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B+B concept „art as leverage“

Creativity as a lever for learning and a better social inclusion

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Covid 19

B+B Beschäftigung und Bildung gGmbH (B+B) employs around 100 people in social work. In order to better reach, activate and motivate the target groups of adolescents and young adults, B+B is creating creative formats that will support social work professionals at B+B as well as at other social enterprises.

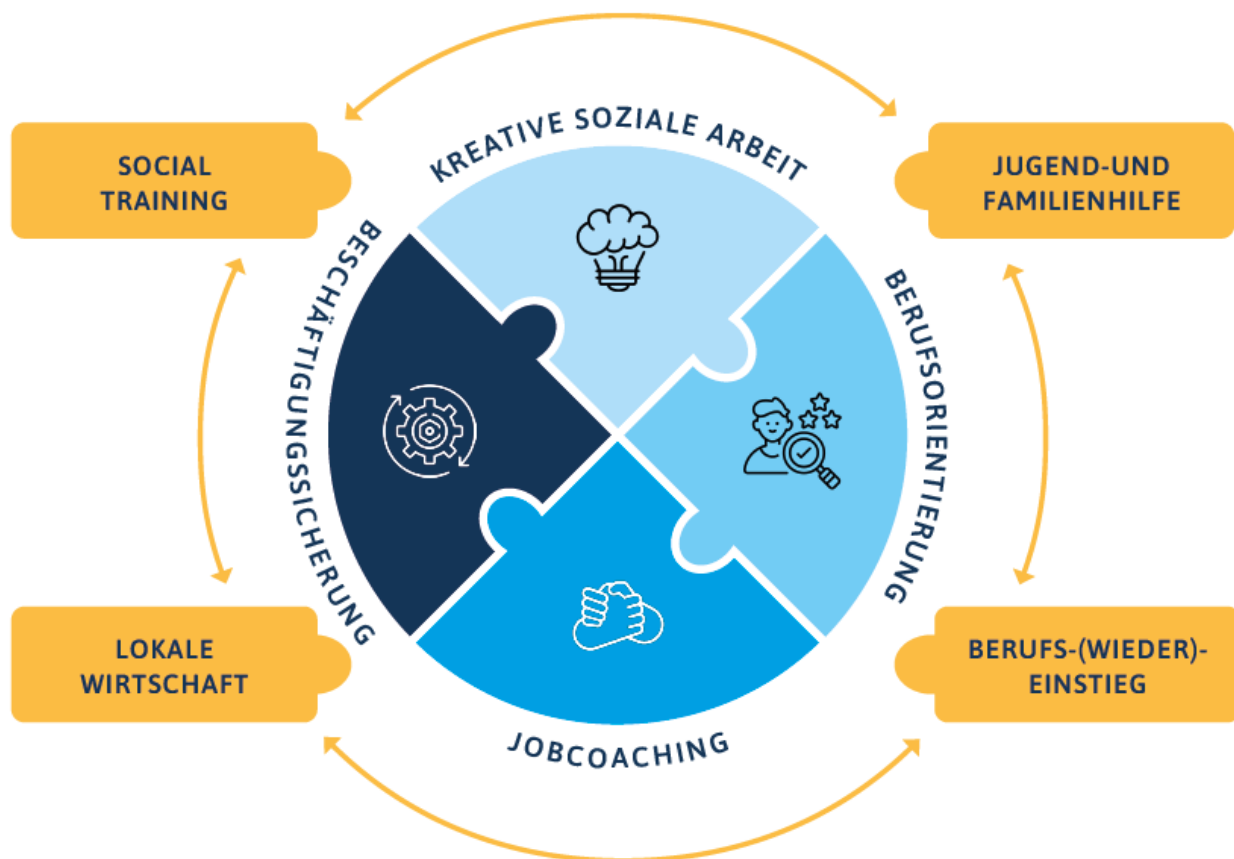
The Covid-19 pandemic and the accompanying regulations and restrictions made it difficult to work directly with the professionals and, in their case, to work directly with the adolescents and young adults. B+B created appropriate concepts, ideas and working models that enable creative social work.

The creation of a corresponding further training was pushed forward with the aim that the respective professionals can test and implement the created contents and methods with their target groups in their respective work context and under the applicable hygiene regulations (see also target photo). The B+B specialists concerned are approx. 60 people active at more than 12 Hamburg vocational schools and reach up to 700 people.

1. Initial situation and procedure

a) Brief description of B+B in the sub-project

As a social enterprise, B+B Beschäftigung und Bildung gGmbH offers social services in areas such as basic education, labour market integration and security, trainings for apprenticeship, youth and family support, and job coaching for those seeking help. Our core target groups are youths and young adults with and without a migration background in transition from school to apprenticeship or work.



The B+B sub-project in the overall Art as Leverage project focuses on social workers to equip them with creative formats that improve the contact to, activating and motivating of youths and young adults.

b) Placement into the overall concept

In exploring creative methods from Social Training and digital tools, such as our “B+B Lernen” platform, we have engaged in the continuous creation of our social work to improve the quality

of our work and to meet the changes in living, educational and working environments of our participants.

c) What is Social Training?

Social Training links creative methods (e.g. social theatre) with social work in order to improve contacting, activating, motivating and strengthening our participants to recognise and use their own resources.

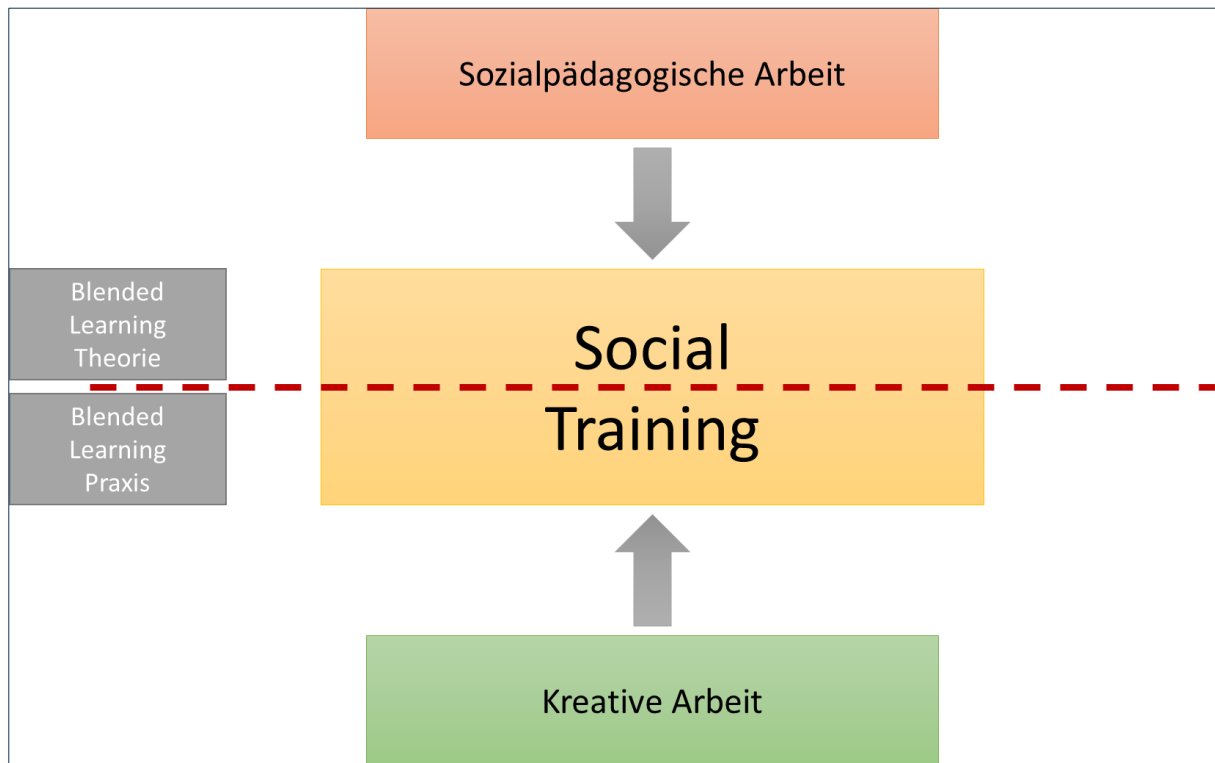
Social theatre as a creative format for self-awareness and personality supports the empowerment of our clients and their creative potential. Participants playfully train self-management skills to achieve personal goals and to orient themselves individually in their world.

