, we developed two framework curricula. One extended version and one concise version in this chapter below. The extended version was to provide more guidance and examples as well as suggestions for approaches, than the shortened version. The shortened version, on the other hand, offers the facilitator more flexibility and personal freedom to create their Culture on Prescription course and thus, include more of their personal experiences, e. g. as an artist.

However, the framework curriculum was designed in a way that still supports curriculum flexibility and adaptability. It provides a structured framework that allows for customisation and adaptation to local or contextual needs, while still maintaining the core approach needed for this specific target group of older learners with an increased subjective experience of loneliness. Moving forward, this will enable policymakers, health institutions and artists to tailor their curriculum to the unique needs and characteristics of their learners, communities, or regions, and ensure that the curriculum remains relevant and up to date in rapidly changing societal needs.



5.2 Concise course version

- **Pre-session Objectives:**
  - ***Group introduction***: Create a friendly and open atmosphere by introducing all participants to each other.
  - **Individual and Group Tasks**:
    - ***Questionnaire***: Each participant and the facilitator complete a questionnaire.
    - ***Course overview***: Communicate the overall approach, general goals, and methodology of the course.
- **First Session Objectives:**
  - ***Introduction and expectations***: Introduce participants, explain the next steps, and set expectations.
  - ***Creation process kick-off***: Initiate the creation process, outlining steps toward the final output.
  - ***Alignment***: Ensure the chosen methodology aligns with participants' wishes and needs.
  - ***Optional cultural visit***: Visit a relevant cultural place (e.g., museum, theatre).
- **Session 2 Objectives:**
  - ***Review and clarification***: Review and clarify any evolving ideas or objectives.
  - ***Methodology explanation***: Explain methodologies for individual or group workspaces.
  - ***Commence work***: Participants start working individually or in groups, with continuous facilitator support.
  - ***Progress summary***: Depending on the approach, combine results or have individual progress presentations.
- **Sessions 3-7 Objectives:**
  - ***Continuous work***: Participants continue their work with facilitator support.
  - ***Progress check***: Depending on the approach, combine results or have individual progress presentations.
  - ***Closure***: Summarise achievements and set a starting point for the next session.
- **Second-to-Last Session Objectives:**
  - ***Work finalisation***: Participants finalize their work with facilitator support.
  - ***Presentation planning***: Discuss the setting for presenting results.
  - ***Closure***: Provide a sense of achievement and finalize steps for the upcoming presentation.
- **Last Session Objectives:**
  - ***Evaluation***: Conduct an evaluation, survey, or assessment.
  - ***Results presentation***: Showcase results (e.g., exhibition, theatre play).
- **Post-session Objectives:**
  - ***Reflection***: Strengthen the sense of achievement and pride, identify changes, and their effects.
  - ***Survey***: Conduct a survey.
  - ***Documentation***: Summarize the artist's approach and methodology on one A4 page for best practice examples.

5.3 Curricula specifics

While piloting the framework curricula, art form specifics have been observed that made adjustments to the curricula necessary. By way of example, the differences between an art course and a theatre course are to be pointed out here. Although all pilots aimed to address loneliness and promote well-being through creative and engaging activities, each developed unique features and benefits that are worth mentioning.

The art course in Germany targeted individuals aged 60 and above, providing them with a space for self-expression and creativity. **Led by an experienced art therapist, social worker, and Non-medical Practitioner for Psychotherapy, the course spanned 10 sessions, each lasting 2.5 hours. The sessions took place on Thursdays from 10.30 am to 1 pm, and the course accommodated a group of 10 participants. The venue was a bright room on the 4th floor. Within ten sessions in total, participants finalised their art pieces and prepared a small exhibition, celebrating their achievements with certificates of completion.** The course concluded with a food buffet, providing a joyful and satisfying end to the creative journey. Throughout the sessions, a diverse range of art materials was made available, including papers, canvasses, acrylic, aquarelle and watercolours, chalk pastels, coloured crayons, pencils, China ink, and modelling compound or clay.

On the other hand, the second **theatre course – also conducted in Germany – catered to lonely individuals of all ages, led by two facilitators. Both had extensive experience in acting, directing, and psychotherapy. The course also spanned 10 sessions, but each session lasted for 2 hours, conducted on Wednesdays from 5 p.m. to 7 p.m., with a smaller group of 7 participants. The location was a bright room on the second floor.** Starting with raising the participants' body awareness, the subsequent sessions delved deeper into theatre work, exploring various aspects of acting, movement, and expression. A second visit to a comedy theatre play fostered further discussions but also supported group cohesiveness.

In Portugal, our Culture on Prescription pilot initiative took the form of **a Dramatic Expression Workshop. This engaging course involved eight participants who embarked on a journey of conscious understanding and exercise of the movements of human dramatic imagination. The workshop spanned ten sessions, including an introductory presentation, eight immersive workshop sessions, and a concluding wrap-up session.** At the heart of our approach was the concept of Inducer Pedagogy, where participants were summoned through objective tasks that addressed the sensory apparatus, fostering a unique and enriching exploration of dramatic expression.

