



ARTES

Social learning management framework

Project Deliverable SOC 2



Social learning management framework

What the experts say

Communities of Practice and rules for success

Communities of Practice have become associated with finding, sharing, transferring, and archiving knowledge, as well as making explicit the "expertise", or tacit knowledge of the participants. More information on this subject follows in the next paragraph "Knowledge Management".

The community of practice, collectively and individually, is considered a rich potential source of helpful information in the form of actual experiences; in other words, best practices.

Thus, for knowledge management, a community of practice is one source of content and context that if codified, documented and archived can be accessed for later use.

What makes a community of practice succeed depends on the purpose and objective of the community as well as the interests and resources of the members of that community. Wenger identified seven actions that could be taken in order to cultivate communities of practice. These can also be applied to online CoPs:

The ARTES Community of Practice is gathering meaningful examples of integrative arts and building inspirational knowledge and expertise, in particular for all those with an interest in using the arts for education and social inclusion.

1. Design the community to evolve naturally - Because the nature of a Community of Practice is dynamic, in that the interests, goals, and members are subject to change, CoP forums should be designed to support shifts in focus.
2. Create opportunities for open dialog within and with outside perspectives - While the members and their knowledge are the CoP's most valuable resource, it is also beneficial to look outside of the CoP to understand the different possibilities for achieving their learning goals.
3. Welcome and allow different levels of participation - Wenger identifies 3 main levels of participation. 1) The core group who participates intensely in the community through discussions and projects. This group typically takes on leadership roles in guiding the group 2) The active group who attend and participate regularly, but not to the level of the leaders. 3) The peripheral group who, while they are passive participants in the community, still learn from their level of involvement.

Wenger notes the third group typically represents the majority of the community.

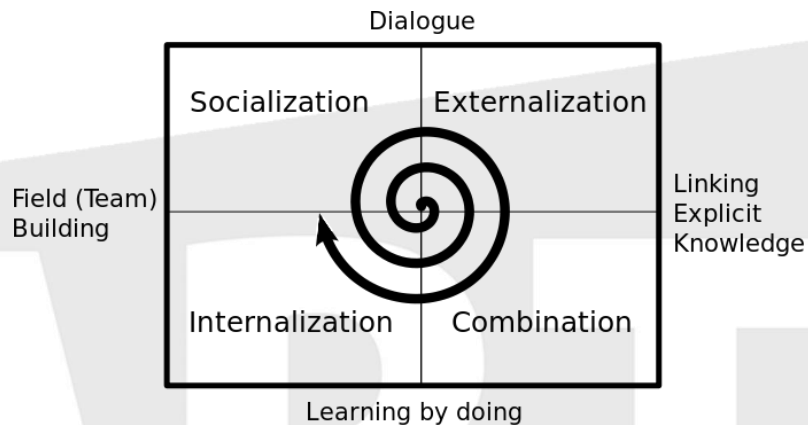
4. Develop both public and private community spaces - While CoPs typically operate in public spaces where all members share, discuss and explore ideas, they should also offer private exchanges. Different members of the CoP could coordinate relationships among members and resources in an individualized approach based on specific needs.
5. Focus on the value of the community - CoPs should create opportunities for participants to explicitly discuss the value and productivity of their participation in the group.
6. Combine familiarity and excitement - CoPs should offer the expected learning opportunities as part of their structure, and opportunities for members to shape their learning experience together by brainstorming and examining the conventional and radical wisdom related to their topic.
7. Find and nurture a regular rhythm for the community - CoPs should coordinate a thriving cycle of activities and events that allow for the members to regularly meet, reflect, and evolve. The rhythm, or pace, should maintain an anticipated level of engagement to sustain the vibrancy of the community, yet not be so fast-paced that it becomes unwieldy and overwhelming in its intensity.

Knowledge Management

A CoP entails a knowledge management (KM). This is the process of capturing, developing, sharing, and effectively using organisational knowledge.

Early research suggested that a successful KM effort needs to convert internalized tacit knowledge into explicit knowledge to share it, and the same effort must permit individuals to internalize and make personally meaningful any codified knowledge retrieved from the KM effort.

Later on, Ikujiro Nonaka proposed a model (SECI for Socialization, Externalization, Combination, Internalization) which considers a spiralling knowledge process interaction between explicit knowledge and tacit knowledge. In this model, knowledge follows a cycle in which implicit knowledge is 'extracted' to become explicit knowledge, and explicit knowledge is 're-internalized' into implicit knowledge.