Social theatre is about recognising and working on behaviour using everyday simulations, creating scenes on current issues that move the participants, trying out social roles in the process of labour market integration.

In short, Social Training is about interpersonal action.

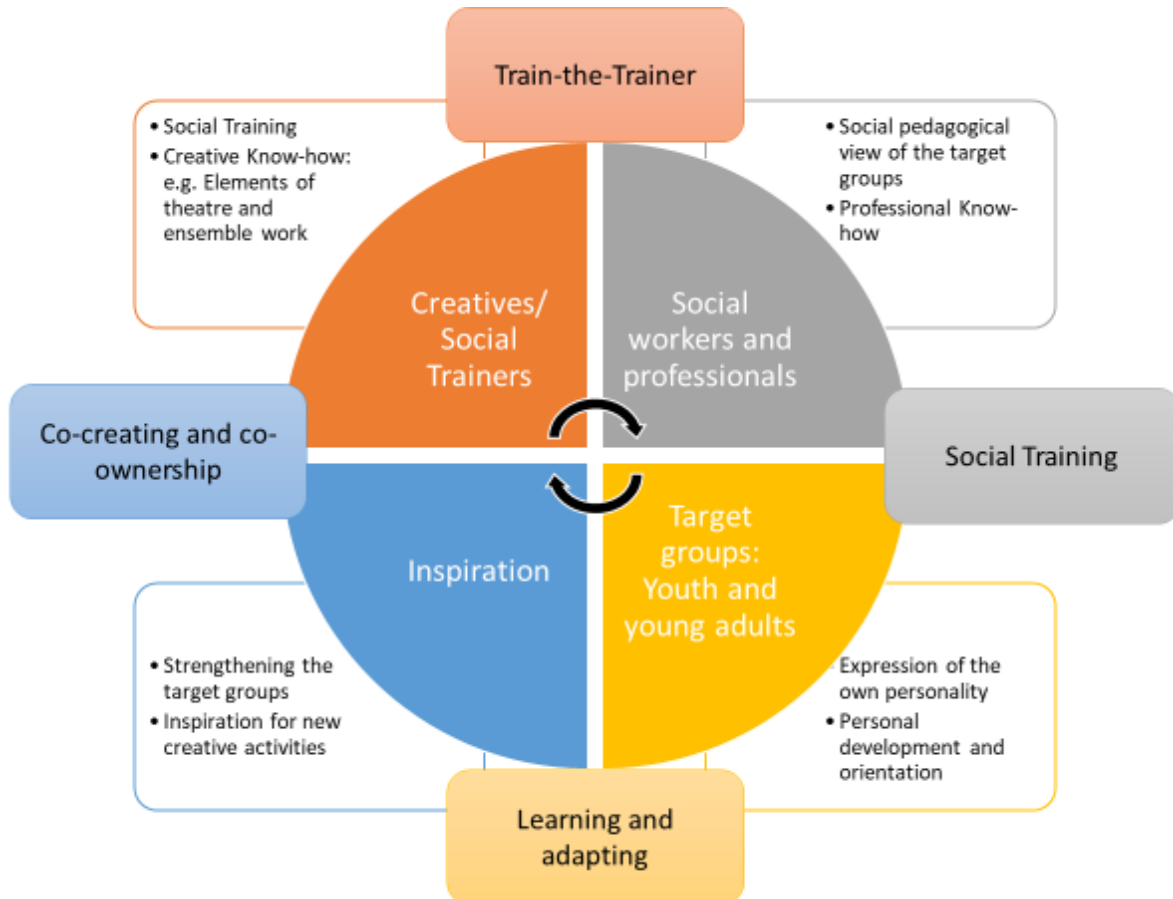
Social theatre is a form of community theatre and is influenced by the input of the respective group. It is an interactive training of social skills, which is also intended to give courage by discovering and promoting strengths already present in the participants instead of emphasising deficits (empowerment). Methodologically, B+B integrates both face-to-face workshops, but also blended and e-learning, if needed.

As a creative and activating format, social theatre addresses intuitive fields of learning and experience that are not activated by conventional methods. It thus also reaches participants who do not (or no longer) feel addressed by the “classic” methods of social counselling. In addition to strengthening the personality and creativity of the individual, within community theatre the group also benefits from these processes. The participants' communicative and creative skills are awakened and tested on different levels and consolidated through repetition in this protected space. Repetition is an essential element of Social Training, because it consolidates what has been learned in such a way that later it can be applied in daily life. Participants thus acquire essential skills for themselves and from within themselves, with regard to language and writing, appearance and effect, self-perception and perception of others, reflection and self-reflection for a successful entry into professional life.



In our contribution to the project "art as leverage", creation and testing of creative learning offers form individual components that are integrated into an overall concept for creative social work. The concept of B+B focuses on trainings of professionals in "Social Training" for their creative social work.

d) Destination photo B+B



2. Contribution to the research study (IO 1)

a) "Social Training:

Conclusions of matching social and creative work for youth and young adults".

Effectiveness of creative social work and Social Training

The question of transfer efficiency is crucial for the effectiveness of social work. To what extent are participants able to transfer newly gained insights into their everyday lives. In this respect, B+B relies on five pillars:

1. Motivation:

The learning and creation process should be experienced as pleasurable and rewarding, not as an arduous procedure that can only be brought to a successful conclusion with discipline. Therefore, we use the solution-oriented approach and foster intrinsic motivation.

2. Neural resources:

Neural resources are needed to achieve implementation in everyday life. We understand "resources" in the neuroscientific sense as the totality of those neuronal connections that put a person in a state in which goals can become effectively achieved.

3. Resources in the outside world:

When people want to start doing things differently than before, they may have to make unwelcome acquaintance with some inertia in their social network. Identity has to be rebalanced. Since identity work is to a large extent also made possible by social mirroring, corresponding approaches can possibly be nipped in the bud if these social processes do not take place. In the work process, care is taken that the participants, accompanied by B+B, initiate individual measures to secure the social support they need for their personal development.