In conclusion, all pilots – as diverse as they have been – offered enriching opportunities for personal growth and well-being. However, while the art course encourages artistic expression and individual creativity, the theatre course focuses on acting, emotion, and exploring humour and comedy. Participants benefited from non-clinical interventions in a supportive group setting, positively impacting their overall health and quality of life. Against this background, the facilitators adjusted the formal setting and the concrete approach within the course slightly to cater to the needs and possibilities of the participants to keep them motivated and the goal achievable.

The adapted national curricula are made available on the **learning platform** in English and the national language.

For a comprehensive understanding of piloting courses across all countries, we have created videos from all piloting courses providing valuable insights into the diverse methodologies and approaches employed in each pilot country, offering a visual overview of Culture on Prescription initiatives.

Romania: https://youtu.be/WSDlvwG5q5s

Ireland: https://youtu.be/po8K1nHmH8I

Netherlands: https://youtu.be/YpDtksb2mhQ

Portugal: https://youtu.be/oBnTXlU9dko

Germany: https://youtu.be/jz44bw25cpA

6. Facilitating cultural expression: diverse approaches in Culture on Prescription workshops

In this chapter, we explore the diverse approaches and materials used by facilitators during their Culture on Prescription workshops. While each facilitator took a unique approach, we can glean valuable insights from the resources they suggested and the methods they employed.

In Portugal, the course did not rely on formal presentations or specific tools. However, the facilitator based his method heavily on these approaches:

- “Play Directing: Analysis, Communication and Style” (Hodge, Francis, and Michael McLain. Play Directing. CRC Press, 19 Nov. 2015.)
- “The Actor's Script: Script Analysis for Performers” (Waxberg, Charles S. The Actor’s Script. Drama, 1998.)
- "Method or Madness” (Lewis, Robert. New York, Samuel French, Inc, 1958.)
- “Stanislavski and the Actor: The Method of Physical Action” (Benedetti, Jean. New York, Routledge/Theatre Arts Books, 1998.)
- “Script Analysis for Actors, Directors and Designers” (Thomas, James Amsterdam; Boston, Focal Press/Elsevier, 2009.)

In the Netherlands, the facilitator used images of paintings throughout the course, providing participants with inspiration for their own drawings. Additionally, he brought a folder of pictures, images, and photos of paintings, showcasing his own work as examples. Participants had the opportunity to select an image or framed painting to reproduce for themselves, with the artist providing guidance to create beautiful artwork.

Materials for the painting activities included:

- Canvas or painting paper
- Pencils
- Paint (watercolours, oil colours, or acrylic colours)
- Different brushes (thick or thin)
- Easel

This hands-on approach allowed participants to engage in artistic expression and explore cultural themes through art, fostering creativity and personal growth.

Similarly, the Romanian facilitator focussed on practical exercises and methods rather than relying on extensive theoretical input. Participants engaged in activities such as learning how to breathe correctly for theatre performances, practising different walking styles on stage, warming up exercises, dancing and graceful movement on stage, dialogue between characters, improvisation, but also decor elements for the stage. Thus, the facilitator in Romania did not use specific materials or handouts but emphasised physical exercises and improvisation, which allowed participants to embody cultural expressions and enhance their theatrical skills.

In conclusion, facilitators rarely used concrete physical tools, handouts, links, or presentations in preparation, respectively during their courses. From visual references to art materials and physical exercises, the facilitators choose hands-on approaches to provide concrete and unique opportunities for participants to connect with culture and artistic expression. By incorporating these insights into your course, you will be able to create a versatile and enriching resource for cultural activities that fosters creativity, intercultural understanding, and personal development.

The Culture on Prescription learning platform provides facilitators with **Links to interactive tools** and **quizzes and interactive activities** designed to be a valuable tool for reinforcing the knowledge gained in the course sessions.

7. Stimulate peer-to-peer learning, teamwork and mutual support

The following chapter will introduce the methods found to stimulate peer-to-peer learning, teamwork, and mutual support as crucial components when implementing Culture on Prescription initiatives. In this, peer-to-peer learning refers to the process of learners actively engaging with their peers to exchange knowledge, collaborate on tasks, and provide mutual support in their learning journey. Teamwork involves learners working together towards a common goal, leveraging their individual strengths and skills to achieve a collective outcome. Mutual support encompasses fostering a supportive and inclusive learning environment where learners actively assist and encourage each other's learning.

How does collective learning take place?

- https://creeracord.com/2016/06/20/cum-se-desfasoara-invatarea-in-colectiv

For evaluation by experts:

- https://ibn.idsi.md/sites/default/files/imag_file/291-301_0.pdf

7.1 Collaborative learning pairs

In this engaging activity, participants pair up to explore a chosen theme. After collecting some first information – either through self-reflection or basic research – each person shares their knowledge and experiences, fostering mutual learning within the group. This collaborative exchange sets the stage for dynamic interactions and a rich learning environment.