Social participation to OCoPs

Research suggests that through extended connections, reflections, and online discourse, OCoPs can enable the growth of a collective identity between the members of a community. OCoPs provide a virtual space in which people who might normally never meet can come together, share stories and experiences, and solve problems pertaining to the domain interest. The evolving technologies of the Internet allow for an extension of traditional communities in geographic and cultural ways, crossing borders and languages to include experts from around the world. Additionally, people who are engaged in emergent and uncommon practices, or who have few local resources can become members of online communities. OCoPs allow for the enculturation of newcomers to a practitioners' community. In this way, both experienced and novice practitioners learn together and help shape the personal identities of the members and the collective identities of the greater practice.

Some questions remain as to what level of participation in an online community constitutes legitimate membership of an OCoP. Two types of participation have been identified to distinguish between levels of activity. Active participation means that members regularly contribute to community discourse. Peripheral participation, also called "lurking," means that members read without contributing themselves. While it is preferable to have more active participation, some recent studies have concluded that peripheral participation is normal in online communities. Though these members may not contribute to the community discourse, they nevertheless learn from observing, and as such are legitimate participants.

The structural characteristics of a community of practice include a shared domain of interest, a notion of community, and members who are also practitioners. Only with all three characteristics present does a group become a community.

An online community of practice enables participants to read, submit and receive advice and feedback from the community to the extent that they wish. Those who choose to participate in a strictly receptive manner (i.e. only reading) can still gain knowledge and skills from the communal resources, which is especially valuable to beginning practitioners.

OCoPs give beginners, who might not feel comfortable sharing their knowledge, an opportunity to learn from veteran colleagues beyond their immediate geographic area through observation and absorption of

information and dialogue. The veterans lend a degree of legitimacy to the community, as well as to the experiences of the new members. The result is an atmosphere of mentorship for novices. As new practitioners gain understanding and expertise, they become more comfortable with sharing their own backgrounds and perspectives with the OCoP further expanding the field of knowledge.

The flexibility of most forums, which allows participants to contribute at any time, also makes it is easy to not participate at all. Moderators of an OCoP forum have to reassert the presence of the OCoP through activities, events, and occasions in order to promote involvement.

ARTES OCoP learning goals and specific themes and content

Main learning concepts

The main idea behind the creation of the ARTES OCoP is to engage art trainers, artists, social workers and all those interested in using the arts as means of education and social inclusion.

Through the ARTES OCoP, they have the opportunity to share experiences and expertise, to tell about their achievements, about their failures, about past, present and future projects and initiatives in the field, about the avenues that their creativity is opening, about what they have learnt from their target groups.... In other words, they share and build knowledge on the subject.

The record of their ideas, discourses and resources create an archive that enables the OCoP participants to acquire expertise on the use of inclusive arts in various settings and contexts. The archive can be accessed at anytime from anywhere.

Participants will also learn ideas and techniques created and validated within the framework of projects co-funded by the European Union.

The ARTES OCoP wants to answer learning needs that cannot be easily satisfied with traditional resources such as broadcast media or formal publications.

Learning goal is to acquire knowledge in the field of inclusive arts in a collaborative way, which, as known, inherently takes much from constructivist and social cognitivist learning theories.

Specific domains and content

ARTES aims to provide a learning environment through an online platform including most of the art forms, with specific areas for:

- Teatre
- Drama
- Literature
- Music

- Photography
- Multimedia
- Visual Arts
- Dance
- Craft
- Film

On each of the above section in the platform, it will be possible to upload:

- best practices
- insights
- innovations
- tips
- descriptions of techniques
- scenarios of development of practices (showing the context)
- useful links to audio-visual materials related to the ARTES core thematic
- academic research
- any food for thought useful to build a common understanding of the subjects and make explicit the participants' tacit knowledge.
- User-friendliness of the platform is essential.

Specific and vital areas of the platform are addressed to the storage of information on past and present European Union funded projects.

ARTES partners will contact project coordinators and will explain the ARTES purposes, the reason why it would be appropriate to be part of the ARTES network and the importance of sharing their project information in this context, which is offering a unique opportunity to build on achieved knowledge and expertise.

The areas are the following:

- School education
- Adult learning
- Vocational Education and Training

The information stored in the above folders will guide the ARTES users to know about project coordinators and partners, project ideas, methodologies, piloting experiences and resources of an array of innovative models developed through European Union programmes for culture and education, from institutions and organizations across the member states.