4. Neuroscientific results:

Our work is also influenced by neuroscientific findings on the creation and action-controlling function of unconscious automatisms (in particular the PSI theory according to Julius Kuhl¹).

5. Social Training:

With the help of Social Training, people deal creatively with themselves and their living environment. They can test new behaviours and options for action in interaction with others. In this way, new neuronal connections are increasingly created and consolidated. Social Training can be understood in a similar way to the training of an athlete or actor. Procedures are tried out until they have become ingrained.

¹ Kuhl draws on well-known findings from various schools of personality psychology (Sigmund Freud, Carl Gustav Jung, Hans Jürgen Eysenck, Carl Rogers, Ivan Pavlov and Kurt Lewin) and from brain research and offers a systems-theoretical theory of personality and motivation with seven levels.

Social Training at vocational schools

Experiences of social theatre as a creative educational format for personality development and for a successful transition into the professional world at vocational schools:

ACTION	WORK ON BS (VOCATIONAL SCHOOLS)
<p>WHICH GROUP DID WE WORK WITH?</p>	<p>ongoing course</p> <ul style="list-style-type: none"> • Participants shortly before the start of apprenticeship • Internship experience • No language barriers <p>2 x 4h workshops</p> <ul style="list-style-type: none"> • Participants before the start of apprenticeships • Already with internship experience • No language barriers • Participants immigrated from different countries • in Germany for 1-1.5 years • there is sometimes a big language barrier, also within the group, because of different countries of origin <p>1 x 4h workshop</p> <ul style="list-style-type: none"> • Participants shortly before the start of apprenticeship • Internship experience • No language barriers
<p>WHAT HAVE WE WORKED ON?</p>	<p>Appearance, role, application in detail:</p> <ul style="list-style-type: none"> • Sharpen own (body) perception • Train communication through expression, gestures, facial expressions • Finding your own role • Strengthen personal potentials <p>Language expression, finding one's way in a new structure, establishing contacts, internship process in detail:</p> <ul style="list-style-type: none"> • Improving communication (language/pronunciation/posture) • Expression, effect

	<ul style="list-style-type: none"> • Reducing inhibitions (expressing oneself in the still foreign language, showing oneself)
<p>EXERCISES ?</p>	<ul style="list-style-type: none"> • Body exercises: Activation and sharpening of one's own body awareness • Body language exercises: How do I affect others? • Communication: (about oneself) speaking in front of others, expressing oneself, intelligibility, standing in front of a group • Finding roles, showing oneself and asserting oneself: scenic work in small groups on self-selected topics • Strengthening potentials: creating a space in which participants are allowed to be creative without judgement • Games and scenic work in small groups: Training pronunciation/ free speech • Body exercises: Activation and sharpening of one's own body awareness • Movement games for activation, showing oneself in the group • Work outdoors, open up new places of learning: Training perception, activation • Strengthening potentials: creating a space in which participants are allowed to be creative without judgement
<p>WHAT INSIGHTS HAVE WE GAINED?</p>	<ul style="list-style-type: none"> • Courses are better than workshops. More in-depth work is useful. • Working at this level is completely new for the participants. • Participants accept the methods enthusiastically after initial alienation • Even reserved participants come regularly → Change in appearance and communication • Free scenic work brings great added value → Participants discover themselves as creative, by interpreting their environment • Certificate of completion has great significance → as recognition and for application documents • there is no right/wrong, good/bad- encourages participants to dare to do new things and to expand their limits. • a new peer group feeling is formed among participants
<p>FEEDBACK PARTICIPANTS</p>	<ul style="list-style-type: none"> • this new way of learning/teaching is fun • this form of group work is much more enjoyable to participate in • it has a positive impact on the group and the relationship between the individual participants, • a new understanding about how groups can be motivated.

	<ul style="list-style-type: none">• completely new methods• to act freely and to use their own topics in their own language motivates• relaxed atmosphere in which topics were also addressed that are not discussed with teachers• A good change from the rest of the school day, a different kind of schooling.
FEEDBACK TEACHERS	<ul style="list-style-type: none">• positive feedback from participants to teachers about the course• "... fills a gap that we teachers cannot fill" (in terms of personal development and support for participants).• Instructors play a different and complementary role to that of teachers, thus expanding the image of "guiding adults".• Teachers noticed positive change in appearance and communication of some. These changes were also visible to others.• It would be good to include this offer in the all-day schooling.

Our experience:

- Participants and teachers support a continuation of the Social Training courses
- with creative Social Training we can reach and support participants with different needs due to different life situations in equal measure
- It takes time to build up a relationship of trust, especially with immigrant participants with language barriers.

Our findings:

- It makes sense to carry out the Social Training over a longer period of time, accompanied by at least one school term in fixed groups once a week.
- For the groups with immigrant participants, we would recommend continuous courses, as it is not possible to build up competences relevant for these participants in individual workshops, which would result in them being overloaded.

3. Creative Learning Activities 2 (IO 3)

a) Kick-off

A project kick-off took place in the management team and with professionals at B+B from the three different fields of work: youth and family support, apprenticeship and work, local economy. After the introduction to the contents, tasks and goals of the project, mini-workshops were implemented in smaller groups.

Gamification, “Six Hats method” and community theatre were applied.

Here, topics and questions were dealt with such as:

How can creative methods be helpful for:

- activation and motivation of low-literate or "difficult" participants
- support and mentoring of poorly literatised or "difficult" participants
- The role of creativity in basic education and in social work

Results and initial findings

with regard to linking creative and social work confirm initial assumptions:

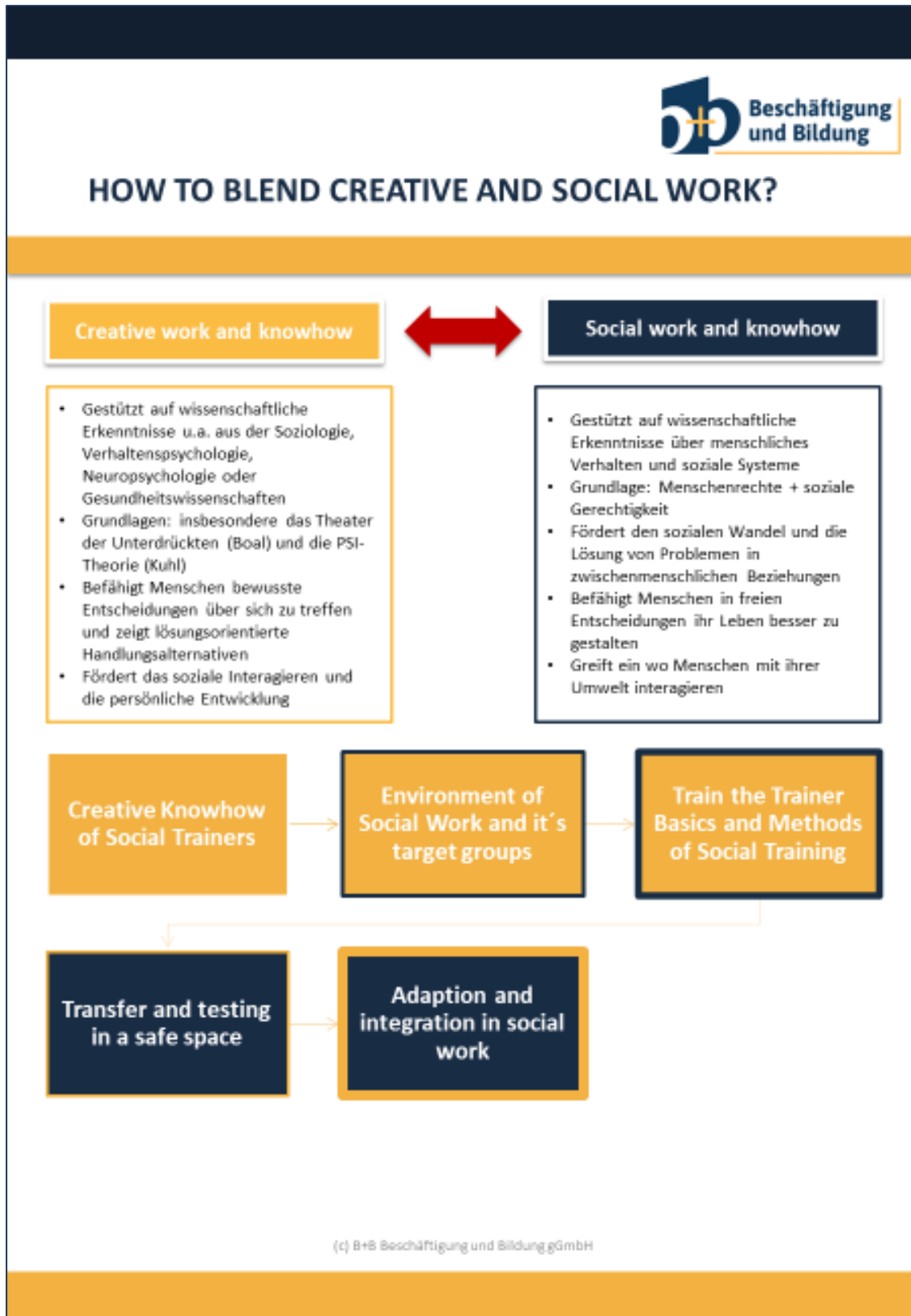
- Social work needs more creative thinking to support participants better
- Creative methods address participants more easily
- Creative methods can show new ways of solving problems
- Creative methods result in better learning results
- Creative methods open a more intense access to individuals
- Creative methods build trust

b) Concept and creation

The findings from the analysis of existing target groups and their need started a concept that aims to provide guidance by professionals of creative learning opportunities in a life and work context for adolescents and young adults with special support needs (low literacy, personal problems, learning difficulties, etc.). In addition to our creative methods, the concept also includes the active participation of the target groups in the development of learning topics. In continuous coordination with social workers, individual modules or learning activities were designed with the aim of preparing the adolescents and young adults (16+) for the transition from school to internship, apprenticeship or work in a resource- and personal strength-oriented way.



The project poster illustrates the process of linking creative and social work:



c) Implementation and testing of learning activities with Social Training

Workshop with participants (18-20 years) from youth and family welfare

- Objective: Personality strengthening and developing personal perspectives
- Topics introduced by the participants:
 - Self-perception - who am I? Who do I want to be?
 - Difficulties in the transition to adult life - commitments and building a daily structure
- Key elements: bodywork, voice and stance, self-expression, improvising and creating scenes about one's own everyday life, improvisations with "meaningful objects", express your feelings
- Results: Creation of scenes from personal themes such as bullying, love, loneliness, family.
- Feedback from the participants:
 - Lots of fun, better than expected beforehand
 - Motivation and the wish to continue
 - Demands: Exercises for more concentration and free speaking
 - Ability to show emotions, e.g. grief over the death of the mother

Conclusion from the perspective of the social trainers:

The work in small groups is very intense. Participants have different problems and obstacles. Therefore, there was an increased need for more socio-pedagogical support from other institutions.



3-day workshop with migrant vocational students (18+)

- Objectives: Personality strengthening and development of personal perspective , improvement of personal and intercultural skills, arrival in Hamburg
- Topics introduced by the participants: Life in Hamburg vs. life in the country of origin
- Key elements: Cultural and linguistic differences, peculiarities of German life, unspoken rules and dealing with expectations, establishing and maintaining contacts in Germany and with Germans, incorporating various actions and topics such as:
 - Social Theatre Module
 - Workshop units with Google Earth
 - City walks through Hamburg with visits to important places in the city
 - Eating out at a restaurant
 - Getting to know and talking to a community police officer
 - Exchange of German and Afghan poems (with the Germans trying to speak Dari/Farsi).
 - Listening to German and Afghan music (and traditional dances)
 - Writing a poem with a given form



Results:

Creation of scenes with personal topics such as friendship, family as well as laughter and fun, new/deeper insights into Afghan and German culture, broadening of horizons and feelings about the city and one's own social space.

Conclusion:

Participants opened up in a short time, created and showed interesting insights in their lives

3-day workshop with migrant and non-migrant vocational students (18+)

- Objectives: Personality strengthening and development of personal perspectives, improvement of personal competences e.g creativity, language competence, performing in front of an audience
- Key elements: physical training, voice and stance, appearance and impact, self- and other-perception, creating scenes from your own everyday life and environment, playing together, giving a political speech on a topic that is important to you. Introduce your family through community theatre
- Topics introduced by the participants: Living in Germany, German policy on Covid-19 and the restrictions that come with it

Outcomes: Creating scenes about issues such as “loneliness due to Covid-19”, friendship and gender roles, (specially for young female participants) improvising short political lectures.

1-day Social Training workshop with professionals

- Introduction to Social Training and in particular to the creative aspect of community theatre for social workers
- Theoretical part about it's roots : Boal, Johnstone, Fools of the Indigenous Peoples
- Key elements: Exercises and self-experience of the elements of Social Training, creation of scenes about topics of one's own work
- Results:
 - For the social workers, the input through theatre exercises and the contact with community theatre and its possibilities was surprising and very motivating.
 - They spontaneously used elements of the workshop in their work and were impressed by the positive reactions of their clients.
 - the new creative input increased the motivation and the involvement of clients
 - every activity you do has to show them in which this creative activity affects their daily lives.