Taking this collaboration a step further, the group can also collectively address a shared issue and then collaboratively gather information. This not only encourages teamwork but also sparks collaborative problem-solving. The group can leverage their efforts by turning research outcomes into practical solutions, such as drafting a joint letter to the city council proposing actionable ideas, visiting an institution, or developing an art piece or innovation together. More info can be found here:

- https://idea.uminho.pt/pt/ideadigital/entradas/Paginas/entrada35.aspx
- https://www.onderwijskennis.nl/toolkit-leren-en-lesgeven/samenwerkend-leren

7.2 Joint garden creation for community bonding

In this interactive gardening venture near an elderly home, residents team up with professionals to create either a vibrant flower garden or a practical vegetable garden. The process involves joint planning and maintenance, encouraging residents to discuss and decide on the garden's contents together, fostering meaningful social interactions.

The vibrant blooms offer creative outlets, enabling residents to craft fun creations, while the home-grown vegetables become ingredients for shared cooking sessions. This joint gardening initiative not only beautifies the surroundings but also serves as a catalyst for community engagement and shared activities. Learn more:

- https://redeser.com.br/blog/jardinagem-e-bom-para-a-terceira-idade
- https://langerthuisinhuis.nl/tuinieren-ouderen/

7.3 Speed networking

In the pedagogical sphere, speed networking serves as a dynamic method to foster rapid interactions on specific topics. Paired learners engage in brief three-minute discussions, exchanging perspectives on given subjects. The facilitator orchestrates partner changes at regular intervals, introducing new statements or questions for exploration. Clear instructions on partner rotations, such as participants facing the window shifting three places to the right after a signal, ensure smooth transitions amid the ambient noise. Following four to five rounds, a collective discussion allows learners to share highlights from their individual exchanges. This not only facilitates a deeper understanding for teachers but also unveils any lingering questions or insights that may have arisen during the speed networking sessions.

- https://www.newcastle.edu.au/current-staff/teaching-and-research/teaching-resources/ldti/ldti-teaching-resources/resources/speed-dating
- https://erwachsenenbildung.at/aktuell/nachrichten/9959-speed-dating-erfahrungen-frei-austauschen-und-diskutieren.php
- https://www.onderwijslessen.nl/didactiek/speeddaten-in-de-klas/

7.4 Buzz groups: enhancing interactive learning

The Buzz Groups technique serves as an effective alternative to traditional frontal teaching. Participants engage in active discussions with one or two partners, focusing on predetermined key questions. This collaborative exchange typically lasts between three to ten minutes. The facilitator then gauges the need for further discussion before resuming the lesson.

Customisation is a key feature, allowing the inclusion of leading questions or specific tasks tailored to the group's needs. In instances where time is ample, tasks can be employed for in-depth exploration of the topic. Tasks are flexible and can be individually selected based on the subject matter, with adaptable durations.

In situations with limited time (approximately 3-5 minutes), participants work on key questions individually. These guiding questions may include reflections on the story's key messages or explaining the content to someone unfamiliar with it. During more extended sessions, participants can showcase their task outcomes or elucidate solutions to key questions before the entire class. More info:

- https://www.methodenkartei.uni-oldenburg.de/methode/murmelgruppe-buzz-group/
- https://vu.nl/en/employee/didactics/buzz-group-active-learning-technique2

7.5 Think-Pair-Share

This method begins with individuals engaging with a topic or task on their own. Afterward, initial findings are shared within pairs, leading to a collective discussion or consolidation with the entire group. This approach fosters a diverse array of ideas and solutions.

In the larger group setting, results are displayed, and solutions are presented and discussed, if needed. The benefit lies in the fact that even if only one participant or a pair has found a solution, the entire group can now benefit from it.

As part of text-based activities, participants are given a text along with questions. Their task is to read the text individually (Think), collaborate with a partner to answer the questions (Pair), and then present and discuss their answers in the larger group setting (Share). More can be learnt here:

- https://wb-web.de/material/methoden/Think-Pair-Share.html
- https://www.kent.edu/ctl/think-pair-share
- https://ahaslides.com/nl/blog/think-pair-share-activities/

7.6 Flashlight

A flashlight or flashlight round is a brief picture of the mood or feedback of all participants in a teaching situation. One after the other, all participants comment briefly on a question without this being commented on by the other participants or the teacher. More here:

- https://unterrichten.zum.de/wiki/Blitzlicht
- https://brilliantio.com/flashlight-method-writing/
- https://kleuterschool.nl/kinderen/basisschool/flitsmethode-interessante-feiten-over-de-lesmethode/

7.7 Expert puzzles

The "expert puzzle" method is suitable for the independent development of previously unknown knowledge, skills or abilities, provided that the content to be covered can be broken down into several independent, similarly challenging sub-contents. The development essentially takes place in two steps. In the first step, all participants are assigned to an expert group in which they work on one of the sub-topics. In the second step, new groups are formed consisting of experts on all sub-contents. The experts pass on the knowledge, skills and abilities they acquired in the first step to the other group members in these mixed groups. The teacher supports the participants' independent work by taking on the preparatory and accompanying organisation and by being available to deal with the participants' concerns; there is also the opportunity for individual support.