ARTES learning goals also foresees that the core group of the platform will select practices included in the ARTES archive of the past EU projects and will expand them in a collaborative way with stakeholders of the ARTES project.

Thus, the platform will include an area for:

- Learning Paths

The ARTES OCoP will empower the ARTES target groups in their knowledge and expertise, providing a unique tool comprehensive of state-of-the-art methodologies with European dimension and multi-cultural approach.

Roles of the ARTES core group

The core group of participants/leaders is vital to the life of the ARTES community.

In the project application, the group of members that would initiate the dialogue for knowledge sharing, enjoyment of communication, initial research and storing of resources was already set up.

In the initial phase of the project implementation, these have been confirmed. They appear as follows and their main focus would be:

- Teatr Grodzki on theatre and social inclusion
- Fondazione Nazionale Carlo Collodi on children inclusive education through arts
- The Mosaic Art And Sound on music, learning and social inclusion
- Elan Interculturel on art and cross-cultural dialogue
- GAIA Museum Outsider Art on “outsider art”
- Placówka Kształcenia Ustawicznego EST on digital art
- Artemisszio Foundation on forum theatre/community theatre

Nevertheless, all partners may contribute to develop any other domain area covered by the ARTES platform, according to their findings, contacts and interests of stakeholders in their organization and among their colleagues. For example, The Mosaic may contribute to storage of information related to “Dance” or to “Film”.

The role of the core group is a role of moderators and leaders. Their regular presence in the unfolding of the community and their active inputs to the construction of the ARTES community identity is paramount.

The dynamics of their intervention should guarantee that the threads of their area are constantly alive with stimuli that will engage participants with reflections and a wish to come back to the platform to know about next developments.

In terms of sustainability, envisaging the future of the ARTES platform after the end of the project, the project proposal offered again a clear picture concerning the “dedicated team undertaking the task of cultivating the community - this has already been discussed and preliminary consensus reached.... The following responsibilities/roles will be defined: community leader (Teatre Grodzki), technical administrator (EST), sub-group coaches/facilitators (all partners in charge of at least one sub-group best suited to their expertise)”.

ARTES rhythm of communication to be hoped for and... envisaged deadlines of achievements

The rhythm of communication should be natural, spontaneous and therefore slightly variable according to the waves of interest that specific sub-subjects may arouse.

Nevertheless, task of the core group of leaders is to create an underlying beat, a pulsation that inspires regularity of some sort.

Therefore, the flow of communication is natural in essence but addressed towards scansions marked by the moderators' care and constant presence.

- *A monthly subject to discuss*

One of the idea to promote a 'regular' communication is that each leader will initiate a debate on a subject related to her/his domain area. The discussion on the proposed subject will last one month to allow communication to develop details related to it, to gain perspectives of active members of the platform and to stimulate also the peripheral group to make explicit their tacit knowledge.

As mentioned in the paragraph above, each leader focussing on specific domain area, is responsible to lead the communication flow of his/her area in the platform, but will take part in the discussions initiated by their colleagues.

- *Inviting renowned artists, scientists...*

Another idea to attract knowledge sharing and online events in the platform is to invite renowned speakers to write their comments to the subjects initiated by the ARTES leaders or comment on the resources stored in the platform.

- *Commenting on the EU projects included into the ARTES resources*

Debate should also be animated to make alive the stored information, especially about the EU projects and their practices, being these one of the main assets of the ARTES community.

- *Commenting on the live events of the ARTES Community*

The ARTES Community has already planned an international conference to take place in November 2014 in the city of Florence, Italy. This is an excellent opportunity to enlarge both the numbers of users of the platform and to animate discussion on the topics highlighted in the live event. The conference will also offer a chance to reflect on the value Community and its own identity. The leading group should use this important area of activities to incite awareness, insights and sense of belonging within the wide ARTES online Community of Practice.

In the project proposal, the pick of the lifecycle of the "network of relationships in the field of inclusive arts in Europe reflected in the community interactions and accumulated knowledge" is foreseen by June 2015.

The number of the active members in the pilot phase by March 2014 is at least 30.

The number of active members by the end of the project – at least 200.

During the first months of the project implementation, it appeared that each partner institution is ready to attain the quantity of participants envisaged in the application, and possibly to overcome the same.

References

Wenger, Etienne; McDermott, Richard; Snyder, William M. (2002). *Cultivating Communities of Practice*. Harvard Business Press; 1 edition.

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ARTES project application.

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