Podcast Workshop

- Objectives: Creation of topics suitable for podcasting, recording of the prepared topics and editing, instructions on "how to podcast", free speaking.
- Key elements: training of voice speaking freely, loosening up exercises, creating brainstorming atmospheres, gamification of the editorial meeting
- giving the participants roles and functions helped to find the actual topic they wanted to talk about.
- Topics created in this roleplaying differed from the topics they were talking about with the teacher
- Procedure: 1) Welcome and organisational matters 2) brainstorming: How are you here today? What do you expect from the day? What do you already know about podcasts? 3) Loosening up exercises, voice exercises 4) Editorial meeting and election of editorial team leaders as a theatrical game element 5) Brainstorming, discussion and joint selection of topics for the podcast 6) Assignment of teams and topics 7) Drafting script / screenplay 8) Recording of the team podcasts 9) feedback at the end: How are you? What did you think of the day? How should the project continue for you?
- Results: 5 podcast sequences on the topic of "anime" various anime series and characters including intro
- Feedback from the participants
 - lot of fun
 - like to do something like this again
 - thrilled with the result
 - choosing the personal topics was positive
- Feedback from the participating social workers
 - Otherwise rather reserved and quiet vocational students came out of their shells and e.g. voluntarily took over the position of editorial director
 - all have contributed
 - there was a lot of motivation and fun
 - the vocational students were comfortable with the self-chosen topic, a lot of expertise about anime was revealed
 - What was noticeable was a different, much more varied use of language, a different choice of words than usual
 - A much higher degree of participation and involvement than in the "normal" classes



Conclusion

- Podcast workshops can be used in different groups
- To create information about personal topics
- They can be done mobile and with little technical effort
- It's a module of Social Training without much preparation
- this format is "hip" and is accepted quickly
- it offers social workers the opportunity to give their clients a possibility to express and present themselves
- It increases the self-esteem of the participants
- the work on a podcast can be combined with other creative work: Designing a logo for the podcast, designing your own intro, etc.

Manga workshop

- Inspired by the anime podcast and the target group itself
- Participants: Vocational school students, social workers, draughtswoman/ practical instructor or manga artist
- Objective: Personality strengthening and promotion of own creative expression and creative skills (drawing)

- Key elements: loosening up exercises, drawing basics and exercises, materials (paper, pens), creating your own templates and blueprints, storytelling.
- Avised results: Createment and completion of an own manga

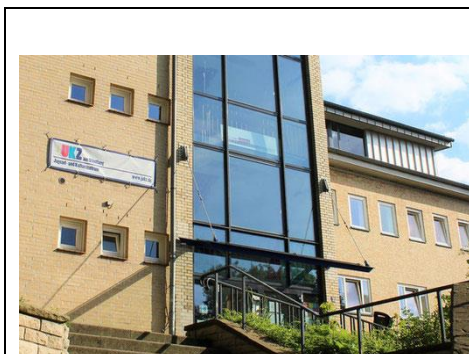
Note: The time slot for the workshop was not suitable for the vocational students who have already done the podcast due to the beginning of the summer holidays.



d) Implementation and testing Actions

District tours and mini action

In preparation for the project activities, district walks were carried out in different neighbourhoods of Hamburg with the aim of discovering places or locations that lend themselves to public actions. Short-term street surveys with passers-by and scenic mini-actions were carried out.



JUKZ - Youth and Family Centre



District Action House on Market Square

These short scenic actions were meant to show how difficult it is to read and understand a letter from the city administration.

An undercover actor, who seemingly was from a migrant group, asked passers-by if they could help him understand a letter from the authorities. This letter was partly in the original text and partly exaggerated in its wording.

Funny to see the reactions of the German speakers. And to see how much they didn't understand either.

Result: After we uncovered, we talked about low education, we talked about so-called easy language and domination language. Many of the people we met we could inform about the issue of low education and the difficulties that people have who lack these basic skills for the first time.

We did not document these scenes, cameras would have counteracted this scene.

Street survey

The spontaneous street surveys were conducted in three districts of Hamburg with a small guide on the topic of low literacy.

- What is "low literacy"?

- Do you know someone who cannot read and write properly?
- How many people are affected by this in Germany?
- What could be the reason for the high number?²
- Why doesn't the issue come up in public?
- What can be done to make the issue more socially acceptable?



On the one hand, the results confirm once again that the topic of low literacy and basic education is not sufficiently known and aware by the public. On the other hand, the respondents stated that they know at least one person in their environment whose literacy skills can be described as low or worse.

e) Testing of skilled workers

The evaluation of the concept for social workers in the method of Social Training was carried out in May/June 2022.

The focus was on teaching the method and transferring it into one's own work context. The professionals should be enabled to integrate elements of the method into their own professional context or to better reach, support and accompany their target groups, e.g. through

- Bodywork for better self-awareness and reflection before and after exam phases

² In Germany, about 6.2 million people are affected by low literacy. See also https://www.alphadekade.de/alphadekade/de/home/home_node.html

- Preparation for specific everyday situations through repeated training of these situations
- Podcasts that improve speaking skills
- Comic courses that promote creative expression by scribbling

After an introduction how to use the method the participating social workers created scenarios for their own professional context. With the method kit, they created a concept for a practice phase. Here, the elements learned are to be tested with their own target groups. Finally, the practical phase is reflected upon intensively in the group.

Adaptations

During the course, the participating social workers have already repeatedly given feedback. The following aspects were therefore retained or taken into account in the concept:

Maintain	Considered or integrated
<ul style="list-style-type: none"> ▪ Extended reflection sessions at the beginning and end of each unit ▪ Pleasant duration of 4x4 hours plus a practical phase spread over 1 month ▪ Practical phase placed between the workshop days ▪ Different working backgrounds of the participants from youth and family support, labour market integration, personal coaching → Interesting exchange and different perspectives ▪ Relation to the target group is strengthened through participatory methods in the creation of themes 	<ul style="list-style-type: none"> ▪ A lot of content input, more time is needed for professional exchange and reflection among each other ▪ The group size should not be larger than 12 participants ▪ A social trainer is needed as a contact person during the practical phase. ▪ More precise consideration of the different target groups. What suits adults, young people, migrants, children, etc.?

f) Professional feedback from social work

With regard to social work, a feedback survey was conducted among B+B professionals (from the fields of youth and family support, education and employment, local economy). The aim was to collect existing experience values, the handling of affected target groups and further suggestions on the topic of low literacy.

The following topics were discussed in the feedback round:

- Are you familiar with the issue of low literacy?
- Is it relevant for your professional practice to know about the topic?
- Where and how did you hear about this?
- How often are you confronted with this issue in your professional practice?

- With which people or groups of people do you encounter the issue of low literacy?
- What difficulties do the target group face in the context of your professional practice?
- What weaknesses do you observe in the target group?
- What strengths do you observe in the target group?
- Which methods and formats do you already use in your professional practice when dealing with the target group? Please list three methods
- Can you think of other ideas about types of methods or formats that would help you work with the target group? What are they?

The results clearly show that all social workers are familiar with the topic of low literacy and that the topic is also very relevant for social workers in their context. The points of contact are numerous and the approach to the persons concerned is very different, as the social workers always look for solutions for the respective individual and these also vary greatly with regard to their own resources and networks within the work context.