- https://www.readingrockets.org/classroom/classroom-strategies/jigsaw
- https://www.lehrplanplus.bayern.de/sixcms/media.php/71/LPP-GY-M_f24-M_ExpertenpuzzleBeschreibung.pdf

7.8 Open space

Open Space, or "open space" in literal terms, is a conference organizing method. It accommodates small to large groups, ranging from 8 to 1000 people or more, making it a versatile tool for conferences and organizational development. The method is rooted in the principles of self-organisation and self-determination, steering away from strict control. The primary objective of Open Space is to enhance participant influence and engagement in a conference.

Unlike traditional conferences, Open Space dispenses with a pre-planned event program; there's no fixed schedule. Participants collaboratively organise the agenda at the event's commencement, with only a guiding theme provided. Methodologically, Open Space serves problem-solving purposes, offering a loose structure for navigating through problem-solving processes. However, it doesn't prescribe a strategy for solving specific organisational problems in advance, maintaining an openness to emergent solutions.

The versatility of the method is notable; it can be applied to a broad spectrum of topics and contexts. Open Space is particularly beneficial for addressing complex and urgent problems, providing a platform for rapid and creative responses to change within organisations. Its applicability spans across various types of organisations, both in the profit and non-profit sectors. The duration of an Open Space conference

can vary, ranging from a few hours for regular departmental meetings to several days for conferences initiating significant organisational changes. More info here:

- http://methodenpool.uni-koeln.de/openspace/open_kurzbeschreibung.html
- https://medium.com/@paulamanzottiscramin/como-facilitar-um-open-space-6b165acb188
- https://www.agile4all.nl/wat-is-open-space-technology/

7.9 Snowball-methods

Participants work individually to write down five aspects of a question on an A5 sheet of paper. They then exchange ideas with a partner. Both agree on six aspects, which are written on an A4 sheet of paper. Two teams of two are then combined into a group of four. In this group, the participants discuss their results again and agree on eight aspects, which are written on a sheet of A4 paper. Finally, the groups present their results in plenary.

- https://www.methodenkartei.uni-oldenburg.de/methode/schneeballmethode/
- https://activitool.nl/werkvormen/sneeuwbaloefening/

8. Assessing course effectiveness and impact: the benefits of course evaluation

Course evaluations play a vital role in assessing the effectiveness of initiatives and programmes and understanding the impact they have on learners. By systematically collecting feedback and analysing key areas such as the organisation of the course, instructional delivery, and outcomes and engagement, course evaluations provide valuable insights for improvement and optimisation.

Within the Culture on Prescription project, we have used a questionnaire with 14 closed questions and four open questions, accompanied by two questions regarding the respondent (age group and gender), which are attached as Annex II. The 14 closed questions were dedicated to three main feedback areas:

- Organisation of the Course (4 Questions)
- Content and Methods (6 Questions)
- Outcomes and Engagement (4 Questions)

The Course Evaluation has been thoroughly tested, following the pilot courses in the partner countries and shown to be particularly insightful.

a) Identifying logistical challenges: Course evaluations help identify problems like scheduling conflicts, room issues, or technical difficulties that may affect learning. Facilitators may use this feedback to quickly address these challenges, making the learning environment smoother.
b) Enhancing course design: Feedback from participants about how the course is organised helps facilitators find ways to improve the design. This might include making topics flow better, adjusting how content is presented, or enhancing the overall structure of the course.
c) Assessing learning outcomes: Course evaluations also provide valuable data on the extent to which participants self-assess their learning or further evolvement of their skills. By analysing this feedback, facilitators can identify areas of strength and areas that require further attention, ultimately informing future curriculum development and instructional adjustments.
d) Fostering participant's engagement: By understanding participant's engagement levels, facilitators can adapt strategies and create opportunities for active learning. Course evaluations can reveal valuable insights into participant's motivation, participation, and satisfaction, helping facilitators design more engaging and interactive learning experiences.

By choosing to use one unified questionnaire, it was possible to compare the overall outcomes of the piloting courses beyond country borders and diverse course formats. For the analysis of the provided answers, the consortium decided to pay specific attention to three questions. Those insights would be particularly interesting for the Culture on Prescription project evaluation. However, with the five-point answer scale included (Yes, Rather yes, Un-decided, Rather no, No), the questionnaire allows for a rather nuanced analysis of the results of either aspect one might focus on.

The course evaluation questionnaire is available in all five project partner languages **here**.

8.1 Utilising UCLA Loneliness Scale and WEMWBS

To understand how well Culture on Prescription initiatives work, it is crucial to focus on evaluating them. Traditional evaluations give a general view but using tools like the University of California Los Angeles Loneliness Scale (UCLA LS) and the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) adds more detailed information to your assessment tools.

Incorporating the WEMWBS into our evaluation strategy illuminates the impact of Culture on Prescription initiatives on mental wellbeing. This scale, specifically designed to measure mental health and emotional well-being, equips facilitators with nuanced insights. Exploring participants' feedback allows facilitators to assess how the course affects aspects such as stress, happiness and general mental health. This detailed knowledge allows them to make specific adjustments, improving the course so that it better addresses the participants' general well-being. Analysing combined insights.