Approaches, strategies or methods mentioned include:

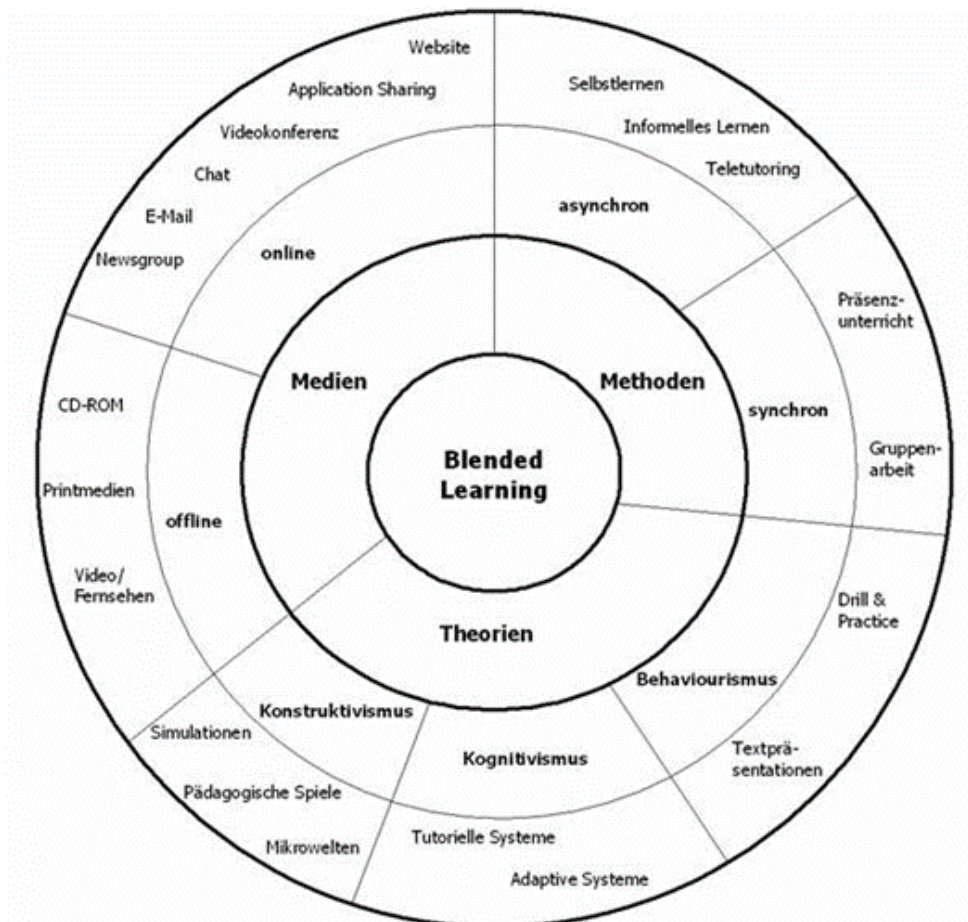
- Patience and continuous resource reinforcement and encouragement/motivation of participants → Strengths-based approach via repeated personal language development conversations, 1:1 reading times or accompaniment
- The use of easy language, pictograms, videos, gamification, digital formats, storytelling, etc., but also individual worksheets or group work
- Placement in existing learning opportunities, such as language support, Alpha lessons or tutoring
- Repeated discussions and cooperation with impulse-giving professionals
- Use diagnostic procedures to determine learning status and needs then create an appropriate individual strategy

Based on these findings, we focus on the social workers who already work with the target groups and accompany them. Consequently, possibilities of transferring creative work into work practice should be given to the professionals and the activation of their own creative potentials should be awakened in order to expand their action competences.

4. Blended Learning (IO 4)

a) Definition and understanding of blended learning

Blended learning combines the advantages of face-to-face events and e-learning and combines both forms of learning in a joint teaching/learning concept. Online and classroom phases alternate and build on each other didactically. The self-learning or distance learning phases impart theoretical knowledge that is learned flexibly and at an individual pace. The attendance phases serve to deepen and practically apply what has been learned. In direct contact with the trainer, mistakes can be avoided and the transfer of knowledge strengthened. In our understanding, the term encompasses all forms of learning in which cross-media and digital teaching and learning materials are used.



Not only from the scientific discussion, but also from our experience, it is clear that blended learning in the context of further education and lifelong learning has long been a set and successful approach to reach digitally affine or even educationally distant target groups. Learning takes place in various

spaces and at different times, be it on site in the classroom, at home on a tablet or on the go with a smartphone. Learning has become more flexible.

However, it is also clear that learning does not only take place through media, but is also promoted through mental and physical work, i.e. through "learning in motion".

Learning management system bb-lernen

The Integrated Learning, Information and Work Cooperation System (ILIAS) is a free software for operating a learning platform with the help of which Internet-based teaching and learning materials (for e-learning) can be created and made available as well as communication and cooperation between teachers and students, examinations and evaluation as well as didactic structures for complete courses can be realised.

B+B has its own learning management system, the Ilias-based platform bb-lernen, which is a complex software system that provides learning content, organises learning processes and also offers communication options for learners and teachers. As an interface between education provider and learner, it can relieve the learning operation, regulate information flows and simplify learning.

Used as a browser-based educational tool, bb-lernen offers the advantages of systematic user and course management through specific role and rights assignment, different communication methods (e.g. chats and forums), tools for learning (interactive whiteboard, notebook, comments, calendar, etc.), storage and tracking of learning status data and, of course, e-learning courses. In addition, bb-lernen includes tools for creating, communicating and managing learning content, coordinating web-based learning opportunities and assessing learners.

Further functions are, for example, composition of learning content, quiz environments, organisation/tools for authors and learners, user administration.

Conditions for the success of blended learning:

The integration of gamification increases motivation and media competence. Video learning can also be used as a useful supplement to classic classroom training and as a mobile knowledge aid.

An essential condition is the creative implementation of the blended learning content by the professional.

b) Creation of blended learning

Several steps are necessary for the creation of blended learning. The stocktaking and analysis of the initial situation form the basic work.

Stocktaking, initial situation

Analysis of the initial situation

- Identify the provider's objectives and framework conditions - e.g. quantitative/qualitative objectives, evidence requirements, budget, resources.
- Determine and characterise target group - e.g. age, previous knowledge, processing ability, linguistic ability, technical knowledge and skills, goals, expectations, motivation

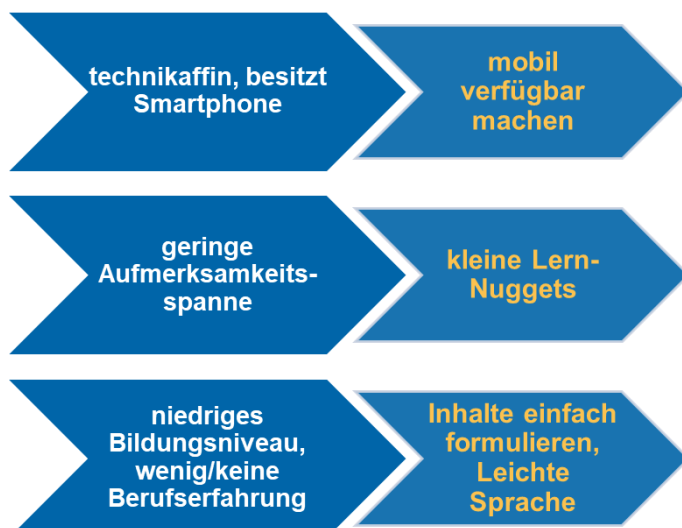
→ Depending on the target group and provider goals, the framework conditions for the appropriate format are then determined.

- Technology: possible terminals, media (text, video, audio)
- Accompaniment: how much self-control is possible, how much external control is necessary
- Multimediality: low or high multimedia, sober vs. playful
- Degree of interaction: strongly or little interactive
- Contents: Level of abstraction, prior knowledge, complexity, updating requirements

This results in:

- Didactic approach
- Learning content to be taught
- Media/technology use
- Communication approach, care concept
- Sifting through existing content

Example: How target group characteristics affect creation of e-learning



Concept

The conception contains a rough concept, which becomes more and more detailed up to a fine concept. This results in a final script that forms the basis for the final production of e-learning modules.

The rough concept comprises:

- Target group
 - Description incl. previous knowledge etc.
 - Number of persons to be trained
- Goals and didactic approach
 - Communication approach, tonality
 - Supervision concept (for blended learning: roughly outline attendance phases)
- Basic documents, sources
- Implementation idea
 - Media/technology use
- Structure
 - Division into chapters/modules
 - Duration per chapter, total duration
- per chapter:
 - Contents/sources covered
 - Learning objective
 - If necessary, learning checks/self-checks
- Open questions

The detailed concept contains:

- Title of the learning offer
- (Fine) learning objectives
- Assignment of the contents to the learning objectives:
 - Texts
 - Media, interactions
- Division into chapters/lessons and pages/learning steps
 - Consideration of the didactic function!
- Type of learning units and pages
- Number of screen pages
- Sources, links

The script contains:

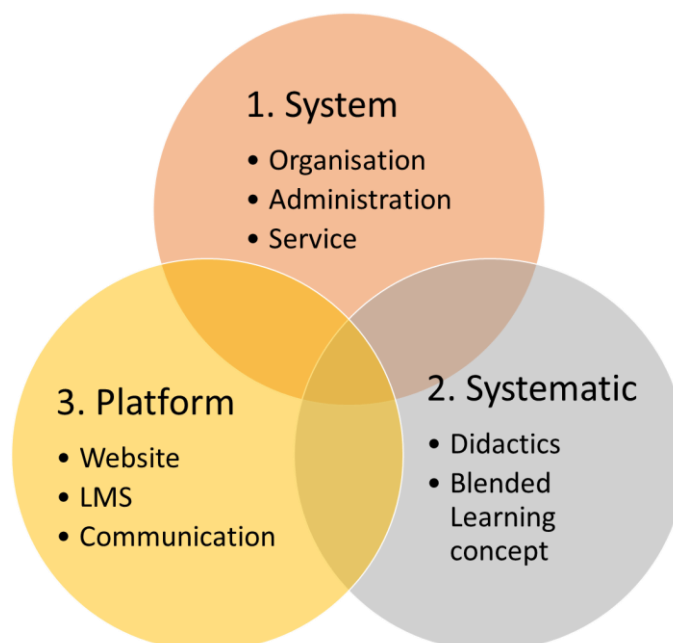
- Numbers of chapters, pages, pop-ups etc.
- Screen texts
- Graphics (Scribbles)
- Stage directions for
 - Graphics
 - Interactions

- Links
- ...
- Course of the page
- Sub-Screens/Popups
- Audio/video texts

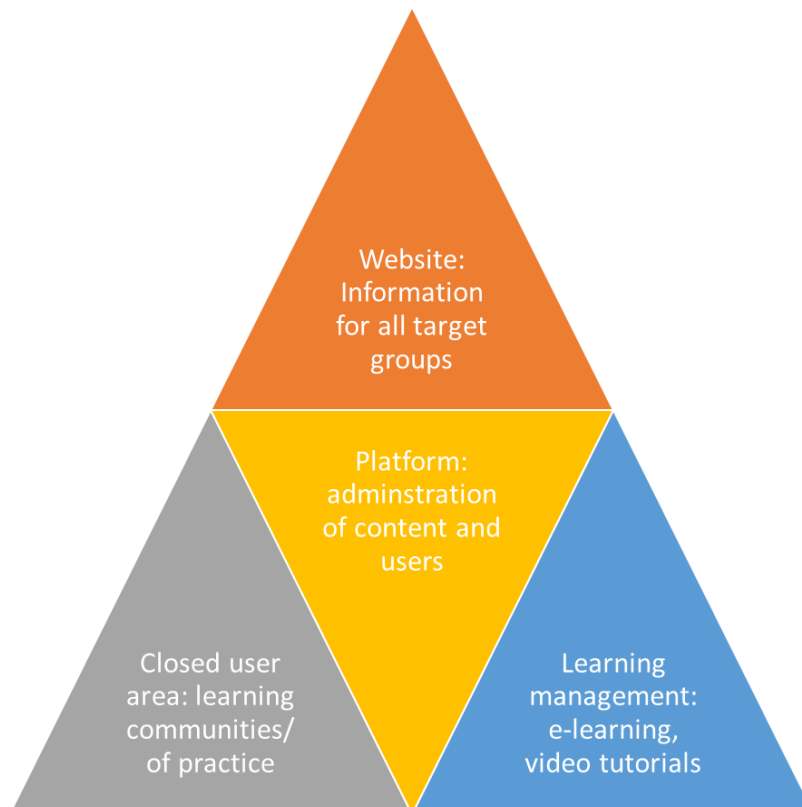
The content creation and implementation is based on the information in the script and the detailed concept.

Learning platform

The digital learning platform (learning management system) must basically be designed in 3 levels.



A next step could be the establishment of so-called learning communities, i.e. the installation of a common knowledge base of trained social trainers who have the same or similar goals and interests and who contribute knowledge, experiences and best practice examples acquired via the platform and thus participatively expand the common knowledge base and initiate new learning processes.



Lessons learned

- ✓ There needs to be a prior enquiry into the media competences of the professionals. Not all of them have experience with digital learning or routine use of digital tools, etc. After an appropriate enquiry, an upstream module or a face-to-face introduction to orientation and navigation through a learning module can also be offered.
- ✓ For the support of an online module, there must be a contact person who can answer both content-related and technical questions from learners.
- ✓ A socio-educational editorial is essential, as in this environment and especially when dealing with sensitive target groups, strong attention is paid to the language used and non-violent communication. Language in combination with strength- and resource-oriented approaches should build basic trust. This requires sensitivity and empathy.
- ✓ Testing of the modules should be done with social work professionals with different levels of media competence. This way, weaknesses and strengths can be noticed more quickly.