By intertwining UCLA LS and WEMWBS analyses with existing course evaluation, one attains a comprehensive understanding. The unified questionnaire, featuring questions addressing course organisation, content, methods, outcomes, and engagement, facilitates a nuanced analysis across diverse aspects. The inclusion of a five-point answer scale allows for a detailed examination, providing richer insights into participant experiences.

a) Holistic Improvement: Participant feedback, enriched by UCLA LS and WEMWBS insights, aids in holistic course improvement. From refining the course design to optimising content delivery, this comprehensive evaluation fosters an environment of continuous enhancement.

b) Targeted Curriculum Development: UCLA LS and WEMWBS analyses spotlight areas of strength and improvement. This targeted information becomes foundational for future curriculum development, ensuring that subsequent courses align more effectively with participant needs and expectations.

c) Enhanced Engagement Strategies: Understanding participant engagement at a deeper level empowers facilitators to tailor instructional strategies. The integrated evaluation provides actionable insights into motivation, participation, and satisfaction, paving the way for more engaging and interactive learning experiences.

By combining traditional course evaluation, UCLA LS, and WEMWBS, Culture on Prescription projects can develop a very robust evaluation framework. In this, organisers not only assess the immediate effectiveness of initiatives but also guide iterative enhancements, ensuring a dynamic and impactful learning journey for participants.

Where to find, how to use, analyse and interpret the UCLA LS and WEMWBS

Within our toolkit, we seamlessly incorporate two tools for assessing mental well-being and loneliness To make the most of these tools, it is crucial to adhere to certain guidelines. First and foremost, before including either of the surveys, secure the necessary licenses, granting you the legal authority to integrate WEMWBS and UCLA LS into your evaluations.

> **WEMWBS: You can e.g. visit the official WEMWBS website to obtain the scale and accompanying guidelines.**

UCLA Loneliness Scale: for accessing the Loneliness Scale and its guidelines, you can e.g. download the article UCLA Loneliness Scale (Version 3): Reliability, Validity, and Factor Structure by Daniel Russel (1996)

When administering the scales, follow the comprehensive guidelines provided with each scale to ensure accurate and meaningful administration. Clearly communicate the purpose of the scales to participants, fostering a thoughtful and genuine response.

WEMWBS consists of 7 items, each scored on a 5-point scale. The total score ranges from 7 to 35, with higher scores indicating higher well-being. Interpretation involves understanding the individual's mental well-being across various domains covered by the scale.

The UCLA Loneliness Scale features 20 items, with scores ranging from 20 to 80. Higher scores indicate greater loneliness. Interpretation involves assessing the individual's perceived social isolation and the emotional impact of loneliness.

With all this, respecting privacy and consent is paramount. Prioritize participant privacy by implementing stringent data protection measures. Secure informed consent from participants, highlighting the confidentiality and anonymity of their responses.

By integrating these scales thoughtfully, one can enhance the depth and credibility of assessments, contributing to a more comprehensive understanding of mental well-being and loneliness within your initiatives.

8.2 Peer-Validation Tool: A Practical Guide for Facilitators

In the peer-validation process, participants actively engage with an existing app or online tool seamlessly integrated into the learning platform. To enable this, the facilitator takes preparatory steps by inputting the names of participants, listing up to 12 technical skills deemed relevant to the course, and outlining an array of soft skills. These soft skills include, but are not limited to, self-organisation, teamwork, communication competencies, responsibility, and leadership competencies.

As the validation unfolds, participants gain access to the designated tool, ensuring robust data protection measures. In the self-assessment phase, participants are prompted to reflect on their learning journey, selecting three technical skills that showcase the most significant progress. Alternatively, they can opt for two predefined skills and contribute an additional skill of their choice in an empty text box.

Following this, the tool displays the names of peers, and each participant endorses their peers with two soft skills from the predefined list. The richness of this approach lies in its collaborative nature, as participants actively contribute to the recognition of their peers' soft skills.

To finalise the process, the facilitator compiles the self-assessed technical skills along with the two highest-ranking soft skills onto the course certificate. In the event of tied scores for soft skills, the facilitator assumes the role of arbiter, ensuring a fair and comprehensive validation process that captures the diverse skill set and progress of each participant.

The **Peer validation Form** and the **Peer Validation Guidelines** can be found in the **Assessment on Knowledge Transfer** section of the Learning Platform.

9. Sustaining the community of learners

Creating an inclusive and accessible community of learners is vital for maintaining engagement and encouraging continued interaction beyond the course's conclusion. Low-threshold approaches aim to facilitate easy participation and foster a sense of belonging among participants. In this chapter, we explore practical and approachable strategies to sustain the community, ensuring that everyone feels welcome and empowered to stay connected.

Sustaining a learning community beyond the course conclusion is crucial for several reasons. First and foremost, it serves as a continual source of support and encouragement for participants as they navigate ongoing challenges or delve deeper into course concepts. However, it is important to acknowledge that courses are designed for a specific period due to limited resources. Empowering participants during the course duration becomes pivotal, instilling skills and strategies to cope with challenges independently. Additionally, the overarching goal extends beyond the course's temporal boundaries; it aspires to reduce the persistent feeling of loneliness in the long term. This sustained impact on well-being and diminished loneliness form the bedrock of our commitment to fostering enduring positive change in the lives of our participants.

Maintaining this community fosters a collaborative environment where learners can share insights, resources, and advice. It potentially becomes a space for ongoing dialogue, allowing participants to ask questions, seek guidance, and celebrate each other's achievements.

Furthermore, an active community enhances the overall learning experience. It provides a platform for the exchange of diverse perspectives and the cultivation of a collective knowledge base. Through shared stories and experiences, participants can find inspiration and motivation, reinforcing their commitment to lifelong learning.

Coffee Chats:

Organise informal coffee chats or tea sessions, where participants can join in for relaxed conversations. These low-pressure gatherings provide an excellent opportunity for learners to catch up, share experiences, and form deeper connections.

Community bulletin board:

Set up a community bulletin board or online space where learners can post questions, seek advice, or share resources. This open platform encourages continuous communication and peer support, promoting a collaborative learning environment.

This can e.g. be done on EPALE, by establishing a dedicated community of practice on EPALE, providing learners with a space to pose questions, seek guidance, and exchange resources. This interactive platform fosters ongoing communication and peer support, fostering a collaborative learning atmosphere. Participants can actively engage, contributing to a dynamic and mutually beneficial learning experience within the EPALE community. A walkthrough on how to create a Community of Practice on EPALE can be found in Annex III.

Peer-led learning circles:

Encourage learners to form small peer-led learning circles where they can meet regularly to discuss course content, exchange ideas, and support each other's learning journey. This approach fosters a sense of accountability and collaboration.

Peer support system:

Create a peer support system where learners can pair up to offer emotional support, share progress, and provide feedback on each other's work. This supportive structure helps build relationships and strengthens the sense of community.

Storytelling and personal narratives:

Encourage learners to share personal narratives and stories related to the course's impact on their lives. These stories create an emotional connection within the community and inspire others to share their experiences.

Low-threshold approaches play a pivotal role in sustaining the community of learners beyond the course. By implementing these accessible and inclusive strategies, you can foster a supportive and vibrant learning environment, where participants feel encouraged to stay connected, engaged, and empowered on their continued learning journey. Sustaining the community ensures that the learning journey does not conclude abruptly with the course but continues as a dynamic, evolving process, enriched by the collective wisdom and camaraderie of its members.

10. Digital tools for the presentation of results

In today's digital age, the presentation of results from art courses has expanded beyond traditional methods to embrace a variety of online platforms and tools. These digital resources not only enhance the visibility of participants' creations but also offer opportunities for engagement and interaction. In this chapter, we will explore several digital tools that can be harnessed to showcase the outcomes of art courses effectively.

There are other aspects that is worth mentioning is sensitivity in terms of who wants to show their craft. One of the main ideas of the project was to provide a safe space for a vulnerable target group. The facilitator, therefore, needs to be sensitive to this and to the importance of ensuring that participants don't feel pressured to expose themselves or their work. On the other hand, the presentation and celebration of the (visible) outcomes of the Culture on Prescription courses can boost self-esteem and perceived self-efficacy (which is why it is presented here).

Given that participants may have varying levels of digital literacy, it is crucial for facilitators to provide brief yet essential information about privacy data. While it does not require an exhaustive dissertation, a short and accessible explanation should be shared. Facilitators can highlight the importance of safeguarding personal information online. This serves as a proactive measure to ensure participants are informed and equipped with the basics of protecting their privacy while engaging in online activities. More information on GDPR can be found here.

10.1 YouTube – your stage for recorded theatre plays

For art courses that involve theatre productions or dramatic performances, YouTube proves to be an invaluable platform. YouTube allows you to upload recorded plays, monologues, or any theatrical presentations, making them accessible to a global audience. You can create a dedicated channel for your art course, making it easy for participants, friends, family, and the wider community to discover and enjoy the performances.

The advantages of using YouTube include its user-friendly interface, the ability to organise videos into playlists, and options for adding descriptions, cast and crew details, and relevant keywords for search optimization. Encourage participants to share their theatre plays on social media platforms to increase viewership. Additionally, YouTube provides analytics tools to track engagement, allowing you to measure the impact of your art course.

How to: https://support.google.com/youtube/answer/1646861?hl=en

10.2 Instagram – a canvas for visual art

Instagram is a visually oriented social media platform that can serve as a digital art gallery for your course participants. Encourage students to create individual accounts dedicated to showcasing their artwork or use a common course hashtag to curate a collective online exhibition. Participants can share photos of their artwork, provide descriptions, and engage with a global community of art enthusiasts.

Instagram's Stories feature can be employed for sharing behind-the-scenes glimpses of the creative process, fostering a sense of connection and transparency among participants and their audience. Engage your course community by hosting live Q&A sessions, where participants can discuss their artistic journey and answer questions from viewers in real-time.

How to: https://help.instagram.com/155940534568753

10.3 Behance – professional portfolio showcase

Behance is a professional platform specifically designed for showcasing creative portfolios. It is an excellent choice for art course participants looking to build an online presence for their artwork. Encourage participants to create individual Behance profiles where they can upload high-quality images of their artwork, write descriptions, and even link to their personal websites or social media profiles.