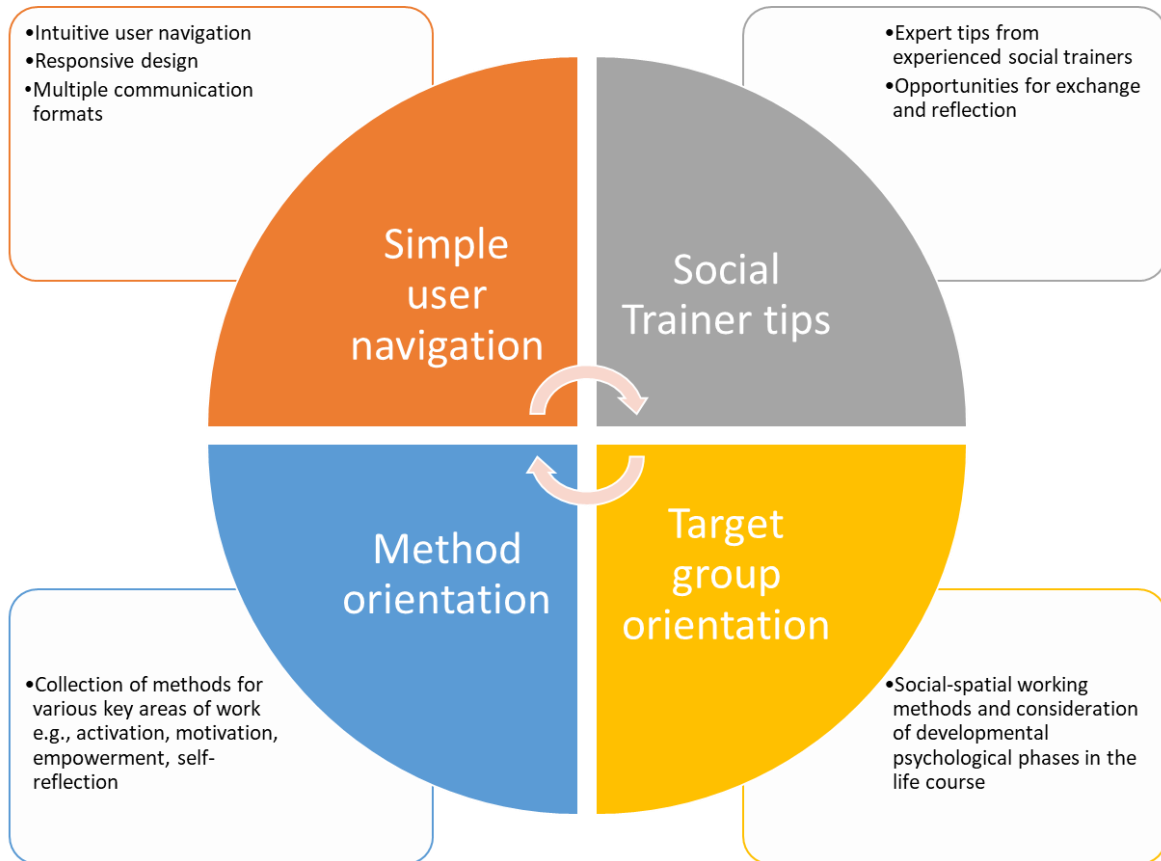
c) Guide to Blended Learning (OER)

B+B produces an action guide to develop creative blended learning formats.



d) Transfer to art as leverage

Transferred to the art as leverage project, bb-lernen can serve as a supplementary digital tool for providing and conveying methods, content or subject matter. In order to do this, factors must be taken into account that are shown in the following diagram and must be integrated:

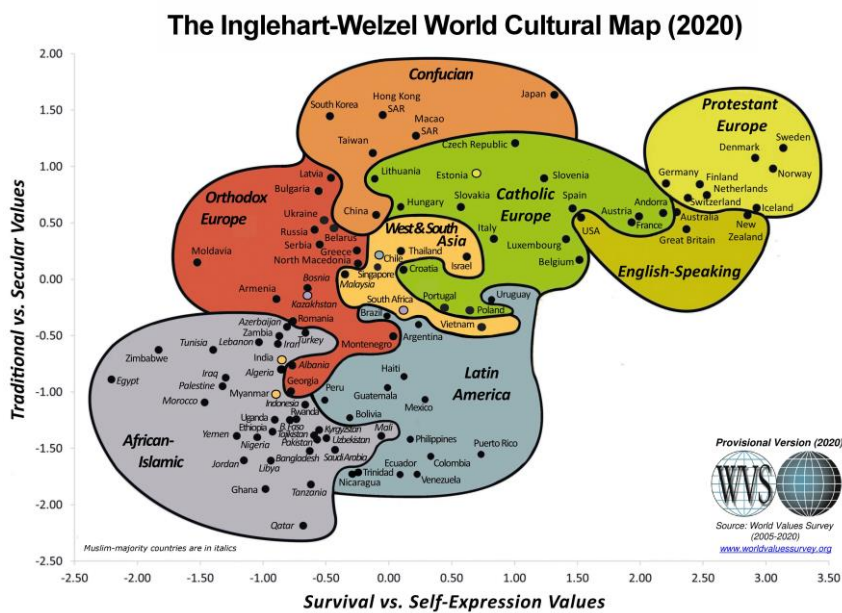


For a successful and professional integration of a blended learning education to become a social trainer into a learning platform, further aspects have to be integrated that also support the technical provision of this platform.

5. Findings and conclusion B+B

In the Art as Leverage project, B+B Beschäftigung und Bildung gGmbH focused on the aspect of "creativity", not so much on "pure" art. We saw that, at least with our target groups and within the framework of our conditions, it was rather difficult to introduce people to "art". Introducing them to creativity and awakening their own creativity was easier, as this term starts at a lower threshold.

We focused on professionals working with our target groups. We have shown them that, and trained them on how to awaken their own creative potential in order to use this potential in their work with young people.



We showed them that they are an essential part of a participatory process in which they have to enter into an exchange to find out what the people from the target group want, what they need and what they themselves understand by creativity. Some of the target groups we work with come from countries that have completely different values, some of which are diametrically opposed to our own. The World Value Survey and the findings from it have helped us a lot to understand this.

Questions arose such as

- What do they mean by creativity
- How can we bring this concept to them
- What is creativity in their everyday life

So we worked with the professionals with different methods on how to awaken creativity. How to build confidence in adolescents and young adults in our target group. How to encourage them to think creatively, to realise that many actions and attitudes they do without thinking about them are already creative actions. We have broken down creativity, because in our eyes, even picking out the clothes you want to wear in the morning to go to school, to go to work, is already an expression of a creative engagement. An engagement with one's own self, one's own feelings and thus also with what I want to represent.

As creative social workers, we are in the wonderful situation of being able to use our creativity, our art of working with people, to bring other people closer to their own creativity.

We have experienced wonderful moments in this work and we will experience more. Moments that we could not put on a stage, but that will remain unforgettable. That the individuals have experienced for themselves and created for others. Their environment, their classmates, their friends, their teachers, their family have experienced how these people have creatively expressed themselves. In the form of a poem written by a young Kurdish woman in her own language about autumn, which we recited in a joint bilingual reading. The Ukrainian boy who, in English, performed an improvisation about suffering, about mourning, from the gut and surprised us all with it. And the Armenian girl who, in a wonderful and eloquent way, told us how difficult it is to live as a newcomer in a new country with the guilt she carries towards her friends, relatives and family in her home country. These are just a few examples.

These were all moments that we in turn brought to our professionals, as opportunities for their own experience, for understanding, for becoming aware of what values our target groups live with, where they come from, how they understand life.

So this process of creativity that we have explored and stimulated in Art as Leverage has taken on this participatory aspect, process reciprocity, because we as social workers live from it and can expand our own creativity, through the input of our target groups. They give us what we, as creative workers, in turn get from it.

"Art" from which they can create art themselves with the help of us as a tool, as a medium, as a catalyst. In this way, our target group can in turn enrich the world we live in, the world they live in and, above all, the world we live in together.

We hope that we can continue to do this for a long time and that the idea of "Art as Leverage" creates a momentum that influences our world. Influencing how newcomers arrive in our world, understand our world better and how they enrich us established people with their experiences, amaze us and stimulate creativity in all of us.