Behance also allows participants to join creative networks, connect with other artists, and receive feedback on their work. It's a valuable platform for those seeking exposure beyond the course, potentially leading to future collaborations or opportunities within the art and design industry.

How to: https://help.behance.net/hc/en-us/articles/204484934-Guide-Sign-Up-For-Behance

10.4 Virtual Galleries – creating immersive exhibitions

For a more immersive digital art presentation, consider using virtual gallery platforms like ArtSteps or Sketchfab. These platforms enable you to curate 3D exhibitions where participants' artwork can be displayed in a virtual gallery setting. Visitors can navigate through the space and view artwork as if they were attending a physical exhibition.

Virtual galleries provide an innovative way to present art course results, making the experience more engaging and interactive. They are particularly effective for courses that focus on 3D art, sculptures, or installations. Additionally, virtual galleries can be easily shared through social media or embedded in course websites, expanding the reach of your art course.

The digital tools mentioned above offer diverse options for presenting the results of art courses in engaging and creative ways. Whether you are showcasing theatre plays, visual art, or other forms of creative expression, leveraging these tools can help participants gain exposure, build a digital portfolio, and connect with a broader audience. In the ever-evolving landscape of technology, embracing digital presentation methods proves invaluable for the contemporary art educator, offering a wealth of benefits for those seeking to enhance their teaching practices.

How to:

- ARTSTEPS - Step1: Define Your Space
- https://help.sketchfab.com/hc/en-us/sections/360000179723-Creating-3D-Models

Annex I: Extended curriculum

CURRICULUM – EXTENDED		
Pre-Session		
Time in minutes	**Exercise/Path**	**Objectives**
60	Introduction of: • the course • trainer • and each participant individually	Introduce all participants to one another and create a friendly and open working atmosphere.
60	Introduction to the course and the objectives.	Communicate the overall approach of the course, its general goal and methodology.
1st Session		
Time in minutes	**Exercise/Path**	**Objectives**
15	Warming Up	icebreaker; introduction exercise
15	Introduce course rules	Introducing the participants to the concrete next steps and explaining what they expected to contribute.
60	Allocating concrete ideas, methods, next steps, and rough objectives.	Start the creation process and implement concrete steps to achieve the final output. If individual outputs are aimed for: this step is still to be executed with the group still being together. They will roughly outline the setting of the presentation of their results.
15	**Break**	
15	Feedback and potential adjustment to objectives/methods	Assure that the chosen methodology aligns with the wishes, needs and potential of the specific group of participants.
2nd Session		
Time in minutes	**Exercise/Path**	**Objectives**
15	Warming Up	icebreaker; introduction exercise
15	Reiterate ideas, methods, next steps, and rough objectives previously agreed on.	Repeat what has been agreed on to see whether ideas/objectives have further developed, changed or forgotten.
30	Introduction to concrete work	Explanation of methodologies/approaches/techniques to be used individually respectively in the group/subgroups, providing each participant with an individual working space if needed (a canvas, a table, a corner of the room etc.). In particular, the facilitators will introduce the chosen methodology, depending on the approach/output.
15	**Break**	

60	Project Work	The participants begin to work individually/the group/sub-groups, according to the specific methodologies. The facilitator will provide continuous supervision and support, either through technical explanations and/or emotional support
15	Sharing individual/group work with everybody and receiving feedback from the facilitator.	Depending on the approach either: • combine results or • have each participant introduce their own individual results/progress etc. Provide a feeling of achievement and closure for the day. Summarise the achieved to a good starting point for the next session.
3rd Session		
Time in minutes	**Exercise/Path**	**Objectives**
15	Warming Up	icebreaker; introduction exercise
60	Project Work	The participants continue to work individually/the group/sub-groups, according to the specific methodologies. The facilitator will provide continuous supervision and support, either through technical explanations and/or emotional support
15	**Break**	
45	Project Work	The participants continue to work individually/the group/sub-groups, according to the specific methodologies. The facilitator will provide continuous supervision and support, either through technical explanations and/or emotional support
15	Sharing individual/group work with everybody and receiving feedback from the facilitator.	Depending on the approach either: • combine results or • have each participant introduce their own individual results/progress etc. Provide a feeling of achievement and closure for the day. Summarise the achieved to a good starting point for the next session.
4th Session		
Time in minutes	**Exercise/Path**	**Objectives**
15	Warming Up	icebreaker; introduction exercise
45	Project Work	The participants continue to work individually/the group/sub-groups, according to the specific methodologies. The facilitator will provide continuous supervision and support, either through technical explanations and/or emotional support
15	Reflection on ideas, methods, next steps, and objectives.	Confirm whether objectives have to be adjusted to better suit the project's progression
15	**Break**	
45	Project Work	The participants continue to work individually/the group/sub-groups, according to the specific methodologies.

15	Sharing individual/group work with everybody and receiving feedback from the facilitator.	The facilitator will provide continuous supervision and support, either through technical explanations and/or emotional support Depending on the approach either: • combine results or • have each participant introduce their own individual results/progress etc. Provide a feeling of achievement and closure for the day. Summarise the achieved to a good starting point for the next session.
5th Session		
Time in minutes	**Exercise/Path**	**Objectives**
15	Warming Up	icebreaker; introduction exercise
60	Project Work	The participants continue to work individually/the group/sub-groups, according to the specific methodologies. The facilitator will provide continuous supervision and support, either through technical explanations and/or emotional support All will start discussing the setting of the presentation of their results.
15	**Break**	
45	Project Work	The participants continue to work individually/the group/sub-groups, according to the specific methodologies. The facilitator will provide continuous supervision and support, either through technical explanations and/or emotional support All continue to discuss the setting of the presentation of their results.
15	Sharing individual/group work with everybody and receiving feedback from the facilitator.	Depending on the approach either: • combine results or • have each participant introduce their own individual results/progress etc. Provide a feeling of achievement and closure for the day. Summarise the achieved to a good starting point for the next session.
6th Session		
Time in minutes	**Exercise/Path**	**Objectives**
15	Warming Up	icebreaker; introduction exercise
45	Project Work	The participants finalise their work. The facilitator will provide all needed support for the course to be finalised successfully. All continue to discuss the setting of the presentation of their results.
15	**Break**	

60	Finalisation of Project Work	The participants finalise their work. The facilitator will support the course to be finalised successfully. All agree on the setting of the presentation of their results.
15	Wrapping up	Provide a feeling of achievement and closure for the day. Agree on the final steps for the presentation of results.

Post-Session		
Time in minutes	**Exercise/Path**	**Objectives**
30	Reflecting on the closing session	Underline and strengthen the feeling of achievement and pride. Identifying the changes undergone as well as their effect on the participants and/or externals.
45	Filling in post-survey (provision of guidance if needed) The Artist is to document their course and materials used	Summarise your approach and methodology on one A4 page max. to provide best practice example

Annex II: Course assessment form

Course-Assessment

With this questionnaire, we would like to gather your experience of the course and find out how we can improve the learning experience for future participants. Your input is important to help us understand what worked well and what can be improved.

We value your feedback and will use it to improve the course. Please take a few minutes to answer the following questions. Your answers are anonymous and we ask you to be as honest as possible.

Thank you again for your time and your valuable feedback.

ORGANISATION OF THE COURSE	Yes	Rather yes	Un-decided	Rather no	No
The information handed out prior to the course was informative and useful.	□	□	□	□	□
The number of participants made me feel comfortable.	□	□	□	□	□
The duration of the course was adequate.	□	□	□	□	□
Room and arrangements were suitable (size, equipment, light etc.).	□	□	□	□	□

CONTENT AND METHODS	Yes	Rather yes	Un-decided	Rather no	No
The course was clearly structured.	□	□	□	□	□
The cultural activity of the course fits well with my interests.	□	□	□	□	□
The methods used supported me learning.	□	□	□	□	□
The materials provided for the cultural activity were useful.	□	□	□	□	□
I was able to follow the trainer very well.	□	□	□	□	□
The trainer(s) responded well to my needs.	□	□	□	□	□

OUTCOMES	Yes	Rather yes	Un-decided	Rather no	No
I gained new artistic skills.	□	□	□	□	□
The course improved my ability to express myself.	□	□	□	□	□
I am more confident engaging with others.	□	□	□	□	□
The course has increased my motivation to do more things together with other people in the future.	□	□	□	□	□

What are the most important things that you learned from this course?

What of what you have learnt will help you in your daily/individual life

What support might you need to further be involved into the community of course participants?

Is there anything else you would to tell us?

PERSONAL BACKGROUND

My age

□ 18-29 □ 30-39 □ 40-49 □ 50-59 □ 60-69 □ 70-79 □ 80+

My gender

□ Female □ Male □ Divers

Annex III: Guideline to set up a Community of Practice for learners

How to set up a Community of Practice on EPALE:

1. Start by logging into your EPALE account. If you do not have one, sign up for an account.
2. Once logged in, go to the "Communities" section on the EPALE platform. This is usually located in the main menu or dashboard.
3. Look for an option to create a new community. Click on it to initiate the setup process.
4. Clearly outline the purpose and objectives of your community. Specify whether it is a space for learners to ask questions, seek advice, or share resources. This will guide the community's focus.
5. Establish community rules and guidelines to ensure a positive and respectful environment. Clearly communicate expectations regarding communication, resource sharing, and overall conduct.
6. Customise the community settings based on your preferences. This may include privacy settings, membership approval processes, and notification preferences.
7. Invite learners and relevant stakeholders to join the community. You can do this by sending out invitations through EPALE or sharing the community link.
8. Kickstart discussions, ask questions, and encourage members to actively participate. This will help build a sense of community and collaboration.
9. Create sections or threads for resource sharing. Encourage members to share valuable materials, links, or insights that align with the community's objectives.
10. Regularly monitor community activities and moderate discussions to ensure adherence to guidelines. Address any issues promptly and create a space where everyone feels heard and respected.
11. Foster an environment of continuous communication. Encourage learners to post questions, seek advice, and engage with each other regularly.
12. Periodically assess the community's effectiveness. Gather feedback from participants and make adjustments to improve the overall learning experience.

CULTURE ON PRESCRIPTION

Co-funded by the European Union